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This book continues the development of the material in Book One and also includes a *Master Key* for the teacher. Years of pedagogic experience have gone into the preparation of this work, the collaborating authors having devoted years to the musical education of American youth. Definitely deciding that the study of harmony is absolutely essential for future musicianship, Miss Robyn and Mr. Hanks have prepared these volumes for the particular use of piano students at an early stage of their development. Price, 75 cents

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This more recent work in the series of practical harmony study for piano pupils was produced by the noted authors as a result of a demand created by the publication of the first two books and their regular use by many successful teachers. It, of course, takes up the work where the second volume leaves off and it takes the students much further than originally intended. In fact, it leads ambitious pupils to where they are ready to take up four-part writing. Price, 75 cents

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From Hanon's bulky book *The Virtuoso Pianist*, Miss Robyn has selected for this work the exercises especially adapted to training young pupils in fundamental finger technic. Each exercise lends itself to a different technical principle, using the various touches, dynamics, weight and pressure touches, slurring, phrasing, etc. All are one-measure phrases confined entirely to white-key positions. Price, 75 cents

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Miss Robyn here gives us a carefully edited and most playable adaptation from Haydn's spirited *Concerto in D*. As here presented, this classic gem has given unbounded pleasure to young pianists everywhere and has proven an ideal two-piano number for pupil recitals. Educationally, it provides the benefits of ensemble playing, it serves in developing the art of memorizing, and gives a glimpse of the great joys ahead in the larger works of master composers.

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By Alfred Wooler Price, 60c
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By Mrs. R. R. Forman Price, 60c
This cantata, in two parts, presents the story of the Resurrection in a most beautiful and effective manner. The average volunteer choir with a solo quartet would find no difficulty in learning the music and giving it the proper interpretation. There are ten musical numbers, with solos for soprano, tenor and bass, and duets for alto and tenor. Time for rendition, about 45 minutes.

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CANTATA FOR MIXED VOICES
By R. M. Stults Price, 60c
Mr. Stults was not only a prolific and talented composer, he was an experienced choirmaster as well. This well-planned cantata is one of his best, and, annually, it is given many performances by choirs of average ability and with limited solo material available. *Immortality* also is obtainable in an arrangement for Treble Voices—2 Part. Price, 60c.

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By Ernest H. Sheppard Price, 60c
A notable contribution to the repertory of church music. The last three numbers may be omitted for Lenten use, but with them included this work also is ideal for Easter. The solos are for tenor, baritone and bass and the chorus material is well within the capabilities of the average well trained volunteer choir. Time, 30 minutes.

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THE GLORY OF THE RESURRECTION

CANTATA FOR MIXED VOICES
By Charles Gilbert Spross Price, 75c
That genius of text, Frederick H. Martens, made the compilation around which the composer wove his melodious and musical effects to enhance the beauties of these Easter thoughts. This is a cantata that will win favor with experienced, well rehearsed choirs having trained soloists.

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By Louise E. Stairs Price, 60c
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By Will C. Macfarlane Price, 75c
Orchestra Parts May Be Obtained
Few, if any, compositions embracing "The Seven Last Words" of Christ upon the cross surpass this work in beauty of melody, in effectiveness of harmony, in pathos of recitative. The solos may be confined to the tenor and baritone voices if desired, although several are indicated as suitable for soprano and alto soloists. Time, about 45 minutes.

LAST WORDS OF CHRIST CANTATA FOR MIXED VOICES

By Charles Gilbert Spross Price, 75c
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Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1942, by Theodore Presser Co., for U. S. A. and Great Britain.

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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

THE MUSIC TEACHERS NATIONAL ASSOCIATION held its annual convention in Minneapolis, Minnesota, from December 26th to 31st, with Glenn Haydon, President, in charge of a very interesting and timely program. Adopting as its theme, American Unity Through Music, the program was filled with discussions by prominent leaders in their respective fields—Peter Dykema, David Mattern, Warren D. Allen, Edwin Hughes, Alan Lomax, Yella Pessi, Hans Rosenwald, Cecil Burleigh, Joseph Clokey, Max Schoen, Theodore M. Finney, Arthur Olaf Anderson, and Otto Kinkeldey.

THE CHORAL SOCIETY OF PHILADELPHIA gave on December 29 its forty-fifth annual performance of Handel's "Messiah," under the baton of the genial conductor and founder of the society, Henry Gordon Thunder. Soloists were Florence Manning, soprano; Ann J. Simon, alto; Fritz Krueger, tenor; and John Lawler, bass. The performance was one of the finest ever given by this notable organization.

JACOB HENRY HALL, veteran normal school music teacher, writer, and editor, died on December 22nd, in Harrisonburg, Virginia, at the age of 87. An authority on hymn writers and composers, he was widely known as a conductor of hymn sings and music normal schools. For many years he was associated with W. H. Ruebush in the music publishing business.



CHARLES HACKETT

CHARLES HACKETT, eminent American opera tenor and teacher, died on January 1st in New York City. Born in Worcester, Massachusetts, November 4, 1889, he began studying voice in Boston. Later he studied in Italy. One of his first important appearances was at the age of nineteen, when he was soloist with Lillian Nordica in a performance of Rossini's "Stabat Mater" in Providence, Rhode Island. He had appeared in all of the leading opera centers of the world. His debut with the Metropolitan Opera Company was made on January 31, 1919; and with the Chicago Civic Opera Company in 1923.

THE PHILADELPHIA OPERA COMPANY, Sylvan Levin, director, gave five performances in Boston, January 7-10. The operas presented were "The Marriage of Figaro," "Pélleas et Mélisande," "Der Rosenkavalier," "Die Fledermaus," and "Faust."



EUGENE LIST

EUGENE LIST was the soloist with the New York Philharmonic-Symphony Orchestra on January 1, when the "Concerto for Piano and Orchestra" by Carlos Chavez was given its first performance, with Dimitri Mitropoulos as guest conductor. The "Concerto" was repeated January 4th on the regular Sunday afternoon broadcast of the orchestra with Mitropoulos again conducting.

BLACKOUTS APPARENTLY HOLD NO TERRORS for musically minded folks on the Pacific Coast. Reports tell of opera and symphony events patronized as never before. The San Francisco Opera Company has had a most successful season; and the San Francisco Symphony Orchestra is having a gala thirtieth anniversary season.

ASTRID VARNEY, twenty-three-year old singer, in her first year with the Metropolitan Opera Company, has created something more than a sensation with her recent amazing handling of two last minute assignments. First as *Sieglinde* and then as *Brünnhilde*, she replaced veteran singers, suddenly indisposed, and without even orchestral rehearsals sang and acted the rôles in a truly amazing manner.

Competitions

A FIRST PRIZE OF 2,000 ARGENTINE PESOS and a second prize of 1,000 pesos are the awards in a contest sponsored by the organizing committee of the first Pan-American Games, for a song entitled *Hymn of Sports*. It is open to musicians and poets resident in any country in the Americas; and full particulars may be secured from the committee at Avenida de Mayo 695, Buenos Aires, Argentina, South America.

The Juilliard School of Music, of New York City, in an effort to secure a new American opera, suitable for performance, announces a contest for such a work, the prize to be a performance of the opera by the school. The winning opus must be written by an American; the libretto must be in English, and it must not require an orchestra of more than fifty players. The contest closes March 1.

ROBERT HOOD BOWERS, composer and favorite conductor for Victor Herbert, died December 29, in New York City. Born in Chambersburg, Pennsylvania, he studied music with Thomas Whitney Surette, Frederic Grant Gleason, and Constantin von Sternberg. His best known composition was probably *Chinese Lullaby* from "East Is West."

MAUD MORGAN, well known American harpist, died early in December at Prince's Bay, Staten Island, at the age of eighty-one. She had a notable career, having appeared with Ole Bull, Fritz Kreisler, Moriz Rosenthal, Wilhelmj, and other world famous artists.

MARY LEWIS, former Metropolitan Opera soprano, died in New York City on December 31. She began her career as a church choir singer and later, after a season with Ziegfeld's "Follies," she studied seriously and made her operatic debut in Vienna in 1923. Her debut with the Metropolitan Opera Company was made in 1926 as *Mimi* in "La Bohème."

THE WORLD PREMIÈRE of *Cowboy's Holiday*, by Eitel Allen Nelson, the prize winning composition for two pianos in the 1941 composition contest of the National Federation of Music Clubs, was given by Ethel Bartlett and Rae Robertson, eminent duo-pianists, on December 26, over the Red Network of the National Broadcasting Company.



CHRISTIAN SINDING

CHRISTIAN SINDING, eminent Norwegian composer, died on December 3, at Oslo, Norway. He was born at Kongsberg, Norway, January 11, 1856; and his studies were with Reinecke, Jandassohn, and Schradieck at the Leipzig Conservatory. His long list of works included an opera, three symphonies, three sonatas, many songs, and piano pieces, of which his *Rustle of Spring* has enjoyed immense popularity.

CECIL FORSYTH, English born composer and author, who had lived in America since 1914, died in New York City on December 3rd. In addition to orchestral works and songs, he had written "A Treatise on Orchestration" and "A History of Music."

THE COMPLETE CYCLE OF NINE SYMPHONIES by Gustav Mahler is being presented on the "Radio City Music Hall on the Air" program. This notable series of much discussed works began on January 4th and will continue until the entire cycle has been presented. Included also will be the composer's "Song of the Earth."



GUSTAV MAHLER

THE BOSTON SYMPHONY ORCHESTRA opened its sixty-first season on October 10, the feature of the inaugural program being a stirring performance of the "Eroica Symphony," conducted by Dr. Serge Koussevitzky.

THE CINCINNATI SYMPHONY ORCHESTRA, Eugene Goossens, conductor, gave, as the feature of its concerts on November 21st and 22nd, the première of the "Second Symphony in B minor," by Robert Casadesu.

THE UNIVERSITY OF TEXAS' COLLEGE OF FINE ARTS has ordered a thirty-five thousand dollar four-manual organ from the Aeolian-Skinner Organ Company, to be installed in the new three-hundred thousand dollar Music Building now under construction. Dr. Paul Boner, physics professor at the university, is responsible for several innovations and new principles of acoustics embodied in the specifications for the organ, among them an auxiliary console to be set up on the terrace of the University Main Building, a block away. Electrical impulses from the auxiliary console manipulate the pipes in the organ loft, and the sound will be carried back to the terrace by a public address system.

THE RECORD CONCERTS CORPORATION has been formed recently to further the careers of young American instrumentalists and singers. Among the artists already under the new management are: Leon Barzin and a new orchestra, to be known as the American Symphony Orchestra, as well as the Alumni Orchestra of the National Orchestral Association. Pianists listed are: Roger Broadman, Mariana Sarrica and Howard Slayman. Singers include: Helen Henry, Martha Lamson, Gertrude Ribla, Alice Howland, Elizabeth Wysor, Carlyle Bennett, John Garth and Norman Roland. Betty Paret, a young harpist, and the Phil-Sym String Quartet—a group of four winners of scholarships awarded by the New York Philharmonic-Symphony Society—have also signed with the bureau which will not charge any retaining fees and will concentrate its activities outside of New York.

On the American Plan

By Blanche Lemmon

AT THIS VERY HOUR there are dozens of young Americans planning and studying for musical careers. Their names may be Smith or Jones; they may have obtained their musical education in the United States; in fact, they may never have set foot outside the borders of their native land. But they can aspire to high places in opera, concert, radio, movies—the whole entertainment field. They face no barriers to success except their own personal limitations.

Thirty, even twenty-five years ago, this was not true. Young American artists could cherish the idea of musical careers in their own country only if funds were available to enable them to go to Europe. Unless their American publicity could carry such statements as "study under Leschetizky, "début at the Royal Opera House," "student at the Paris Conservatoire," "has played before Royalties of five countries," or some similar indication of European training and triumph, they stood little chance of attracting audiences in their native land. As for names, only those that sounded exotic had appeal for American concertgoers. Plain, understandable cognomens meant nothing; suffixes like "ski" and "ini" and "hardt" were necessary. It was an invitation to chicanery.

Fortunately the era of European bias is past, and a new tolerance has taken its place. We now recognize talent for what it is worth, regardless of its source. Through tenacity of purpose, American ability finally has won for itself an audience; and by the test of comparison it has not been found wanting. To-day our greatest opera companies and orchestras and our musical organizations of highest rank admit American born and American trained artists to membership as readily as they do artists of any other nationality.

A contributing factor to this unprejudiced state of affairs has been the work of the National Federation of Music Clubs, which first thought that American training was of the best, and which long ago decided that oncoming musical,

recreative talent should be given a chance to build a career right here in its native country. To substantiate its views it instituted a series of contests that would test young ability and reward outstanding talent, both with honor and with money. It is a plan to which it has adhered for twenty-eight years, with gratifying results.

A Worth While Contest

Biennially over this period of time, it has given young singers, pianists and violinists in this country opportunity, through elimination, to match their ability against other young musicians, first in their state; second, in district contests; and, finally, in a national contest. To those winning first place in each of the three classifications at the final contest an award of one thousand dollars has been made. And, in conjunction with, and climaxing these awards, the Schubert Memorial, Incorporated, has granted to the finest instrumentalist winner a prize that represents fulfillment of every instrumental contestant's dream: a chance to appear four times as soloist with two of the world's greatest orchestras—at a pair of concerts with the Philadelphia Orchestra in Philadelphia, and at a pair of concerts with the Philharmonic-Symphony Orchestra in New York City.

Rules governing the contest are few. Any person expecting to make music a career may compete if he is between twenty-one and thirty years of age, is a native or a naturalized American, has received his training in the United States, and can guarantee an adequate repertoire. The required repertoire for piano and violin consists of three concerti and two recital programs, lasting one hour each; for voice, three selections with orchestra and two recital programs, lasting an hour each. All selections must be played from memory, and in the contest for vocal honors, two groups of songs must be sung in the original language text. The only expense involved is a moderate fee, for admission to the contests; and, if the young artist is fortunate enough to go on to district and national contests, he must bear his own transportation expenses.

Coincident with the Young Artists Contests the Federation holds Student Musician Contests for young people between the ages of eighteen and twenty-three. These contests cover six classifications instead of three, as in the Young Artists Contests: piano, violin, man's voice, woman's voice, violoncello

and organ. They are held for advanced students who have not yet reached the "artist" class. The awards are certificates signed by State and District Presidents and the National President.

In some states preliminary auditions are held in clubs or cities for the Young Artists Contests; in others, the State Contest is the first step taken. To this go all who have made application to the State Contest Chairman, and from it proceed the winners in the three classifications. About a month's time elapses between these two contests, and approximately another month divides the District Contests from the National Contest, which is held conjointly with the Federation's Biennial Convention.

The 1941 Convention

Last year the Federation's Convention was held in Los Angeles and to it went winners from sixteen districts: twelve singers, twelve pianists, and eight violinists. From these would ordinarily be

selected one singer, one pianist and one violinist and Schubert Memorial winner, but last year proved to be an exceptional one in which the judges' never-slackening standards forced decisions to be made in other than the customary way. The result was the selection of co-winners for the voice classification—Mary Louise Beltz of Texas and Eula Beal of California—between whose singing the judges were unwilling to decide. To them jointly went the distinction of being major award winners and to them jointly went the prize of one thousand dollars. Quite different was the situation in the piano classification which found all of the contestants short of standard and the judges unwilling to make a major award. In lieu of this prize, "best in her class" recognition was given. It went to Sylvia Haimowitz, a young student of Rollins College, together with five hundred dollars. It was only in the violin classification that judges experienced no difficulty in making their selection and naming a single winner. She was Miss Carroll Glenn, twenty-one years of age and a consistent prize winner from her pinafore days. For a record of all the scholarships and prizes that Miss Glenn has captured, see in the November, 1941, *ETUDE*, the article entitled, *Town Hall Hallmark*. Then add to those the Federation prize of one thousand dollars and the Schubert Memorial Award, received at the Los Angeles Convention.

Final decisions are made at the National Contest by musicians who are eminent in the musical world in several fields. At Los Angeles the judges consisted of five conductors: Bruno Walter, Richard Lert, Richard Hageman, Pietro Cimini and Nikolai Sokoloff; three violinists: Toscha Seidel, Peter Mereblum and Louis Persinger; two opera stars: Andres de (Continued on Page 124)



MISS RUTH HALLER OTTAWAY (Mrs. Nikolai Sokoloff), Chairman of the Young Artists Contest of the National Federation of Music Clubs.



CARROLL GLENN, Violinist, Winner of the Contest conducted by the Federation of Musical Clubs.

Why They Succeeded

AFTER THE LATE AND UNLAMENTED depression of twelve years ago, numbers of musicians came to us in person and others approached us through the mails, asking for our council in the matter of securing profitable employment. They wanted to know how to retain their pupils and secure new pupils.

Generalities upon how to succeed are usually not particularly valuable. Probably Andrew Carnegie was right in his advice given upon this page. The real masters in music today, the real experts, are so much in demand that many are earning huge incomes yearly. Every real success is an individual success. In most cases the teacher asking for assistance was able, prepared to give fine service and apparently not wanting in enterprise. In a few instances it was possible to diagnose the cause of the teacher's difficulty and to suggest a remedy. The main cause of failure was usually that the teacher had given tragically little concern to the direction in which he desired to go. Many were working for invisible objectives. Such teachers were rudderless, drifting aimlessly upon a sea which sooner or later brought them to the rocks of disaster.

We put down some memoranda about the problems presented to us, thinking that others might be interested in them. Here they are. The initials are naturally fictitious:

M. L. Up to 1929 this teacher had "plenty of pupils." His pupils had a reputation for doing fine work. The teacher's health, character and social background were excellent. When the banks closed, all of his pupils suddenly discontinued. After this occurred he found that it was almost impossible to get them to start again. What was the difficulty? He had not the common sense to see that the practical thing to do was to share the misfortune of his patrons. Instead, as a sop to his pride, he kept up the former high price he had charged for lessons. What he should have done was to have called his pupils together and told them that he understood the disaster brought about by the depression and that he would be glad to teach them for a fee they could afford. In some cases he should have told individual pupils, confidentially, that he would teach them without any fee whatsoever. In that way he would have saved members

of his clientele until they were able to resume normal payments. This is precisely what many business men were forced to do in extending credits to financially embarrassed customers.

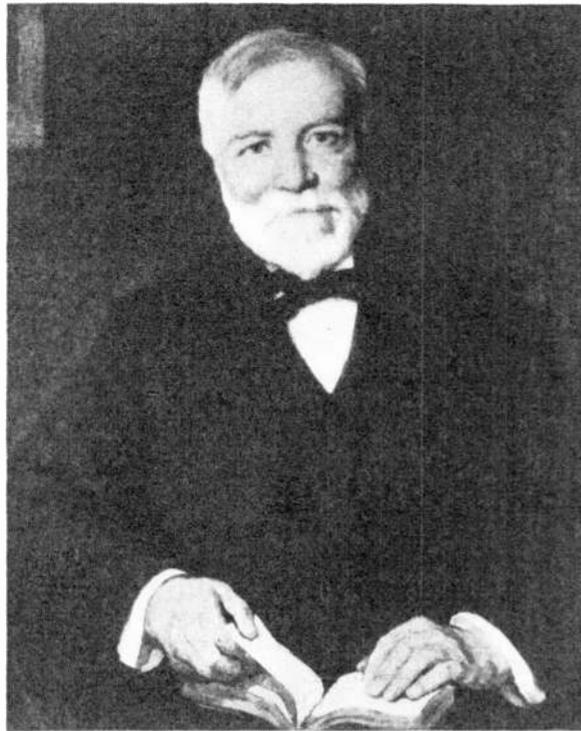
Moral: Adjust yourself to conditions happily when there is no alternative.

X. deL. This teacher, after a series of misfortunes, became more and more depressed. This was manifested in neglect of dress, facial expression, behavior. There were no basic mental abnormalities other than a violent case of the blues. The teacher was made to see that she would not think of patronizing such a person as she might see reflected in her own mirror. She was advised to cultivate a merrier, happier view of life, take long walks in the open air, attend comedies, bright moving pictures, and read entertaining magazines and books, as well as to consort with cheerful people, instead of visiting physicians in search of tonics. She was advised to smile, no matter how much it hurt. She started practicing with a new and energetic spirit. In a surprisingly short time she had a fine supporting class, which has grown regularly ever since.

Moral: Business runs toward confident optimism.

G. F. This teacher was ignorant of the simplest economic law, the law of supply and demand. The neighborhood in which she lived had gradually changed. Parents with their children had moved to the suburbs. What was the solution? She was advised to give up the studio in the old part of town. She was also advised to secure an automobile if possible, even though bought upon long terms. She was then to divide the outlying suburban sections into districts and to "cover" one district each day. She was then counseled to go from house to house, ringing doorbells, until she found a home in which her services might be needed. She was duly horrified by this suggestion. She insisted that her professional pride would not permit it. "Besides," she said, "I would not blame anyone for throwing out such an intruder." She was persuaded to see that this depended upon her tact and her lady-like approach in persuading her potential patrons that she was able to offer something which they greatly needed.

(Continued on Page 129)



ANDREW CARNEGIE

"I BELIEVE THE TRUE ROAD TO PREEMINENT SUCCESS IN ANY LINE, IS TO MAKE YOURSELF MASTER OF THAT LINE."

—Andrew Carnegie

They Fiddle for Fun

By

Nathan Cohen

LAWRENCE TIBBETT STOOD on the stage of the Duluth Armory auditorium and took a top note in an aria from "La Traviata." As his voice faded into the dynamics of an orchestral flurry, a man from among the second violins rose, waved a mysterious signal to the conductor, bounded off the stage, and took up the company of two patrolmen at the door.

An hour later the man returned, gingerly made his way through the rows of string players and resumed his post. He smiled at the conductor. The conductor smiled back and nodded knowingly. Tibbett looked nonplused. He never before had had one of the orchestra walk out on him during a concert.

The fiddler was Dr. Will A. Ryan, violinist of the Duluth Symphony Orchestra. Dropping his violin and dashing to a hospital was old stuff to him—and to his colleagues in the orchestra. Once he left a rehearsal, rushed to a hospital, removed an appendix, and was back in time to finish the evening's musical job.

The emergency which had sent him hurrying from the Tibbett concert was an unexpected arrival in the maternity ward of a Duluth hospital. With the help of two traffic patrolmen at the door, he made the journey just in time. There was no time left to change into his spotless white uniform, which the nurses had ready for him, so he delivered an eight-pound boy, wearing his evening clothes. The mother took one look and said, "Doctor, I didn't know this was going to be formal."

In the seven years that Paul Lemay has conducted the Duluth Orchestra, he has become accustomed to having his musicians rush off the platform. With shopkeepers, house painters, real estate salesmen, housewives, bakers, dentists and doctors stealing time from business to play Bach, Beethoven and Brahms, the job of being a conductor offered no strict adherence to an orchestral time table.

A Schedule of Surprises

The Duluth Orchestra has been running on a schedule of surprises for ten years. It has had as its guest soloists such concert artists as Heifetz, Flagstad, Elman, Spalding and Hofmann. But when it was born in a stable on a stormy night, no one had expected it to last. It was pure fancy then to think that a small city along the north shore of Lake Superior would support a full-fledged symphony orchestra. What businessman would give up hard earned depression cash to help a half hundred fiddlers, trumpeters and woodwind players perform a lot of music few of them could understand?

Duluth was putting on one of its famous snow-and-wind acts on the night that the local enthusiasts met in an old stable to organize. Two weeks before, Alphin Flaaten and Larry Willis, two violoncellists out of work, had been drinking bitter cups of coffee over the unhappy siege of the depression. Pictures with sound had swept

them and their colleagues out of the theater pit. They couldn't outfiddle the vitaphone. But the threadbare days had made these two realize that fellows like Beethoven, Mozart and Brahms were still being played; that there was something left to fiddle beside the tremolos of *Hearts and Flowers* and the bristling prestos that had accompanied the chase of the Keystone Kops in the days of silent movies.

So the two set a date to find out how many of their one-time associates were left who remembered what fun it was to zip through a Rossini overture or blow pastoral fancies out of a French horn. They soon found out. The musical grapevine spread their call through the surrounding countryside. Everybody who ever had blown an "oom-pah" through a Legion band horn or drawn a bow over a string wanted to be in on the orchestra. Up in the Mesaba ore country, seventy miles north; across St. Louis Bay, in Wisconsin; everybody wanted to fiddle, blow or pound away the depression.

Flaaten had an old garage. In bygone days it had been a luxurious stable, and the second floor had been the handsome living quarters for servants of one of the town's finest families. When Flaaten bought the place, he dreamed of remodeling it into the finest music studio in all the North. Its panelled walls had been finished out of the sturdiest oak of the Minnesota woods. The floor was fashioned out of birdseye maple. A huge stone fireplace gave the room a rich atmosphere of luxury.

Rehearsal under Difficulty

With the night for the rehearsal came the worst blizzard of the year. The garage was cased in white. The light, which hung out as a guide to the musicians, blinked fitfully through the storm. Upstairs, snow had invited itself in through the broken window panes. And, down on the floor, on hands and knees, were the two violoncellists, struggling desperately to start a fire under a four-foot chunk of birch they had lugged in.

"I'll bet an A-string no one shows up," said the violoncellist, Flaaten.

"I'll bet a cigar they do," wagered the other.

The door opened, and in walked Alfred Moroni, the Mesaba ore-digging oboe player. He had driven sixty miles through the snow. From Cloquet, a paper-mill town twenty-eight miles up the river, came Lloyd Brissett, a tuba player. From Superior, in Wisconsin, came Oscar Brandser, a clothier who steals away from his shop every afternoon to practice his violin concertos, and Helen Cleveland, a four-foot-eight double bass player who had stormed her way past the driver to get her instrument into the crowded

bus. The professionals who hadn't been in a theater pit for two years turned up en masse.

Dr. Ryan arrived with an apology. "A stubborn maternity case," he said.

When Walter Lange, paper specialties salesman turned conductor, stepped up to tap the stick to start the rehearsal, he faced an orchestra the like of which no other leader ever had met. He could boast of an ore digger, a newspaper publisher, a real estate salesman, a house painter, a surgeon, a dentist, five housewives, a printer, an artist, and, fortunately, two score ex-professionals.

The fine old stable swelled with musical pride that night. When the log burned down, boxes and crates were hauled up and tossed into the fireplace, and when the fire finally burned itself into cool embers, the musicians put on overcoats and fiddled, tooted, and drummed until Conductor Lange's fingers became so cold he couldn't hold his stick.

"Boys," he said, "we'll try again on Sunday. Bring your fiddles—and don't forget the cordwood."

Enter, a Good Angel

For ten years, they have fiddled for fun, these musicians of Duluth. When their luxury stable got too cold, they gave it up and hiked to a paint shop where pots, barrels and half-completed billboards lent color to the musical scene. The morning after a bull-fiddle player went through the head of a barrel of white lead, however, the players scattered themselves through the town in search of an angel who could bless them with a heated hall. The angel they found in Al. H. Moe, recorder of the Shrine temple. "You can have it for a song," he said; and at the next rehearsal he got his song, the *Angel's Serenade*, played by musicians who were practicing their symphonic exercises without overcoats and hats for the first time in months.

The boys still talk about their first concert. They got the newspapers to promote it. The colonel of the field artillery regiment gave them the Armory auditorium and Ernest Lachmund, a Duluth composer, wrote them a tone poem. Quite appropriately he called it *The Adventurer*.

Four thousand Duluthians packed themselves into the Armory. When Concertmaster Herbert Miska led his troupe to their chairs, the xylophone effect that came from fifty pairs of knocking knees would have provided an ideal accompaniment for the dancing skeletons of *Danse Micabre*. The musicians took their places, nervously arranged their music and looked out at the familiar faces in the audience. The townsfolk looked up and smiled. They smiled at the man who baked their bread; at the doctor who delivered their babies; at Gudrum Momb, who sold them their gloves at the Glass Block store; at Bob Olander, who painted their houses.

Gilbert Johnson, baker, still insists that the only reason some of the (Continued on Page 126)

Adventures in Music

An Interview with

Ethel Barrymore

Distinguished American Actress

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

WHEN YOU FIND A SINGER who plays the piano sufficiently well to accompany himself, you have a thorough musician. When you find a performer who is proficient on more than one instrument, you have a versatile artist. And when you find one of the world's greatest actresses, who has the classic piano library and seven operatic rôles at her command, you have Ethel Barrymore. The First Lady of the American theater is a gifted and accomplished musician, with an unquenchable enthusiasm for matters musical. Her earliest ambition was to become a pianist. A large proportion of her brief leisure is devoted to practicing and playing. She has studied voice culture as thoroughly as any professional singer, and she tells you that it has been of great advantage to her in her stage work. She believes that music is not a separate category of study, but a vital part of human living. She looks with sympathy upon her own young daughter's desire to prepare for an operatic career.

"My musical life began practically when I did," says Miss Barrymore. "There was never a time when I wasn't singing or playing for my own amusement; when musical activities were not encouraged in our home—where, incidentally, THE ETUDE was a regular and welcomed visitor.

A Serious Student of Music

I was born with absolute pitch—a very great advantage in picking out tunes by ear, but a great burden when, during an ordinary day's activities, one must listen to jangling street noises, rasping voices that don't focus, or to pianos that need tuning—and my first ambition was to become a concert pianist. The dramatic stage, of course, is the tradition of my family. My grandmother, Mrs. John Drew; my parents, Maurice and Georgie Drew Barrymore; and my uncle, John Drew, had won distinction in the theater long before I was born. Perhaps that is one reason why I longed to become a musician—much as a child of non-theatrical background longs for the stage! At all events, I worked hard at my music, clipped photographs of Teresa Carreño, made plans for studying in Leipzig, and dreamed all sorts of magnificent dreams centering around a grand piano. Nothing came of them. There was no money for European study (or any other kind, except the dramatic traditions of home), and I went on the stage in my early 'teens because I had to. I was heartbroken, of course. The stage had no special glamour for me; I loved it, but simply as a very familiar kind of work. Glamour beckoned to me

from the world of music, which I could not afford to enter. Perhaps it was a wholesome thing. I have no notion whether I'd have been a good pianist. Incidentally, I often wonder why there are so few women in the topmost group of pianists. Since the historic days of Clara Schumann, not more than half a dozen have emerged as figures of eminence; and they, oddly enough, are often evaluated in terms of how much 'like a man' they can play! Why should this be so? I don't know. I know only that I love to play.

"Music is my favorite hobby interest. I play all the time, and enjoy reading new music—which is vastly different from playing! One *plays* the

works, one loves best, over and over again, polishing them, trying different interpretive effects, living with them as old and trusted friends who are never disappointing. I like best to commune with Beethoven. I have worked my way several times through the thirty-two piano sonatas, and find myself coming back to them for the revelation of truth. I love Schumann, Brahms, and Chopin, too—but Beethoven first! Reading music marks the distinction between acquaintanceship and friendship. It is entertaining to meet works that one would not care to live with. For me, Ravel, Debussy, and the

of-the-ego may be interesting as novelties, but, after all, they represent but one man's view. The great classics reveal to us, not merely the impressions of one man, but a distillation of universal truth. And if they seem repetitious—which I do not admit—so also is truth repetitious.

Rhythm and Tempo in the Theater

"To come back to the beginning, I gave up serious music study for want of funds and went on the stage, attending piano playing for my recreation. Presently, I began to find that music stood me in good stead in my work. In a general way, of course, all the arts are interrelated; their purpose is the same. Whether an artist expresses himself in colors, notes, words, or scenes, his goal is to tell the truth about life and human nature and to reveal beauty. Thus, the more aspects of truth he understands, the larger and firmer his grasp of it. That is why the earnest actor investigates the vision of Rembrandt, of Rodin, of Beethoven as eagerly as he does the vision of Shakespeare. But music has been of even greater, more particular help to me. Scenes on the stage have rhythmic tempo as clearly defined as that of a page of music. The audience is scarcely conscious of it as tempo; they know only that the lines and gestures flow and blend smoothly. But the actor is keenly aware of the rhythm of his scenes. He knows that he must adapt his tempi to those of others on the stage with him; that the director decides whether the scene is to be taken *allegretto* or *ritardando*, and that all on the stage must maintain that effect. You may imagine the hodgepodge of tempi that would reach the audience if each actor projected his own rhythmic conceptions of a scene! Rhythm and tempo are among the first requisites of good acting, and the player who has mastered the art of keeping tempo has an advantage in his work.

"Again, in most of my plays, I have served as director as well as player, and the means I use to achieve unity are based largely upon musical construction. I envisage the complete play as a symphony, each actor representing an instrument and the work of all blending into a single organic whole. The mood of the scene represents its key; and there may be no changes of key without due modulation. Oboes may not obtrude themselves above violins! The pattern of the scene must be emphasized through suitable phrasings and accents. In building a scene along symphonic lines, I have found the work made much more understandable not only to me but to my co-workers as well. (Continued on Page 128)



Ethel Barrymore with Edmond Breon in her current huge Broadway success "The Corn is Green."

less cacophonous moderns come under this category. In music, as in most other matters, I am thankful to have the conservative outlook of tradition. Impressionism and the newer assertion-



FORWARD MARCH

The Hon. W. L. Mackenzie King

Prime Minister of Canada

Amid the clamour of war and in the hours of darkness, it is the proud duty of all Americans and Canadians who love music to encourage that art which speaks to all men in the language of harmony and peace.

Dr. James R. Angell

*Former President of Yale University
Educational Director of the National
Broadcasting Company*

At this time the value of music cannot be over-emphasized. It is a unifying force and a vitalizing agent. It speaks directly to our hearts, bringing us consolation in adversity, relief from anxiety, and faith in our ultimate triumph. To-day, through the medium of radio broadcasting, the influence of music extends to every corner of the land, heartening soldier, sailor, and civilian alike and steeling us all to meet the strains and stresses of this crisis in our national life.

Mary Louise Curtis Bok

Noted Musical Philanthropist

I believe with all my heart in the importance of music as a force for maintaining our national morale, even under conditions of War. A nation that would not march to music, or could not sing, would be lacking a very necessary impetus toward defense. Spiritually, every American needs the inspiration that music brings.

Gene Buck

*President of the American Society of
Composers, Authors and Publishers*

We are a united nation to-day in the fullest sense and this unity will be expressed in the songs which will be sung in our homes and factories and by our armed forces. I believe that the songs which will capture the national heart will be simple and honest, inspired by the fundamental concepts of freedom which constitute the very breath and blood stream of our great nation.

The Hon. Arthur Capper

United States Senator from Kansas

A soldier is as good as his morale and the strains of martial music have given an inspired "lift" to many a fighting man in defense of his country. The challenge of a patriotic song goes deep into the heart of every loyal American and inevitably stirs his spirit. The soldier, the sailor, the civilian will find a powerful stimulus to his morale in the rousing march and the battle hymn, for in music there is might.

Cecil B. deMille

Eminent Dramatic Producer

Now, more than ever, this song-loving America of ours needs music—music through which we, its

POWERFUL STATEMENTS FROM GREAT LEADERS ESTABLISH MUSIC'S IMPORTANT RÔLE IN THE FIGHT FOR FREEDOM



people, may pour out our love of liberty, our appreciation of the democratic way of life, our determination to crush the little martinet across the sea who have dared to challenge American strength and fortitude. Nothing is so unifying as music—or so heartening. There is a timely point now in the lines that Arthur O'Shaughnessy wrote:

"One man with a dream at pleasure
Shall go forth and conquer a crown
And three with a new song's measure
Shall trample an empire down."

The Hon. Thomas E. Dewey

Former District Attorney, County of New York

The importance of music in time of war is historical. We in America are indeed fortunate that musical education has made such progress in recent years and that the appreciation of music is so general and widespread among our people.

Music is not only inspiring in times like these, but it is genuinely comforting. During the first few days after the Japanese attack upon America, I am sure that most of the people of this country shared with me a feeling of relief when the nerve-tingling news bulletins were followed by music on the radios, to which we were all listening so avidly.

Of course, the privilege of taking an evening away from care and absorbing the inspiration of the symphony or a recital or the opera is more precious than ever, and the contribution of our musicians to the stability of our environment and spiritual life in these times cannot be over-estimated.

The musicians of this country, music teachers, the press, and the radio, all have a great opportunity to maintain our spirit and strength through music.

Walt Disney

World Renowned Cartoonist

To say that many wars have been won with music isn't too much of an exaggeration. Music has played its vital part in wartime all through history. A good example was Napoleon's complaint that his defeat during the Russian campaign was due just as much to the music of the Russian army as it was to the bitter cold of the Russian winter.

During the first World War, music, from the inspirational national anthems of the Allies, to haunting ballads or such rollicking tunes as *Over There*, *Tipperary*, *Johnny Get Your Gun*, and *Pack Up Your Troubles In Your Old Kit Bag*—the dozens of them that many of us remember—did as much as anything else to keep our country's morale to its heartwarming high level.

Dr. Harold W. Dodds

President, Princeton University

A valuable recreation and an aid to morale, music proved of great importance in the last war. Recognizing this fact government agencies are making provisions for musical activities among the men in military service.

The Hon. Charles Edison

Governor of New Jersey

Despite the present crisis, all elements which constitute our civilization must continue to flourish. Arts and sciences must meet the challenges of the time in order to perpetuate those qualities which give life its nobility and meaning. I know of no more effective medium of fortifying our national morale than the cultivation of the renewed appreciation on the part of our citizens of the value of music in our national life. In my opinion now above any other time in our nation's history music has a definite function to fulfill in America. Through the medium of *The Etude* I ask all music lovers in America to continue to exert their influence to the end that music will prove to be a medium whereby our morale will not only be fortified but our national unity made more enduring.

Dr. Thomas S. Gates

President of the University of Pennsylvania

In times of trouble humanity has always turned to the things of the spirit, the intangibles, for solace. Since ancient times music has provided that spiritual stimulation which has enabled mankind to carry forward in periods of stress. At the moment we are facing dark days, and in these days the morale of our people and the spirit of determination will benefit through contact with great music.

The Hon. Carter Glass

United States Senator from Virginia

Nations have fought, bled and died, as well as lived, to the lilt of noble music. Certainly anyone who has ever heard the French sing the *Marseillaise* can ever quite despair that France will not live again. In our own country, such notable songs as *Yankee Doodle*, *Dixie*, *The Battle Hymn of the Republic*, and *Over There*, are inseparably a part of America in war time. Many men who have forgotten the blood, sweat and tears of the World War still have their pulses quicken when they hear *There's a Long, Long Trail a Winding*, or *Tipperary*. It is impossible to exaggerate the power of music in the lives of the people.

WITH MUSIC!

Dr. Hamilton Holt

President of Rollins College

Armies and Navies have always employed music as an absolute necessity for the keeping of military morale. Music of other types keeps up civilian morale in both war and peace.

Dr. Edgar DeWitt Jones

Eminent Clergyman and Widely Read Columnist

The place of music in steadying national morale in time of crisis is pivotal and powerful. There is something unific in the mass singing of the great old hymns, patriotic songs and anthems. Home, Church, School, and State should be aware of the importance of music to inspire and unify in these days of tension.

The Hon. Fiorello La Guardia

*Mayor of New York City
National Director of the Federal Office of
Civilian Defense*

Music must be given very serious consideration at this critical moment. The emergency is certain to bring out inspirational songs as fine as those produced in other periods. The vital part music has played to stir people has always been recognized, and popular music must perform that function in connection with our all-out effort for national defense.

The Hon. Herbert H. Lehman

Governor of New York

Great musical compositions have been created in times of peril. Music has inspired victories. So often fatigue is forgotten when the strains of music are heard. It is one of the most wholesome and inspiring forms of relaxation our armed forces can enjoy. At home, when war steps up the tempo of civilian life, when we are all anxious and tense over the danger to our country and our loved ones, music can calm us and give us stimulus to start afresh with renewed energy. I am of the belief that music can help greatly in fortifying our national morale at this critical period.

The Hon. W. Lee O'Daniel

United States Senator from Texas

The importance of good, wholesome music, properly applicable to the various phases of activity during a period of war, is of inestimable value. Proper music in the home, in the factories, in stores, on the radio, and in the schools and colleges, will do more to inspire patriotism, elevate morale, submerge sorrow, and encourage increased effort than any other form of activity.

Dr. William Lyon Phelps

Distinguished Educator and Author

Now that our country is at war, the importance of pure music and all the fine arts is much greater than ever. Music is the voice of civilization and we must not lose interest in the very

things we are fighting to preserve. Instead of neglecting or slighting pure-music, we should cultivate it more earnestly in the months that are to come. To do this will be to fulfill one of the highest aims of patriotism.

Dr. Daniel A. Poling

*President, International Society of
Christian Endeavor*

A generation ago the democracies marched to the strains of *Over There* and *Tipperary*. Already we are singing *God Bless America* as the united prayer of our American freedom. The songs of a nation are the voice of its destiny. "Music hath charms to soothe the savage breast," but also it is the trumpet of liberty and the challenge of man's mortal hope.

The Hon. Leverett Saltonstall

Governor of Massachusetts

Music can play an important part in strengthening our national morale in the present crisis. There is nothing so stirring as the martial music of a band. At the same time there is nothing so soothing to troubled spirits as a fine melody, nor so confidence inspiring as a great hymn. We can very well regard music as an important part of our national defense.

The Hon. Alfred E. Smith

Former Governor of New York

The importance of music and of community singing has been demonstrated times out of number in the past, in an hour of trial or trouble. For that reason we have songs that have been identified with all wars.

During World War No. 1 community singing was very popular. It relieved the mind of everyone troubled with the situation during the time that they were singing.

Kate Smith

Nationally Admired Radio Singer

Through all history, through all trials and tribulations, there has never been anything like music and song to support morale. At this critical moment music will immediately fortify our national morale.

Dr. Alexander J. Stoddard

*Nationally Known Educator
Superintendent of Public Schools,
Philadelphia, Pa.*

There is something about the right kind of music that can raise the morale of an individual or of a whole people. Music increases our confidence and courage. We all have experienced the effect of whistling in the dark! Men have marched even to their death behind a band or with a song on their lips. In every great national crisis the people express their hopes and aspirations through music peculiarly fitted to the times and circumstances.

Dr. Ralph W. Sockman

Eminent Clergyman and Radio Orator

The morale of the people is the ultimate defense of a nation. It now behooves us to buoy the human spirit with every force available. Nothing is more steadying and uplifting than the power of music. Beauty, truth, and goodness are the ultimates of life, and they must be maintained. Music reinforces us with values which are invisible and eternal.

Lowell Thomas

Famous Author and Radio Commentator

I know of few things better than music to bolster up the morale of a nation. Let's sing our way to victory.

Hendrik Willem Van Loon

Distinguished Historian and Radio Commentator

The present situation reminds me of an incident in Sumatra some twenty years ago, where an expedition of the Dutch colonial forces was in camp, surrounded by a large number of the invisible enemies who meant all the harm that could possibly be inflicted, but who must be treated as if they were something one need not bother about. After supper the three Dutch officers amused themselves with their phonograph, one of those prehistoric thingamajiggsses with a brass trumpet and a cylinder. Suddenly a shot cracked right through the brass trumpet. But the Captain in command of those two dozen men said, "Go on playing," and he added something which cannot be printed in a polite American magazine, but slightly softened it sounded about as follows: "Go on playing, otherwise the ----- might think we had noticed that they are there."

And those are my sentiments. Let us go right on playing. We might take Hindemith off the programs, but not on account of his political views, which are no doubt 100 percent correct, but because his music makes me feel the way I do after looking at photographs of Himmler and Hitler. And there are a couple of modern Russians about whom I feel the same way, but for the moment I have forgotten how to write their names. Best wishes and let us go right on playing.

Major John A. Warner

Superintendent of Police, New York State

I know of nothing that is more helpful in maintaining our morale than music. This has been shown in countless instances abroad by such events as the superb concerts organized by Myra Hess, which have been given in the National Gallery in London through the worst attacks on that city, as well as through other periods of comparative calm. The more we have the opportunity to listen, whether it be to the great literature as performed by our leading symphonic organizations and outstanding soloists, the martial and inspiring music of our military bands, or even jazz and swing, the more will our morale be fortified. Equally important is the continuance of the study of music.

William Allen White

Eminent Publicist and Journalist

The nation that can sing and make a joyful noise before the Lord has the spirit of victory in its heart

FEBRUARY, 1942

and all public places may be obtained gratis upon application to The Presser Foundation, in care of the Publishers of The Etude.

How to Improve Vocal Practice

A Conference with

Kerstin Thorborg

Internationally Famous Swedish Contralto
Leading Contralto of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

ONE OF THE QUESTIONS most frequently asked by students is how to use the practice period to best advantage. I am glad to answer it, but first I wish to make it clear that I am not a vocal teacher. I have no system or "method" to advocate for the work of others; I speak only of my own convictions and my own work. In my opinion, then, all practicing should begin with work on tone. No matter how many other details of technic are to be taken later, the first step each day must be the warming up of the voice. By warming up, I do not mean technical fluency, but probing for quality. If you have ever watched a violinist begin his daily work, you know that the first thing he does is to draw the bow across the strings, to assure himself of his tonal values. It is even more important that the singer begin in the same way. The violinist, at least, has his instrument in his hands—it is there, a tangible physical entity, ready to obey his wishes; all he need do is to assure himself that his wishes are correctly and musically formed. The singer needs to examine the purpose of his work in the same way, but in addition, he needs to assure himself of the status of his instrument—which is not a tangible thing. The voice is not like a violin; it is part of the human body and consequently reflects the slightest changes in physical, mental, and nervous vigor. Thus, the first thing the singer should do is to make sure of the quality of his instrument.

Preliminary Practicing

The first singing should, therefore, be for tone quality alone. It should be done slowly, moderately, with no extremes of any sort. In my own work, I begin every day on certain vocalises which I sing very slowly, always in the middle register, and always on the sound of O—a clear O, not OO, and not the diphthong AOU. I begin with the first five tones of the scale (quite like a pianist's five-finger exercise), beginning on a comfortable low note of my middle register, and never going above E or F. Then I begin on the next tone and carry that up for five notes and back; then on the third tone, and so on, until I have encompassed a full octave.

I cannot stress sufficiently that this preliminary practicing must be done slowly, carefully, with open throat, with no tension of any kind, and without any probing of range. Its purpose is solely to explore, to settle, and to warm up the tonal quality of the voice. Next, then, I sing the full scale, again slowly, again in middle register, and again on O. Next come vocalises in thirds. When the tone is well placed, and when it

feels sure and properly arched, I sing the scale somewhat faster, then still more quickly. Next, I sing the scale on all the different vowel sounds.

I have found it helpful not to sing the full scale on any one vowel (after the preliminary work on O), but to change the vowel with each note of the scale. For example, I may complete an octave on O—Ah—O—E (ay)—I (ee)—O—OO—O, repeating the variation of vowels on the way down-scale again. I find this extremely useful in exploring tone and resonance, on one breath. You will note that I use a clear, pure O more frequently than I do other vowels. This is because (for my voice, at least) the sound of O sets tone and resonance most naturally.

Next in order, then, I practice more elaborate figurations, first slowly, on O; and then more quickly on varied vowel sounds. An exercise which I find helpful for probing tone-quality and warming up range is one which begins on the intervals of the common chord and goes always a half-tone higher, descending on intervals based on the extra half-tone. Example: Ascending, A, C-sharp, E, A, C-sharp, D; descending, B, G-sharp, E, D, B, A. Then repeat, beginning on the next half-tone higher, until the range has been comfortably explored. This is an excellent drill in making sure of range, quality, and intonation.

These are my regular daily exercises—always begun slowly, always used as careful probes of quality, and never sung *forte*. In the preliminary practice, nothing should be exaggerated; strict moderation should be observed in force, in range, in volume—in everything! From this point on, when the voice is warm, well arched and secure, individual points in technic may be begun. I hesitate to speak of these, because no two singers

have exactly the same needs—except the preliminary probing and warming up of the voice. I never sing, rehearse, or practice without using these preliminary exercises.

Importance of Coloratura Exercises

For the second step in my practicing, I am guided by the nature of the work I have to do. If, for example, I am to sing *Erda* in an evening performance, I follow my preliminary work with exercises calculated to adapt the voice to a lower, deeper color. If I am to sing *Venus*, I need work that will adapt it to higher, brighter color. Always, it is the *color* of the voice that must be considered; never the range alone.

At the present time, I do not need to practice special exercises in breathing or breath support. I advocate them, however, for students whose vocal habits are not yet secure. Correct breathing and firmness of support are the basis of all good singing—indeed, the quality of the tone and the character of the singing are the best indications as to whether or not further drill in breath and

support work is needed. If the singing is correct, it shows that the foundation of breath is in good order. The thing to watch for is that all the breath be utilized as tone. If the tone is unsteady, it is a sign that some of the breath is escaping as air—and that means, in turn, that further attention to breath work is needed.

Coloratura exercises should be included in the development of every voice, male and female, regardless of color or range. However, these drills should never be undertaken until the slow, simple, exploratory exercises have been sung. Always, one must first be sure of the quality of the tone—also, one must be sure that this quality is as secure in rapid work as in slow

work. Regardless of the kind of singing one does, the tone quality must always be uniformly secure and correct. Since one cannot control one's work as well in fast passages as in slow ones, the slow, thorough practicing must come first.

Color in Characterizations

The same thing is true of the special work in coloring that is inherent in certain characterizations (notably, of course, in operatic work although the principle applies to work in dramatic *Lieder* as well). Certain arias, scenes, even phrases require dramatic color which might tend to interfere with vocal production. Certain emotions, like fear, rage, hate, and so on often require vocal (even facial) expression which, like breathlessness, repression, and the like, would obstruct tonal projection. How to achieve it? My habit is *first* to make (Continued on Page 134)



KERSTIN THORBORG

Marimbas to the Front

By Paul G. Faulkner

IN THE NOVEMBER 1941 ISSUE of THE ETUDE the writer frankly exploited the possibilities of the Solovox as an addition to the piano, which offered certain piano teachers a means of securing new pupils in a new field and thereby increased their incomes. In the present article the marimba is discussed in a similar light.

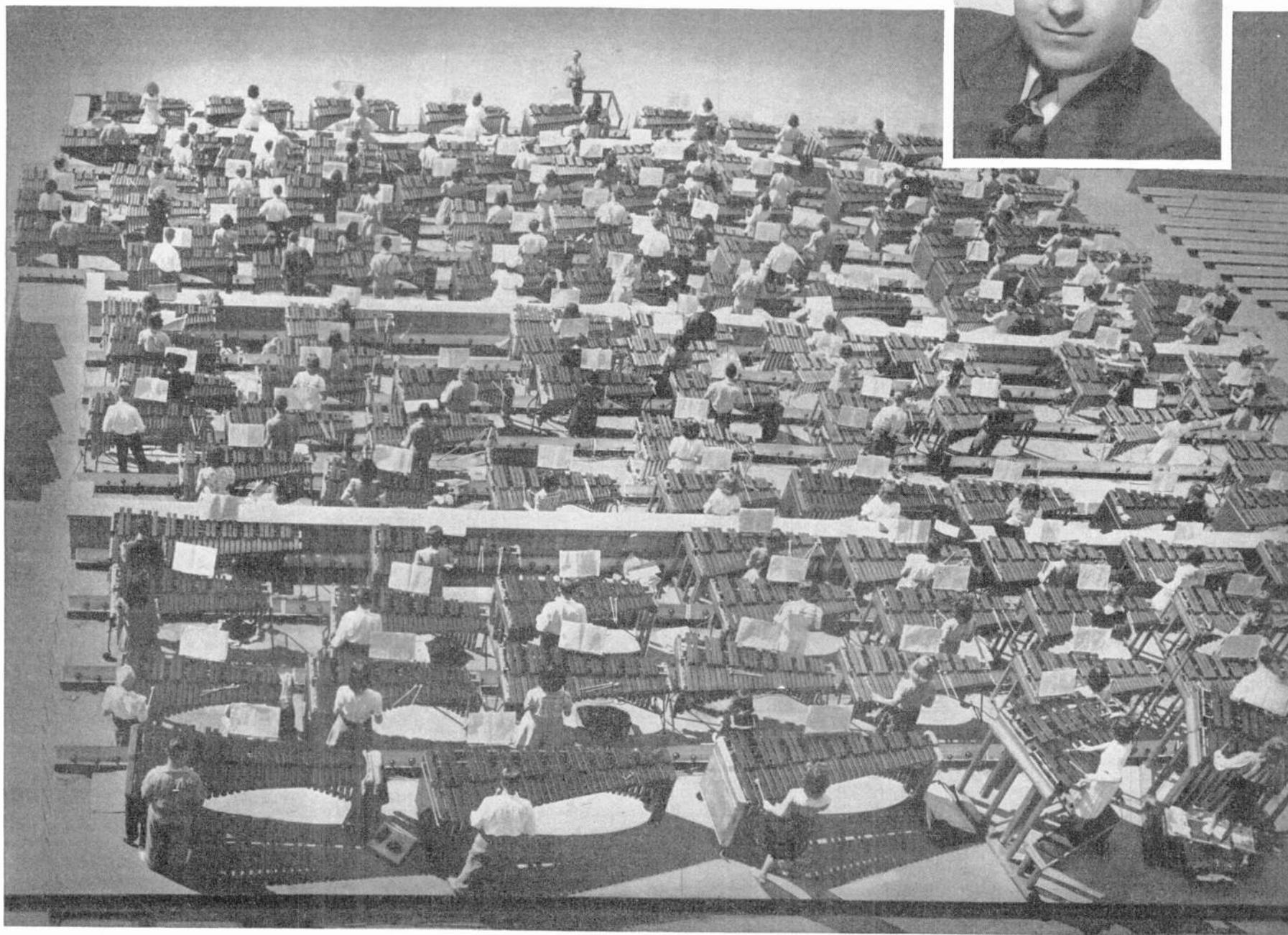
One authority has said that a survey, made in 1934, revealed that there were sixty thousand marimbas in the United States. The instrument has gained immensely in popularity since that time and this number may now be doubled. Much of this advance has been due to the enterprise

of the J. C. Deagan Company and to the genius of Clair Omar Musser, who may be called the virtuoso and the impresario of the marimba. It was Musser who organized the huge Marimba (Festival) Orchestra in connection with the Chicagoland Music Festival, which for years has been sponsored with great success by the Chicago Tribune. Last year this brought to Chicago one hundred fifty instruments valued at \$100,000. As a soloist Musser has been called the "Horowitz of the marimba" and as conductor at the Festival, he directed a remarkable program of classical and standard compositions which

brought him high praise. The great number of marimbas were grouped at the end of Soldiers' Field, upon terraced platforms sixty feet high and over a hundred feet wide.

The marimba is an evolution of an instrument which is one of the most ancient of all. Indeed, there is no means of knowing where it actually originated in the most primitive forms. Native tribes in Africa and India still play variations of the marimba.

In its earliest known form, instruments have been recovered from the Pyramids of Gizeh in Egypt, which were built about 2700 B. C. Altered forms of these Vorangi marimbas are believed to have been used in Ceylon as early as 5000 B. C.



CHICAGOLAND MUSIC FESTIVAL MARIMBA ORCHESTRA. This monster orchestra is reported to have contained one hundred and fifty marimbas, and according to the Chicago Daily Tribune, the instruments were valued at \$100,000 to say nothing of weighing 27 tons. (Inset Clair Omar Musser, conductor of the Chicagoland Music Festival Marimba Orchestra.)

Music and Culture

Even in Babylon and Nineveh, pictorial traces have been found of instruments of the ranat or marimba family.

From Earliest Times

The earliest instruments were played by mallets striking upon bars of stone, wood, or metal, like the instrument we now know as the xylophone, a Greek name derived from *xylos*, meaning wood, and *phono*, meaning sound. These instruments came to be known in Italy as "organo di legno" (organ of wood). In Germany they were called variously "Strahfiddle" (straw fiddle) and "Glockenspiel" (playing bells). The *Glockenspiel* is usually made with bars of metal. In a perpendicular form, shaped like a lyre, it is known as a "glass hat" and is heard in many bands. In Java, Bali, China, and South Africa, many interesting variants of the instrument may still be found. In Africa, resonators are made from the shell of the Kafir orange. The name, "marimba," is considered to be African in origin.

No one knows how the first marimbas came to South and Central America. Did they accompany the Conquistadores, as a means of entertaining them while they were pillaging the natives of their silver and gold? Or did they come over in slave ships, when Negroes were brought to this country? Who knows? Mr. Musser asserts, however, that when the Conquistadores arrived, they found the Indians playing upon a small set of wooden bars. If this is the case, those who contend that the ancient American Indian races were derived from Mongolian and Levantine ancestors have another point of evidence.

In Central America and in Mexico the wooden bars are derived from the tropical rosewood tree (*Dalbergia, speci hormingo*) which, when struck, produces a peculiarly mellow and resonant tone unlike that of any other wood. But this tone demands amplification, and hollow gourds, placed below the wood, serve this purpose. The most expert native players come from Guatemala. Mexican and Honduran players also are remarkable.

Our First Introduction

The first time the writer ever heard a marimba band was as a child, when such a native band was brought from Guatemala to play with the Barnum & Bailey Circus. It consisted of three marimbas with five or more players. Serious musicians saw in the instrument a peculiar individuality and character capable of later development. The music played was not native, in the sense that a new school had been founded, but rather consisted of Latin themes, which had been absorbed, much as the gospel hymns of Methodist missionaries were absorbed in Hawaii, only to appear again in different form as native Hawaiian music. Marimba bands were a sensation at the World's Fair in San Francisco in 1915.

Meanwhile, the xylophone (without resonators) commenced to come into popularity and by 1930 nearly every good band had a xylophone player. Its brittle tone lent itself to the radio and many

xylophone soloists came to the front. These later adopted the marimba type, with resonators and sustained tone; notably, the remarkable Japanese performer, Yoichi Hiraoka, of New York, and Burton Lynn Jackson, of Chicago. Jackson in 1940 set a precedent by playing the "Concerto in E-flat ('Emperor')" by Beethoven. This revealed the instrument to the present generation as one upon which classical compositions of all types could be played with taste and effectiveness. Few

now realize, however, that this was known over a hundred years ago, when a famous xylophone-marimba performer, Michael Joseph Gusikov, born in Mogilev, Shklova, Poland, in 1809, surprised Europe with his skill. Some of his descendants are playing in the Philadelphia Orchestra. Originally Gusikov was a flutist. Chopin and Liszt were among his admirers. Mendelssohn made a transcription of some of Paganini's music for him and actually accompanied him on the piano at a concert in Berlin in 1830.

The modern marimba is such a vastly superior instru-



JOSEPH GUSIKOV
First Marimba Virtuoso.

ment compared to that which existed in the time of Chopin, Liszt, and Mendelssohn, that we may be sure that if they had known this instrument they would unquestionably have written for it.

Modern Improvements

The modern marimba may be learned by any third or fourth grade piano student in a relatively short time. As an instrument for exhibition or recital purposes, it is extremely popular and impressive. With the great demand for South American music, the marimba becomes an essential of any Latin-American group. Those who have heard, over the radio, the characteristic music of the orchestra of Xavier Cugat have unquestionably been charmed by the beautiful playing of Raymond Gonzalez.

The cost of a good marimba for home or parlor use is about four hundred dollars. Thousands of smaller instruments, such as those used in schools, may be bought for as low as fifty dollars for each instrument. Any good piano teacher who desires to extend his work should be able to transfer his musical facility to the marimba in a relatively few months, so as to be able to teach the instrument. In the case of a beginner, the situation is very different. Music must be learned. The skill in the use of the rubber hammers must be acquired and a repertory must be secured. Then, too, the use of hard and soft mallets must be acquired. Since it has been demonstrated that it is possible to perform music of the highest type upon the marimba, no teacher will suffer a loss

of dignity in adding this instrument, when this is desirable. In spreading the gospel of good music, the broad-minded teacher thinks first of all about human appeal. There are thousands to whom the marimba might appeal, who would not take to the piano, the violin, or the violoncello. Groups of marimba players, well trained and properly conducted, always form a very well patronized concert feature. In some cities in the West, large marimba orchestras, conducted by Mr. Musser, have had sold-out houses in auditoriums seating as high as four thousand.

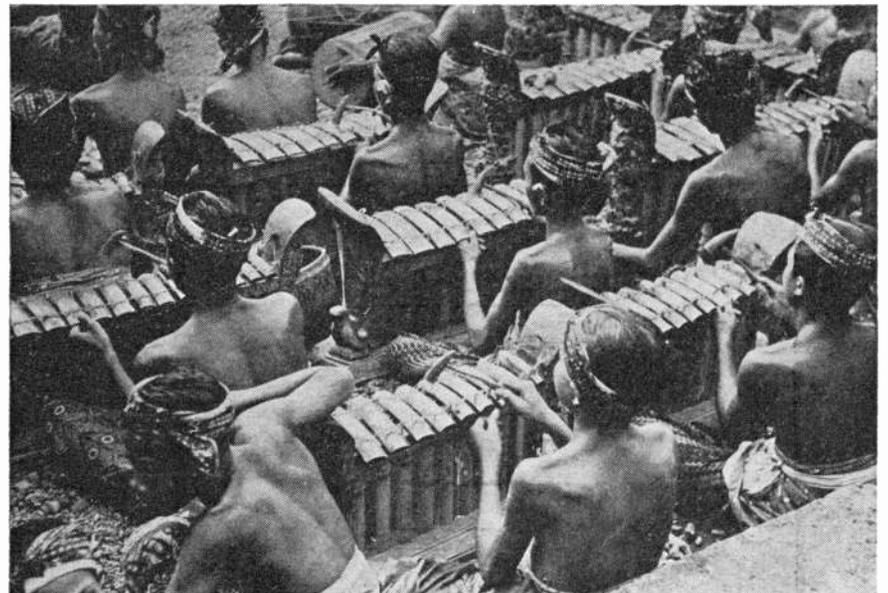
Amusing Musical Episodes

By Paul Vandervoort, II

A feud, rivaling that of the mountaineers, was the one between the two famous sopranos, Faustina Bordoni and Francesca Cuzzoni. Even the general public and the pamphlet press took sides in the matter, and the bitter rivalry between the two became so hot that it finally culminated in personal combat between them.

* * *

The proof of the pudding may well be in the eating. So great a composer as Wagner, because



MARIMBA TYPE ORCHESTRA IN BALI

his music seemed radical, was subjected to the epithet, "Murderer of Melody," and a noted writer called his music "baboon-headed."

* * *

Handel also was unfortunate enough to become involved with Cuzzoni's temperament, but she came off second best in her encounter with him. When she refused to sing one of his arias. Handel snarled: "Madam, I know you are a very she-devil, but I will have you know that I am Beelzebub, the chief devil." He then grabbed her and threatened to throw her out of the window, whereupon she agreed to sing the aria as he desired.

* * *

Haydn, as a youth, was a choir singer; but, after his voice changed, the Empress of Austria chanced to hear him sing and told the choir-master that "Haydn sang like a crow." This story has also been handed down in another version, wherein the empress likens his singing to that of a rooster.

An Intimate Visit to the Home of Ignace Jan Paderewski

By Francis Rogers

Noted Baritone and Teacher

IT WAS IN JULY, 1907, and I was in Switzerland as the guest of Mr. and Mrs. Ernest Schelling in the Villa Prangins on the shore of Lake Geneva, opposite Mont Blanc. A few miles up the Lake, at Morges near Lausanne, was the home of Ignace Jan Paderewski. Schelling, pianist and composer, was probably the closest and dearest of all Paderewski's many friends, so that the two households were in constant and most intimate contact with each other.

The 26th of July was Schelling's birthday. We had had a jolly family dinner and were sitting quietly on the veranda when suddenly the doors flew open, and in streamed the Paderewski group: Paderewski, his wife, his sister, his niece, his secretary and two or three others, all garbed in fantastic costumes designed for a gay little domestic farce. Paderewski himself was clad in short breeches of white cotton, red stockings and a jacket fashioned for a boy of ten. An opening in the seat of the breeches emitted about a foot of white shirt tail. Merriment reigned unconfined! After the farce, Paderewski became the liveliest of young lads, dancing about, bouncing a great elastic ball before him, turning somersaults on the floor, cutting capers of all sorts. Finally, he seated himself at the piano, playing joyous dances while Mrs. Paderewski—usually the most self-restrained of ladies—and Schelling, waving and weaving bright colored shawls and draperies, executed a wild, anonymous dance. An impromptu supper, toasts and merry discourse brought the party to a happy close.

A Day of Hospitality

Five days later, July 31, was Paderewski's name day—St. Ignaz. It was the custom of Mr. and Mrs. Paderewski, before the Great War, to offer on that day hospitality in their home to all their many friends round Lake Geneva. Their property at Morges was well fitted for such hospitality. The house was large and commodious, though in no way pretentious. In it, on every hand, were photographic portraits signed by royalties, nobilities and celebrities of every nationality and kind also countless trophies and mementoes of all sorts. The most attractive part of the house was the broad veranda overlooking the spacious grounds, the lake, the hills on the farther shore, and behind them, all-dominating, majestic, snow-capped Mont Blanc.

The grounds were kept up sumptuously; splendid trees, wide, smooth-shaven lawns, vineyards, fruiteries; also a palatial hennery. (In 1906, it was said that Paderewski paid seven thousand dollars for a Crystal White Orpington cock and four hens. These eyes of mine gazed at them with awe and mute admiration!) A few miles away, near Nyon, Paderewski maintained also a large, but less showy, farm.

At noon of July 31, the Schellings and I arrived at Morges, Ernest being the organizer and

stage manager of the revels, which were, in theory, at least, a kind of surprise party for the illustrious musician. An hour or two later some thirty guests sat down to luncheon and were served bountifully with vegetables and fruits, fresh from the gardens, as well as delicious viands and wines of many kinds. During the meal, the host himself offered to each guest

a choice between sweet and dry champagne, adding, as he poured, a few gracious words of personal welcome. Finally, there were a loving cup and friendly speeches in English, French, German and Polish; after which everybody shook hands with everybody else, or kissed, and said, "Thank you," in his Polish.

The afternoon was (Continued on Page 136)



MR. AND MRS. ERNEST SCHELLING'S HOME, "GARENGO", IN CELIGNY, LAKE OF GENEVA, SWITZERLAND, JULY 26, 1913
Left center, Mr. and Mrs. Paderewski (Mr. Paderewski shaking hands with Mr. Schelling). Others in the group are Mr. and Mrs. Felix Weingartner (upper left), the Flonzaley Quartet, Rudolf Ganz (fifth from left, on porch) and Mr. and Mrs. Francis Rogers (upper right). Mr. Schelling's home under the shadow of the Alps was a rendezvous for artists for years.

Master Records of Master Artists

By Peter Hugh Reed

FRANCK: SYMPHONY IN D MINOR: played by the San Francisco Symphony Orchestra, conducted by Pierre Monteux. Victor set M-840.

Franck: Symphony in D minor: played by the London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Columbia set M-479.

Neither of the two recordings of this work which preceded these two sets was a fully satisfying performance. Stokowski's version, dating from 1936, shows this conductor's penchant for painting the lily; his tonal palette is all purple and gold, and his phrasing is arbitrary. Mitropoulos, whose set was released early in 1941, is cool and overly precise. Beecham understates the drama, but in treating the work in purely lyrical manner, he errs in the opposite direction from Stokowski. The Frenchman, Monteux, alone without exaggeration, realizes the two elements of this work: the lyrical sweetness and the quasi-Wagnerian grandeur. Most listeners will acclaim this as the best performance of the symphony extant. This

recording reveals its conductor's sound artistry and flair for music of vibrancy of color, songful lyricism, and play of rhythm.

Schumann: Symphony No. 4 in D minor, Op. 121: played by the London Symphony Orchestra, conducted by Bruno Walter. Victor set M-837.

Smetana: The Moldau (Vltava); and Dvořák: Slavonic Dance No. 1 in C major: played by the Philharmonic-Symphony Orchestra of New York, conducted by Bruno Walter. Columbia set X-211.

The "Fourth Symphony" of Schumann recently came to us in a performance by Stock and the Chicago Symphony Orchestra, and the *Slavonic Dance* by Mitropoulos and the Minneapolis Symphony Orchestra. Walter provides the most artistic realization of the Schumann score on records. Indeed, the songful characteristics both of the Schumann and the Smetana works are vitally as well as ingratiatingly set forth.

Strauss: Till Eulenspiegel's Merry Pranks (Columbia

set X-120); and **Tschaikowsky: Romeo and Juliet—Fantasy Overture** (Columbia set M-478); played by the Cleveland Orchestra, conducted by Artur Rodzinski.

It was observed recently, when Rodzinski conducted in New York, that his playing was at all times clear, vital and incandescent. One marks these qualities in his performances here. Of the two works, however, the conductor is more successful in his treatment of the Strauss score.

Although a reading of sound logic, the Tschaikowsky work nevertheless, lacks the sensitivity and warmth of the Koussevitzky version, and furthermore it is marred by a deplorable break at the end of side 2.

Toch: Pinocchio—A Merry Overture: played by the Chicago Symphony Orchestra, conducted by Frederick Stock. Columbia disc 11665-D.

This is the first score which Ernest Toch, who is now writing music for the movies in Hollywood, composed after coming to this country in 1935. It was, of course, inspired by Carlo Collodi's universally favored book. In a

preface to the score, Toch says that *Pinocchio* is a sort of brother-in-mischief to the German *Till Eulenspiegel*. Although it cannot be said that the overture is patterned after the Strauss score, it will be noted that it has similar stylistic aspects. It is a clever little work, suggesting the impish qualities of the marionette more in a general than specific manner. Stock, who has regularly performed the work for a number of years, conducts it with evident relish, and the recording is good.

Mozart: Sinfonia Concertante in E-flat, K. 364: played by Albert Spalding (violin), William Primrose (viola), and the New Friends of Music Orchestra, Fritz Stiedry, cond. Victor set M-838.

The English critic, Samuel Langford (1863-1927), once wrote that "... the player who does not become a finer creature when he is faced with Mozart's music is, so to speak, no musician at all. For we come back to that in the end. Other men compose music; Mozart is music. In his hands music is not constrained to any purpose beyond itself." It is a fitting preface to our review of this recording, in which Mozart's genius is revealed in its most enduring light; and, as though in line with Langford's words, Spalding and Primrose perform with signal artistry; indeed, the violinist has done nothing better on records. And Stiedry supplies a fine-grained orchestral background, in which only an occasional submergence of oboe passages mars an otherwise perfect ensemble. The recording is excellent.

Glière: Symphony No. 3 in B minor (Ilya Mourometz), Op. 42: played by the Philadelphia Orchestra, conducted by Leopold Stokowski. Victor set M-841.

Although Glière is regarded as a nationalist composer, this work shows more cosmopolitan influences than are found in the music of any other of the Russian nationalists. It is a program symphony, based on a mediæval folk-legend. Written in 1911, it is stylistically closer to the later nineteenth-century romanticists than to the twentieth-century composers of its period. Listening to this symphony, one can hardly believe that the pioneering spirit of Stravinsky had evinced itself, for Glière seems to have been unaware of any modern harmonic tendencies. It is particularly fitting that Stokowski, who has consistently brought this work to the attention of the concert-going public, should have recorded it; his is a sympathetic and worthy performance of the score.

Chadwick: Noël—No. 2 of Symphonic Sketches: played by the National Symphony Orchestra, conducted by Hans Kindler. Victor disc 18274.

Chadwick's "Symphonic Sketches" is his most popular orchestral work. This is the second part of it to be recorded; the first, *Jubilee Overture*, has been recorded by Hanson and the Rochester Philharmonic Orchestra. *Noël* is a simple song, a nocturne of quiet poetic beauty save for an exultant climax toward the end. There is a short poem about the Virgin lulling the infant Jesus and the quiet snowy beauty of the night prefacing the score. Kindler gives the music a sympathetic exposition, and the recording is tonally rich.

Grieg: Sigurd Jorsafør—Prelude and Intermezzo: played by the Indianapolis Symphony, conducted by Fabien Sevitzyk. Victor disc 18291.

Grieg's incidental music to the play, "Sigurd Jorsafør," by the Norwegian poet Björnson, is far less effective than his "Peer Gynt" music. With the exception of the *Homage March* (which is the most popular excerpt from the suite written for the play), it is too fragmentary for its own good. The performance of this music is acceptable, although it leaves this listener with the conviction that he is not hearing the pieces under the most favorable circumstances, which is indeed very unfortunate.

Berlioz: Damnation of Faust—Hungarian March; and Meyerbeer: The Prophet—Coronation March: played by the Columbia Broadcasting Symphony Orchestra, conducted by Howard Barlow. Columbia disc 71287-D.

While it must be admitted that Barlow offers the best recorded version of the *Coronation March*, the same can hardly be said of the Berlioz selection. Koussevitzky and Beecham have given us far more rewarding performances of this latter work. Indeed, the British conductor's version is among the most (Continued on Page 134)



RICHARD CROOKS

RECORDS

The third volume in Ernest Newman's huge life of Richard Wagner is now being welcomed by the entire musical world. The first volume had to do with the composer's life from his birth, in 1813, until 1848, after Wagner had completed "The Flying Dutchman," "Tannhauser," and "Lohengrin." The second took in the years from 1848 until 1860, when Wagner was in Paris endeavoring to attract attention to his works. The third volume, one of six hundred pages, covers the years from 1859 to 1866. Wagner, by this time, had completed all of his works except the immortal "Ring" and "Parsifal." He was, at the time, the vortex of a virtual whirlpool of political, social and musical excitement which with any other personality could have been annihilating.

Newman covers this terrific period in his masterly fashion. It is not possible in this necessarily restricted review to do more than intimate the dramatic interest and musical fascination which the author has crowded into six hundred pages. The achievements of the average man in seven years can easily be set down on a few scraps of paper.

The book opens with Wagner's "Second Assault on Paris." Newman has a way of sticking plums of information throughout his text which doubtless came from his years of journalistic compulsion with the idea of making his "copy" vital. Thus we pick up in scanning just a few pages that: Wagner was so contemptuous of the critics that he sent them no tickets to the first performance of "Tristan" in Paris; Saint-Saëns was such



RICHARD WAGNER

an admirer of "Tristan" that he surpassed Wagner by memorizing the entire score; the Jewish composer, Halevy, composer of "The Jewess," was among the most enthusiastic to welcome the author of the famous tirade, "Das Judentum in Musik"; when Wagner pointed out to Rossini that he, too, had been guilty of breaking down convention, the Italian wit said, "So I have been writing music of the future without knowing it"; in writing to Berlioz, Wagner expresses a hope that he will be able to hear a performance of Berlioz' trilogy, "Les Troyens," the first part of

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

By B. Meredith Cadman

which deals with the popularly discussed Trojan horse.

Thus, page after page, the reader encounters little flashes of interest which are, of course, only human high lights in a work of great biographical and musicological importance.

One point to which Newman, with his journalist's nose for news, discusses with special interest is Wagner's racial background. Your reviewer, after reading much upon this subject, confesses that he is still in confusion, as to the claim that Wagner's father and portrait painter, the Jewish actor, writer and portrait painter, who later became Richard Wagner's stepfather, and not the simple police court clerk, Karl Friedrich Wilhelm Wagner, who died six months after Wagner was born. Wagner, however, bore a remarkable resemblance to his father's brother, Adolph, and was baptized in the Christian faith. Even Geyer's alleged Jewish ancestry is now believed to be entirely disproved. It is a subject, however, which is neither profitable nor pleasant, and it will make little difference to posterity whether Wagner was obliged to go through life with or without the benefit of Semetic musical gifts. The things of main significance, however, are not at any moment the mundane matters which the world dwells upon, but rather the glorious phantasmagoria that he brought to the world through his incomparable masterpieces.

"The Life of Richard Wagner"

Author: Ernest Newman

Pages: 600

Price: \$5.00

Publishers: Alfred A. Knopf

THE UNIVERSAL LANGUAGE

It was Longfellow who called music "the universal language of mankind." The new work, "Music, The Universal Language," by Osbourne McConathy, Russell V. Morgan, George L. Lindsay, with Alfred Howell as Art Editor, is one of the most beautiful books designed for high schools and colleges as a work for study and chapel use. Some of its most effective features are: the generous employment of excellent illustrations—some in color—the correlation of con-

temporary art with music; the excellent manner in which the classics are arranged and presented; the inclusion of works of such melodic composers as Irving Berlin, Vincent Youmans, Jerome Kern, Richard Rogers, George Gershwin, Arthur Schwartz, Cole Porter and Ferde Grofé. These tunes, which are sung by youth everywhere, in a more or less careless fashion, are now presented so that young folks may sing them properly. This appears under the Unit VI, Popular Composers of Modern America, to which Sigmund Spaeth has written a fine introduction. The other Units of the book are: I. Introduction to Choral Art; II. The Interrelation of the Arts; III. Heroes and Heroines of the Opera; IV. Folk Music Inspires the Masters; V. In Lighter Vein; VII. The Romantic Spirit in Music; VIII. Minstrels and Troubadours; IX. The Religious Spirit in Music; X. Ancient Sources of Our Music; XI. Elizabeth and Shakespeare. Copious biographical and historical notes provide a fine educational background for the work. A page of Correlated Recorded Selections presents a means for amplifying the work of the classroom.

"Music, the Universal Language"

By: McConathy, Morgan and Lindsay

Pages: 300

Price: \$2.00

Publishers: Silver Burdett Company

A NEW VOICE BOOK

Bernard Kwartin, a voice teacher with wide international experience, presents in his new "Fundamentals of Vocal Art" the results of thirty years of study based upon a Theory of Tone Focus and The Organization of Vocal Instruction. The plan is in no sense hackneyed. The author has introduced many original drawings and designs to explain his theories. The work contains many original angles of thought and much valuable fresh technical material. One especially useful chapter is that devoted to the classification of voices—giving the range of the voices and lists of rôles within this range. The section upon Vocal Pedagogy and Methods of Teaching is especially valuable.

"Fundamentals of Vocal Art"

By: Bernard Kwartin

Pages: 178

Price: \$2.50

Publishers: Criterion Publishing Co.

BOOKS

Tune in to Radio's Best

By Alfred Lindsay Morgan

HOW FORTUNATE Americans are to be able to tune in day and night on such a wide variety of entertainment on the radio! Although ominous news greets us continually by way of the airwaves, there is still plenty of entertainment to divert our minds from the burden that history's most horrible war is visiting upon the world. Of course, as radio rightfully says, its first obligation is to bring us all the news in relation to the war, but even in wartime it is important to maintain our sense of humor as well as our national balance. And hence the light touch is all too welcome. As to the part that music can and does play in the daily lives of Americans, it is largely occasioned by what radio has to offer these days. News on musical and other programs is scarce under present conditions. Heretofore it could be obtained a month in advance, but now the uncertainty of the times finds little advance information available. Yet, it is heartening to note that the old standbys are still with us, the best loved programs of the air, such as the Saturday afternoon opera broadcasts, the Philharmonic-Symphony Orchestra concerts on Sundays, the Tuesday evening broadcasts of the NBC Symphony Orchestra, and many other programs of equal interest.

It is particularly heartening in times like these to know that the good music programs of the Columbia network, heard each afternoon from 4:00 to 4:30 P.M., EST, are scheduled to be continued. These include *Stars in the Orchestra*, Mondays; *Milestones in American Music*, from the Eastman School of Music in Rochester on Tuesdays; *Songs of the Centuries* on Wednesdays; and the *Cincinnati Conservatory of Music Program* on Thursdays.

A new show called *British-American Concerts* replaces the broadcasts of *The Lyric Stage*, the Columbia network Friday afternoon show (4:00 to 4:30 P.M., EST). These concerts will feature English music from Purcell to Britten, and American compositions from Payne to Roy Harris. The Columbia Concert Orchestra under the direction of Howard Barlow will perform, and there will be occasional soloists.

Among new musical programs begun in the past month is *Great Moments in Music* (heard on Wednesdays from 10:15 to 10:45 P.M., EST—Columbia network). This program presents highlights from the most popular operas, sung by all-star casts. Jan Peerce, the new Metropolitan Opera tenor, has been selected to sing the leading rôles in his category. This show in no sense aims to present tabloid operas; rather its continuity is limited to brief introductions for each number, as



VICTOR KOLAR

the broadcast is to be almost entirely musical and never in dramatic form. Guest stars will be included besides the regular principals when the various works require extra lead voices. Only the finest features of each score are to be presented. Among operas slated, or already heard (these broadcasts began January 7), are "La Bohème," "Faust," "Tales of Hoffmann," "I Pagliacci," "La Tosca," "La Traviata," "The Daughter of the Regiment," and a long list of others not as yet announced.

Another new show (started January 16) is the *Treasure Hour of Song* (Fridays, 9:30 to 10:00 P.M., EST—Mutual network), features Alfredo Antonini's orchestra and a choral group and a permanent top-ranking soloist of the Metropolitan Opera Company (name unannounced at time of writing). These programs will present old and new music. An interesting feature of this broadcast is that its sponsors, Conti Products, have sanctioned the rebroadcast of the shows over Mutual stations not contracted by them with all commercial credits deleted.

For those who like a smooth dance orchestra and a good soloist in popular songs of the day, there is the new show featuring Ted Straeter and his smooth orchestra on Mondays, Tuesdays, and Wednesdays from 10:30 to 10:45 P.M., EST—Mutual network. With Straeter is heard Jerry Wayne, a young romantic baritone. Straeter is best known as choral director of the Kate Smith show, a voice coach for popular singers, and head of a dance band that has a large, faithful following.

Speaking of Kate Smith, that popular radio favorite greeted the New Year with another menu of drama, comedy and music (Fridays, 8:00 to 8:55 P.M., EST—Columbia). Kate is all out to help America smile and relax between the newscasts, and she's singing the songs that people seem to want to hear these days. Guest stars from the stage and screen participate along with Kate's regulars.

In connection with the *Metropolitan Opera* broadcasts on Saturday afternoons, listeners are offered two interesting publications by the Metropolitan Opera Guild. The first is "Opera News," an illustrated magazine that presents a wide and pictorial range of information on the current Saturday afternoon opera performances, on future programs and on events of general interest

in the world of opera past and present. The second is "Listening Group Bulletin," a weekly bulletin, prepared for listening groups. It contains a brief message from Edward Johnson, manager of the Metropolitan Opera Company, together with a brief synopsis of the plot, timings of the chief arias and scenes, a short stage chart, and other items of interest. For information regarding these listener aids write to: The Metropolitan Opera Guild, 654 Madison Ave., New York City.

During February two conductors will officiate in the *NBC Symphony Orchestra's* four scheduled concerts (Tuesdays, 9:30 to 10:30 P.M., EST—NBC-Blue network). On February 3 and 10, Dr. Frank Black, NBC Music Director, will conduct the orchestra, and on February 17 and 24, Alfred Wallenstein, Music Director of Mutual's New York station WOR, will officiate.

In the broadcasts of the *New Friends of Music* chamber concerts scheduled to be heard this month (Sundays, 6:05 to 6:30 P.M., EST, NBC-Blue network), there will be one piano recital and three string quartet performances. On February 1st, Artur Schnabel is to complete his Schubert piano sonata series. On the 8th, the Primrose Quartet will play two quartets by Mozart and one by Mendelssohn. The Budapest Quartet will be featured in the concerts of the 15th and 22nd: both of its programs will offer quartets by Mozart, Dvořák and Mendelssohn.

The Sunday afternoon concerts of the *Philharmonic-Symphony Orchestra of New York* will feature three conductors and several soloists this month. Serge Koussevitzky, regular conductor of the Boston Symphony Orchestra, will be the director of the broadcast of the 1st; there is no soloist scheduled. In that of the 8th, Fritz Busch will be conductor, and the soloist will be his brother Adolf Busch, the violinist. Eugene Goossens, regular conductor of the Cincinnati Symphony Orchestra, will direct the concerts of the 15th and 22nd. Erno Valasek, violinist, is the announced soloist for the 15th; and there is no soloist scheduled for the 22nd.

The *Ford Sunday Evening Hour* scheduled for February includes Helen Traubel, soprano, as soloist with José Iturbi as conductor on the 1st; Eleanor Steber, soprano, and Carmino Galliard, tenor, with Eugene Goossens, conductor, on the 8th; Eugene Ormandy as conductor on the 22nd (soloist not announced); and Victor Kolar, conductor, with Lansing Hatfield, baritone, on the 22nd.

Music and American Youth, the program that features the music-making of young folks across the country (Sundays 11:30 to 12 noon, EST—NBC-Red network), offers four programs this month from different sections of the country. The broadcast of the 1st will feature Public School Groups from Portland, Oregon, under the direction of Chester Duncan; that of the 8th will present the Commercial High School A Cappella Choir from Atlanta, Georgia, under the direction of Ann Grace O'Callahan; Public School Groups from Wilmington, Delaware, directed by Glen Gildersleeve will be heard on the 15th; and on the 22nd, the Classen High School Choir and Orchestra from Oklahoma City under the leadership of Chester Francis will be presented.

Those Tuesday morning musical broadcasts of the *Columbia School of the Air*, known as Music of the Americas, have some highly interesting material planned for airing this month. The program of the 3rd called "New World Instruments" will feature among other things a Bongo Drum (Brazil), Pan Pipes (Peru), and Banjo Picker (U.S.A.). The broadcasts of the 10th and the 17th are called "Dances of the Country and City," and these will feature characteristic dances of the United States, (Continued on Page 144)

RADIO

Making Musicians in the Schools

By Thaddeus P. Giddings

SOME YEARS AGO, a paper on "School Music" was read at a supervisors' conference. The paper referred to an old sign on a grocery store, "Strictly Fresh Eggs, 60; Fresh Eggs, 50; Eggs 40," and went on to say that music was often similarly divided into classical music, music, and school music. There is still in many minds a suspicion that musicians are similarly divided into good musicians, musicians, and school musicians. A further subdivision is suggested in the old story of the girl with a music roll under her arm, of whom a friend inquired, "Are you taking music or vocal?"

What is a musician? Obviously it is one who knows, composes, performs, or teaches music. At least this simple definition will serve as a foundation. School musicianship is so bound up with teaching ability that we are liable to become confused. So we will drop all thought of teaching for a time and confine ourselves to musicianship.

Catechism

1. Do you know the various steps in the evolution of musical ability, or are you one of those misguided souls who believe that musical ability is just born and will appear or not as is willed in advance? When musical ability does not appear early and obviously, do you keep on working, or do you say, "There is none here," and cease from toil? Do you know and believe that musical ability is but the ability to pay close attention and govern yourself accordingly?

2. Do you know the technic of the instrument you are playing? Do you realize the extreme importance of knowing this and also knowing the different capacities of the voices of the pupils at all ages and stages of development? Do you know the musical effects that may be safely called forth from the human voices intrusted to your care? Have you the force of character to sacrifice present musical effect in deference to

The genial and widely loved Dr. Thaddeus P. Giddings has for years been at the head of the Public School Music System of Milwaukee, Wisconsin, and has been a great influence in public school music development in the United States. His affiliation with Dr. Joseph E. Maddy in the formation of the National Band and Orchestra Camp at Interlochen, Michigan, has been of notable practical value. He was born in Anoka, Minnesota, in 1869, and studied at the University of Minnesota. He has written and edited many widely used books for public school use. Dr. Giddings, in this article, shows the parting of the ways between the older vaudeville type of public school musical entertainment and the modern orchestral and choral type of a cappella chorus as developed by the famous St. Olaf Choir. This article was written some time ago, and many of the things that the canny author suggested have come about; nevertheless, there is still much wisdom in his remarks that teachers may heed at the moment.—EDITOR'S NOTE.

future vocal development? Have you the cast iron determination that enables you to say, "Peace," to those around you who cry for "more pep" when your pupils sing in public?

3. Are you a constructive musician able to build a music machine that will make fine music? Have you the patience to do this, day by day, even when you do know how? The music machine under discussion is, of course, the vocal ensemble. During the time you are building this music machine, and after you have built it, can you play upon it with the fine ability that will make its product lovely enough to hold all the members of the organization with the attractive power of beautiful music, added to the satisfaction of work well done?

Dr. Christiansen of the St. Olaf Choir is such a one, and the musical instrument he has built up so per-

fectly and plays upon so artistically each year is a wonder of the age. He has shown what can and should be done, and what it means to be a constructive vocal musician of the finest type. The vocal school musician should follow in his footsteps throughout the graded years, from the kindergarten through the university. It can be done if the artistry of the musician is equal to the task, and if by nature he has the patience to solve the many problems.

Self-Analysis

4. What kind of a musician are you? Are you a rhythm demon, and does music that "goes" satisfy you, no matter how it sounds? Unfortunately, there are many of these "rhythm demons" at large in the schools, and they are by no means all in the instrumental department. To these people, beauty of tone and the perfect harmony, which comes only with perfect intonation, are a closed book.

Step into many school rooms and hear the frightful assembly singing one so often has to listen to, with no intonation, no balance of parts,

no beauty of tone, with nothing that sounds like music except a pounding metronomic rhythm. It is but another phase of the savage beating his tom-tom before harmony was ever thought of. Surely the school music teachers who permit this—or worse yet, develop it—can be called only "rhythm fiends."

A kindergarten class gave a demonstration lesson of two types of singing. First they sang some rote songs without the piano, which were lovely. The tone was soft and beautiful, but it was plain to be seen that the teacher was going through it only from a sense of duty. This done, she had them gather around the piano to sing "informally." The teacher played the piano in a most explosive manner. And the pupils sang—with loud, choppy tones—some ultra-rhythmic songs. When asked why she permitted the second type of singing, she said she wanted her pupils to get some joy from their singing, and to find the real meaning of the songs. She was reminded that beauty, continuity of tone, and fidelity to the pitch were also ingredients of any song. It fell upon deaf ears. She was a "rhythm fiend." She heard only the rhythm and the words of any song, and, when those were adhered to, she was satisfied; nothing else mattered.

If only this kindergarten teacher had looked closely at her class, she would have seen a rapt enjoyment on the faces of most of the pupils when they were singing beautifully. This, of course, varied with the musical hearing of the different pupils. When they began the other part of the program of "peppy singing," many of the faces lighted up in a different manner. However, some of them did not light up at all; instead, they had a look of suffering which she, of course, did not see. She was too sure that what she liked was what they liked, or should like. These sufferers were the really musical ones, and they were being stunted merely to furnish a specious pleasure in the wrong thing for the rest of the class. She was raising another generation like herself, a generation that would know and enjoy but one of the three parts of music—and that the least of the three. (Continued on Page 124)



THADDEUS P. GIDDINGS

Recital Preparation

1. What Bach would you use after the "Two-Part Inventions?"
2. What special preparations would you give pupils for playing in contests and recitals?—A. B., Wisconsin.

1. I never teach the two-voiced "Inventions" except to very gifted or advanced students who ask to study them. They are too difficult for the ordinary student and not musically stimulating enough. After all, they were written as technical exercises for the talented Bach children, and as such they are not suitable for run-of-the-mill twentieth century pupils. Incipient love for Bach has more often been squelched by a dose of the "Inventions" than by all other combined anti-Bach influences. Why insist on the "Inventions" when there is so much other, more interesting Bach music to choose from? Instead of the "Inventions" (or after them!) I recommend movements from the French and English suites and the partitas, procurable in many miscellaneous Bach collections, or some of the delightful "Little Preludes," or the "Twenty Pieces from the Friedemann Bach Book" (Bach-Maier) which contains ten of the loveliest preludes from the "Well-tempered Clavichord," besides other less familiar but beautiful selections.

Needless to say, I also avoid the "Three-Voiced Inventions" except for especially gifted students.

2. A few haphazard hints for recital or contest preparation: Start the pieces months ahead, in fact at the beginning of the season. Take up and "drop" the numbers at least three times during the year. If the recital pieces are difficult, be sure that all other music studied is much easier—this for contrast and relief. Never permit a student to work at many difficult pieces and etudes at one time. And do not insist on learning these other non-recital pieces too perfectly—don't be persistent in "finishing" them.

Emphasize especially the importance of learning the recital pieces perfectly from the start, and working watchfully thereafter to prevent staleness or inaccuracy. Contests or recitals are valuable in that they drive home the necessity for constant, careful practice.

A week or two before the recital, teacher or student should make as many occasions as possible to play the numbers before different groups of people—to other students, the family, friends, school classes, assemblies, church socials—all of course in order to acquire performance routine and confidence. During the last week there ought to be no intensive study on the pieces themselves, but much emphasis on pure technical practice. Once a day portions of the recital numbers should be played slowly and quietly (1) looking at the music and (2) without looking at music or keyboard.

Discouraged Pupil

This pupil has played the piano about ten years. She is forty-six years old. According to THE ETUDE, would say her grade is five. With the study and practice she has had in playing the piano, it would seem to me by this time her tone quality would at least be pleasing, but it is not. It is very harsh. What would you advise her to do? She is ambitious, practices an hour and a half every day, but is now inclined to be discouraged.—H. G., Michigan.

There's only one thing for you to do—find out what causes the bad tone. Once

The Teacher's Round Table



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

ascertained, this is easy to correct. When do pianists make unpleasant sounds?

When they (1) attack the keys—that is, strike, push, yank, jerk violently from above or below; (2) neglect to touch each key top silently before depressing it; (3) fail to bind the tones in legitimate *legato*; (4) use forced, badly coordinated muscular approach to the keyboard. Examples of this last are holding curved fingers in the air when not playing, and employing "pure" finger stroke without rotary forearm help.

The cure? Many exercises and studies have been prescribed in THE ETUDE—on this page and in the Technic-of-the-Month Department, to assure good piano tone. Look up your back numbers, comb the *Etudes* for the last five years. If you cannot secure these, consult your nearest public library. See November 1941, Page 744, "That Floating Elbow," for a clear description of arm circle *legato*.

Get familiar with Up Touch in the Maier-Corzilius volume, "Playing the Piano" (Teachers' Manual), and use this approach with your student. Give her simple, practical forearm rotation exercises, insist on instant key release the moment a tone is sounded, concentrate every second on that light, featherweight elbow tip. Avoid all downness, "hammer" finger action, low, heavy elbows, and squeezed tones.

Neither you nor she need be discouraged, for it is a simple matter to play the piano with good, easy, free tone quality. And age is not the slightest deterrent.

Singing the Counts

When children are counting aloud in piano playing, is it better to have them *scull* the numbers in a strict speaking voice, or let them sing the numbers to the melody? Their natural tendency is to sing, and I have allowed it because I thought it (1) helped in ear training, (2) improved their singing, and (3) had a beneficial effect on dynamics.—W. W. N., Wyoming.

Well spoken, W.W.N.! You have put the whole counting question in a meaty nutshell. I am proud of you! In music, it is always better to sing than to talk. But, be careful, won't you, to stop the "singing

Conducted Monthly

By

Guy Maier
Noted Pianist
and Music Educator

counting" the moment the rhythm is secure? And I'm sure that you are not one of the habitual counters—that deadly teaching species which sing-songs endlessly in a flat, colorless voice, destroying all musical spontaneity, flow and vitality. Every teacher must be on guard against this habit.

A Hopeless Case

1. I must ask your advice as to what to do with a pupil who is nineteen years of age and wants to become a "great concert pianist." no less! In the first place, this good girl cannot tell the difference between C and G. In other words, Middle C and the G above are all one and the same to her. Everything I practice with her arouses her anger. She has a favorite expression, "It makes no sense," simply because she is learning something that she never saw before. She sits for whole minutes together staring at the printed page. I have gone over the notes again and again, explaining, playing for her, and so on, and at last when I ask her why she does not play what is there, "Oh," she says, "how can I? It means nothing to me. There is no sense to it!" Always that terrible phrase: "It makes no sense." I would have sent her packing long ago, but you understand, I need the money. I am heartbroken. What shall I do?

2. Now, about the subject of absolute pitch again: both you and Johannes Brahms say there is no such animal! But I say there is. A short time ago a gentleman asked me if I knew the song "Drink To Me Only With Thine Eyes." I am not particularly familiar with that song and said so, whereupon he sang the first few bars of it. I said: "I do not know what key the song is written in, but you are singing in A major." I at once went to the piano and struck the chord of A major and I was correct. Now isn't that absolute pitch?—O. J., New York.

1. I hope you will pardon us Round Tablers, for we can't help smiling ruefully over your problem. All of us have often gone through that same dismal valley of despair. Heavens! I once taught a student who could never remember that there are five fingers on *each* hand. After weeks of lessons, she still insisted on having seven, eight or nine fingers on one hand and five on the other! But, like you, I had to do the best I could with her, for I too needed the money. And, may I add, although her mental capacity was pathetically limited, she finally learned many things about music—her ears were sharpened, she loved to play simple tunes and chords, she sang charmingly, her rhythm steadied, in fact her whole physical and mental coordination improved astonishingly, and since that time she has found relief from

the deadly, drab, insensitivity of her existence.

If only you could change your student's attitude toward music and her objectives in studying the piano! Pretend to agree with her that the staff, note values, and so on don't make "sense"; but show her that however illogical these may appear, they are indispensable for making the music sound beautifully.

Give her easy, ear training exercises—both singing and dictation—assign patterns in eurhythmics and conducting, teach her rote pieces, and write out simple tunes and chords for her to practice without looking at the keyboard. Give her one piece technically beyond her, and help her in every possible way to "dig it out." Keep all other assignments in the easiest grades. Use flash cards—the same ones over and over again, pushing up the flash speed gradually but inexorably; and drill her in short but challenging technical exercises.

Hold onto your sense of humor, make her laugh, be patient—smile until your face cracks—don't get flustered at anything she says; "kid" her along. If you can hold out long enough, I'm sure she will soon forget that "no sense" stuff, and will progress and learn to love music. Just the same, we don't envy you your job!

2. That Brahms-Maier bracket nearly finished me! I wasn't aware that the venerable Johannes ever put himself on record as denying the existence of absolute pitch. As for me, I'm afraid you and others have the wrong impression—I'm neither "agin'" it nor do I doubt that thousands of persons possess it with varying degrees of accuracy. I merely stated that it is not necessary to be an absolute pitcher in order to become a fine, or even superfine pianist. Only good, relative pitch sense is needed in addition to those other indispensable pianistic qualifications with which, no doubt, you are already acquainted!

Unusual Piano Duets

I am interested in finding some piano duets which are out of the ordinary, good things which are artistic and unusual. My friend and I who do duets have the Ravel "Mother Goose Suite" and also the Bizet "Children's Games." We would like to know of others that have real musical value and that will give us something to work for in the way of artistic expression.—H. K. C., California.

For interesting, "modern" duets you might try: "Le Beau Jardin" (four little pieces), Dupin; "Puppazetti" (Puppet Pieces), Casella; "Miniatures" (six volumes), Godowsky; "Spanish Dances, Opus 12," Moszkowski; "Five Easy Pieces," Stravinsky; "Petite Suite," Debussy.

I hope, too, that you and your friend have been practicing some of those glorious original duets of Schubert and Mozart—the former in three books, the latter in a single volume. Unfortunately these appear only in Peters' Edition, which as you know is practically unprocurable now. Some of them still rest on dust-covered shelves of music stores here and there. Better inquire in your nearest city; you may have the good fortune to secure one.

ALL PROPERLY TRAINED SINGERS produce tones of sufficient similarity to establish an ideal tone. So why is there the failure of many to follow that example? Is it because they cannot hear their voices as others hear them? No, because our best singers do not hear their voices as others hear them. Then why?

Science tells us that in the auditory areas of the brain musical centers exist—that is, an orderly arrangement of the nervous cell-bodies which have to do with perception of sound and pitch. The more orderly the arrangement, the finer the sound discrimination, and the more acute the sense of pitch.

It is quite evident that humans were given certain and diversified talents, for if all were urged to follow an identical "anything," and especially daily occupation, the peoples of the world would cease to exist. All incentive comes from the mental faculties, and as the faculties find their being in the nervous cell-bodies of the brain, in this orderly arrangement of the cell-bodies lies the talent for, and the urge to music. And so, just as there are "shining lights" in the world at large, there are "shining lights" in the world of music; and, in the final analysis, it is subtle discrimination that has given them their "gleam." But there is such a thing as an undeveloped faculty, and tone discrimination is no exception to the rule. Therefore, who will dare to say who has or has not tone discrimination until an effort has been made to awaken it; and once awakened, who will dare to place a limit on development?

Then, toward such awakening, what constitutes the perfect tone? A pure, well pointed yet round, brilliant yet soft, melodious tone. Question. Is a tone pure if the least bit hazy, breathy, throaty, or nasal? Is it well pointed if mouthily spreading; brilliant if hooty; soft if shrill; or melodious if blatant?

Hazy or reedy tone is the result of thickening of the vibrating edges of the vocal ligaments, which is caused by inadequate tension in the vocal ligaments to resist extraordinary breath pressure, and this, in turn, is caused by directing the voice away from its proper point of resistance forward on the bony mouth roof, and to the fleshy, non-resisting soft palate, or too greatly out of the mouth; the latter similar to shouting. The only possible procedure in the case is a lengthy resting of the voice, to allow nature time to repair the damage done.

Breathy tone arises from weakness of the muscles which bring together and hold the vocal ligaments so adjusted to meet and resist outgoing breath, and as the vocal ligaments are only partially approximated, unvocalized breath is allowed to pass between them, and a breathy sound is the result. The corrective medium here is the vowel E, as its influence brings the vocal ligaments closer together than any other vowel.

Ex. 1

E

Of the causes of hooty brilliance, lacking tone, there are three, namely: obstruction in or to the nasal cavities, excessive use of the vowel OO as a tone former, and an inadequately developed muscular system. One seldom meets a case of hooty tone that is not accompanied by rounded shoulders, flattened chest, and protruding abdomen. Therefore, physical exercises for the toning up of the nervous and muscular systems, and the

Tone

By

William G. Armstrong

development of a correct posture are indispensable; and the very best of these exercises is to walk distances with the chest elevated and the abdomen drawn in.

To brighten and give point to the tone, use the following exercise.

Ex. 2

Ne nā neh nah naw no ne.

Upward transpositions are to cease at E-flat. Exaggerate articulation of the consonant N and keep the jaw active. Do not practice while sitting at the piano, but stand, with the shoulders back and down, the chest elevated, and the abdomen flattened. Should difficulty be experienced in articulating N, consult a nose specialist.

Throaty tone results from contraction of the throat muscles generally and this, in turn, may be caused by either an inflexible jaw, breath deficiency, insufficient power of expiration, failure to depend upon the flow of breath, or a false upward classification of the voice; that is, mezzo-sopranos being trained as sopranos; baritones as tenors, and so on.

Ex. 3

Haw ho hoo ho haw.
Taw to too to taw.

Exaggerate articulation of consonants; trill R well, and direct. "Breathe" all sounds downward to the chest.

Nasal tone may result from a highly elevated larynx and tongue, and a lowering of the soft palate. The former causes tone to be focused on the soft palate, while the latter opens a way into the nasal cavities.

Ex. 4

Baw bo boo bo baw.
Daw do doo do daw.
Faw fo foo fo faw.
Haw ho hoo ho haw.
Paw po poo po paw.
Taw to too to taw.
Vaw vo voo vo vaw.
Waw wo woo wo waw.

All of the above consonants influence a lowering of the tongue and an elevation of the soft palate,

while a darkening of the chosen dark vowels lowers the larynx. Therefore, exaggerate the articulation of the consonants, darken the vowels, and "breathe" all sounds downward to the chest. Just so long as chest vibration is experienced there will be no excessive nasal resonance.

Mouthy, spreading blatant tone results from lack of chest and nasal resonance.

Ex. 5

Aw'ing ong o'ing ong aw'ing.
Maw'ing mo'ing moo'ing mo'ing maw'ing.

Look for the meeting and separation of the tongue and soft palate, while forming the sound NG, and darken and "breathe" the vowel sounds downward to the chest.

Shrill, excessively "pointed" tone is caused by a great reduction in the size of throat and mouth resonance space through a too highly positioned larynx and tongue, and these positions are the result of an effort to hold all vowels focused on the teeth throughout the range. As this is the focal point of E, and E is the most contractive of influences, muscular contraction is general; the muscles of the jaw and those around the root of the tongue being especially affected.

For Female Voice

Ex. 6

Doo o doo o doo o doo o doo o doo o doo.

The jaw is dropped with a slight recession for the vowel O; the notes marked *staccato*, lightly thrown off, and a smiling sensation preserved.

Ex. 7

Law lo loo lo law.
Raw ro roo ro raw.

Exaggerate the action of the tongue in forming the figures preceded by L, and also the trilling of R. To dilate the contracted mouth and throat space, be conscious of a slight yawning sensation. Should the trilling of R not come easily, try placing the consonants M, T, or V before it, forming M'ur, T'ur, V'ur.

The ideal tone is a completely balanced tone; that is, each of the resonators, the nasal cavities, the throat and mouth space, and the chest cavity is playing its part. Therefore, to assure this, we shall rest the voice on the elevated chest; give to each vowel sound its own pure individuality, and let it flow freely on the sighing breath. Evidently this is what the old masters meant when they said, "The tone should come forth neat and clear, neither throaty nor nasal. It is only when the voice is resting on the chest that the throat (the vocal apparatus as a whole) is given perfect freedom."

All of the above exercises are to be transposed upward and downward by semitones. As they are for tone correction and not range extension, the key transpositions should be kept well within the range of the individual voice.

VOICE

Music: A Life Ideal in War-Torn Russia

By Sydney Fox

PART II

LATE IN SEPTEMBER, 1931, while Moscow was eagerly following the course of the events in Poland, I went to see Glinka's "Ivan Susanin," based on the Polish invasion of Russia in the sixteenth century. As we entered the theater, an attendant was explaining that "Prince Igor" was to be presented instead. "Why the change?" I asked. The reply caused much animated discussion. "'Ivan Susanin' is now being performed in Poland. The entire production, together with those of other theaters, is moving behind the Red Army, playing before the people of the Western



BOLSHAY THEATRE IN MOSCOW



CARMEN PERFORMED IN A FACTORY AUDITORIUM

Ukraine and Bielyrussia (White Russia)."

October ushered in the symphony and concert season. There are three symphony orchestras, including the radio orchestra, in Moscow, each possessing a chorus. Programs included the works of the great masters. I heard many unexpected programs, such as the "Requiem" of both Mozart and Verdi; concert versions of Gluck's "Orpheus," Thomas' "Mignon"; symphonies of Sibelius and Mahler; works of Grétry, Frescobaldi, Vivaldi; Bach's "St. Matthew Passion." By far, the most popular composers are the nineteenth century Russians, with Tschaiowsky the favorite. All the Beethoven symphonies are presented each season. A ten day festival of contemporary Soviet music is also given every year. The concert pro-

grams include piano cycles of all the Beethoven sonatas (presented by five leading pianists), works of Chopin, Schumann, Liszt; and cycles of chamber music of Brahms, Beethoven, Mozart, and the Russians.

Cultural Starvation

The Russian people, suffering from cultural starvation for centuries under the Czars, are so hungry for cultural expression and activities that concerts, operas, theaters, and movies never lack an audience. Their interest in great music was demonstrated at the first concert in the cycle of Beethoven piano sonatas in the small auditorium of the Moscow Conservatory. Not only was every seat occupied, but many came with scores, and followed the soloist, S. Feinberg, with avid interest. The students of Mr. Feinberg, a renowned pianist and composer, were given places of honor on the stage. Nor did the length of the concert dampen the enthusiasm; even though the program consisted of "Op. 2," "Op. 28," "Op. 31," "Op. 49," and "Op. 106"; and lasted from 9 P.M. to 12:30 A.M.; sufficient proof that the Russians can take it!

At a rehearsal of the Moscow State Philharmonic Orchestra, in a program of Soviet premières, I met the cream of Soviet composers, all with scores, listening to the "Concerto, No. 2," for piano, of Vitachek, a young graduate of the Moscow Conservatory. Glière, dean and president of the Union of Soviet Composers, chatted with

Miaskovsky, who has kindly eyes and a philosophic face, and who is the composer of twenty-one symphonies. Prokofieff was surrounded by the younger masters, Knipper, Chrennikov, Shaporin, and Biely. M. Steinberg, with many piano concerti to his credit, sat with a group of composition students. After the rehearsal, a lively, constructive discussion was held with Vitachek, each composer pointing out the excellent and the weak parts of the score, with the composer explaining the reasons for his effects. This mutual, reciprocal criticism, devoid of personal jealousies, seemed filled with the desire to improve the level of Soviet music.

Luncheon at the apartment house of composers revealed part of their personal lives. Szabo greeted me and introduced me to many seated in the cafeteria, with their wives and children. "How many composers reside here?" I asked. "About eighty-five out of the one hundred fourteen composers of the Moscow branch of the Union of Soviet Composers," answered Knipper, who smilingly added, "It's interesting to live here, especially when I develop a theme on the piano for my Sixth Symphony in the morning, and hear it as a subject for a fugue coming from Biely's apartment in the afternoon." A burst of laughter greeted this remark.

"How does the composer earn a living? Does he actually live by composing?"

The Composer a Worker

Gregory Schneerson answered. "The Soviet composer is like any other worker—he works at his craft, which is composing music for the people, and makes an important contribution to society; therefore he is paid in accordance with the value of that contribution. The composer is commissioned to write a symphony, opera, or suite; piano compositions, chamber music, or film music. The financial arrangements are carried on through the Union, the composer receiving one-third of his fee with the assignment from the orchestras, opera companies, film trusts, or State Publishing House, another third when he completes it, and the balance when it is published, plus royalties on every performance. This insures the economic security of the composer, allowing him to spend all his time in creative work."

"How much does he receive for his work?"

"The fee for an opera is usually fifty thousand rubles (about ten thousand dollars, plus royalties; for a symphony fifteen thousand, and so on down."

(Continued on Page 130)



GIRLS' ORCHESTRA WITH PRIMITIVE INSTRUMENTS

Elementary Interpretation for the Choir

By Kathryn Sanders Rieder

ALL THE CHOIR'S MUSICAL TRAINING has one aim: fine interpretation. To give the music the best performance possible in accordance with the intentions of the composer, must be the aim of all study. To bring skill to such excellence that it, as such, is relegated to the background, is to become an artist. "And we are all trying to be artists," Dr. Dann once remarked, "If not, why not?"

Skillful interpretation has lifted music from oblivion to world acclaim. The music of Bach lay forgotten for a hundred years, until Mendelssohn's enthusiastic interpretation and performance awakened interest. Some think Mendelssohn's contribution in giving Bach his rightful place is as important as his own compositions. Had there been no sympathetic, skillful interpreter it is difficult to say how much longer the work of Bach would have been lost to the world.

Humoresque tossed off as a light humorous piece, made no impression. Then a discerning artist changed the tempo, playing it only half as fast as was customary. Immediately it was a success. With this interpretation it swept over the world. In many cases the manner of interpretation has been known to make or break a composition.

Interpretation Demands Imagination

To some extent, interpretation can be taught. Although it is the study of a lifetime to understand fully the works of a master, all can learn musical taste in interpretation. All musicians strive for this, abhorring sentimental effects which have no meaning.

One has only to listen to the exaggerated choral effects on some radio programs, to note the startling, ill-placed *crescendi* and *decrescendi*, sprinkled at random through the selection. There seems to be no purpose, other than to display the effect itself. Such effects at the disposal of the choir should not become flashy and meaningless. Dynamics must be an outgrowth of the design of the music, not a gaudy rosette hiding the living beauty.

Success in interpretive singing demands imagination. The production of good tone is possible, because the singer hears in imagination such a tone, before he sings. The concept must precede the actuality. Every feeling he has about the music colors the tone as he sings. The singer gives most when his imagination is stirred deeply by the printed word, the musical phrase.

Relation of Words to the Notes

Sincerity and a willingness to give the music expression, is often the charm of young peoples' choirs. They affect the audiences more winningly than adult professional groups, who withdraw into formality and stock interpretation. Deeply felt singing can cover a great many technical limitations; and a mechanically perfect performance without feeling can leave an audience unmoved.

Many voice teachers insist that no one should try to perform a number until he has read the words aloud several times. Choirs, likewise, should read the words aloud, to get the values of the accents, as well as different meanings, and to note how powerfully the music reinforces the meaning of the words. The words, "I know that my Redeemer liveth," express quiet confidence and joy. But they swell in triumph when joined with the music of Handel. Read the text to locate the natural stress of the words. Note that the accents given in singing are natural and the most effective.

Reading the words aloud can establish the mood. Quite naturally we subdue our voices to

read, "Humble and penitent, O Lord, we come to Thee." It is simple to carry this feeling and color over into the music as we sing it. We read, "I will praise thee upon the harp, O my God," and a whole mood is prepared. Director and choir member alike will benefit from reading the words aloud, or at times, silently.

In approaching the interpretation of the notes, we need to remember that no system of notation fully expresses the composer's intention. There is a limit to what they can convey. They are only an approximation of what the composer expects. Nuance and delicate shadings are at the mercy of the performer. Just as we pause on a certain word to give its needed importance to get the meaning, so the tones are subject to slight deviations from the printed page. Interpretation of music is not merely to reproduce faithfully the exact symbols on the page. The notes are only a means of recording, as nearly as possible, music that lives and breathes. Singing must not be distorted or rhythm ignored. Ritards and loud and soft sections must be related to the entire composition. Climax must be a part of the harmony and the composition in its entirety.

Though the general intention of the composer is indicated by a word or two at the beginning, such as, *dolce*, *grazioso*, *maestoso*, still, within these limits there are possibilities for great varieties of expression. Delicate accentuations, slight extensions of a chord of rich, clear harmony on an important word, and all such slight variances within the realm of good taste go to make up great music.

It is always interesting and revealing to follow the scores of numbers as they are played at an artist concert, and to note the added significance brought out by the artist's careful study of values, because of his "highlighting" the climactic sections.

Deliberate disregard of the composer's markings sometimes occurs. Occasionally an artist, with a background which would permit improvement, diverges from generally accepted interpretation. However, true artists are usually minutely concerned with the interpretation favored by the composer.

Clear Enunciation and Breathing

Since choral music intensifies the mood of the text, the words must be clear. Distinct enunciation and clear articulation must be woven into the words. Careful pronunciation of the final consonants and clear division of words will prevent

such astounding messages as "the consecrated cross-eyed bear," "make lean your hearts," and others which float regularly from the choir loft. Wrong divisions of words produce a ridiculous result. One director told of an announcement, which had a congregation upset, because the minister grouped the words incorrectly. He said, "Captain John Smith having gone to sea his wife, requests the prayers of the congregation."

Breath must not be taken between syllables of a word or between words that fall naturally in a group. Where words need clear division, as in "walking, running, striving, seeking," most directors find it preferable to make the separation by emphasis and clear articulation, rather than breaking the melody with such frequent breath-taking.

When word stress and the musical stress do not agree, the word stress is followed. This is often found in various verses of a hymn. The first verse may have words agreeing with musical stress; later verses must be stressed according to the words. Thus, it is the word meaning which must be clear.

Subtle Dynamics

All precautions may be overdone, and the director must act as a balance wheel to keep the effects and methods in their place. When choir members realize that they sing, not to give a bald statement of fact, but to express a powerful feeling, they will have a fruitful concept of interpretation. This ability to feel the beauty or power of the composition should be encouraged. A few years ago a director demanded to know why one woman was not singing. Somewhat hesitantly she explained that the number affected her so profoundly that her eyes were full of tears. The director was silent a second, then he said emphatically, "Madam, thank God for the tears." That entire chorus was quickened to a new understanding of music as an expression of feeling.

Choirs must be rid of the notion that only loud singing can be impressive. The most restrained *pianissimo* may bring the most vibrant beauty. Very tense emotional climaxes may sink to a whispered tone. The more softly the word is sung, the more clearly it must be pronounced.

Considerable practice will be necessary to develop a good *pianissimo*. Many choirs have a hazy conception, singing only a medium soft tone, when a *pianissimo* is necessary. There should be practice in singing the various gradations of tone power. The ability to produce quickly such effects is necessary to interpretative excellence.

The director knows that music has the flux and flow of living substance. The feeling expressed by the poem, the melodic character of the music, and the tempo needed to permit the correct sounding of the words and tones, (Continued on Page 124)

ORGAN

SOME TIME PREVIOUS to the summer of 1938 Mr. Virgil W. Bork, Dean of the Union County Band and Orchestra Summer School of Roselle, New Jersey, requested the writer to draw up plans for inaugurating group piano classes at his school. As the problem presented itself, it became evident that to arrange advanced group instruction in a manner similar to that of the band and orchestra department would be inadvisable. The impossibility of presenting one selection at a time to a class was decided; first, because of the wide difference in each student's repertoire; second, because of the difficulty in classifying a pupil's accomplishments to the proper degree; and third, because of the various students' inability to learn at the same speed. The result of our endeavors has been a hybrid type of group-private teaching that, because of its unconventionality, might be of interest to others.

Classification of Students

Applicants upon registration are divided into two general groups: those who are studying piano for the first time and those who have had previous training. Since it is never known either how many boys and girls of each classification will register or whether the free periods of those students doubling orchestra and band instruments will coincide, it is not feasible to place registrants in their respective classes on registration day. Consequently, each student is told to observe the schedule posted on the bulletin board the first day of school. A special form is then made out, noting the information that is necessary for further classification such as name, age, years studied, and free periods. Beginners, young or old, who have never played before are very easily accommodated by classifying as to age and teaching in the customary manner with an approved group class method. The second group,

however, those who have had previous training, are more difficult to schedule. These are graded not only as to their age and achievement, but also as to their understanding of harmonic and melodic musical structure. This latter qualification is the dominant factor in classifying the student, since the actual playing ability of the pupil matters little in this manner of class procedure.

Class Procedure

Each class session covers seventy minutes—two regular periods—and is divided into three parts. The first part consists of ten minutes of wrist and finger gymnastics designed, as much as possible, to replace the technical studies of Hanon or Czerny. Technical material cannot be incorporated into group classes of this kind as a regular assignment, because of the lack of time.

Therefore the more conscientious students, desiring such help, must be given extra assignments. These wrist and finger exercises, inspired by a well known artist's method, prove most worth while in developing the strength and control of the hands.

The second part of the lesson consists of twenty-five minutes of study taken from various phases of piano technic. Each day, two of the more commonly used musical terms are memorized. Material such as key signatures, scales, intervals, three- and four-toned chords and inversions are drilled. Fingering problems are invented and solved on the blackboard, after the rules for scale and chord passages have been explained. Musical phrases are composed and harmonic resolutions practiced. In fact, any kind of pianistic problem that the teacher can devise is explained and studied during this part of the lesson. Keyboards and piano are combined in an effort to help the pupil visualize both mentally and aurally.

The same class material and routine have been used each semester both for intermediate and advanced classes, with the advanced classes approaching each problem to a greater degree.

The final thirty-five minute period of the class is devoted to individual instruction at the piano, eight to ten minutes per person, every other day. While a student is receiving his private attention, the remainder of the class is busy answering written work that the teacher has placed on the blackboard. This material is selected from the second part of the lesson. Students are urged to prepare and memorize solos of a moderately easy grade, to increase sight reading ability.

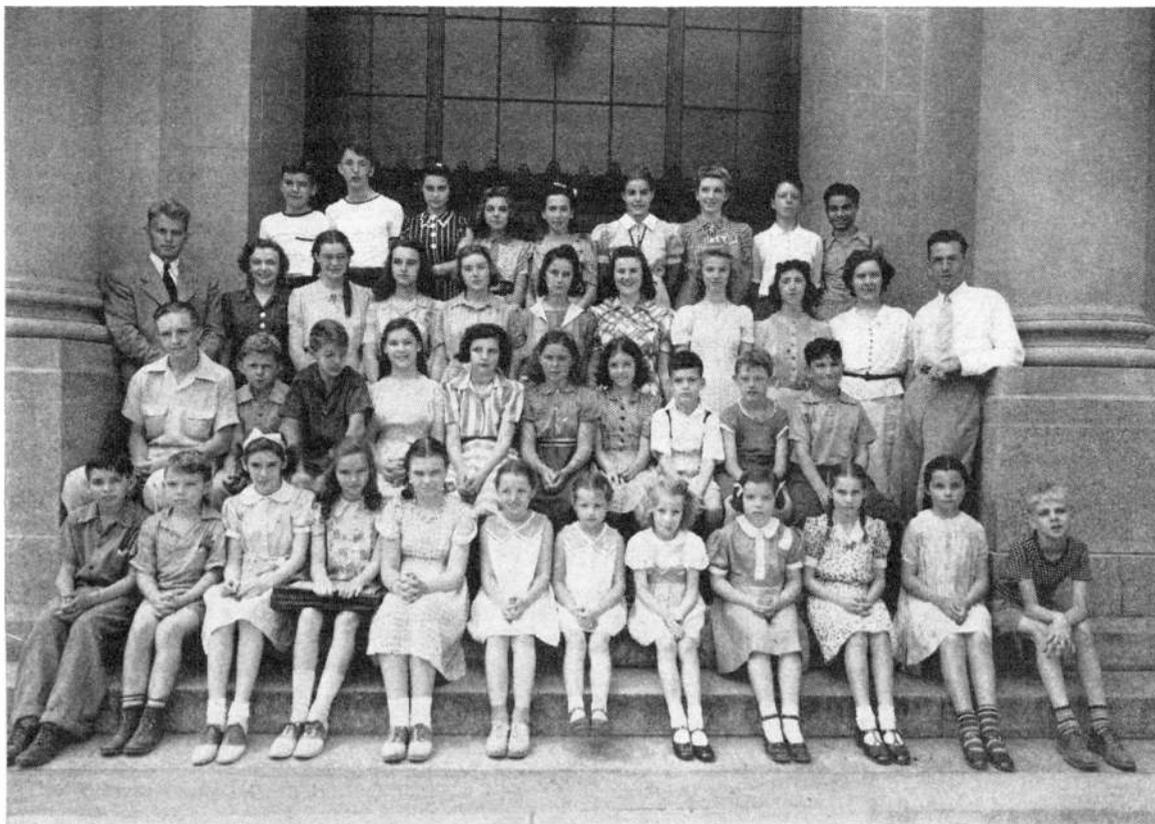
An examination is scheduled each Friday, during the first half hour of class, as a check-up on the week's new class material. At each class recital, held the third and sixth weeks, every student must play a selection chosen from his class studies. Those members who do exceptional work are featured at one of the school's weekly assembly programs. In addition, any student capable of accompanying an orchestra is assigned to that work during his free periods and may, with the teacher's approval, study the orchestra accompaniment material at his private lesson.

Each student provides himself with a manuscript notebook, pencil, and assigned piano selection. Piano collections are preferred. The school supplies a desk, piano keyboard, music stand, blackboard and piano. Not more than eight students are permitted in (Continued on Page 126)

A Practical Success in Class Piano Teaching

By Warren F. Malpas

Mr. Malpas heads the department of Class Piano Study in the highly successful Band and Orchestra School of Union County, New Jersey. (Union County includes the city of Elizabeth.)—Editor's Note.



A REPRESENTATIVE PIANO CLASS

These students are in the piano classes of the highly successful Union County School, which is in its ninth season at Roselle, New Jersey. Mr. Virgil W. Bork has made this school famous for its orchestra.

Once More—The Saxophone

By Sigurd M. Rascher



SIGURD M. RASCHER

Sigurd Rascher, the distinguished concert saxophonist was born of Swedish and English parentage and spent his childhood in the Swiss Alps. Some of his studies were in Germany, as clarinetist, but he turned early in his musical career to the saxophone and toured Europe with a jazz band from 1927 to 1930. For a time after that he taught school, enjoying association with children in music and woodcrafts. He loved especially his work teaching the small boys and girls to play six-hole flutes, and to carve wooden bowls and boxes. Returning to his profession as an active musician, Rascher entered on his career as a serious and successful saxophone orchestral-soloist and recitalist. Ibert, Glazounow, Milhaud, and Hindemith were among a large number of European composers who wrote music for him; and to this general list now has been added or will be added shortly the American names of Roy Harris, Dante Fiorello, Aaron Copland, among others.

It is interesting to note that the daughter of Adolphe Sax, when a very old lady, wrote to Rascher that, after hearing him play, she was convinced the instrument was at last being heard as her father had wished it to be known.—EDITOR'S NOTE.

A HUNDRED YEARS seems long in measuring a life span. But in thinking of musical history, a hundred years is not too long. The saxophone, much-maligned, unappreciated, has passed its hundredth year, and only now is beginning to be taken seriously as a musical instrument of artistic and aesthetic possibilities. Only now has the question of its acceptance into orchestral instrumentation come to the front. And even to-day the musical possibilities of this instrument have not been exploited fully.

In 1842, Berlioz described the saxophone as ". . . an instrument whose tone color is between that of the brass and the woodwinds. But it even reminds one, though more remotely, of the sound of the strings. I think its main advantage is the greatly varied beauty in its different possibilities of expression. At one time deeply quiet, at another full of emotion; dreamy, melancholic, sometimes with the hush of an echo. . . . I do not know of any instrument having this specific tone-quality, bordering on the limits of the audible." Very few players of this instrument achieve this striking quality described by Berlioz. There are, to be sure, many good saxophonists—especially in this country—but the full capacities of the instrument have not been called upon.

What did Adolphe Sax seek when he invented his instrument in 1840? Did he expect that it would be welcomed into the symphonic orchestra group, or that it would remain almost an outcast for a century? We can leave it to history only to answer these questions. Antoine Joseph Sax (known as Adolphe) perfected the bass clarinet in 1835, when he was only twenty-one years old. In 1840, he was trying to produce a clarinet that would overblow an octave like the flute or oboe, and the result was his new instrument, the saxophone. His aims were definite. He wanted to fill the gap of tone quality between the strings and wind instruments on the one side, and between the brass and woodwinds on the other.

Therefore, the new link should have the flexibility of the strings, the power of the brass, and the variety of tone quality of the woodwinds. But in addition the instrument should have a distinct character of its own. Sax was aware that in order to achieve all this in one instrument he must use a single-reed mouthpiece, similar to that of a clarinet, and a conical body of metal. To acquire the necessary flexibility of tone he broadened the mouthpiece outwardly and widened its inner measurements. To make the tone sufficiently voluminous to stand successfully against the brass of the orchestra, the inventor gave the conical body a parabolic shape. These features are mentioned in the patent which Sax took out for the instrument in June, 1846.

Science Plays a Part

Sax was pretty much of a scientist, and probably did not want the saxophone to be confined to a special field of music. He had, however, constructed an instrument which would enrich the possibilities of musical expression. It was thenceforth up to the player to make the most of this instrument. Sax studied acoustics, and it was he that gave light to the principle in wind instrument manufacturing that it is the proportions given to a column of air vibrating in a sonorous tube, and these alone, which determine the character of the timbre produced. In differentiating between clarinet and saxophone, he worked on the basic idea that the fundamental note given out by the conical tube when the lateral holes are closed is that of an open organ pipe of the same length, whereas a similar tube of cylindrical bore behaves as if it were a closed organ pipe, and its notes are an octave lower. This explains the essential difference between clarinet and saxophone.

One would think that Sax's contemporaries would have immediately seized upon this outstanding advancement in the means of musical expression. But this was not the case. Jealousy, indifference, and bigotry stood in its way, and it was difficult for a composer to score for the new instrument. Sax did succeed in interesting Berlioz and Halevy. In 1842, after an enthusiastic article by Berlioz had appeared in the "Journal des Debats," considerable interest was aroused among Parisian composers in the inventor as well as in the saxophone and his other instruments: sax-horns, saxotrombas, and the new improved bass clarinet. Sax had also made improvements in piston instruments by substitution of a single ascending piston for a number of descending ones.

The composer Donizetti had heard Sax demonstrate his new instruments and decided to use them in the score of his opera, "Don Sebastian." He sought a wholly new tonal effect through use of the saxophone and bass clarinet, since neither of them had been heard before in the opera orchestra. News spread amongst the musicians of the opera that Sax's new instruments were to be played, but no one offered to try them out. When asked to do so, the men flatly refused to look at the parts, let alone play the instruments. Donizetti was forced to withdraw most of the new instruments, but he wanted to retain the bass clarinet for a special part in the opera. He therefore asked Sax himself to play the part. The young inventor agreed readily, eager to demonstrate any one of his instruments to a large musical audience. The day of the first rehearsal approached, while tension and resentment grew in the regular group of musicians. Donizetti was to conduct personally. The moment Sax appeared at the door, the concertmaster rose and announced: "If this gentleman enters the orchestra I will walk out, and so will all of my colleagues!"

No persuasion on the part of the composer could get the musicians (*Continued on Page 131*)

BAND and ORCHESTRA
Edited by William D. Revelli

Dynamite in Songs

Tunes That Turned the Tide of History

By Doron K. Antrim

THE HISTORY OF A NATION is written largely in its songs. They reflect, as nothing else, the inner feelings of the people; their temperament, hopes and fears, ways of life. In war time especially, songs are far superior to edicts and oratory in rallying a country to a cause, in steeling its will to win, in sustaining morale. "Wars are won," said General Pershing, "by good songs as well as good soldiers." Down the ages the songs that influenced the course of history bulk large. Some have even turned the tide of history. Born usually of travail, their effect upon a people in times of crises has been far reaching. It is a few of these that we would discuss here.

God Save the King

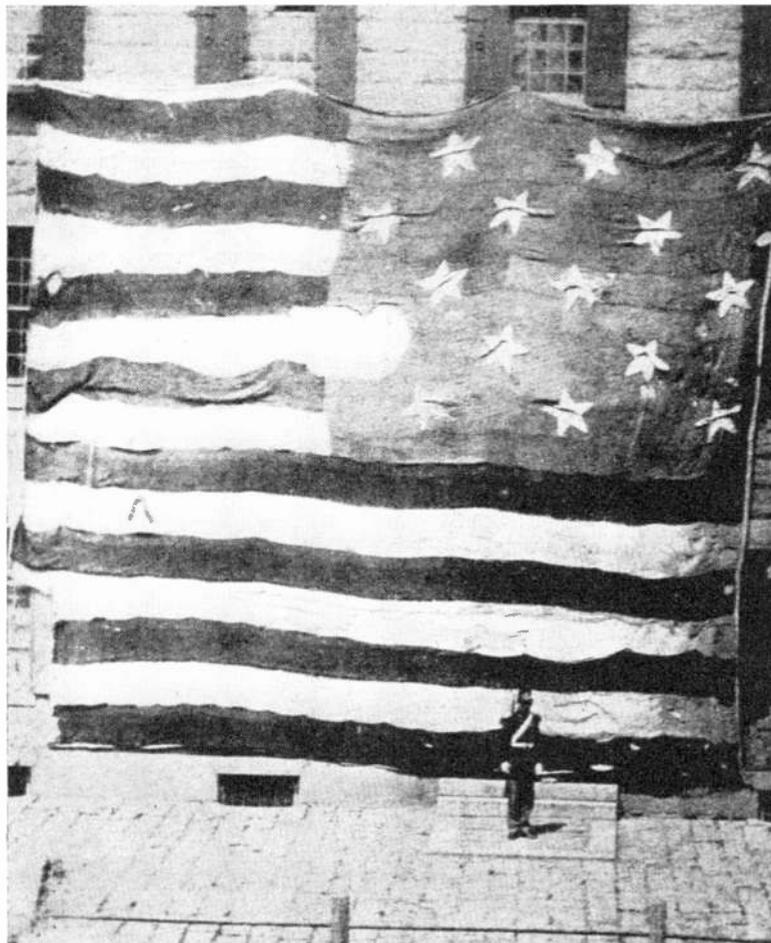
The oldest national anthem, the one that influenced the history of more nations than any other, is England's *God Save the King*. If this song had not appeared when it did, and if it had not steadied the nerves of the English people time and again during its long tenure, English history might have been far different.

On the morning of September 28, 1745, a report reached London which caused consternation. The English force sent to stop Charles Edward, leader of the Jacobite rebellion, had been routed. A Jacobite invasion of England seemed certain, and there was considerable support for the Jacobite cause there. Unless something could be done quickly the country would be divided by war.

The Anti-Jacobites held that George II, with all his shortcomings, was better for the country than another James. What could they do to squash the rebellion and swing sentiment to their cause? "We need a good song," said one of the leaders. And strangely, when a great need exists, a song is often born to fill it. That same evening Henry Carey sang in Drury Lane Theatre, a new number, the words of which he said he had written. Its Latin equivalent, however, has been traced back to the coronation of Solomon, and the tune to a galliard by Dr. John Bull (1588); to a Christmas carol (1611); and again to some instrumental pieces by Purcell (1683). This song jumped to immediate popularity.

As first sung, it started: "God bless our Noble King, God save Great George our King." This first version was soon changed to: "God save our Lord and King, Long live our Noble King." The Jacobites accepted the latter version, making mental reservation as to what King was meant. Charles Edward, fearing that the song was weakening the Jacobite cause, gave orders that the clergy of Edinburgh were to pray for the rightful King, James III. A Presbyterian minister whose sympathies were with King George, prayed accordingly, "Oh Lord, save our King. Thou

knowest, Lord, which King I mean."
But while Charles Edward had defeated troops



THE ORIGINAL STAR-SPANGLED BANNER AT FORT McHENRY
This is the flag which Francis Scott Key saw when he wrote
"The Star-Spangled Banner."

sent to oppose him, he could not defeat a song. Shortly thereafter the Jacobite party and the rebellion collapsed. England was united by a song. It is no doubt the most truly characteristic national anthem of all time. It reflects British tempo, temperament and "phlegm," a refusal to be hustled or excited by the unexpected. At one time twenty nations were using the tune to laud a crowned head. The United States and Switzerland still retain the music. Beethoven once remarked, "I must show the English what a blessing they have in *God Save the King*," and wrote a set of variations on it, later using it in his so called "Battle Symphony." Weber used it in his cantata, "Battle and Victory," and in his *Jubilee Overture*. Brahms also used it in his

Triumphlied. It is probably the best known tune in the world.

The French Revolution

Another song that played a decisive part in world history is the French *Marseillaise*. Captain Rouget de l'Isle, amateur violinist and ardent patriot, struck it off in the white heat of his ardor overnight to rally recruits for the French Revolution. "Five hundred men who are not afraid to die," read the poster the morning of April 24, 1792, in Marseilles, calling for volunteers. A soldier was singing de l'Isle's song in the street and passing out copies. In two days nine hundred men had joined. They marched to Paris singing the song, then on to the downfall of the Tuileries. France had become a Republic, and much credit is due the *Marseillaise*.

This song proved to be dynamite. It quickly spread all over Europe, becoming a symbol of revolt, being banned in a number of countries. Its influence in inciting people to break with crowned heads was considerable.

As a martial air, de l'Isle, who wrote both words and music, achieved a masterpiece. In the tune he caught the nervous, impetuous temperament of his countrymen. Its urgent rhythm, its use of syncopation, its high note in the first line, like a drawn sword, flashing in the sun, are not devices of an amateur such as de l'Isle, but of an experienced composer.

Belgium Wins Independence

It was also by a song that Belgium won its independence. The night of August 25, 1838, was a turning point in the history of Belgium. On that occasion Auber's opera, "La Muette de Portici" was presented at the Théâtre Royal de la Monnaie in Brussels. The theatre was crowded to the doors, and there was a feeling of tenseness in the air. The performance got no further than the singing of "Amour Sacré de la Patrie." After that the audience surged to

its feet, smashed chairs, stampeded into the street and started the revolution by means of which Belgium gained its independence from Holland.

"That the Flag was Still There"

Few of us realize the rôle our own *Star-Spangled Banner* played in shaping our destiny. The summer of 1814 was one of the darkest hours in our history. British raiders had sacked Washington. President Madison and Dolly escaped in a wagon with a few of their belongings. The shores of Chesapeake Bay were being ravished by the British fleet which was moving on Baltimore. The president had ordered Colonel Armistead of Fort McHenry (Continued on Page 132)

BEATING TIME with the foot is not sanctioned by many violin teachers. Probably they fear the student will contract an uncontrollable habit that will manifest itself on the stage at recitals. Nevertheless, when it comes to a question of inculcating correct rhythm into the work of beginners on the violin, the foot proves to be the best time keeper in the world, for the simple reason that it beats time continually in its natural function of walking.

Let us realize at once that it is far more difficult to acquire good "time" on the violin than on the piano. Elementary studies and pieces for the piano generally have a rhythmic figure, or accompaniment, in the left hand that in itself constitutes a metronomic background and makes any other kind of beating or counting almost unnecessary. The violin student, however, is not only without this mechanical aid in the music he plays, but is also further handicapped by the irregular motions of his bow arm, which continually conflict with the actual beats of the music. The following example will serve to illustrate:



It will be observed here that the down bows are two thirds of a beat in length, while the up bows occupy a beat and a third. Many immature students, in their first attempts to play this passage, render it as follows:



The reason is obvious. The right arm seeks automatically to correlate its motions with the rhythm and thereby creates an error in the interpretation of the music. To prove this, arrange the bowing in the original passage so that the strokes change on the beats—



The pupil will now probably play the passage right, but the music will have lost much of its aesthetic value through the substitution of the somewhat banal stroking.

Now let us revert to the original bowing, but in order to correct the error, teach the pupil to tap softly with his foot on the beginning of each triplet. This may not be easy and will require patience, but once he has acquired the knack of beating the passage thus he will be *thinking* it correctly; for it is a physical impossibility to beat a passage correctly and at the same moment think it incorrectly, or vice versa.

Most violin teachers have the experience occasionally of accepting a pupil who has already taken lessons for two or three years. They find that he cannot play even the simplest piece in accurate time because he has never been taught to *think* the beats clearly.

The following remarks and examples are suggested as a means of establishing correct fundamental rhythm in very young students, about seven or eight years of age. The teacher should use a small music tablet, make as many examples as he wishes, and use them in conjunction with any good method book. (A very good book for children is "Fiddling for Fun," by Rob Roy Peery. It is based on what might be called the tetrachord system, and is much more adaptable to the nature of the violin than most of the older books.)

Let us begin with the quarter note and the

Why Not Beat Time?

By J. Clarence Cook

four quarter measure as standard units. Write a line of quarter notes on the open A string and explain that each quarter note gets one beat. But what does the term "beat" mean to the child? Absolutely nothing, so far as music is concerned. We must affiliate the quarter note with something that falls within the range of his experience. Now ask him to walk leisurely across the room, counting his steps aloud. Have him stop at the eighth step. (It is just as well to begin immediately training his sense to the musical period.) Explain that his steps are quarter notes; that is, they represent the speed at which quarter notes will be sounded. The average child grasps this idea quickly. It is unique and interesting to him. Next have him count off the steps standing still, that is, marking time. Finally teach him to tap the beats with his right foot alone, taking pains to retain approximately the same speed. We have now established in the child's mind a unit of time that is completely intelligible to him.

We assume that the pupil has already been taught to hold his violin and to bow on the open strings, so his next task will be to play the line of quarter notes and beat time to them. See that he follows the notes on the paper with his eyes. To ensure his doing this, it is well at first to point to the notes as he plays them.

All this may seem to the adult like a tiresome process, but if we enter into the child psychology, as every real teacher should, it becomes apparent that we are doing a very wonderful and complex thing. We are unifying in that fresh young mind a threefold process, for we are establishing a definite relationship between the little black notes on the paper, the beating of the child's foot, and the audible production of the notes on his violin. And the term "beats" is justified by the fact that he is actually beating them with his foot.

When he can play quarter notes and successfully beat time to them, teach him to beat half notes, dotted half notes, and whole notes. Of course, he need not be confined all this time to the open strings. The combinations learned so far may be utilized in many charming melodies, and it is to be presumed that his lessons in fingering have been progressing right along with his lessons in time.

The dotted quarter, followed by an eighth note, presents one of the most difficult, and at the same time one of the most important lessons in the child's early development. Begin by writing a line of eighth notes and placing over each note alternately the down and up bow signs. Have him play these notes with very short strokes, beating on the down bows and raising his foot on the up bows. Teaching him to take cognizance of the upward as well as the downward motion of his foot is going to prove

very useful later on in his practice routine.



In this passage he is to beat once on the first note, once on the dot, and then raise his foot sharply as he plays the eighth note. Insist on his getting this, no matter how long it takes. The value of having the pupil learn to beat this combination may be apprehended if the teacher will first request him to play it without beating. In a majority of cases he will play it thus:



The following passage offers a common error that sometimes escapes the teacher's attention, because it lurks in the child's mind and does not always manifest itself in his playing.



Most pupils will unconsciously think this phrase in triplets because the geometrical configuration of the notes appears that way to the eye. This, of course, is wrong, even though the pupil plays the notes with perfect evenness. The error of conception will quickly manifest itself when he tries to fit his part with others in an ensemble, although he will not realize what the trouble is. By placing a check over the first, third, and fifth notes and requesting him to beat accordingly, the mistake is quickly corrected.

In playing triplets, separate bows, the pupil is liable to think the notes in 2's instead of 3's because the down bow is naturally stronger than the up bow. This is especially true when the geometric design of the musical phrase presents the notes in 2's—



Example (a) pictures the common error; example (b) indicates the way to correct it.



In the above measure, the pupil will probably, on his first attempt, beat three times on the first note and then bring in the fourth beat on the second of the ensuing eighth notes; that is, where the bow changes. If he does this, he will either play the last three eighth notes of the measure like a triplet, or, more commonly, "lag" an extra half-beat into the measure. It will generally take a lot of patient effort on the part of the teacher to get this pupil to change bow on the C and delay the beat of his foot until the following C sharp, but (Continued on Page 126)

VIOLIN

Edited by Robert Braine

Many Questions!

Q. 1. If the measure sign of a piece of music is three-four, the tempo marked *Andante*, then should we play the quarter note (one beat I mean) of that measure according to the tempo of *Andante* or the whole measure (three beats I mean) according to the tempo of *Andante*? And what about the cases in three-eight time or six-eight or twelve-eight times? Do we usually take three eighth notes to a count or one eighth note to a count, suppose the tempo being *Allegretto*.

2. Among these four instruments, namely piano, violin, organ, and harp, which one has the most educational value?

3. Will you please name some of the world's great violinists, celebrated pianists, noted composers, famous harpists, and eminent conductors, and their nationalities please.

4. How does one play these tremolos?

Ex. 1



and

Ex. 2



Both are written with the measure sign of six-eight.

5. When should we write the words *op.* and *no.*? For example: Chopin, "Waltz op. 64, No. 2."

6. Please give the meanings of these musical terms; *rubato*, *sotto voce*; *rapido zeffiroso*; *subito*.—L. M. L.

A. 1. The measure sign has nothing to do with the tempo. If the tempo mark is $\text{♩} = 84$ that means that 84 quarter notes are played to the minute. If it is $\text{♩} = 84$ that means 84 eighth notes to the minute. But if it is $\text{♩} = 84$ then you must play 84 dotted quarter notes to the minute. In slow tempo with three-eight, six-eight, nine-eight or twelve-eight, the eighth note is taken as the beat unit; but in quick tempo the dotted quarter becomes the beat note.

2. It depends on what you want to use the instrument for, but in general I should put the piano and the violin ahead of the organ and the harp in educational value.

3. This is too large an order for my department.

4. The tremolo is usually played as rapidly as possible; however the speed depends also upon the character or mood of the music.

5. The word *opus* means "work" and is used in designating the order in which a composer's works were written or published. Sometimes an *opus* has several parts, in which case these are designated by numbers. The numbers are also used to refer to pieces as they are listed in some catalogs, as for instance the Köchel catalog.

6. *Rubato*—in free tempo; *sotto voce*—with subdued tone; *rapido zeffiroso*—rapidly and very lightly; *subito*—suddenly.

Who Will Judge My Song?

Will you please send me a personal answer to these questions?

1. Where could an amateur secure an opinion of an original song? Do you ever do so?

2. Will you give me the name of a good book, or books, on composition?

3. Do you advise a trumpet or a cornet for children, or does it make any difference which they use?—Mrs. W. E. W.

A. 1. Curiously enough it is hard to find anyone who will undertake such a thing. It is out of my line but one of our younger theory teachers here at Oberlin has done it once or twice, and I suggest that you address a letter of inquiry to

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Professor of School Music,
Oberlin College

Musical Editor, Webster's New
International Dictionary



Mr. Robert Melcher, Oberlin Conservatory of Music, Oberlin, Ohio.

2. Any good book on harmony will give you the fundamentals of composition.

3. A few years ago teachers used to recommend that children begin with the cornet and transfer to the trumpet later on. However, I believe most of them at present have their pupils take up the trumpet at once.

Embellishments in Bach

Q. There always seem to me arguments as to how the grace notes so often found in Bach's *Minuets* are done. Are they *played* or "*flicked in*"?—Mrs. R. W.

A. The dictionary defines *flick* as "a light quick stroke," and that is exactly how such grace notes are handled.

To Be a Dance Band Pianist

Q. 1. Could I be a good dance-band pianist by the time I am twenty-one years old? I have been taking piano for about four years but really got interested about a year ago. I am sixteen now and practice four hours a day. Friends tell me that I have a good touch. I play fifth and sixth grade music.

2. By practicing four hours a day, about how much should be learned in a week?

3. How should the practice hours be divided?

4. What are the studies that should be learned to be a good pianist?—C. C.

A. The answer to all your questions is the same, namely, "It depends." In other words, it depends on your native ability in rhythm, tone discrimination, and a whole row of other items; on the aggressiveness of your attitude and your ability to stick to your work; on your power of concentration, your ability to hear and correct your own mistakes; and so on. On general principles it seems to me that you might expect to be "a good dance-band pianist" by the time you are twenty-one, but here again I must qualify my answer by saying that it depends on what you mean by "good."

As to practice periods, psychologists

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

say that several shorter periods are better than one longer one, but this too varies in different individuals, so once more I shall have to reply, "It depends."

Why not study under some fine piano teacher in your vicinity and take his advice about all these things?

Directing a Piano Ensemble

Q. I would like to know in what manner to go about directing an ensemble of from twenty to thirty pianos at one time. I mean where may I obtain the music and how should I go about the directing. I may soon undertake such a concert for a worthy cause so I should like a prompt reply.—W. H.

A. I know of no music for multiple piano ensemble, but it would be entirely feasible to use material written for two or three pianos, with several players doing the same part. With so many performers there would have to be a conductor using the conventional baton movements just as in the case of other large ensembles. I suggest that you ask the publishers of THE ETUDE, to send you a selection of music for two or more pianos, stating about what grade of material you want. Percy Grainger has experimented with large piano ensembles, and if you could get in touch with someone who has seen him at work you might

get ideas. Possibly Dr. Joseph Maddy of the National Music Camp at Interlochen, Michigan, might be willing to tell you about Percy Grainger's work at the Camp.

Must a Child Practice Technic?

We have a daughter who is seven and has taken piano for one year. She seems to get along as well as the average child that age, but she would so much rather go to the piano and pick out the melodies they sing at school, *Yankee Doodle*, *Minuet in G*, *Parade of the Wooden Soldiers*, and such. It seems just so they have a melody—not popular music. I really don't think the music she has been given by her piano teacher is what a seven-year-old would call "pretty." She has been wanting a drum, so she got it; and the drum teacher says she has a definite sense of rhythm. Now—this drum teacher plays such music as *Stars and Stripes Forever*, *Doll Dance*, *Nola* and others on the piano. Should we change our daughter's teacher in piano?

I might add, we also have an eleven-year-old daughter who has taken four and one-half years of this same teacher. She has never cared to try (or else couldn't) to go to the piano and pick out any kind of melody. She does get a little tired of the music and will ask for some of the above-mentioned pieces, but the teacher very definitely considers it lowering her standard as a music teacher to give them. His daughter is taking saxophone also and is doing "fair." Would you give me your honest opinion?—Mrs. C. W. R.

A. You have given me a hard nut to crack! In any teaching-learning situation there are always two viewpoints: The teacher wants to lay a solid foundation for the future; but the pupil wants something that is of interest to him at that very time. The material that your teacher is using is good from the standpoint of providing a good foundation in piano playing; but the teacher ought probably to supplement it with an occasional "piece" that will seem more attractive to the pupil at that particular time. Perhaps you might suggest this to the teacher.

You are right in allowing your girls to study another instrument while they are also studying the piano, and the only suggestion I have is that the older daughter be encouraged to change from saxophone to clarinet soon.

A Trill in a Haydn Minuet

Q. Please tell me how to play the trills in Haydn's *Minuet Giocoso*?—Mrs. L. A.

A. You might try the following:



Sharp or Natural

Q. In the 22nd full measure of the *Scherzo* by Mendelssohn there is an A-sharp in the left-hand passage. Is the A (grace note) in the right hand to be sharp also, although not so marked?—Miss M. L. C.

A. The grace note should be A-natural. My copy of this *Scherzo*, edited by Theodore Leschetizky, is so marked.

How to Transpose and Modulate

By Helen Dallam

WHEN TAKING UP THE STUDY of analysis, many students are confused in distinguishing between the two very important elements of composition: namely, transition and modulation. Almost any piece of music which one may happen to view analytically will be found to contain many instances of these two ingredients, so to speak.

What is the difference between transition and modulation? Transition is the borrowing of a new key momentarily. In other words, it is the art of setting one key inside another key. Transitory means fleeting; hence the temporary appearance of a new key, which obediently returns to the original key immediately after it has served its purpose of introducing a new color into the composition. Many of these transitions may occur in a single phrase.

Here is an illustration showing a few transitional changes in the course of an eight measure period:

Ex. 1

F: I V[♯] of VI V₇ of V I V₇ of VII[♯] of II V₇ of IV V₇ of V

III I₆ V[♯] of II V₇ of V VII[♯] of III III II I[♯] V₇ I

It is erroneous to consider each of these borrowed chords as modulations. The new key is barely suggested, but, as will be noted, it is quickly followed either by a chord belonging to the original key or by a harmonization identified with still another borrowed key. Before the ear has had time to become accustomed to the introduction of a new tonality, the scene is shifted again into another color. This lends almost a kaleidoscopic effect to the music, making it more complicated, but at the same time more interesting because of its varied vocabulary. A piece of music which contains many transitions is naturally more difficult to transpose at sight—for the average reader—than is a composition which adheres more closely to the original key. At the same time, this constant shifting lends color and interest to music which might otherwise become drab and monotonous.

Transition and modulation serve different purposes; therefore one cannot be said to be an adequate substitute for the other. Each is designed to create a different effect.

A composition which contains a few modulations is much more clever and interesting if these modulations are brought about without seeming to strive for effect or to strain the credulity of the listener. These changes must be smooth and by all means should not jump erratically or unexpectedly to and from various keys, whether of close or of extraneous relationship.

What are the closely related keys? They are the dominant and subdominant majors, their relative minors, and the relative minor of the given major key. In computing the first relationship keys to a minor tonic, the order is naturally reversed. It is easily understood why these keys are termed first relationship, because there are so few new accidentals with which to contend.

The second cousins are those whose tonics occur in the natural scale (aside from those already mentioned) or some of the chromatically altered keys. For example, in starting from C-major, the keys of D, E, A and B or D-flat,

E-flat, A-flat and B-flat will afford the desired second relationships.

What are the extraneous relationships? From the starting point of C-major they are C-sharp, D-sharp, F-sharp and G-sharp, either major or minor modes. These are considered distantly related because of the difficulties involved in the many added accidentals.

It is safe to suppose, then, that all augmented and diminished intervals furnish the required extraneous relationships. Because of the intricacies of the new sharps, double sharps, flats and double flats incurred, it is natural that these keys cannot be so easily approached by modulation through the common device known as the pivot chord. Therefore, it is necessary to evolve other means which will create a smooth, well oiled impression upon the listener. This may be effected by the use of the modulatory cadence, or, in other words, by the melting of one dominant formation in the original key into a chord of dominant quality in the desired key.

Example 2 shows the contrast of the pivot chord modulation between tonalities near to one another and the modulatory cadence modulation which is generally employed between keys more or less foreign in relationship. In this instance the modulation is from C to G.

Ex. 2

C: I VI II G: IV Pivot G: I[♯] V₇ I

It is usually desirable to employ a subdominant formation (in the new key) as the pivot chord, thence moving into a tonic six-four, thus giving the impression of a smooth cadence which is felt by the succession of a subdominant to a dominant quality.

What are the subdominant formations? They are the chords which have two tones in common with the subdominant triad. These chords are the supertonic, supertonic seventh, supertonic seventh with lowered fifth; subdominant seventh, subdominant triad with lowered third, subdominant seventh with lowered third or with lowered third and seventh; submediant triad, submediant seventh, submediant seventh with lowered root or with lowered root and fifth.

The appearance of the dominant seventh chord in the new key furnishes the required accidental which is the new leading-tone. If the modulation happens to be into a flat key, the advent of the new flat or fourth tone of the new tonality is expected, affording the listener an opportunity

to hear the new key. This is illustrated in Example 3, passing from C to F:

Ex. 3

C: I V₇ VI₆ II F: VI₆ Pivot F: I[♯] V₇ I

Note the subdominant quality pivot chord as well as the added accidental, in both the foregoing examples, necessary to the ear in ushering in the new key.

The examples below illustrate the art of modulating to a key which is far removed from the original, by the use of the modulatory cadence; in A, going from C to F-sharp, and in B, going from C to G-flat.

Ex. 4

A C: V₇ F[♯]: V₇ I

B C: V₇ G^b: V₇ I

It will be noted in these examples that the common and enharmonic tones are tied over, in order to produce a smooth effect. Also, it is observed that an inversion is resorted to, in order to stimulate a continuity in the bass line as well as a proper leading in the tenor. This latter method of modulation is almost indispensable to an organist, especially to one who plays church services, for the reason that frequently the player does not have time to ramble around through various keys using pivot chords; he must hurry instead to another key without giving the impression that he is doing so. It is expedient, sometimes, to employ the modulatory cadence tactics even between nearly related keys, if one is pressed for time. For example, from C to G.

Ex. 5

C: V₇ G: V₇ I

(Continued on Page 122)

The Fascinating Art of Practicing

By Andor Foldes

The Brilliant Hungarian Piano Virtuoso

Andor Foldes, sensationally successful Hungarian pianist, was born at Budapest less than thirty years ago. He played with the Royal Hungarian Philharmonic Orchestra at the age of eight, making a pronounced success. Later he studied with Ernest von Dohnányi and played with many of the leading orchestras of Europe. Foremost contemporary composers have written piano concerti for him. His European successes have been repeated in America.—EDITOR'S NOTE.

CAN PRACTICING properly be called an art? Bulwer-Lytton contended, "Art always employs method for the symmetrical foundation of beauty, as science employs it for the logical exposition of truth." Practice is the methodical development of system and interpretative ideas. If, therefore, the playing of a difficult concert program or even of a single complicated piece is considered a work of art, requiring not only natural gifts, skilled hands, poetic feeling, and personality, and in addition, a background of a number of years of persevering home study, I think we might call the method by which this knowledge itself is achieved a true art. The way in which even the very gifted students must proceed in realizing their dreams at the piano is through that slow process of perfection without which real music-making is inconceivable. It certainly deserves the name, "art." Practicing is both an art and a science. How to practice—or in many cases—how not to practice, has ever been a subject of intense study by the greatest piano teachers of every age.

"Tell me how you practice and I will tell you what kind of pianist you are," we could almost say—and rightly so. A great piano pedagogue was once asked what he considered the real goal of any piano instruction.

"To teach the pupil how to practice," was his answer.

Certainly practicing never is easy. It becomes difficult when we have achieved a certain degree of self-control and self-criticism—two vitally needed things in the development of every young musician. You need not be a born pianist to master the high art of practicing. Not at all. Whether young or old, beginner or advanced performer—everyone should know or at least find out after a certain time what he may expect of himself in the realm of practicing. Years of time and what can only be called tons of foot pounds, or shall we say finger pounds, in human energy are wasted every year in America by piano students. They make the writer think of a huge water wheel revolving in a cataract of power, but unattached to the interior machinery designed to make a product. In other words the fingers go up and down millions of times but are not attached to the human thinking apparatus. Of course it is impossible to separate any kind of finger action from the brain, but the contact is so loose that the power is miserably



ANDOR FOLDES

dissipated. No wonder pupils do not get ahead. A good motto for every pupil would be "Every note a thought."

False Impressions

Interminable damage has been done to piano practice by the report that this or that famous pianist used to practice while he was reading a book. This may have been the case, but we can be assured that the practice that counted in his career was practice, during which he focused his entire mentality upon the passage he studied, to the exclusion of all else. In fact, those rare and blessed students who have the gift of intensifying their mental aspect of the work at hand to a white heat are almost always those who make the greatest progress in a given time.

Every student should always bear in mind that *practicing is not his real goal*. It should of course be a highly useful tool for achieving some loftier purpose, but should never become the end itself. With this I have already indicated that even before starting to practice we must know precisely what we hope to achieve by playing a certain etude over and over again for hours and weeks.

The chief goal always should be *to make practice itself unnecessary* at some time in the future. So we really practice with the hope that some day

we will not need it any more. Let us take a simple example. Take the case of a student who feels that his scales are uneven because his fourth finger is weak. He should devote some special exercises to the weak fourth finger and proceed with this at intervals for a few weeks. Some months later he may be studying a new Mozart sonata. He will then certainly be rewarded by the fact that his scales have improved immensely. He no longer has to worry about the delicate passages and, as a result, he is able to learn the sonata in much less time than it would have taken had he not done the exercises.

To simplify difficult passages is another very important office of practicing. Its object is to make "child's play" of a piece that at first glance might seem unplayable. Many students are astonished by the ease and smoothness with which a great virtuoso plays a difficult and complicated piano composition in apparently effortless fashion, as do, for instance, Hofmann, Gieseking, Bachaus, or Horowitz. Of course the answer is practice, but that is not enough; it must be the right kind of practice.

Ease While Practicing

Students who practice along fallacious lines can never possibly acquire the sympathetic spontaneity and dash which fine piano playing demands. For instance, if such a student could see his face in a mirror while practicing, he would observe at once that he was under

a severe nervous strain. When a difficult chord or a troublesome passage comes along, he somehow manages to play it by a kind of nervous spasm, and then he continues to repeat this spasm in the same ridiculous manner, under the delusion that he is practicing. Look out for such spasms. They are practice evils which have marred many a career. They are overcome by selecting shorter practice units and practicing slower in a relaxed condition until sections can be mastered with ease. "How relaxed?" you ask. "How can I tell when I am relaxed?" Well, this is one way. Sit normally at the piano. Note whether your back muscles, your neck muscles, or your shoulder muscles are tense or strained. If so, relieve this tension. If you come to a passage in which you feel a tension like that of a skater who has stumbled and is trying to regain his equilibrium on the ice, stop. Take the passage in slower tempo, in shorter sections, and then join these sections until the whole is a thing of beauty, executed with no more nerve strain than is required when you drink a glass of water. Learn to think in musical words or phrases. When you start a phrase, think of it as a whole, to the very end. This is usually a simple procedure and avoids choppy and meaningless playing. This is the way in which most of the (Continued on Page 122)

CLASSIC AND CONTEMPORARY SELECTIONS

ALMAN

Dr. John Blow, one of the remarkable English pre-Bach contrapuntists, was born at Collingham in 1648 and died in 1708. He was trained by Henry Cooke at the Chapel Royal. He also studied under John Hingeston and Dr. Chr. Gibbons. For a time he was organist at Westminster Abbey. His *Alman* (probably meaning "German Dance"), when played with exquisite finish and precision, makes a delightful number for recitals. Grade 5.

Allegretto M.M. ♩ = 80

JOHN BLOW
(1648 1708)

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece begins with a forte (*f*) dynamic. The first system includes a piano introduction with a bass clef and a 7-measure rest. The second system features a forte (*f*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic. The score is filled with intricate sixteenth-note patterns, often beamed together, and includes various fingering numbers (1-5) and articulation marks. The piece concludes with a final cadence in the fifth system.

ANDANTE CON MOTO FROM SYMPHONY No. 5

While Schubert wrote ten symphonies, the "Unfinished" or eighth is the best known. The other symphonies are filled with flashes of the master's melodic genius and the *Andante con Moto* from Number Five is especially lovely, although rarely heard. It makes a most acceptable piece for piano in this very playable arrangement. Grade 6.

FRANZ SCHUBERT
Arr. by William M. Felton

Andante con moto M.M. ♩ = 92

The musical score is presented in six systems, each with a piano (treble clef) and bass (bass clef) staff. The key signature is three flats (B-flat major or D-flat minor). The time signature is 6/8. The tempo is marked 'Andante con moto' with a metronome marking of quarter note = 92. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system is marked 'mf' and 'mp'. The second system is marked 'mf'. The third system is marked 'mf'. The fourth system is marked 'f'. The fifth system is marked 'p cresc.' and 'fp'. The sixth system is marked 'mf' and 'mp'. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include *mf* and *ff* *maestoso*.

Second system of the piano score, continuing the melodic and harmonic development. Dynamics include *ff*.

Third system of the piano score. It includes the tempo marking *Tempo I.* and dynamics *mf*, *mp*, and *p* with a *rit.* (ritardando) instruction.

Fourth system of the piano score, featuring a *mf* dynamic and various fingering numbers (1, 2, 3, 4) for the right hand.

Fifth system of the piano score, showing a dynamic shift from *p* to *f* and including fingering numbers (1, 2, 3, 4, 5) for the right hand.

Sixth system of the piano score, concluding with dynamics *mp*, *mf*, *rit.*, and *pp*. The system ends with a *fine* marking.

FESTIVITY

The late Henry K. Hadley's pianoforte music is a reflection of the composer's vivacious nature. The enclosed excerpt from his *Festivity* is an excellent example and is well worth the study required to develop it. Grade 6.

HENRY K. HADLEY, Op. 14, No. 6

Allegro con brio M.M. ♩ = 108

The musical score is presented in seven systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic and includes fingerings (1-4, 3-1, 2-4) and slurs. The second system continues with similar notation. The third system features a *staccato* marking in the bass line. The fourth system shows a dynamic shift from *f* to *ff* and includes accents. The fifth system starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The sixth system features more complex rhythmic patterns with slurs and fingerings. The seventh system concludes the piece with a *Fine* marking.

Three systems of piano music for 'Elephant Pranks'. The first system shows the initial melody and accompaniment. The second system includes a *cresc.* (crescendo) marking and a *p* (piano) dynamic marking. The third system concludes with a *D.C.* (Da Capo) instruction.

ELEPHANT PRANKS

I love to watch the elephant at London's famous Zoo,
 A-plodding round in rhythm slow, and looking clumsy too,
 Apparently delighted with the kiddies on his back,
 And begging with his trunk for sweets or welcome peanut snack.

Grade 3.

WILLIAM BAINES

Increase and decrease tone as elephant approaches and passes.

Andante moderato M.M. ♩ = 72

Two systems of piano music for 'Elephant Pranks'. The first system starts with a *pp* (pianissimo) dynamic and includes a *p* (piano) dynamic. The second system includes a *mf* (mezzo-forte) dynamic and a *sempre stacc.* (sempre staccato) instruction. Fingerings are indicated throughout the score.

5 3 1
f

mf *f* *mf* *f*

mf *f* *mf*

mf
sempre stacc.

p

5 4 2 slower
pp *morendo* *ppp*

AN OLD ROMANCE

The opening theme; suggestive of a "show number" might easily be taken from a Broadway success. It makes a picture of Spanish moss, draped from the live oak trees, over a garden of azaleas, the proper background for a love scene in the deep South.

Grade 4. Tempo di Valse moderato M.M. ♩ = 120

RALPH FEDERER

The musical score is written for piano and bass. It consists of six systems of music. The first system begins with a treble clef and a 3/4 time signature. The piano part features chords and arpeggios, while the bass part has a steady accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second system includes a *Ped. simile* marking. The third system has a *ten. a tempo* marking and a *poco rit.* (poco ritardando) instruction. The fourth system features a *mp* (mezzo-piano) dynamic and a *molto cresc.* (molto crescendo) instruction. The fifth system is marked *Più lento* (più lento) and includes a *mf molto sostenuto ed espressivo* instruction. The sixth system is marked *più mosso* (più mosso) and includes a *f cresc.* (forte crescendo) instruction. The piece concludes with a *Fine* marking and a *pp molto rit.* (pianissimo molto ritardando) instruction, followed by a *D.C.* (Da Capo) instruction.

THE JESTERS

Mr. Huerter is one of America's most fluent melodists. Note the intriguing grace and lightness of his opening theme in this excellently constructed composition. It must be played unceasingly, with the playfulness and fanciful spirit of the motley clown waiting upon a bored monarch.

Grade 4. *Allegretto grazioso* M. M. $\text{♩} = 76$ CHARLES HUERTER

The musical score for "The Jesters" is presented in a grand staff format, consisting of six systems of two staves each (treble and bass clef). The piece is in 2/4 time and the key signature has two sharps (F# and C#). The tempo is marked "Allegretto grazioso" with a metronome marking of quarter note = 76. The score includes various dynamics such as *pp*, *p*, *mf*, *f*, *sf*, and *pp*. Performance instructions include *rit.*, *a tempo*, *ten.*, *rubato*, *cresc.*, and *D. C.*. The piece concludes with a *Fine* marking. The score is filled with intricate melodic lines, often featuring slurs and fingerings, and a rhythmic accompaniment in the bass line.

PETITE MAZURKA

Grade 3.

Moderato M.M. ♩ = 138

ELLA KETTERER

The musical score is written for piano and is divided into six systems. The first system is in treble clef with a key signature of one sharp (F#). The second system is in bass clef with a key signature of one flat (Bb). The score includes various dynamics such as forte (f), mezzo-forte (mf), mezzo-piano (mp), and piano (p), as well as articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5. The piece concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction.

VOCAL AND INSTRUMENTAL COMPOSITIONS

V FOR VICTORY

Words and Music by ROBERT ELMORE and ROBERT B. REED

It had to come— a real musicianly song with a popular text embodying the fatalistic notes from the Beethoven *Fifth Symphony*— notes which have set a large part of Europe trembling.



Marziale

Solo (or all voices in unison) *mf*

1. Through-out the land pray a slo-gan now is
2. Then work and pray for ev-er-last-ing

heard; peace. By note, God speed the code, day and by the spo-ken word. Growing in fer- vor So shall our watch-word

day by day, This mes- sage it pro- claims: V stands for Vic-to-ry,— a fi-nal Vic-to-ry, For all na- tions op- ev-er be This song of Vic- to- ry.

pressed. V stands for Vic-to-ry,— a mor-al Vic-to-ry, For all things that are best. From the East and West, from the North and South, Let the

cho-rus now re- sound; V stands for Vic-to-ry,— an "all-out" Vic-to-ry, When peace shall a- bound. V stands for bound.

GOD, GRANT US REPOSE

Words by C. S. M.

FLORENCE TURNER-MALEY

Andante sostenuto *pa tempo*

Safe from the storm and strife, Fold us to Thy breast;

rall. *a tempo*

Lord, our hope and our life, Give us peace and rest. Guide and guard us we pray, As our eye-lids—

dim. *mf* *dim.* *mf*

close; When the day-light fades a-way,— God, grant us re- pose. *a tempo* *espressivo* *p* At the end of the

rall. *a tempo* *p*

day May our sleep be- blest; Tired with toil and play,— Give us peace and rest. Wear-y but calm and

p *p*

still, As the twi-light grows; To Thy hand and Thy will,— God, grant us re- pose, God, grant us re- pose.

poco cresc. *rall. e dim.* *pp Lento*

poco cresc. *dim.* *pp*

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MARCH

SECONDO

GEORGE FREDERICK HANDEL

Arr. by Leopold J. Beer

Moderato M.M. ♩ = 120

The musical score is arranged in six systems. Each system consists of two staves for piano accompaniment (left and right hands) and one staff for the solo part (Primo). The piano part is in bass clef, and the solo part is in treble clef. The key signature is G major (one sharp). The time signature is common time (C). The tempo is marked 'Moderato M.M. ♩ = 120'. The score includes various dynamic markings: *mf*, *f*, *p*, and *cresc.*. It also features numerous fingering numbers (1-5) and articulation marks such as slurs, accents, and breath marks. The solo part begins in the fourth system with the marking 'Primo'.

MARCH

PRIMO

GEORGE FREDERICK HANDEL
Arr. by Leopold J. Beer

Moderato M.M. ♩ = 120

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Moderato M.M. ♩ = 120'. The score includes various dynamics such as *mf*, *f*, *p*, *cresc.*, and *f*. It also features articulation marks like accents and staccato, and includes detailed fingerings for both hands. The piece concludes with a double bar line and repeat dots.

LA DANSEUSE

R.O. SUTER

The musical score is divided into five systems, each with a Violin staff and a Piano staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked 'Lento' and 'Valse moderato'. The Violin part begins with a whole note chord, followed by a series of eighth notes with slurs and fingerings (1, 3, 4). The Piano part starts with a mezzo-forte (*mf*) dynamic, marked 'poco rall.', and features a rhythmic accompaniment of eighth notes. The second system continues the 'Valse moderato' section, with the Violin part showing more complex phrasing and slurs, and the Piano part maintaining its accompaniment. The third system includes a section marked 'colla parte' and 'p' (piano), with the Violin part featuring a 'V' (trill) and ending with 'Fine'. The fourth system is marked 'animato' and 'mf spiccato', with the Violin part playing a more active eighth-note melody and the Piano part playing a more rhythmic accompaniment. The fifth system concludes the piece with a 'cresc.' (crescendo) marking in both parts, leading to a final cadence.

First system of piano score. The right hand features a melodic line with slurs and ties. The left hand provides harmonic accompaniment with chords and single notes. Performance markings include *cresc.* and *poco rall.*. The system concludes with a *D.S. al Fine* instruction.

MENUET A L'ANTIQUE

Prepare
 { Sw. Salicional, Stopped Diap., Flute 4
 Gt. Dulciana, Melodia
 Ped. Bourd. 16; Flute 8

Hammond Organ Registration

(A[#]) 00 3853 200

(B) 00 1476 553

(A[#]) 00 3543 210

A. MONESTEL

Allegretto

MANUAL

PEDAL

MANUAL: *p* Sw. (A[#])

PEDAL: Gt. (A[#])

MANUAL: Sw.

PEDAL: Gt.

(B)

MANUAL: *p*

PEDAL: Gt.

MANUAL: Sw.

PEDAL: Gt.

(G)

MANUAL: *mf* Add Oboe

PEDAL: Gt. add Op. Diap. (F)

MANUAL: Sw.

PEDAL: Gt.

First system of musical notation. Treble and bass staves. Dynamics include *mf*.

Second system of musical notation. Treble and bass staves. Dynamics include *poco rit.* and *p a tempo*. Performance instructions include "Op. Diap. off" and "Sw. p a tempo". Section marker **A** is present.

Third system of musical notation. Treble and bass staves. Dynamics include *p*. Performance instructions include "Sw." and "Gt.". Section marker **B** is present.

Fourth system of musical notation. Treble and bass staves. Dynamics include *p* and *mf*. Performance instructions include "Sw.". Section marker **F** is present.

Fifth system of musical notation. Treble and bass staves. Dynamics include *poco rit.* and *a tempo*. Performance instructions include "Gt. coupled with Sw." and "Sw. p".

PASTORALE

From "THE PROPHET"

G. MEYERBEER

FLUTE OR PICCOLO

PIANO

Andantino pastorale

p

mf

p

a tempo

rall.

p

cresc.

mp

mf

p

pp

p dolce

dolce

rit.

a tempo

p

mf

pp

DELIGHTFUL PIECES FOR YOUNG PLAYERS

FIRST STAR

Words traditional

Grade 1½.

Moderately M.M. ♩=160

ADA RICHTER

Musical score for 'First Star' in 3/4 time, key of G major. The score consists of three systems of piano accompaniment. The first system includes the lyrics: "Star light, star bright, First star I see to-night, I wish I may,". The second system includes: "wish I might Have the wish I wish to-night." and ends with a "Fine" marking. The third system includes a "rit." marking and ends with a "D.C." marking. Fingerings and articulations are indicated throughout the score.

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THE JOLLY COBBLER

Grade 2.

Playfully M.M. ♩=138

LOUISE E. STAIRS

Musical score for 'The Jolly Cobbler' in 4/4 time, key of G major. The score consists of three systems of piano accompaniment. The first system includes the lyrics: "There's a jol-ly lit-tle cob-ler down our way, Tap, tap, tap, tap, tap, tap. I can hear him as I pass his". The second system includes: "shop each day, Tap, tap, tap-ping all day long." and "He goes tap, tap, tap, tap, tap, tap, tap, tap, tap, As he". The third system includes: "neat-ly mends his shoes, Al-ways tap, tap, tap, tap, tap, tap, tap, tap, tap, For he has no time to lose." and ends with a "D.C." marking. A "r.h. over l.h." instruction is present in the first system. Fingerings and articulations are indicated throughout the score.

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DOLLY'S BEDTIME SONG

Grade 2.

ROBERT A. HELLARD

Moderately M.M. ♩ = 112

mp Bed-time is here, Dol-ly my dear; Now close your eyes, noth-ing to fear;
mp An-gels will guard all the night through, Sing-ing a lull-a-by, sing-ing to you.
pp Hum Hum Sing-ing a lull-a-by, sing-ing to you.

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HEIGH-HO! AWAY WE GO

Lulu Ganschow

THEODORE GANSCHOW

Grade 1½. Merrily M.M. ♩ = 88

mf Heigh - ho! Heigh - ho! A - way we go, A - way we go. Heigh ho! Heigh -
 ho! A - way we go. The sun is bright - ly shin - ing, The
 skies are blue, And flow'rs are new, Heigh - ho! Heigh - ho! A - way we go.

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TECHNIC OF THE MONTH

CHORDS AND ARPEGGIOS

CARL CZERNY
Op. 335, No. 40

Allegro molto M.M. ♩ = 120-138 With lesson by Dr. Guy Maier on opposite page.

f 1 *energico e pesante.* 2 3 4 5

sf 5 *sf* 6 7 *ff* 8

9 10 11 12

sf 13 *sf* 14 *sf* 15 *ff* 16

17 *dim.* 18 *p* 19 *dol.* 20 21 *molto legato cantabile*

22 23 24 *Vivo* 25 *ff* 26

The Technic of the Month

Conducted by *Guy Maier*

Repeated Chords with Arpeggios

(To Be Used with Czerny, Opus 335, No. 40)

SOMETIMES CZERNY makes the mistake of introducing too many complications in an otherwise useful study. Such, I think, was the case here; so I have taken the liberty of cutting out eleven measures, reducing the technical difficulties to four points: 1. speed and endurance in right hand repeated triplet chords; 2. brilliant left hand arpeggios; 3. double octave passages; 4. right hand repeated triplets with melody (Measures 12 to 17). Enough problems for one short etude!

If your hands are small, or tire easily, you may omit the low octave notes in right hand chords, Measures 1 to 8.



Other hands may also practice it this way, but with these the regular



fingerings may be used, which will help to solidify the weaker side of the hand. For these repeated right hand chords with or without thumb, use as little forearm or wrist movement as possible (try not to "pump" at all) with fingers in constant key contact. A good way to develop this fingertip repetition "feel" is to practice the chords at first without inner tones—playing them as finger octaves;



that is, with sharp articulation from the thumb and fifth finger knuckle joint. Try it and see how hard it is to get solidity and speed this way. Be sure not to move your wrist or arm. Terrific, isn't it? But it develops one's octave technic marvellously. Be careful, however, not to do it to excess.

And don't forget, one kind of wrist movement is permissible when the study is played rapidly—on alternate low and high wrist position, low at first beats, high at third beats.

Practice the left hand arpeggios in impulse groups like this:



Then add the right hand chords to the impulse groups. Be sure to rest at each \curvearrowright . Also work out Measures 12 to 17 in similar two-beat impulses—singly and hands together.

Small hands may have to play the octave passage (Measures 9 to 10) with all 1-5; but note that Czerny wants it *legato*, which is impossible without using the fourth finger on black keys.

Practice the chromatic passage in "finger" octaves to eliminate lost motion. Don't pump! Also work at it in broken octaves, rotating sharply toward the thumbs:



and in various fast, short and long impulses, such as:



The final octave passage (Measure 18) is tricky. Work at it in these impulses, first singly, then hands together:



Czerny's metronome mark $\text{♩}=80$ is too exacting for most pianists, so I've scaled it down to $\text{♩}=120-138$. You'll find the study stormy enough at those more modest speeds—in fact, quite overwhelming if you drive chords, octaves and arpeggios before you with sharp, machine gun precision.

Guy Maier

Noted pianist and music educator, whose counsel is sought each month in the pages of the *Etude* by teachers and students alike, says of the Steinway piano: "To be a successful teacher you must produce students whose playing everybody enjoys; you must turn out pupils who play joyfully with rich, lovely tone. For this you need the best instrument available, which is, of course, the Steinway. The fact that practically all the world's greatest artists use it exclusively proves that the Steinway is the *one and only* piano for *everybody*."



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How to Transpose and Modulate

(Continued from Page 99)

It is perhaps unnecessary to mention that modulation may be effected from a major to a major key, a major to a minor key, a minor to a major key, or a minor to a minor key. Thus we have the four interesting combinations.

To sum up the two important factors, Transition and Modulation, let us examine the following excerpt from "Sonata, Op. 2, No. 1," by Beethoven which is doubtless universally familiar:

Ex. 6

Ab: I VII² of V I² V₇ I

The foregoing excerpt illustrates merely a transition borrowing the dominant key momentarily.

The following illustration, taken from the same composition, divulges a modulation which employs a pivot chord.

Ex. 7

Ab: II VII² of VI
German 6 of II or Ger. 6 of B \flat minor B \flat V minor V₉

The German 6th chord of B-flat major is the pivot chord used, by means of which the modulation takes place. In other words, A-flat major is moving into B-flat minor, a key of first relationship, and the German 6th—a subdominant quality chord of the new key—is employed as a vehicle of modulation. The appearance of A-natural and G-flat affords the listener the clue to the fact that A-flat major is being definitely relinquished in favor of a key to which A-natural and G-flat belong. Naturally, the ear perceives the foreign touch caused by the introduction of these two new accidentals.

The question now arises from the analyst as to what determines the feeling of transition and what proves the advent of modulation. The answer is that the length of time spent

in the new key gives the proof as to which device is being employed. If the new key is barely touched upon or borrowed for only a few chords, immediately returning to the original key or plunging into another borrowed key, a transitional color takes place. If, however, the new tonality which is introduced persists long enough to make a lasting and definite impression upon the listener, there is no mistake as to its identity as a modulation.

One senses rather than reasons these two important elements of composition when casually listening to music, but everyone should be able to analyze the music that he plays from a reasoning standpoint as well as from a sensory one. In this way it will be discovered that all music, no matter how modern or how intricate in design, may be judiciously memorized.

The Fascinating Art of Practicing

(Continued from Page 100)

great virtuosi of the past have attained their fabulous fluency.

To reiterate, we hear a great deal about the part played by the muscles and the mind in piano playing but very little about the marvelous human nerve system. Every note you strike upon the keyboard is the result of a thought from the brain, communicated to the shoulders, arms, and fingers by the nerve system. A close inspection of many pupils while practicing reveals that in endeavoring to get a result, they arouse a kind of nervous excitement, which is akin to extreme tension, especially when striving to play a difficult passage or a difficult chord too rapidly. They should realize that no passage and no chord is difficult when it is mastered, and that the process of mastering it is through patient study and not through fighting it with nervous tension. In rapid and spirited passages the virtuoso pianist may seem to be under a nervous strain, but you may be assured that his performance is wholly controlled and not a series of spasms or nerve explosions. For this reason, if you are practicing, it is always a good idea to note whether there is an undue nervous tension at your shoulders or at your elbows. If there is, let your elbows float out laterally from the side of your body until this tension is eased and the hands seem to float. Then try the passage again, perhaps a little slower, and work up to the proper tempo without tension. If you do not do this, you may work for weeks and never acquire control.

I vividly recall that as a child of thirteen I had my first opportunity to hear the great pianist, Josef Hofmann. He played among other compositions Liszt's "Sonata in B minor."

I was amazed. How much greater my wonderment when I saw the *critique* in the next day's paper. "What a great master is Hofmann in making child's play of this terribly difficult sonata of Liszt!" When, years later, I began to study this wonderful piece, I remembered the words of the critic and did not dare to play the sonata in public before I had the feeling, "This is really an easy piece!" This can be achieved only by methodical and ingenious practicing.

There are several ways to practice. We certainly would not practice a sonata of Beethoven in the same manner in which we would practice an exercise of broken chords. There must be a difference between the methods of practice of an étude by Clementi and a prelude and fugue of Bach. But there should be one thing in common. We should always practice with the same devotion and concentration that we would use if we were sitting in Town Hall and giving a recital to a selected audience of musicians. It might strike you as funny to imagine that you are giving a concert when you are really practicing scales with separate hands, but everything depends on the imagination. If you just try to feel that way, you will soon find out how exciting it is to play exercises and études as concert pieces and practice them as though there were nothing more beautiful than scales in thirds; nothing more thrilling than broken octaves. The same thirds, octaves, scales, and chords are the very foundation of every sonata of Beethoven, every waltz of Chopin, every intermezzo of Brahms. There is nothing to be condemned more than being bored while playing technical studies. Practicing is very much like building a house. How can you expect to play your pieces perfectly if their very foundation is wrong? Scales are not merely the daily bread of the student but all of the vitamins combined. Your practice of scales is worthless if you are silly enough to read a novel or hold a conversation while at the keyboard.

In playing études or exercises, *every tone must be played with the greatest care*. Not only that, but every separate note should be *big, round, and resonant*. Even the dullest left-hand accompaniment should be practiced with the same care as the main theme of a Beethoven sonata. We should not distinguish, while we practice, between what is important musically and what is second rate in significance. The next step is to find out just what you need most in order to correct your faults until they disappear. Of course every pupil has his own individual problems, and, in the compass of a short article, it is impossible to go over all the mistakes such as those which the teacher finds in pupils' practice during years of teaching. However, let us take an étude of Chopin and go through every phase of it, from the time we first

see it until we play it at a concert. There is, for example, the beautiful *Etude in A-flat major, Op. 25, No. 1*. Here our problem consists of playing this piece as though we really had three hands instead of only two. This means that the right hand, in addition to playing the figures of broken chords, must sing the melody with the greatest ease and spontaneity. It is understood that such a difficult piece must first be practiced with separate hands to achieve complete independence of the two hands. This is one case where the right hand should not know what the left is doing. First, we start to practice the Etude as it is written, very slowly; first *staccato* and then *legato*. After awhile we proceed to practice it in several rhythms, such as:

Ex. 1

Such a process has great value in developing one's technic; that is, one's conscious control of the hand and arm as related to a variety of accents and rhythms.

Next, transpose the entire Etude and practice it both in A major and G major—naturally, with the same fingering we used for the original key. This is a method widely employed with all advanced students in European conservatories. A composition played in another key stands out structurally as a distinct piece of music and not as one chained down to one particular tonality.

If we think that we already know the Etude well enough to try to play it as a piece of music and not as an exercise, we might try to practice the melody alone with the fifth finger only, thus:

Ex. 2

molto espressivo e cantabile

When this has been done, we should try it once in tempo and with the dynamics indicated by Chopin. We must have a feeling like that of riding on the waves of the ocean under a beautifully calm, blue heaven and singing a wonderful melody. In order to produce this feeling, both hands must be perfectly balanced. It often happens that something goes

(Continued on Page 129)

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Singing with the Old Fashioned Three Register System

Q. I am twenty-six years old, and have a soprano voice with a range from B-flat below Middle C to D above High C. My problem concerns the middle register. I have worked unceasingly to develop depth in this register, but nothing seems to bring it out, and I cannot find anyone to help me. My high tones are clear, with a floating quality, and it is easy to sing them. My chest voice, from E the first line downward in the chest register, causes very little difficulty. I have read that the middle register will develop by itself if one vocalises lightly, but when I do this it seems to be almost entirely head voice or falsetto. When I try to darken it with ee or oo it has a "whoopy" sound. I have studied eighteen months. My voice is not very flexible as yet. I have a fine musical background. I lack only one year for a degree with a Major in piano. I have made a study of harmony, musical history, languages, and other musical subjects. I am desperately interested and try to apply my knowledge as intelligently and as patiently as possible.—E. B.

A. In the October, 1939, issue of The Etude there appeared a remarkable article by Marian Anderson, the world famous contralto, which might have been written for the express purpose of giving good advice to singers who have been trained to sing three ways instead of one. We have personally inveighed against this system in this column. It is beyond our conception to understand how any singer can sing with three registers and still hope to produce a scale that is even and of the same quality from top to bottom. Please read Miss Anderson's article many times over until you understand it, and practice as she suggests. Learn to sing one way throughout the scale, not three, or you will have three voices and not one.

2. You describe your high voice as having a clear, floating quality and an easy production. This is because in the formation of these tones all the vocal actions are well coordinated. Your breath is controlled, not forced; the vocal bands are well approximated so that no air is wasted between them, and you must have a comfortable sensation of resonance in the cavities of the nose and head. As you descend the scale, according to your description, the cords loosen themselves, the upper resonances become less and the tones become less strong and less concentrated, until in the lower middle voice they become weak and breathy, or "whoopy." Then you change into what you call the chest voice and experience a feeling of relief and control, even though the tone quality sounds like another voice.

3. A firm, strong, resonant, well controlled tone is only possible when the vocal bands are so firmly approximated that no air is wasted between them. Only then is it possible for the same quality to be preserved throughout the entire scale. The muscles responsible for this effect are several, but the principal ones involved are the Crico-arytenoids, the Thyro-arytenoids and the Cricothyroid. You might read a book upon the anatomy of the vocal organs, to get a clearer idea of the working of these muscles. The most important thing for you is to find a teacher who understands how to explain, and to exemplify by Viva Voce lessons, just how to sing the smooth, even scale that is absolutely necessary for good singing. In the meantime read and inwardly digest Miss Anderson's article. Do not become discouraged. Eighteen months is a very short period in the life of a singer.

Breathing Again, Belching

Q. I studied voice for a while when I was seventeen and my teacher had me sing with a sinking chest; that is, it was filled with air and then allowed to sink. Then I joined the navy and did no singing for six and one half years. I studied cornet and got up next to the

first cornet. After getting out of the navy I did not play cornet much because I thought it strained my throat. I went to a new teacher in my home of Knoxville and he made me change my breathing down to my stomach (high chest method). This was hard labor for me, but I did it and through long hours of breathing I seemed to be doing fine for three or four years. But now I seem to be making no progress. I read articles in THE ETUDE and other magazines and I believe I am breathing too deeply, that is, even in my stomach. My teacher says I should not extend my breathing below my diaphragm. At forty-seven I am told that I have a marvelous voice and at times my car tells me so too. At other times I get tired and it seems to be much effort. I am a baritone. After singing I often have to belch a tremendous amount of air or gas. My doctor says this is because I am an air swallower, and I use the wrong breathing method. Can you give me an answer to any of these questions?—R. A. B.

A. You seem to have a very vague idea of what happens when you take a breath. The trouble is that both the methods you speak of in your letter are unnatural and exaggerated and as a result you have strayed far from the normal. You have substituted effort and strain for that natural, easy action which occurs in the breathing of the healthy human being. Get a good book or two upon the anatomy of the chest, books which explain the actions of breathing in simple understandable words. Watch a sleeping baby breathe or a resting dog and learn from them. One breathes from the moment of birth until the moment of death, so why not do it as easily as possible?

2. As you know, playing the cornet is a strenuous exercise which tends to stiffen the muscles of the lips and the throat. If you wish to sing, it might be wise not to play it too much. Also a cornetist is apt to use more pressure of breath than the singer. Be careful not to do this. You can buy a new cornet, but you cannot buy a new pair of vocal cords. In a living human being there is no such thing possible as a purely diaphragmatic or a fixed high chest method of breathing. The diaphragm, some of the abdominal muscles, the inter-costal and some of the dorsal muscles must move with each inspiration and each expiration. Only the breathing muscles of a dead person in whom *rigor mortis* has set in, can remain rigid for any length of time.

3. The fact that you expel air or gas during or after singing suggests indigestion. We beg to differ with the physician who calls you an "air swallower." Cure your indigestion and look after your diet and we think the belching will gradually disappear.

The Nervous Child of Thirteen

Q. I have a girl pupil, thirteen years of age, whose parents say she is very nervous, but who does not seem to be very nervous in my studio, where she is making splendid progress. Her tones are more mature than her age, and I am careful to exercise her voice only within the comfortable range. She is taking two lessons each week, and her parents are considering cutting it to one—their reason being her nervous condition. Do you think voice culture in moderation would injure her health?—H. A. M.

A. Thirteen is a very critical age for a young girl, as every mother must know. She is leaving childhood and growing into young womanhood. Perhaps this is why she is so nervous. Her voice, too, is undergoing a change and is becoming more mature, more womanly. You dare not hurry her along too quickly, or you will run the danger of doing her harm. We can see no reason why she should cut down her lessons if she enjoys them—provided that she does not sing too loud, too low, too high or too long at a time without rest. It is generally acknowledged that the practice of vocal music, if it is indulged in sensibly, is helpful to individuals of a nervous tendency.

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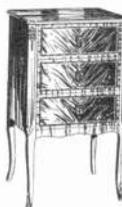
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Making Musicians in the Schools

(Continued from Page 89)

The Alert Musician

5. Are you a quick musician? Can you read music rapidly enough to detect mistakes instantly and accurately? Can you tell when a tone is sung incorrectly and correct it so quickly that you will not have to stop the class and grope for it?

6. Can you detect the mistakes made by individuals, or do you hear only the larger mistakes made by groups of singers? If this is the case, you are not a true and constructive musician; you will never build up a very fine organization, and there will never be any very deep or lasting enjoyment of music in your schools.

7. Are you enough of a musician to recognize instantly wrong tone production? Do you know vocal mechanics well enough to correct this while the class goes on singing, or do you have to stop the class and do some vocal exercises instead of letting the class continue to sing something beautiful while you help one of the singers?

8. What is your ideal of how vocal music should sound? Is your ideal the vaudeville type or that of the St. Olaf Choir? Have you the backbone and constructive sense to work for the right ideal and to reach it, even in the face of criticism that will surely be yours from friend and foe alike? No one knows what this means any better than the writer.

A happy inspiration enabled the writer to open the eyes of one principal who was wholly rhythmic-minded, and yet was very fond of fine literature. She asked me to get all the classes together for a "Community Sing." That is what she said, but what she really wanted was a shouting carnival.

This time I surprised her by saying, "Yes, let's do it, but I haven't time to-day, nor am I prepared. Tomorrow, we will all get together and have a fine time. I will get a copy of that wonderful old novel, 'Seven Buckets of Blood,' and when the children get tired of shouting, I will read aloud from this gem of literature and we'll have a fine and uplifting time."

She looked at me in horror, and said, "I wouldn't have that for a moment. It would spoil their literary taste!"

"But haven't you just asked me to help spoil their musical taste?" I asked. We did not have that assembly, and she is beginning vaguely to sense that rhythm and noise do not constitute vocal music, or any other.

9. What is your ideal of your work? Is it just for the momentary enjoyment of the pupils, or is it the long range enjoyment they will carry with them for life? If it is the latter, you

will teach them to read music, thus enabling them to hear the harmony in the music to which they listen. If you are a really constructive musician, you will do this very thoroughly, training their ears to be satisfied only when they hear all of music in the right proportion. You will thus enable them to hear and to appreciate the harmonic content as well as the rhythmic and the melodic.

10. Are you musician enough to get your pupils to *sing* for joy, or do they merely *shout* for joy?

One Sunday morning in our quiet home, my good Methodist sister tuned in on a church choir. The room was instantly filled with a fearful cacophony. She hastily turned it off with the remark, "That choir is certainly following the biblical injunction to 'Make a joyful noise unto the Lord.'" It leads one to wonder how many sensitive souls are driven from the church by the frightful choirs to which they often must listen. This choir could have been a thing of real musical loveliness, if there had been enough good constructive musicians available where these people grew up.

11. Where are these constructive musicians to come from? A good story of the olden times comes to mind on this point. Years ago, at a meeting of the Supervisors' Conference, one of the topics under discussion was "The Shortcomings of the Grade Teacher." After several papers had been read, a well known man arose and said, "Ladies and gentlemen, I have heard a good deal about the shortcomings of the grade teacher, but so far not a word about who is responsible for her shortness. There are gathered in this room representative supervisors from all over the country. Now all of you who have raised a generation of people who can read music, stand." (No one stood). "Now, until you have done this, where do you expect to find grade school teachers who can teach music when no one has taught it to them? Until you *have* raised a generation who can read music, you had better drop the subject or pin it where it belongs, on yourselves." He sat down with no applause. This was years ago, and it made a lasting impression on my young mind. It made me permanently determined to teach pupils thoroughly in music reading.

12. Who shall teach music in the schools? Musicians, or teachers, or shall they be both teacher and musician? It would be better to call them "musician-teachers." They must be this combination in the highest possible degree. The successful Music Supervisor must be a fine musician, able to do all that is outlined above and a great deal more. He must have studied teaching efficiency, in order to accomplish the most in the least time. He must be able to teach every individual

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Elementary Interpretation for the Choir

(Continued from Page 93)

all affect his decision on how a number shall be interpreted.

He knows, too, that he must vary the type of compositions the choir learns. It is not possible to develop interpretative power on a diet of only one or two styles of anthems. Yet many sing either bright, superficial numbers, or the sad, gloomy ones. Some selections ought to be dramatic, some contemplative, some quiet adoration, in the manner of a dozen different composers. The important qualification is that it must add to the worship service.

Perhaps many choir directors feel they have done enough when they have taught the choir the notes and words. They feel a word or two on the interpretation is all that can be expected. Yet, to miss this opportunity is to miss the whole motivating purpose of the choir. All rehearsing of the technical features has no aim unless it is more beautiful singing of the music. A choir that works to bring out beauty inherent in a composition works with pleasure. It has a

new conception of music at its best.

Indeed, such perfection does make a considerable demand on the director. It can be developed only gradually, though it requires persistent attention on his part. Still, no lazy person ever stayed with music very long, and the sincere choir director finds a charm and satisfaction in keeping his standards high.

Interpretation is not new, after all; it is understood instinctively by the choir. Music remains the medium through which the feeling and yearning and striving of the human soul are most perfectly expressed. Music interprets for men human fineness, frailty and nobility. Because these conceptions lie unexpressed in the heart of each member, it is possible for the choir to understand and express them as a common heritage. It is likewise possible for the hearer to understand and appreciate these emotions—to a greater extent than he is usually given credit. The effect on the hearer cannot be ignored.

On the American Plan

(Continued from Page 76)

Segurola and Mario Chamlee; and two pianist-composers: Beryl Rubinstein and John Powell.

To what extent their judgment and this whole plan affect the career of the young artists who compete can be estimated from the following report made by Ruth Haller Ottaway, who for several years has been Chairman of the Young Artists Contests. It by no means is a report intended to sum up the whole project; it merely gives a glimpse of the activities that have followed on the heels of the contests of recent years.

"Recent activities of both music clubs and winners are cause for rejoicing [she writes] . . . Eleanor Steber, of Wheeling, West Virginia, national voice finalist at Baltimore in the 1939 Federation Contests, was selected in a field of seven hundred fifty-nine operatic aspirants in the twenty-six week Metropolitan Auditions of the Air, together with Arthur Kent of New York as the recipient of one thousand dollars each and silver plaques in addition to the coveted Metropolitan contracts. . . .

"Rosalyn Tureck, 1935 pianist winner, played successfully the Beethoven 'Heroica Concerto' with the New York Philharmonic-Symphony Orchestra, on Easter Sunday, adding to her many laurels. . . .

"Ida Krehm, 1937 pianist winner, again made a deep impression with a Town Hall recital in New York. . . .

"Dalies Frantz, pianist winner of

National Federation of Music Clubs Contest and Schubert Memorial in 1932, finished a tour of thirty concerts with a brilliant performance with the Seattle Symphony Orchestra on February 17. Frantz has played with every major symphony orchestra in the country, except the Boston Symphony Orchestra. . . .

"Samuel Sorin, 1939 Young Artist Winner of the National Federation of Music Clubs, will be heard over the air waves March 21st with the Philadelphia Orchestra. Mr. Sorin is just completing his second successful tour since he captured the Federation of Music Clubs Award.

"Martha Lipton, 1939 voice winner, will sing at four State Conventions, in addition to thirteen other engagements. . . ."

Sample items are these, merely to show that young American artists are going forward, fulfilling their promise, and doing what the Federation anticipates: building for themselves successful careers both in the concert field and in other lines of musical endeavor. All over the land these and other young artists will concertize and teach; when wars' devastations are over, they will help to entertain and instruct the world. In this patriotic month, especially, we can all rejoice that the "Land of the Free" is now musically free. We can even hope that bias, prejudice and injustice will some day vanish from the entire musical world.

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ORGAN AND CHOIR QUESTIONS

Answered by **HENRY S. FRY, Mus. Doc.**

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I would like to purchase a used portable folding organ. Do you know of anyone who has one for sale?—W.C.

A. We have no definite information of anyone having a portable folding organ for sale, but suggest that you communicate with the party whose name and address we are sending you by mail.

Q. Would it be practical to attach an electric blower to a reed organ, and what would be the procedure to replace the bellows and pedals with this apparatus? What would the cost be? Our church is in poor financial condition. It has a seating capacity of about two hundred. What would you suggest in the purchase of an organ? Are there second-hand organs available? In purchasing a new one, which type do you suggest?—W.B.

A. The attaching of an electric blower to a reed organ is practical. Feeders can remain, although not used. Bellows must be retained and check valve installed in line between bellows and blower. The cost would be from one hundred dollars up, including machine and installation, not including electric switch and line to operate blower. You might communicate with the firm whose name and address we are sending you by mail. Second-hand organs are available from time to time, and we suggest that you communicate with various organ builders, advising them of your needs. The policy of The Etude will not permit our recommending any particular type of instrument.

Q. Our church is contemplating buying a new organ. The tone of the present organ is still fair, but because of age the mechanism seems to be worn out. The manuals are very hard to play, especially when the Small and Great organs are coupled. The pedals rattle to such an extent that they can almost be heard over the singing. I would like some advice as to the relative merits of an electric organ as compared to a pipe organ. Our funds are limited and would permit either the purchase of a new electric organ or repair of the old pipe organ. Which would you advise?—M.D.

A. As noted at the head of this column, the policy of The Etude will not permit our giving advice as to the merits of any particular type of instrument. From your description we presume your organ to be an old one with tracker action, and we would not recommend its being repaired. If the old pipes are in good condition, they might be included in a new instrument. We are not familiar with the range of your present stops, but they probably would have to be extended; this would mean the matching of new pipes with old ones, which should be very carefully done. Our suggestion would be that you thoroughly investigate all types of new instruments and make your decision on that which you feel most adequately fills your requirements.

Q. Where can I purchase books named on the enclosed list, and what is the price of each? Please list other books which I might find helpful. Do the firms mentioned on enclosed list still build organs? If not, what became of them? Is the Vocalion a reed organ? What company made it, and do they still manufacture it? What do the following terms mean: "united"—"unified"—"duplexed"—"straight"—"extended"—"borrowed"? What companies, other than the Estey Organ Corporation, make two manual and pedal reed organs? Please explain the meaning of the following expressions pertaining to pianos: "single note sostenuto action"—"bass pedal"—"agraffes." What are the names and addresses of schools that teach pipe and

reed organ construction and those that teach piano tuning? Name companies that supply reed and pipe organ parts.—V. E. M.

A. The prices of the books you mention are: "The Contemporary American Organ," Barnes, \$2.50; "The Art of Organ Building," Audsley (This work can be secured second-hand only, when available, at about twenty dollars); "Organ Stops," Audsley, \$2.50; "Modern Organ Stops," Bonavia-Hunt, \$3.75; "The Organ in France," Goodrich, \$3.00; "Organ Registration," Truette, \$2.50; "Primer of Organ Registration," Nevin, \$1.50; "The Modern Organ," Skinner, \$1.25; "How to Build a Chamber Organ," Milne, \$3.00; "The Story of the Organ," Williams, \$2.25; "Dictionary of Organ Stops," Wedgwood, \$4.25; "Cinema and Theatre Organs," Whitworth, \$4.25; "The Electric Organ," Whitworth, \$6.50; "Grove's Dictionary," \$18.00; "Organ Building for Amateurs," (Out of print). Other books that you might find interesting include: "The Story of Organ Music," Williams, \$2.25; "The Organ and its Masters," Lahee, \$3.00; "Organ Playing, Its Technique and Expression," Hull, \$5.75. These books may be had from the publishers of THE ETUDE.

So far as our knowledge goes the following firms included in your list are still in active business: Hall Organ Company, Reuter Organ Company, Gottfried, Hinners, and Casavant Frères. The Wangerin Organ and also the Johnson Organ were made by firms bearing their names. The "Mustel" was a reed organ, and we do not know whether it is still manufactured. The "Vocalion" is a reed organ, built on the "force" plan instead of the "suction" method usually found in reed organs. It was made by the Mason and Reich Company and, so far as we know, is not now made. The Mason and Hamlin "Liszt" organ is a brilliant type reed organ, which we believe is no longer made. A "Unit" is a rank of pipes, and "Unified" indicates the use of one set of pipes for two or more stops. "Duplexed" indicates the use of a set of pipes for one or more stops at the same pitch, in different departments of the organ. "Straight" organ indicates no duplexing, unification and so forth. "Extended" and "Unification" cover the same meaning, and borrowed has the same meaning as duplexed. In addition to the Estey Organ Corporation, we understand two manual and pedal reed organs are furnished by Hinners Organ Company, Pekin, Illinois, and Jerome B. Meyer and Sons, Inc., Milwaukee, Wisconsin. Single note, *sostenuto* action indicates an action in which the key is first pressed down, and the tone then sustained by the pedal. Bass pedal—*sostenuto*—sometimes covers only bass section. Agraffe is described in "The MacMillan Encyclopedia of Music and Musicians" as "a small metal support for the string, placed between the bridge and the pin to check the vibration of the string at that particular point." Pipe organ tuning, we understand, is taught at the New England Conservatory of Music of Boston. The study of organ tuning might be secured by acting as an apprentice in a pipe organ factory. Piano tuning instruction, we believe, is available at the following schools: New England Conservatory of Music, Boston, Massachusetts; Niles Bryant School of Piano Tuning, Augusta, Michigan; Y. M. C. A. Piano Technicians' School, 1421 Arch Street, Philadelphia, Pennsylvania; Faust School of Tuning, 29 Gainsborough Street, Boston, Massachusetts; The Mack Institute, Crafton Station, Pittsburgh, Pennsylvania; Chicago Musical College, 60 East Van Buren Street, Chicago, Illinois; Shenandoah College, Reliance, Virginia.

For parts of pipe and reed organs you might communicate with the Organ Supply Company, 540 East Second Street, Erie, Pennsylvania; or W. H. Reinsner Manufacturing Company, Hagerstown, Maryland.



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They Fiddle for Fun

(Continued from Page 78)

people showed up was to find out if he could play the violin as well as he could bake bread.

"The only reason," insisted Manager Abe Miller, "that four thousand of them showed up was because we let them in free."

A Hunger for Music

But Manager Miller was wrong. Duluth did want music. It wanted it whether it was free or not. Members of the orchestra went to Minneapolis and called on Paul Lemay, principal viola player of the Minneapolis orchestra and assistant to Conductor Eugene Ormandy. They told him that they had a pretty good orchestra in Duluth and they wanted him to come and lead them in the first of a series of concerts.

Lemay agreed, but his first meeting with the fledgling orchestra must have been a disappointment. The assistant manager had failed to inform the manager to inform the janitor of the Shrine temple that a rehearsal had been scheduled, and when Lemay walked into the hall, he found his foster musicians fiddling away—still practicing in overcoats and hats.

It was a healthy job Lemay took on when he told the Duluthians that he would lead their orchestra. Mornings, he rehearsed with the Minneapolis Orchestra. At noon he took a hurried lunch and caught the 1:20 for Duluth, a local that paused at every rural railroad shed on its five-hour journey through Minnesota's farming country. On the way up, he studied the music to be rehearsed that night. From six to eight, he held a class for viola players. At eight he entered the rehearsal hall and started the evening's work. Three hours of rehearsing, and he was back on the milk train, staying up half the night reading scores which he would have to conduct for Ormandy in the morning. Life hadn't been so exciting for him since the days he flew over the western front as a member of the Royal Air Corps.

Lemay left the Minneapolis Orchestra, in 1934, to take over in Duluth. He already had sold the idea of a symphony orchestra to Duluthians, not only to the ladies of the afternoon musicale, and to the music teachers, but to the businessmen of the city. He had spoken before the Rotarians and the Kiwanians, before church societies and community clubs. He had conducted concerts on a cooperative basis to show Duluthians what could be done in a mid-western city where amateur and professional could meet on a common musical ground. He had an idea. It was to build from within. And he sold that idea as a salesman would go out and sell his wares.

"We don't want the biggest and

best symphony orchestra in the country. We don't want imported concert masters. We don't want big budgets to pay for music. It will be much more fun to build out of what we already have here."

These words he preached week in and week out. He held classes for the amateurs. He went into the schools and invited junior and senior high school students to take up the bassoon, the oboe, French horn and the harp. For their efforts he promised them an eventual opportunity of playing in the orchestra.

On a Firmer Basis

Then he sold the city a design for music which called for a community-wide association for financing of rehearsals and concerts.

Businessmen, professional men, housewives all met the appeal. A Symphony Association was formed, the first drive for funds was held, and when the committee counted up the returns, Duluthians had contributed five thousand dollars. For their money, the subscribers got no tickets, not even a chance at the choice seats.

"How do you do it?" managers of a dozen community symphony orchestras have asked Duluth. "How do you get people to subscribe to an orchestra fund without giving them tickets in return?"

"It is simple," answers Lemay. "Sell it to them as a business proposition. Tell them of the publicity it will give the city. Show them how the concerts will bring hundreds of visitors to the city. Then sell your programs like a department store sells its merchandise. Glamorize your product. Dare the businessman to attend a concert. Once he comes, you'll find he returns again and again. Our Duluth businessmen no longer are frightened by an announcement that Heifetz will play a Beethoven concerto or Flagstad will sing a program of arias from 'Der Ring des Nibelungen'."

The plan of making its orchestra a neighborly affair has worked. To-day a tenth of the population subscribes to the orchestra's maintenance fund, with subscriptions ranging from fifty cents to one dollar. Housewives ring door bells. Businessmen tour the industrial areas. When the annual orchestra drive is on, community groups vie for the honor of topping their quotas.

The orchestra, now with eighty-eight members, operates on a budget of thirty thousand dollars a season, of which amount half is raised through subscription and the rest by box office receipts.

Each season it plays six evening concerts with noted soloists as guests, two programs for school children, a trio of "Pop" concerts; and, in addition, makes a tour of nearby commu-

nities. Last season the orchestra played a series of thirteen weekly concerts over the Mutual network.

To assure the orchestra of a continuous source of material, Lemay has established a junior symphony, and once a week he rehearses the 'teen-age musicians, many of whom a half dozen years ago heeded his plea that they start studying the bassoon, oboe, viola and English horn. Every rehearsal is a course in music. Members of the senior orchestra attend to sit alongside the youngsters to help them in their work. The town was proud of the youngsters on a recent Saturday afternoon when the sixty-eight of them turned in a rousing première concert, and then broadcast their music over a nationwide chain of one hundred and thirty stations.

"Conducting an orchestra of tradesmen and professional men sometimes has its compensations," Lemay says. "Our soloist broke the heel of her shoe one night and there was shoemaker Angvik, our bass player, ready to fix it. When Heifetz was nearly asphyxiated by a gas heater in his dressing room, he had a doctor. No one ever stays away from a rehearsal because of a toothache. Dr. Will Benson is always on the job."

"But who," asked dentist Benson, "is there to take care of me? After I got through drumming out Ravel's *Bolero* I had to put up my 'Doctor Out' sign for two whole days."

Why Not Beat Time?

(Continued from Page 97)

the very persistence of the error only proves that it is the change of bow that induces it, and makes it all the more imperative to adopt some mechanical means of correcting this and similar mistakes.

To teachers who hesitate to use the device of beating time in order to establish perfect rhythm in children on the grounds that they may not be able to *stop* beating, this rule is suggested: Teach the pupil to beat each combination, but as soon as he can do so, have him play it without beating. This is really only tantamount to having a piano student stop counting out loud, or cease using his metronome.

Perhaps you will say, "Why not count aloud instead of beating time?" To which we reply that there seems to be something about the peculiar position of the violin player—perhaps it is the proximity of the instrument to his ear and mouth—that makes counting aloud impracticable. I have found, in trying to get pupils to count aloud that they will generally *count* precisely the same mistakes into the music that they play into it. As stated at the beginning, the feet mark time always, as we walk or run about our business, and are therefore perfect, natural metronomes.

A Practical Success in Class Piano Teaching

(Continued from Page 94)

each advanced group; twelve in each beginners' class.

Perhaps the first question that occurs to one concerning these classes is whether or not a student accomplishes much during such a short space of private instruction.

The average student learns from three to six selections during the six-week semester, depending of course on the grade and length of material that he prepares. He is taught how to conserve his time by concentrating on the correction of his immediate problems and is not permitted to practice on the teacher's time. He is shown not only how much work to attempt at once but also the fallacy of attempting pieces beyond his ability. He is taught how to apply the second part of the lesson to his piano selection. In short, he is caught before his mistakes become habits and tutored in how to study.

Perhaps the greatest objection to this plan lies in the teacher's difficulty in keeping the class attention centered on the board work while a lesson is being given at the piano.

And, while it is realized that to attempt to teach under such a handicap must be considered poor class procedure, the fact remains that the students have completed more work in this manner than they would have, had they taken a half hour private lesson each week. A student teacher caring for the class while the individual instruction is being given in a side room is perhaps the most logical remedy for this problem.

The private teachers with whom I have spoken have approved the idea both from a professional as well as a pedagogical standpoint. Students have accepted the procedure as is evidenced by the increase in enrollment from twenty-two to fifty in three years, with students re-registering each semester. This is indeed a very healthy sign.

So far we have not had to approach the problem of the student who is familiar with all of the class procedure and still wishes to register. The most advanced pupil enrolled thus far has not been past the fourth grade of work.

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Answered by **ROBERT BRAINE**

No question will be answered in THE ETUDE or pseudonym accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Quotation from Shakespeare

T. R.—The quotation to which you refer is from one of the plays from Shakespeare, and is as follows:

"The man that hath no music in himself, Nor is not moved with concord of sweet sounds, Is fit for treasons, stratagems and spoils; The motions of his spirit are dull as night, And his affections dark as Erebus. Let no such man be trusted."

This is probably the most famous and frequently quoted observation on music in all literature, and is one of the gems for which Shakespeare is noted.

The Stradivarius Label

M. N. J.—I have never seen a Stradivarius violin with a veneer label. He invariably used paper labels. Your violin is probably an imitation. To make sure, you could show it to an expert. It is impossible to judge rare old violins from written descriptions.

Preparing for a Career

H. G. F.—The question which reaches my desk the most frequently is: "How can I fit myself for a position as violinist in a symphony orchestra?" In reply, I should say that the best way would be to seek the advice of a first rate violinist. Pay him for his time, and get him to give you a thorough work-out as to your talent, your special skill as a violinist, whether you have sufficient funds to carry you through to get the preliminary musical education to fit you as a symphony violinist, and whether you love music sufficiently to make it your life work. An hour's chat with a good, experienced symphony violinist will often throw a new light on what you wish to prepare yourself for, and the best way to go about it.

If you have had success in your preliminary studies as a violinist, and feel that only a career as a symphony violinist will satisfy your ambition, it would be well to enter a good musical conservatory in one of our large American cities, especially one which has a well established student's orchestra, and which has an able director. After six months study under such a director, he will be able to advise you as to your chances.

Amount of Finger Pressure

J. A. 1.—Any good violin teacher can teach you how to tune your violin correctly. This is of the greatest importance to the student. No one can hope to get good results playing on a violin that is tuned incorrectly. 2.—As to the amount of pressure of the fingers on the finger-board, you will have to judge this by the tone you produce. Your teacher can advise you whether you are using the proper pressure by listening to your tone. THE ETUDE does not recommend certain teachers to the exclusion of others, but any good music store can advise you of a competent teacher in Brooklyn, where you reside, or in New York City. A good teacher can help you work out problems of this kind. Trying to solve them yourself is like groping in the dark.

Violins by Amati

I. T.—There were several members of the famous Amati family, violin makers at Cremona, Italy. You yourself cannot possibly tell whether your violin with the Amati label is genuine. It is doubtful whether there is more than one chance out of several thousand that it is. There are thousands of imitations of Amatis, all duly ticketed with the Amati label. You could send your violin to an expert, such as Lyon and Healy violin dealers, Wabash Avenue at Jackson Blvd., Chicago, Illinois, for a reliable opinion. They could not tell from a written description; you would have to send the violin itself, and guarantee express charges both ways, also insurance charges. Experts usually charge from five to fifteen dollars for an opinion. Do not trust the opinions of supposed experts in small

towns. There are very few real experts in the entire United States. 2.—With regard to prices, I find Nicola Amatis offered for sale in catalogs of leading American dealers at from \$6,000 to \$9,000.

A Famous Violin Copied

S. P. I.—I do not know, personally, the violin maker, who is making a copy of the "Messiah" Stradivarius for you, but the art of violin making in the United States has developed so rapidly in the past few years, that there are hundreds now working at their craft who are quite unknown to fame. I once heard August Wilhelmj, the great violinist, give a concert in which he played the entire program on the "Messiah" Strad, and I can cheerfully testify that it is the greatest violin I have ever heard.

A Supposed Amati

A. H. N.—You could send your violin, a supposed Amati, to Lyon and Healy, violin dealers, Wabash Avenue at Jackson Blvd., Chicago, and they could tell you if it is genuine. Written descriptions will not do, they will have to see the violin itself. Experts usually charge from five dollars up for an opinion. You would have to pay express charges both ways, insurance, and so forth. You could easily afford to do this, if your violin proved genuine, but, I am sorry to say, there is hardly more than one chance in five thousand that your violin is a real Amati. There are thousands of imitation Amatis scattered all over the world.

Preparing for Orchestra Work

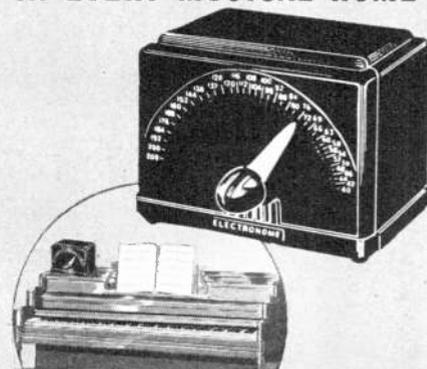
L. T. C.—No question reaches this department more frequently than that pertaining to the best way to prepare for symphony orchestra work. It seems that there is a very large number of young violinists who have set their hearts on playing in symphony orchestras. They have heard that the salaries of the players are large, and the work steady. There are symphony orchestras in the United States which have been in existence for fifty years, with comparatively few changes in their personnel.

A few suggestions on the best way to prepare for this work will no doubt be of interest to our young violinists. First, the player must embark on a course by which he will become a good violinist. The technical demands on symphony violinists are very exacting at the present day. The future orchestra violinist should commence his education at from six to ten years of age, and keep steadily at it for eight or ten years. Second, he should have an excellent teacher—a real master of his profession, one who has had much experience in symphony playing. Third, it will be a great help if the student can pursue his studies with a private teacher; or in a school of music that has an excellent student's orchestra. I have known of students, who after several years of study in such orchestras, were taken right into the ranks of professional symphony orchestras.

The study of passages from the symphonic repertoire is also of great benefit. There is a book called, "The Modern Concert-Master," described thus: "A complete course of Progressive Orchestral Studies for Advanced Violinists. A representative collection of difficult, prominent and characteristic violin passages, selected from the symphonic and operatic works of the most celebrated classic, romantic and modern composers of the world. Intended as a thorough and practical aid for all prospective members of symphony, or concert orchestras." There are three books, Book I, "The Classic Era (Bach to Schubert)," Book II, "The Romantic Era (Weber to Berlioz)," Book III, "The Modern Era (Brahms to Richard Strauss)."

I would strongly advise every prospective symphony orchestra player to make an exhaustive study of these books, as they form a thorough education in learning violin passages taken from symphonic orchestral works.

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Adventures in Music

(Continued from Page 79)

"The greatest value of music, though, is the richness it brings to ordinary, everyday living. Whenever I hear people complain of restlessness or a lack of something to do, I recommend the music hobby; not because it happens to be my own hobby, but because, in its very nature, it seems best calculated to bring release and refreshment to many varied temperaments. Music, after all, is so indefinite as to permit its being molded to every definite need. Does that sound contradictory? Actually, it is not. Music does not deal with facts and statements; it mirrors emotions, and mirrors them more clearly than does any other art. The words that build a book or a play may be found in any dictionary, with the same meaning for all. The subject of a picture or a statue is presented by forms and objects that everyone recognizes (unless, of course, one stands before the surrealists!). But music deals with nothing more definite than *feeling*. No one can say for a certainty *exactly what* thoughts were in Beethoven's mind when he set down the notes of the 'Seventh Symphony.' These notes mean something different, yet something emi-

nently real and personal to everyone who hears them. And that, precisely, imparts to them the special, personal value that is so vital to spiritual refreshment. One needs a knowledge of English words and forms and structures to appreciate Shakespeare; but anyone who listens to Beethoven can draw spiritual refreshment—without *knowing* anything more definite than that he loves to listen! However, one must be careful not to assign thoughts to Beethoven that cannot be proven to have been his own. Nothing is more annoying than to find some self-appointed critic of values laying down the law as to what Beethoven really 'meant.' How can we know? Certainly, there are a large number of works whose very titles indicate the intention of the composer. But, for the most part, music concerns itself with that peculiarly personal emotion which each listener can interpret to suit his own needs. That is why the spiritual balm of music is farther-reaching than that of any other art.

"Music teaching has made remarkable progress since my own study days. For example, my daughter has just been required to spend an entire

year working at Bach and nothing else. That was unheard-of in my girlhood—yet it is the best possible study that could be provided for the formative, impressionable years. The serenity, the sanity and the beautiful orderliness that emanate from Bach are valuable not only for further music study, but for the whole envisagement of life. My daughter was frankly a bit staggered when first she was assigned a full year of Bach study; but now that it is behind her, she goes back to Bach of her own accord before beginning work at her present studies. They center about the opera, in which field she hopes to make her career. I hope she does, although the opera is not my favorite form of music. The very elements which make it 'glamorous' seem to draw attention away from its purely musical values. Perhaps I feel this because, as a dramatic actress, I find the dramatic values in opera somewhat limited. I know the reason for this, of course; I know the singing actor must think first of his vocal projection, of attitudes and gestures which will not hamper it, of the important baton in the pit. Yet 'knowing why' does not alter the fact that operatic acting is somewhat restricted. Only the exceptional operatic actor—only a Flagstad, for example—has such control over the several important component parts of her art that the audience is not aware of her physical

need for watching the baton or observing suitable gestures.

"My own vocal lessons progressed as far as the coaching of seven full operatic rôles, of the lyric soprano repertoire, among them *Marguerite, Juliette, Chimène*. I am proud to report that I was very good at my lessons, but I never mustered up sufficient courage to sing in public! Apart from the sheer pleasure of singing, I derived great benefit from my vocal studies. I learned to breathe correctly, to support breath, to husband its emission through long phrases, to 'place' my voice, to focus tone. That, of course, is invaluable in my stage work. I am able to manage the longest 'speeches' without difficulty. Vocal study is also excellent for emphasizing enunciation values. I counsel all young actors to spend some of their study years in the mastery of vocal art.

"But I do not like to think of music solely in terms of the practical advantages it can provide in approaching other branches of artistic activity. Its chief value lies solely in itself—in the glimpse of truth and beauty it affords us, in its power to refresh the spirit, to offer us a newer, fresher, saner outlook, to make us richer human beings."

* * * * *

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Why They Succeeded

(Continued from Page 77)

That was three years ago. Now she has a good income, has all the pupils she can possibly visit and has a fine new car. She is respected and has many new friends.

Moral: Don't waste your time fishing where there are no fish.

K. S. W. This teacher was not young. He had been trained in Germany by some of the best masters and had also studied in France with one of the greatest composers. As a young man he had taught but had given up teaching to become an operatic conductor. He established himself in an expensive studio, issued an elaborate circular in which three pages of fine type were required to tell of his triumphs. Then he sat down to wait for the pupils—who, alas, did not come. Ten months later, his funds depleted, he came to us for advice. One look at his circular made clear the reason for his failure. His thought was focused upon himself and his glorious past, rather than upon what he was going to give his pupils. A new circular was prepared. It was adjusted to the needs of his probable pupils. He gave a few recitals and "teas" in his studio, in which some of his famous colleagues were persuaded to appear. Soon the pupils commenced to "trickle in" and before a year he became a very valuable artistic member of the community.

Moral: Forget yourself and work for your pupils.

Note that, in the cases we have presented, nothing has been said about the pedagogical or musical skill of the teacher. That was taken for granted. We have discussed simple common sense business matters. It has not been possible to help all

who have come to us. Some have been in such obvious ill-health, or states of mental depression, that success was unthinkable. Others have been inadequately prepared professionally, so that they could not possibly meet competition. THE ETUDE'S position upon these matters is well known. For half a century it has stood for the highest standards, but it has never been stupid enough to think that the only way to secure these standards was by attending celebrated institutions or by passing "stiff" examinations.

The great teacher is first of all a genius. His greatest college is vast experience in trying out the problems of his own soul and brain. We know one teacher who has been through the musical course at three of the foremost music schools of the world. His pupils do not compare with those of another teacher who was largely self-taught. Some of the best voice teaching we have ever known was done by a teacher who devoted part of his time to a prosperous baking business.

Given a good training, a real love for teaching, good common sense, incessant initiative, acquaintance with the best standard and recent works in foremost music catalogs and the occasional "kiss of destiny" as well as "up-to-date" business methods, large numbers of teachers are now conducting splendid teaching activities in all parts of the country.

Most of all, the teacher must have decision and resolution. President Harrison's famous Secretary of State, John Foster, used to say, "A man without resolution can never be said to belong to himself; he is as a wave of the sea, or a feather in the air, which every breeze blows about as it listeth."

Make to-day the resolution that will lead you to success in your tomorrow.

The Fascinating Art of Practicing

(Continued from Page 122)

wrong in the right hand, although we are sure that the right hand is perfect. This may indicate that there are still some difficulties in the other hand, but by a strange subconscious mechanism they are suppressed and come to light in the right, the innocent hand.

After we have tried it as a concert piece, we must go back to practicing. But by now we have discovered the things that still need further study. We must now mechanize every movement we make. We must make the piece a part of ourselves, in order to make the playing of the piece at the same time convincing and triumphant.

Everyone who gives a really good performance of any piece must understand and know everything the composer intended to say while writing his work. In order to accomplish that, we must "boss" our fingers and not allow them to dominate us. When we have the Etude "in the palms of our hands" we might go on to play it a few times in tempo, with all the necessary dynamics. We must be able to play it through at least three times without stopping and without feeling tired the least bit, before we can consider playing it before an audience.

However, when we have finished such a course of study, we shall certainly be filled with a wonderful glow of confidence and assurance. That is, we can happily exclaim, "I know this piece and I am going to play it better every day!"

It is well for all students to remember the words of Voltaire. "Perfection is attained by slow degrees; it requires the hand of time."

Orient Yourself By Eutoka Hellier Nickelsen

Orient yourself to the community in which you are teaching. The private teacher is denied the cooperation of a Board of Directors and the association of other faculty members. He or she must "build" alone and sometimes it is not easy.

The private teacher in the smaller towns will find a need for training his more advanced pupils for playing a church service in a creditable manner, as there seems to be a scarcity of pianists or organists who can play a simple church service. Consequently it is most difficult to find substitutes.

For the inexperienced player it may be of assistance to cut from one of the discarded hymnals the chants and responses, paste them on a card-board, and thus eliminate a lot of fussing and handling of the hymnal. If hymns have been included in the assignment very early in the child's musical training, hymn playing will not be difficult.

Younger children should be encouraged to play occasionally in Sunday School. This is excellent training; and for the older children suitable pieces for the Processional, Offertory, and Recessional should be included. If some simple, quiet hymn is preferred to the more pompous Recessionals, the Minister will no doubt be glad to advise on this.

Pianists for community singing are constantly in demand. It is well that the more advanced pupils be able to play the songs that are used, such as those in the book, "Hundred and One Best Songs," or similar collections.

There is a time, too, in the lower grades of our schools, when lively marches are needed during the play and game period and a simple march,

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Music: A Life Ideal In War-Torn Russia

(Continued from Page 92)

"Is the composer allowed to write what he wishes?"

"Of course. The number of symphonies, sonatas, concerti, and chamber works testifies to that. However, the Soviet composers feel that their most valuable service to our country is to express the achievements and aspirations of our people. We consider ourselves as part of the people, sharing their problems and hopes, and can help them by providing inspiration for the building of a better life for all the people."

"How does the young composer, just graduated from the conservatory, unknown, get along?"

"The young composer, by his very graduation, with its high requirements, is considered a full-fledged artist. But being unknown, the Union takes him under its wing, commissions his compositions, and helps bring him to the attention of theaters, opera companies, and so on. Many times, he is called to one of the numerous growing cities where his services are requested."

"Where does the Union get the funds for this activity?"

"The State, for the year 1939, appropriated twelve million rubles for us. What did we do with this money? Well, we built this apartment house; bought and conducted two vacation resorts ("rest homes") for our composers and their families; we managed our own children's camp; we assisted young graduates; we bought an automobile for the use of our members; we paid all medical services for members and their families; and we still have some left! Could you suggest how we can spend the balance before our next appropriation?"

In the middle of October, Moscow was preparing for the decade of Armenian art and music, an annual ten day festival devoted to each republic. Armenian composers, orchestras, opera companies and ballet corps, took over the Bolshoy Opera House, and two hundred fifty thousand applications for tickets soon flooded the box office. As we were having dinner at the Hotel Metropole, I recognized a youthful, sandy-haired man with a sensitive face, wearing tortoise shell glasses. This was Shostakovich, in from Leningrad to hear the Armenian operas, and concerts. After introducing myself, he graciously extended the invitation to visit him the following day to discuss many questions.

Dmitri Shostakovich, now only thirty-four years old, was the stormy petrel of Soviet music. His music, introduced into the United States by Leopold Stokowski, startled the

world by its vigor and audacity—a world that raised its eyebrows when Shostakovich found himself a subject for official criticism.

He was proof reading the score of his "Sixth Symphony" as I entered, but put it aside. I told him of the high regard American musicians had for his work, especially his "Fifth Symphony." When asked about the criticism he received, he smiled and replied, "I'm still being criticized, and I hope I always will be. You see, discussions and criticisms have been going on for years. It centered around me because I represented the leading young composers. When it reached its climax the papers, knowing of its importance in relation to the future development of Soviet music, gave it the prominent place it deserved. This criticism goes on in every phase of Soviet work. Look here." And he spread out a copy of "Pravda" and read a front page article featuring the criticism of a leading scientist by another one, a controversy raging for years in the field of scientific agronomy, the results of which decide the future course of Soviet agriculture. "You see, this is a natural phase of our work, and it also goes on in literature and painting."

"What effect has it had on you?"

"My 'Fifth Symphony' answers that. Here is the score of my 'Sixth Symphony,' and I've already started my greatest undertaking, a 'Seventh Symphony,' dedicated to our Lenin. The people are my inspiration, and their work is inexhaustible. Tell my friends in America that my music and the Soviet people are one." (News item—*PM* carried a photograph of Shostakovich dressed in the asbestos suit of a volunteer fire warden, assigned to protect the Leningrad Conservatory from Nazi incendiary bombs.)

At the Gnessin Conservatory, I learned how children are prepared for a professional musical career. There are twenty-eight such schools in Moscow, each with an average enrollment of about four hundred. Children enter at the age of seven after passing a test. Instruction is free for about ninety per cent of the children, and they may borrow instruments, including pianos. They are given two lessons a week: one private instrumental lesson, and one theory lesson in class. From the age of fifteen, most of the students receive a government stipend of one hundred fifty to four hundred fifty rubles (thirty to ninety dollars) a month. Graduates enter the Moscow Conservatory for final training. Altogether, over ten thousand students are enrolled. I asked, "Is there work for

them when they are graduated?"

"There are not enough musicians to satisfy the demands of our people. Besides the opera, theaters, and symphony orchestras, there are twenty-five drama theaters, six children theaters, and five puppet theaters, eighty cinemas, many hotels and cafés, each with an ensemble ranging from a jazz band to ensembles of sixty. Then we get requests for scores of musicians from other cities."

Many prize winners of the International Piano and Violin Contests came from the Moscow and Odessa Conservatories. Leo Oborin and S. Fliere, first and second prize winners in piano, and David Oistrach and Busya Goldstein, first and second prize winners in violin are typical musical prodigies of this land.

"What about the children who are not good enough for professional careers?"

"Those children may enter the musical study circle in the Pioneer Palaces. There is one in each ward in the city, and many trade unions have one. Periodic examinations are held to uncover undisclosed talents, and many children are sent to the conservatory from factory music circles. An outstanding one is in Moscow to-day, an Armenian girl who was first noticed in the factory amateur music club. She was sent to Moscow, and is now the prima donna in 'Almast,' an opera presented as part of the Armenian Festival."

Amateur Orchestras Everywhere

I heard excellent amateur musical groups in every factory, trade union, and collective farm. The Odessa Shipyard Workers' Orchestra played the "Fifth Symphony," of Beethoven! The instrumental and choral ensembles of the children of the Railroad Workers Union gave a concert in which all music was played from memory. The Folk Choir of the Lenin Collective Farm in the Ukraine toured the U.S.S.R. The most famous, of course, is the Red Army Ensemble which attracted so much attention at the Paris Fair in 1938.

As Gregory Schneerson and I walked home from the performance of the All Union Trade Union Song and Dance Ensemble, an amateur group gathered from all over the U.S.S.R., I said, "Moscow seems to be a great cultural center." He stopped short, and exclaimed, "Why?" I then recounted my observations of the musical activities and he replied, "No, not yet. We have art in great quantity and quality. We don't have enough doctors, apartment houses, schools, paved cities, bathrooms, to meet the needs of our people. That is culture." It then struck me that in my conception, culture was divorced from life, apart from the everyday routine—untouchable. But to the Soviet people, it is intimately connected with life and all its problems.

Stolz Repudiates Hitlerism

Mr. Robert Stolz, famous Aryan operatic composer of Vienna who has resented Hitlerism and has made his home in America, requests us to publish the following notice from The Performing Right Society Limited of London:

TO WHOM IT MAY CONCERN:

This is to certify that MR. ROBERT STOLZ, the well known composer of musical plays, songs and other musical works, was for many years a member of the Austrian Performing Right Society—Staatlich genehmigte Gesellschaft der Autoren, Komponisten und Musikverleger (A.K.M.). Following the incorporation of Austria into the German Reich, A.K.M. was dissolved and its interests taken over by the German Performing Right Society—Staatlich genehmigte Gesellschaft zur Verwertung musikalischer Urheberrechte (STAGMA). Mr. Stolz refused to join STAGMA, and as from first October 1938 (the effective date of the dissolution of A.K.M.) became a member of the Performing Right Society, London, for all countries of the world.

At the time of the Anschluss, Mr. Stolz left Austria and for a time resided in Paris. During his stay there, it is within our knowledge that the German Society made a number of attempts to persuade him to join their Society, but he always refused, expressing himself as being unalterably opposed to the Nazi régime in control of the German Reich.

Mr. Stolz's music has for many years been popular in this country; and, notwithstanding his Austrian origin, his music has throughout the present war been played in this country, not merely in places of entertainment such as theatres, restaurants, etc., but also by the British Broadcasting Corporation, to much the same extent as it used to be performed before the war.

H. L. Walter

Mr. Stolz has been exceedingly active since he has been in America, and in addition to one of the most successful scores for a Deanna Durbin picture, has produced his famous waltz, *Nostalgia*, and a very charming suite for piano, "Echoes of a Journey," composed of four numbers, *Beneath an Arabian Moon*, *Norwegian Peasant Wedding*, *Fountains of Versailles*, and *Carnival in Vienna*. The last number of the set, an ingratiating Viennese waltz, is published in the music section of this issue of THE ETUDE.

* * *

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Once More—the Saxophone

(Continued from Page 95)

to further a good cause; Donizetti was forced to yield, and all of Sax's instruments were removed from the score. Bizet had much the same experience, and the saxophone part in his "L'Arlesienne" was usually played by a clarinet. But Bizet did not change the score, and it stands today as one of the important and beautiful saxophone solos, the prime saxophone part in the history of this instrument as a member of the symphony orchestra.

A Struggle Against Conservatism

It was a fight against conservatism—both that of the players and of the instrument makers. The instrument manufacturers sensed in Sax a genius and a strong competitor, and they fought his patents for a long time, unsuccessfully. They did succeed in driving him bankrupt, but his friends lent him more money. Sax's lot was not an easy one, for on top of his troubles was the development of signs of cancer on his lip. Friends feared for his life, and suggested an operation. Somehow a "wonder-doctor" succeeded in curing the disease within three months. Some sort of toughness in his nature carried him through. Stories come to us of Sax's youth, which are interesting, and which substantiate his strength in the face of adversity. During his boyhood, in his father's house in Dinant, Belgium, he suffered a series of accidents which would have been fatal to the ordinary person. When only two years old he fell downstairs, hitting his head on a stone; later he fell on a hot stove, burning his side severely. At three years of age, he mistook sulphate of zinc for milk, and gulped it down, almost meeting death. On another occasion, he was burned by exploding gunpowder. Further accidental poisonings gave him narrow escapes from death. A tile from the roof struck his head, leaving a scar which lasted his lifetime. While playing near the river one day, he fell into the whirlpool above the miller's gate and was saved miraculously. Neighbors began to call him, "Le petit Sax, le revenant" ("Little Sax, the specter!"). But just as continued adversities did not crush its inventor, the saxophone survived the animosities of Sax's contemporaries, and to-day after a century of ill treatment it is beginning to receive the recognition which it merits.

The difficulty of getting the new instruments into bands was not less than in the case of the orchestra. Sax had to get the public on his side if any progress was to be made. Accordingly, he succeeded in arranging for a competition to be held between two bands. The contest was to take place on the Champs de Mars, a

large field where the Eiffel Tower now stands. The first band, in the old-fashioned style of instrumentation, was entered by the army. The second band was one of Sax's assembly, and had a large number of saxophones, saxhorns, and saxotrombas, but no clarinets, oboes, and bassoons. The judges were Auber, Halevy, Spontini, Adam, Berlioz, and Onslow. An audience of twenty-five thousand crowded the field in front of the tribune.

The army band was all set to begin, but Sax had not yet arrived. At last he came in a chaise loaded high with instruments. Seven musicians had deserted him at the last moment, breaking their word of honor and contracts through bribes made by Sax's competitors. Sax, in his determined way, had decided to play the instruments himself, filling in where they were most needed. Thus began one of the strangest duels of French history. Both bands played a chord in E-flat minor. The army band's was thin and short; Sax's was majestic and sustained. Then followed an *Andante* and other pieces. The army band received hearty applause, but when Sax's band performed the public went wild with enthusiasm. Shortly afterwards his instruments were by decree taken into the instrumentation of the army bands.

A Strange Antagonism

We have stated that a hundred years have passed without the complete recognition of the saxophone's abilities. Here is an instrument that is, quoting Berlioz again, "... suitable for fast passages as well as for melodies of hymn-like character." Here is an instrument that can take the rôle of clown, that is capable of hysterical laughter, that can whimper and cry, that can imitate the clicking of a typewriter or the dry twang of a banjo, and yet which can sing the sweetest of melodies. The potentialities of the instrument are manifold, and those potentialities will only be realized when serious, artistic expression on the part of first-rate musicians becomes normal and not unusual.

A hundred years ago there was not the eagerness to express individuality that we find to-day. The instrument's range of two and one half octaves seemed too much of a limitation, but this range was extended to three and one half and then to four octaves; not by adding more keys, we may note, but by the development of proper *embouchure*, enabling the player to master the natural overtones, or harmonics. This enormous range, coupled with an unheard-of flexibility of expression challenges composers to neglect the

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(Continued from Page 131)

saxophone no longer. Slowly, but surely, it is being used more and more in the orchestra as a solo instrument.

Perhaps the first appearance of the saxophone in the orchestra was in Paris, in the year 1844, in the production of Kastner's "Le Dernier Roi de Juda." Since that time it has been requested by various composers. Vincent D'Indy in his "La Légende de Saint-Christophe" calls for six saxophones, and in his "Fervaal" for three. Strauss, in his "Sinfonia Domestica" scores for four. Composers through Massenet, Thomas, Kastner, Villa Lobos, Walton, Copland, Prokofieff, Carpenter, Hindemith, Beck, Puccini, Ravel, Honegger, Milhaud, Dallapiccola, Holbrook and many others have called for one or more saxophones in their orchestral works or operas. Solo literature for the instrument is as yet not very large, but is growing steadily. D'Indy wrote a "Choral Varié" with orchestra, Florent Schmitt a "Légende," and Claude Debussy a "Rhapsodie." The Debussy solo has a rather remarkable history, and the story of its composition goes back to the turn of the century when a Mrs. H. Hall was honorary President of the Boston Orchestra Club. She played the saxophone for the sake of her health, and was naturally eager to have solo pieces to perform at various functions.

Mrs. Hall, therefore, commissioned Debussy, among others, to write something for her instrument with orchestral accompaniment. Debussy attended her performance of D'Indy's "Choral Varié," and his reaction was very unfavorable. Presumably he had not before heard the saxophone played by a really outstanding artist on the instrument. He did not like it, and he "thought it ridiculous to see a lady in a pink frock playing such an ungainly instrument"; he was not at all anxious that his work should provide a similar spectacle. He never finished the "Rhapsodie," but many years later sent only a pencil sketch to Mrs. Hall, which she could not perform. From this sketch, however, Roger Ducasse wrote a score in 1919. It was not until the year 1939 that the "Rhapsodie" was given a performance in its original form—that is, on the saxophone—when the writer played it with the Boston Symphony Orchestra.

During the last decade European composers of almost every nation have contributed to the solo repertoire of the saxophonist. Concertos have been written by Glazounoff (Russia); Dressel and Borck (Germany); Ibert and Vellones (France);

Bozza (Italy); Coates and Demuth (England); Tarp and Bentzon (Denmark); Larsson (Sweden); Palester (Poland), and Martin Eisenmann (Switzerland). Chamber music has been written for it with piano and other instruments by Swain of England; Hijman of Holland; Knorr, Jacobi, Brehme, Bumcke of Germany; Hindemith of the United States; Osterc of Yugoslavia; Reiner of Czechoslovakia; Pierne of France, and Paz of Argentina. We can include sonatas, concertos, quintets, and other works by such American composers as Creston, Brant, Ganz, Haidon, McKaye, and others. The "Quatuor de Paris" have played transcriptions of Haydn and Beethoven quartets as well as original compositions, and their performances were of highest artistry. It is said that the Brown brothers achieved remarkable results in tone quality and were successful in combining saxophones of different pitch.

The list of works for saxophone is by no means small any longer. Most of the compositions require a range exceeding the traditional two and one-half octaves, but Henry Brant has asked for four full octaves on saxophone in his concerto, which can be played by true artists on the instrument. The repertoire for this instrument is constantly being enlarged, and horizons are unlimited.

The saxophone calls for as great a study and as close an application as any other instrument. The saxophonist who wants to master the instrument must train fingers, tongue, lips, jaw muscles, lungs, and diaphragm fully in accordance with the requirements of the instrument. But he must mentally go beyond these mechanical perfections in making the playing of the instrument a matter of musical beauty. He needs the ability of inner tone-imagination to a colorful, vivid degree. Coupled with the convincing power that characterizes the artists who perform on any of the accepted instruments must be a broad understanding, and respect for the instrument. The performer needs high aspirations, a desire for truly beautiful expression, to avoid the tincture of rudeness and clownishness which seems to have become the lot of the saxophone as an instrument. The saxophone is a truly admirable instrument in the hands of a cultured musician who approaches its performance with the attitude as well as skill which will give it a place in our contemporary musical culture. Without that attitude, the saxophone must fight many more decades for recognition.

* * * * *

"I can play but one instrument concordantly, and that a mouth-organ. How many people can do as much?"—Rev. D. Morse-Boycott.

(Continued from Page 96)

to surrender Baltimore rather than have it suffer the fate of the Capitol. Troops of the Maryland Militia were deserting in numbers. "We can't fight these fellows," said the deserters. "They have the men, money and guns, while all we have is just poor farmers." To buck up morale around Baltimore, Mrs. Pickersgill of that city, was commissioned to make a flag forty by thirty-six feet, one of the largest ever put together, to fly over Fort McHenry. Night after night she sat with her daughter and nieces rushing this flag to completion so it would be ready before Baltimore was attacked. She knew Colonel Armistead would not surrender the city but would defend it, even though he faced court martial. But the Fort needed this huge flag to replace the old tattered banner—one that could be seen for miles. Late one night, in urging her helpers to work longer, she said: "Girls, we're not just sewing together another flag. We're shaping a symbol, a symbol of all we hold dear. It's big and broad, proud and free, like this land of ours. It's a promise that what we have begun in this country will endure."

The flag was finally finished, and as its folds spread to the breeze above the Fort, a mighty cheer went up from the defenders. "Let them come," said Colonel Armistead as he saluted the flag and as his ears caught the dull boom of the field pieces at North Point. "We are ready."

On the morning of the very next day, the fleet closed in on the Fort. Every school boy knows the story from then on; how Francis Scott Key, a prisoner on one of the ships of the fleet, saw the bombardment of the Fort and, with the break of day, that "the flag was still there"; how he hastily scrawled his lines; how the whole town of Baltimore and the nation were soon singing them.

The Star-Spangled Banner worked a metamorphosis. It broke the spell of dire despair and substituted for it hope, the will to go on, to win. It was like a shot in the arm to a patient rapidly sinking into a coma.

From Civil War to World War

Among the factors that brought on the Civil War and solidified sentiment in the North for slave abolition, not the least was the song, *John Brown's Body*. In the 1850's John Brown was one of the most fiery adherents to the policy of abolition. Taking the law into his own hands, he led the attack on the village of Harpers Ferry, Virginia, to free the slaves of the neighborhood. But the expected uprising of slaves did not take place. After some bloodshed, John was captured, tried and exe-

cuted. Although a man of high ideals and fanatical zeal, his action was ill conceived and amounted to insurrection.

His death, however, raised him to the status of a hero, even a martyred saint, and his policies came to be accepted in the North. Appropriate words were fitted to a Southern revival hymn, and the song swept the North. All through the war, the Northern armies marched to this song; just as the Southern armies marched to *Dixie*.

Susan Denen first sang Dan Emmett's *Dixie* in the South at the Vanities Theatre in New Orleans. The audience went wild. The song became the hit of the year. But war clouds were gathering between the North and the South. The song was soon forgotten for the time being.

Some years later a convention was held in Montgomery, Alabama, on the question of Alabama seceding from the Union. A new song had been written for the Confederacy, *The Bonnie Blue Flag*. The band played it. Applause was scattered and feeble. Nobody cheered. In desperation the band leader racked his brain for a number that would stir the crowd. Then he thought of *Dixie*. Quickly he handed out the parts and the band struck up. The first note set off a spark. When the band swung into the chorus, "Den I wish I was in Dixie, Hooray, Hooray," everybody was on his feet, shouting. The rebel yell was born then and there.

Dixie became the battle hymn of a defiant South. Pickett ordered it played at his famous charge at Gettysburg. The song did for the South what *John Brown's Body* did for the North.

Seldom has Paris, France, gone so wild with joy as on June 25, 1917, when General Pershing arrived with the first contingent of American troops. People blocked the streets for miles and women wept hysterically. The band was playing and the American doughboys singing a new song. It told about America's entry into the war and it gave a pledge. The Americans were pledging themselves to see it through, "We won't come back till it's over." This was an all-out song. The implication sent a wave of hope, a will to win throughout the entire Allied forces and struck fear into the enemy. General Pershing has said that *Over There* was one of the potent factors in turning the tide of the last war.

Countless other songs have influenced history in greater or less degree, but space forbids. This much can be said: any historical document that does not include the rôles played by a nation's songs, is incomplete.

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THE PIANO ACCORDION

Advice on Various Problems

By Pietro Deiro

As Told to Elvera Collins

ONE OF THE REASONS why we enjoy writing for this Department is because it enables us to keep in touch with accordionists in all the highways and by-ways of the country. Nothing can surpass the pleasure we feel when we receive a letter, thanking us for some bit of advice which has been helpful, or asking us to solve some problem which is proving a stumbling block. A few of these recent letters touch subjects which we believe will be of universal interest to accordionists.

A teacher asks our advice concerning a girl pupil, ten years of age, who has a twelve bass accordion. The child has advanced so rapidly that the limited music, possible on the small instrument, is retarding her progress, yet she is not large enough nor strong enough to play a full-sized heavy instrument.

We believe that one of the modern eighty bass instruments would be light enough in weight and small enough in dimensions for this little girl. These instruments are now streamlined so that all unnecessary weight has been cut down, and yet the quality and volume of tone compare favorably with larger models. The range of both the piano keyboard and bass section makes it possible to play the same music as that used for a full-sized instrument. The bass section is arranged so that all the principal chords may be played, such as major, minor, dominant seventh and diminished. No row of buttons has been provided for the latter chord but a special combination of buttons makes this chord possible.

Solving the Difficulty

We suggest that the teacher or parents of the child consult with their local music stores or write to various accordion manufacturers and secure illustrated catalogs with price lists for comparative values. Even if it is necessary to have a special instrument made, we would recommend this rather than have the child lose several years of valuable practice time if she keeps the twelve bass instrument, or injure her health if she tries to play a heavy full-sized instrument. True enough, there are many children of this age who have no difficulty handling the large instruments, but we must remember that there is a great variance in physiques of children of this age. The little girl in question has already

shown sufficient talent to warrant investment in one of the new models. The twelve bass instrument may be traded in as part payment on a new one or sold direct to some one else.

Another interesting letter comes from a young man who has become so discouraged that he wonders if he had not better forget all about accordion playing and turn his attention to something else. This letter carries a certain pathos, for the accordionist in question has been a fine student and has already mastered an extensive repertoire of accordion music. The discouragement comes from the fact that, during the rush to build technic and learn one new selection after another, he completely neglected that all important subject of memorizing. Now he finds that it is impossible for him to do so, and he is a slave to the printed notes. You see, he has built his mental musical home without a complete foundation, and now it is not balanced and totters, as would any building where the support under one of the corners had been omitted.

Belated Memorizing

He further states that he has already tried all the generally recommended systems of memorizing, about which much has been written, but all have failed. In other words, that certain section of the brain which has to do with memorizing has never been used and naturally is so rusty that it cannot be brought into action. A problem of this kind should certainly open the eyes of many of our accordion students who keep postponing attention to memorizing.

Well, as long as all the popular, recommended systems of memorizing have failed, we can only recommend the following which may sound like a penalty for past neglect. It may or may not bring results but certainly is worth trying when such a serious decision as giving up the accordion is hanging in the balance. We suggest that this young man discontinue all other forms of accordion practice and give his undivided attention and concentration to memorizing. There are times when it pays to have a one track mind. With the exception of a short daily period of technical exercises to keep up finger dexterity, we think that all other accordion literature should be put aside, and that he go back to the very beginning and

(Continued on Page 137)



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How to Improve Vocal Practice

(Continued from Page 82)

sure of the vocal purity of the line of the phrase, and to characterize only in second place. In the part of *Klytemnestra*, in "Elektra," for example, I must sing the phrase, "*Ich habe keine gute Naechte*" with a fear-haunted breathlessness that is the opposite of well projected tone. First I think of the music alone and sing it freely, lightly, even cheerfully, as though it were a song by Schubert. Then, when the tones are in good order, I add the characterization. In other words, I do not *sing* breathless fear; I sing well supported, musical tones, to which I add the characterization of *Klytemnestra*. By such means, I am sure of my tonal quality—and tone quality must always come first!

Other Fundamentals

While it is permissible, even necessary at times, to add color to phrases in singing, it is a serious mistake to

attempt to interfere with the natural color of the voice. Contraltos not infrequently do this, forcing the tone in a downward direction in order to establish what they believe to be pure alto quality. Nothing could be more harmful! If the voice is naturally a contralto, its color is inherent in it; if the color is not there and needs to be put there by forced pushing, the chances are that it is not a pure contralto. At all events, forcing and pushing are always detrimental. Besides producing a disagreeable sound, it tightens the voice and paves the way for loss of upper range. It is impossible to maintain a free upper range at the same time that one pushes the voice down into the throat—where it should never be!

The only constriction that should be felt in singing is in the diaphragm—and that should never be a constriction of tenseness. Diaphragmatic

expansion and constriction constitute the foundation of breath support, which, in its turn, is the foundation of singing. As the diaphragm expands, it should feel, not tense, but firm and taut. The throat, however, should always be open and relaxed. The throat is nothing more than the instrument, or the channel, through which the supported breath issues. If this channel is in any way constricted, the full free flow of the vocalized breath is hindered, and tone becomes unnatural and harsh. Thus it is well to leave the natural color of the voice alone—except, as I have already indicated, in special phrases or passages where dramatic emphasis requires it. But there is a vast difference between adding color to well produced tones, and pushing on the voice for the sake of a permanent effect!

But no matter how many hints on vocal technic I may give, I must add my firm conviction that vocal mastery is not enough! First comes music. The ambitious singer serves himself best when he devotes a generous part of his study years to music. Singers should master the piano, solfeggio, harmony. Such studies are invaluable in learning how to phrase, how to sing with orchestra. Mere vocal proficiency has never yet built an artist. I am also very much in favor of studies which train the body to grace and balance. In Sweden, we did much with the Dalcroze *Eurhythmics*, which were found very helpful. Dalcroze affords the student the easiest and pleasantest way, perhaps, of learning music and rhythm together.

The ultimate goal of the serious student, however, is not merely to learn how to sing, but how to project music with emotional and intellectual conviction. The ability to do this rests upon the inborn personality of the artist. Some people naturally have greater powers of magnetism than others. But personality value can be increased and improved, if not created. The first and best means of improvement comes as the result of absolute security. The person who is himself unsure of his effects cannot hope to convince others. Competent direction and guidance are invaluable in this respect. A great stage director—like the late David Belasco—was able to work miracles with the actors under his guidance, not through magic, but by showing them how to secure effects, in a reasoned, analytical way. No matter how great the emotion the actor must convey, he himself must always be master of it and of himself, through reasoned thinking. Thus, the artist must educate his intellectual and emotional processes quite as much as his voice!

"We should never sing that which we do not feel."

—Clara Kathleen Rogers

Master Records of Master Artists

(Continued from Page 86)

persuasive re-creations of familiar scores that he has recorded.

Beethoven: Sonata in F major, Op. 5, No. 1; played by Pablo Casals (violin) and Mieczyslaw Horszowski (piano). Victor set M-843.

Only the most consummate artistry can make this early sonata by Beethoven something to which one would wish to return again and again on records. It is therefore fortunate that two such gifted instrumentalists as Casals and Horszowski have recorded it. In this work Beethoven, like so many of his eighteenth-century predecessors, exploited the keyboard instrument more advantageously than the violoncello. In view of this, it is the pianist who emerges here in the most impressive light; it is not that Casals does not play with sympathetic and musical insight but rather that much of the material allotted to his instrument does not give him the opportunities which the pianist has. The performance is further proof of the intelligence and technical resourcefulness of these two artists.

Bach: Jesu, Joy of Man's Desiring (Chorale Prelude from the Cantata No. 147); and Brahms: Lo, How A Rose E'er Blooming, Op. 122; played by E. Power Biggs (organ). Victor disc 18292.

The Bach chorale is among his most cherishable smaller works. Although Biggs plays it well in this organ version, we prefer the choral recording with the lovely oboe solo (everyone should own the record No. 4286, made by the Temple Choir of London with the incomparable Leon Goossens playing the oboe solo; it is a "phonographic classic"). The Brahms excerpt is of interest because it is from a group of organ pieces seldom heard. The melody, upon which Brahms has based this somewhat uncharacteristic music, is of course, the famous one attributed to Praetorius. Biggs plays here with fine feeling and the tonal coloring is well chosen.

Rachmaninoff: Prelude in G minor, Op. 23, No. 5; and Prelude in B minor, Op. 32, No. 10; played by Benno Moiseiwitch (piano). Victor disc 18295.

These are genuinely beautiful performances of two of Rachmaninoff's best preludes.

Donizetti: Lucia di Lammermoor—Act 3, Sc. 3 (complete); sung by Jan Peerce (tenor), Arthur Kent (baritone), with Chorus and the Victor Symphony, conducted by Wilfred Pelletier. Victor set M-845.

Jan Peerce, the American tenor who recently joined the Metropolitan Opera Company, won his laurels in
(Continued on Page 144)

FRETTED INSTRUMENTS

What the Great Masters Thought of the Mandolin and Guitar

By George C. Krick

IT IS NOT THE PURPOSE of this discussion to present a detailed account of the lives of some of the immortal giants in the history of music, but to mention only their association with the mandolin and the guitar. Players of these instruments should feel proud of the fact that many of the master composers showed sufficient interest in the mandolin and guitar to devote time to their study and to compose original music for them.

Ludwig Van Beethoven needs no introduction to the musical public. When between twenty and thirty years of age, Beethoven met Wenzel Krumpholz, one of the first violinists of the Court Opera in Vienna, who had become well known also as a mandolin virtuoso. The two men came in daily contact with each other, and their acquaintance ripened into a lasting and sincere friendship. According to Ries, Krumpholz gave Beethoven some lessons on the violin, and there is no reason to doubt that this association also accounted for the interest the master took in the mandolin. At this time Beethoven composed a *Sonatine* for mandolin and piano and again an *Adagio* for the same instruments. The original autographed copy of the *Sonatine* can be found in the British Museum in London, and that of the *Adagio* is in the royal library in Berlin. These compositions show clearly that Beethoven was well aware of the characteristics and artistic possibilities of the mandolin and that he had a thorough knowledge of the fingerboard of the instrument and the mechanism of the plectrum.

In 1796, the master visited Prague and there was introduced to Count Clam Gallas whose wife was an amateur musician, being quite a skillful performer on the mandolin. This lady was a pupil of Kucharz, the Director of Italian Opera in Prague and also a fine mandolinist. During this period, Beethoven wrote a number of pieces for mandolin and piano and dedicated them to the Countess. Most of these remained in manuscript. Beethoven himself was the possessor of a mandolin, and a photograph of this instrument suspended by a ribbon on the wall near his last grand piano was published some years ago in Bonn, his native city.

Wolfgang Amadeus Mozart, the immortal genius, evidently became familiar with the mandolin while traveling through Italy, when about fourteen years of age. It was in 1780, when living in Salzburg, that he

composed the song, *Come Dearest Mandolin, Come*, and somewhat later the song, *Contentment*, both of these with mandolin accompaniment. October 29, 1787, saw the first performance of his opera, "Don Giovanni," and in this opera Mozart wrote for the mandolin the accompaniment to the famous serenade *Deh Vieni*. At this performance the Italian mandolinist Kucharz played the mandolin part under the great master's direction. Berlioz, in his treatise on instrumentation, deplores the fact "that the mandolin is not used more frequently in the orchestra, and Mozart quite well knew what he was about when choosing the mandolin for accompanying the amorous lay of his hero."

Hector Berlioz, one of the most remarkable musicians the world has known, was a keen admirer of the guitar, and it was the only instrument that accompanied him in all his travels. During his early days in Paris, Berlioz was teaching the guitar and composed some music for the instrument; he used it also in the score of his opera "Benvenuto Cellini." After hearing the guitar virtuoso, Zani de Ferranti, Berlioz expressed himself in the *Journal des Debats* thus: "We have just heard Zani de Ferranti. Truly it is impossible to imagine the effects which he produces on this noble instrument; under his fingers the guitar dreams and cries. One could pass nights listening to this artist, he rocks you and magnetizes you." The guitar used by Berlioz was made by Grobert of Mirecourt and first came into the possession of Vuillaume, the violin maker, who lent it to Niccolò Paganini when this illustrious violinist visited Paris. Later Vuillaume generously presented the instrument to Berlioz, and now it may be seen in the museum of the National Conservatory of Music in Paris.

The immortal Franz Schubert was an excellent guitarist and during his early career, before he possessed a piano, the guitar was his constant companion. When singing his own songs within the circle of his musical friends, Schubert invariably used the guitar to accompany himself, and when we examine his vocal compositions we can easily detect the influence of the guitar upon his accompaniments. The "Quartet for Flute, Guitar, Viola and 'Cello," is perhaps Schubert's best contribution to guitar literature; of this beautiful composition we have previously given a de-

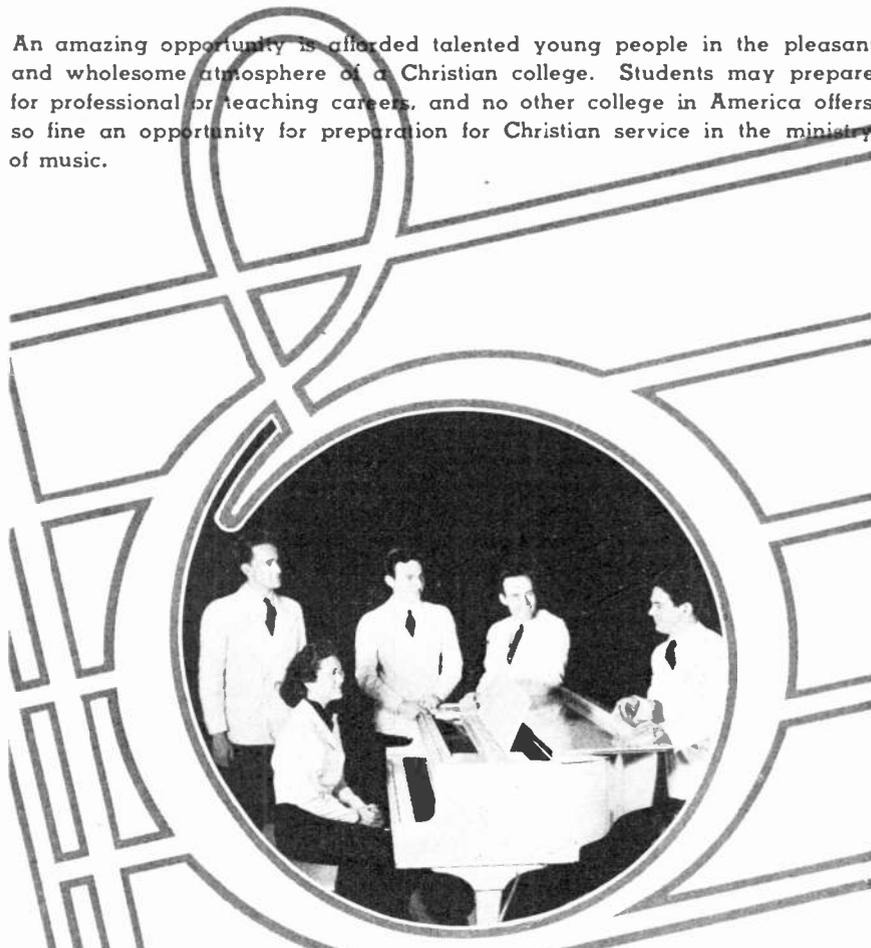
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An Intimate Visit to the Home of Ignace Jan Paderewski

(Continued from Page 85)

given over to relaxation for some, and for others, to rehearsing the evening's program. At nine o'clock, twenty or thirty additional guests arrived for supper. There followed, after another hearty meal, fireworks in the grounds, and the village blacksmith, in a ringing tenor, sang to us from beneath the trees the famous *Ranz des Vaches* of the Swiss cowherds. The full moon, the mighty trees, the silver lake, Mont Blanc—what a picture to remember all one's life!

And Then the Program

Then we came indoors, where gay tableaux from the operas and a complimentary charade were performed by the guests. The climax of the program was the singing of *Funiculi, Funicula* to original words in French, English and Polish, in praise of Paderewski. Sembrich and I were the soloists, assisted by three or four instrumentalists, all of us in Neapolitan garb. Then followed more champagne and more dancing for all, in the course of which Paderewski danced with every lady and chatted with every man. Long after midnight, eight exuberant Poles stamped out a tempestuous national dance. The grand finale was some Polish pigeon-wings cut by Sembrich (a Pole, of course) and Paderewski himself, which came to a hilarious conclusion when the prima donna slipped and fell on the waxed floor, all but losing her wig. Paderewski helped his laughing partner to her feet amid wild applause. The guests seemed to recognize this as the right moment for departure—even Polish merry-making must come to an end some time—and so, after renewed compliments, handshaking and kissing, the company, reluctant but happy, disappeared into the moonlit night.

In July, 1907, Paderewski was in his forty-seventh year, at the very apogee of his powers, physical, mental and artistic. He could not be said to possess beauty in the usual sense of the word, but his physical appearance was one of extraordinary impressiveness and charm, due I imagine, to the visibly perfect coordination of all his being. His height and weight were scarcely above the

average, but his broad, flat back, his sturdy legs, his firm, warm hand-clasp, all seemed to express great muscular strength and elasticity. (It is said that Sandow, "the modern Hercules," told him that he had the making of a professional athlete.) His head, so well known to everybody through portraiture of all kinds, was set firm and high on a long, full neck. The famous hair, though not so abundant as in his youth and already touched with gray, was still shot with tawny lights and crowned nobly a truly noble figure.

When Paderewski spoke, his utterance was deliberate, and his words thoughtfully chosen. His English, though acquired in maturity only, was all but perfect in construction and idiom, though never free from a foreign accent (Polish, I suppose). His enunciation, too, was somewhat blurred by a kind of lingual impediment.

His personal magnetism was altogether remarkable. Wherever he was, he was the center of attention. When he spoke everybody listened, and always they were rewarded. Professor William Milligan Sloane of Princeton, who knew most of the intellectual lights of both Europe and America, considered Paderewski the best educated man he had ever met. Whatever he had seen or heard or read remained vivid and on call in his memory. He seemed never to forget a face or a name. I have heard him discourse fluently and authoritatively on the ethnology of Central Europe, social and political conditions in Russia, German philosophy, Swinburne, Provençal poetry. Though quite free from pedantry, he impressed one as being well-nigh omniscient. His courtesy was incessant; his consideration for others, regardless of their social standing, unflinching. Despite the fundamental seriousness of his nature, he had an ever-ready and responsive sense of humor. He loved to hear and to tell a jolly story, and would throw back his head and laugh like a school boy when something tickled his fancy.

What a wonderful personality!

I shall forever cherish the memories of those two happy evenings in 1907.

* * * * *

"A singer should attain distinction both through his voice and through his art, so that by the sweetness of his singing he may rejoice the hearts of his hearers. His voice must not be rough, hoarse or harsh, but beautiful, lovely, bright and piercing, and both its tones and its melodies must accord with the sanctity of the Divine Service."

—Rhabanus Mowrus, Archbishop of Mainz, A. D., 855

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Advice on Various Problems

(Continued from Page 133)

start memorizing simple little single line melodies without basses. This will bring the memorizing machine into action. Perhaps only one measure can be memorized at a time but before long it will be easy to memorize four measure phrases, and then eight measures.

The following method is often helpful: after playing a new four measure phrase look away from the music and try to think the melody and sing it. How did it progress? Up or down? What were the intervals between notes, seconds, thirds or fifths, as the melody went along? Practice the intervals in the diatonic and chromatic scales until you can sing or whistle any interval.

We believe that after a week or two of concentrated study on simple measures the whole plan of memorizing will unfold itself, and the young man will then be able to select the particular system he finds best suited to him for memorizing. It often helps to write out measures which seem elusive. The study of solfeggio is a help, and, of course, the study of harmony is a necessity for aid in memorizing. We are confident that if this young man follows our advice and goes back to the beginning, that he will make such rapid progress that he will have his entire repertoire memorized in a short time.

On Self-Study

A lady has written to ask advice about attempting to study without a teacher. Although in general, we are firm believers in personal instruction under a capable teacher whenever it is possible, the lady in question has home responsibilities at present which make it impossible for her to keep a definite lesson schedule with an accordion teacher. It is a case of either self-instruction or no instruction at all. She has had some training on the piano.

What she really wants to know is whether any one can advance when studying alone, and whether all the things written in favor of self-instruction methods and correspondence courses are facts, or merely advertisements to sell the literature. This seems like a very logical question.

We consider it part of our duty to keep informed on all new accordion publications and peruse practically everything as soon as it is published. We can, therefore, truthfully make reply that in our opinion the majority of accordion literature which is being put out to-day is of a very high quality. Yes, we admit that we know of countless students who purchase everything that is published and yet they have never learned to play. The

fault, however, lies with them and not with the material. If one purchases a correspondence course or method and merely looks through it and picks out a few tunes which happen to appeal to him, he certainly will never learn to play. The idea may be compared to a sick person who calls a physician, has the prescriptions given him filled at the drug store, and yet never takes the medicine. Can the physician be blamed if the patient does not improve?

Merely hitting the high spots of a method for self-instruction or a correspondence course is not enough. If results are to be obtained, the student must go about his learning systematically. A daily practice period should be adhered to and combined with a weekly review. Every line of every page in a course should be studied. The author must have known that the instruction was needed or space would not be devoted to it. All instruction should be followed to the smallest detail. The accordion and music should be kept in a convenient place, where odd little fifteen minute intervals which otherwise might be wasted, may be used to advantage.

Home study students are inclined to postpone practice and find excuses. This should be avoided, and we suggest a small ledger for an accurate accounting of all practice hours during the week. Each successive week should show an improvement on the record of the previous week.

We recommend the investment in a record playing machine and a library of records of the best accordion artists. Much can be learned by concentrated listening to these records. We further recommend occasional check-up lessons with capable teachers, and that a part of each summer vacation be devoted to a short special summer course at any of the large accordion schools in the vicinity.

If all of these rules are carefully observed, we feel sure that self-instruction methods and correspondence courses will bring results.

Making Musicians in the Schools

(Continued from Page 124)

in a large class all of the time. He must follow the ideal of the St. Olaf Choir and attain it. Until this becomes true, we will not be a race of true music lovers. We must know music to like it. Popular music is well known music. Classical music will be popular when it is thoroughly known. When we have raised and trained enough constructive musicians to train a generation of performer-listeners who are able to hear all of music, we will have reached our goal. It is the performer who *knows* and *hears*, if he has been trained in the right way. He knows because he has *done it himself*.

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The Birth of Sweet Adeline

By Kathryn Cravens

The following address, delivered over the Columbia Broadcasting System and later published in "Talks," the organ of that System, is printed herewith by permission of the publisher and of the author, Kathryn Cravens.—Editor's Note.

HARRY ARMSTRONG spent his boyhood in Cambridge, Massachusetts, the son of Irish parents who both loved music. His mother sang in the church choir. He says that he inherited his talent from her, but that it was his father who taught him his first song, and kept him at the piano practicing Beethoven, Chopin, and the classic masters.

Each time his father left the room Harry would improvise the great masters into what we now call ragtime or swing and then squeal shrilly as his father, hearing the din, would come in and twist his right ear, telling him that ragtime was trash and that he should concentrate on good music. But the lilt of popular melodies was already in his heart, and he and three other boys in the neighborhood formed a quartet. These boys were amateur boxers. Harry, too, was interested in the sport. They used to spar with each other in vacant lots or in the back of an old building. In the evenings they would rehearse songs and harmonize.

They made so much noise that they couldn't practice in the house; so the boys sang in the streets—causing irate neighbors to throw old shoes and any object they had handy, at the young disturbers of the peace. Those same people were years later to hum Harry Armstrong's melodies, and remember that he was the boy who used to pierce the night with the sound and fury of his quartet.

A Classic is Born

IT WAS THEN that Harry wrote the chorus of what we know as *Sweet Adeline*. But he called the song *Down Home in Old New England*. He had no verse completed, but he sent the chorus off to a New York publisher. "That," says Mr. Armstrong, "was the beginning of that poor song's travels. It went everywhere, and no one would take it."

After several more disappointments, he went to Boston. There people laughed at the young boxer who wrote songs—they jeered his melody—called it old fashioned and outmoded. But something deep inside Harry's heart believed in his song.

He wanted more than anything in the world to have it published, and he determined that it would be. Finally, he came to New York with two dollars and sixty-five cents in his pocket, the chorus of his song, and a world of ambition. Seeing an advertisement in the paper for a piano player, he took a trolley car out to Coney Island and was immediately put to work. He sat down at the piano at eleven o'clock that same morning. He wasn't allowed to leave it until two o'clock the following morning. The exhausted young man had made only two dollars. But that money stood between him and hunger. And then, luckily, he got a job at the Sans Souci Music Hall, at the tremendous salary of fifteen dollars a week.

It was there that the picturesque characters of old New York became his friends. Charles Lawler, who wrote *The Sidewalks of New York*, saw Harry's song and sent it back to him marked "too old fashioned." Other struggling youngsters at that time

were Dick Gerard—Joseph Schenck—Irving Berlin—and Jimmy Walker. Jimmy, like Harry, started to be a boxer, and then found that song plugging was more to his taste. "None of that bunch ever dreamed that Jimmy would become Mayor of New York," says Armstrong, "or that Joe Schenck would head United Artists. And I doubt if Irving Berlin would have believed his tremendous success possible."

But they all had youth, ambition, and great persistence, Harry and Richard Gerard got together, decided that perhaps what Harry's song needed was some new lyrics. So Gerard—who now, by the way, is a clerk in the 33rd Street Post Office in New York—wrote the now-famous words, changing the title of the song to *You're the Flower of My Heart, Sweet Rosalie*.

Rosalie, it seems was the name of a girl they knew—a sparkling brunette. The young men felt that now that the title had been changed and the words rewritten, the song would sell. But for five more years, it was kicked around. Adelena Patti was becoming, at that time, the idol of New York. Her great operatic triumphs were noted by Harry and Richard. They changed the title of the song to *You're the Flower of My Heart, Sweet Adeline*, thinking that the song might sell by the reference to the famous singer. But Gerard complained that Adeline didn't rime with "pine"—"For you I pine"—and so *Sweet Adeline* it finally became.

Then Harry Armstrong changed his job, took a position at Witmark's Publishing House. Although his salary was small, he came into contact with important people. Mr. Witmark finally published *Sweet Adeline*. Still no one wanted to play it or sing it. The entertainers who came in to the publishing house said that it wasn't what their audiences wanted. So it was placed high up in a pigeon hole, where the dust covered other unpopular pieces. And there it stayed.

Then one day a troupe called The Quaker City Four came in from Philadelphia and asked to hear some songs. Nothing pleased them until finally Harry climbed the ladder and brought down *Sweet Adeline*, as a last resort. It was played, and The Quaker City Four shouted, "That is the song we have been looking for."

They carried it away with them, sang it at the Hammerstein Theater on Forty-Second Street. On the following evening Harry walked into the theater. Rising in a tide of soft sound came the music of *Sweet Adeline*. His own song, played at last to an audience that roared applause—an audience brilliant with the quaint costumes of the period. Famous men and women of that day, starched and jewelled, prim in stiff shirts and flowing brocaded gowns, tossed bouquets onto the stage as the Four Quakers stopped the show with *Sweet Adeline*.

Those men and women who listened in the crowded theater are memories, haunting the dim footlights or reminiscence. But *Sweet Adeline* goes on, through the years. It is a song poem so dear to America's millions that it has even inspired the writing of other poems about it. Here is one mirrored reflection:

Did you ever sit just thinkin'
In the cool of evenin' time,
With your very soul a drinkin'—
In the beauties of the clime,

(Continued on Page 144)

Schubert's Impromptu

Op. 142, No. 2

By Nelly B. Smart

GOOD MUSIC is the language of the feelings; like a foreign tongue, it is meaningless without interpretation. Good interpretation is the player speaking the feelings or mind of the composer. The player's individuality comes in to some extent, but the composer should be known and his mind or emotional characteristics emphasized. Gems of musical art need interpretation, just as the great works do, and the student learns by worthily bringing out the beauties of these gems. A short piece of great beauty is the *Impromptu, Op. 142, No. 2*, by Schubert.

Franz Schubert was born in Vienna, January 31, 1797, and died November 19, 1828. He was poor but of noble character, whose poverty could not degrade or embitter. He had little training, yet his devotion to music was so natural and true that he gave his life to it, even when his magnificent art songs barely brought a living. He said of Mozart, "What countless consolatory images of a bright and better world hast thou stamped upon our souls"; and we might well say the same of Schubert.

The *Impromptu Op. 142 No. 2* is in three parts; the third part is a repetition of the first as to notes, with a four measure *codà* added. Some of the difficulties of this piece are found in the short groupings of two and three notes opposing the meter or measure accent; the former coming on the second beat while the measure accent is on the first. This is pronounced at times through the piece. *Sempre legato* is another difficulty; *staccato* is a much easier touch to acquire. In the second part there are changes of key to be noted; the constant increase and decrease of sound and the triplets rising to a *ff*, three times repeated in measure 73, are points that may present difficulties. In memorizing the piece, the pupil should analyze carefully the repeated sections which are not exact repetitions. If these differences are firmly fixed in the mind at the very beginning, the memorizing will be easy.

First Part

THE FIRST SIXTEEN MEASURES make a period, or sentence of four-four measure phrases, composed principally of two and three note groupings. The metrical accent, or measure beat, must always be true; and the grouping accent on the second beat must



also be carefully observed. The first chord should have slight detention and stress, to make the first beat true, and then a definite grouping accent on the second chord. Observe the *sempre legato* and the *pianissimo*, and bring out the bass melody. Notice how the smaller groups merge into the four measure phrases, four of which make the sixteen measure sentence, ending with a perfect cadence in A-flat. Observe the rise and fall of tone at the end of the second phrase, and at the beginning of the last phrase. The next sentence consists of four-

teen measures, two four measure phrases and three two measure groupings. Notice that the measure accent and the grouping accent coincide on the first beat. The two chords in measures seventeen and eighteen are both played with a slight *staccato* and with a decided emphasis on the first chord.

Keep the notes well together, mounting in strength and firmness to the *ff* in measure twenty-five. Measure twenty-six is *p* and measure twenty-seven is *ff* again. Then return to the first sentence, varied in the second and fourth phrases. Bring out the G-flat in the bass of these phrases; it gives a feeling of expectancy, which should ring through this first part, especially in the bass with its singing *legato*.

Second Part—Trio

THE SECOND PART is in the subdominant key, D-flat. Measures 47 to 54 make an eight measure sentence in two measure groupings. The grouping accent on the second beat is most conspicuous in the bass. In the next four measures occurs an extension leading to the perfect cadence in D-flat. These triplets should flow softly and smoothly. The first eight measures of the *trio* are then repeated and varied in the key of D-flat minor. Then comes a two measure link leading to an eight measure sentence in the unrelated key of A (it really is the enharmonic tonality of the related key of B-double-flat). This is the strongest part of the piece; triumph predominates. It might be *accelerando* to the climax, the last *ff* in measure 73.



From here it should diminish in speed and force to the repeat of the first twelve measures of the *trio*, where it should flow smoothly as a gently running brooklet. The next six measures, 91 to 96, might represent the supreme joy of quiet welcome.

Third Part

THE THIRD PART is a repetition of the first, but now peaceful repose is the dominating sentiment. This is gained principally by bringing out the bass melody with a gentler tone to the close at measure 115, leaving a halo of peace. The *rallentando* to the perfect close on the tonic chord is important; and there should be a definite pause on the chord before the last, so that the ending may be calm and certain. It is possible that this piece would sound better played without repeats; and pedaling should be used only with discretion.

Expectancy runs through the first part, rising to triumphant excitement in the second part; and finally repose predominates in the third. Could the thought in the mind of the composer of this little piece of so much beauty have been, "The Conquering Spirit's Entry Into Paradise"?

What the Great Masters Thought of the Mandolin and Guitar

(Continued from Page 135)

tailed account in this column.

Carl Maria Von Weber, one of the greatest operatic composers and often called the founder of German National Opera, was an ardent admirer of the guitar and an accomplished performer on this instrument. His most beautiful songs were written with guitar accompaniment; and these melodies, sung by him with inimitable expression and accompanied on this instrument with the highest degree of skill, were said to be the most complete of anything ever accomplished in this manner. In 1811 Weber composed the one act comic opera, "Abu Hassan," in which the second aria sung by *Hassan* is accompanied by two guitars; and later, in his comic opera "Donna Diana," he introduces a duo for two guitars. Weber was the author of more than ninety songs with guitar accompaniment and in addition many compositions for guitar in combination with other instruments. In "The Life of Carl M. Von Weber," by his son, Baron Max Von Weber, we find this reference to the songs with guitar: "A rich treasury of the songs of this description has been left to the world by Carl M. Von Weber, songs that require just this style of accompaniment, and which not only reject the tone of the piano as antipathetic, but when combined with it, entirely lose their character and fineness of feeling."

George Frederic Handel, composer of numerous operas, and oratorios and much instrumental music, visited Italy in 1706 and while there became acquainted with the mandolin. In 1747 he composed his oratorio, "Alexander Balus" and to the aria, *Hark! Hark! Hark! He Strikes the Golden Lyre*, the mighty Handel wrote the accompaniment for mandolin, harp, violins, violas, violoncello, and other instruments.

Giuseppe Verdi introduced the voices of plectrum instruments into the second act of his opera "Otello" when six mandolinists and four guitarists appear on the stage and play the prelude and then accompany the vocal item *Dove Guardi*, the words of which are admirably suited to the instrumentation. Verdi manifested an active interest in the advancement of the mandolin and guitar and was honorary member of the *Circolo Mandolinisti*, Milano. The most highly valued treasures of this society are autographed letters from the Maestro, congratulating the members upon their good work. There are others among the Italian composers of opera who made effective use of mandolins and guitars in their instrumentations.

Nicola Spinelli, in his opera, "A Basso Porto," introduces a charming intermezzo for mandolin and orchestra. Wolf-Ferrari, in his "Jewels of the Madonna," composed a serenade to be played by a group of mandolinists; and the voice of the guitar is heard frequently as the opera proceeds.

Niccolò Paganini, the illustrious violin virtuoso and master of the guitar, was the subject of an article appearing in this column a few months ago, so we will not again go into details regarding his connection with the guitar.

Mention must be made also of the names of two pianists who created quite a stir during the early part of the nineteenth century: Johann Nepomuk Hummel and Ignaz Moscheles. Both of these men were virtuoso pianists and gave many concerts in the European music centers, at the same time having many compositions for piano to their credit. When Hummel arrived in Vienna the guitarist, Mauro Giuliani, was at the zenith of his popularity and not long after, we find these two artists giving many joint concerts. Hummel now became so interested in the guitar that he began to compose for this instrument, and during this period he wrote more than ninety compositions for solo guitar, guitar duos, duos for piano and guitar and other combinations. When Hummel left Vienna in 1818, Moscheles joined Giuliani and together with Mayseder, the violinist, and Merk, violoncellist, this group of artists appeared at all the royal functions and musical soirées. Most of the compositions for guitar by Moscheles were duos for guitar and piano and numbered over fifty.

Orchids to Oscar

In THE ETUDE for last September, we printed a short article entitled "Not as Written," by Mrs. Pearl Rogers, of Buckner, Missouri. The ETUDE innocently accepted this article and published it in good faith. Mrs. Rogers evidently did not realize that she was submitting for publication a passage from a copyrighted book. What she did, however, was to copy a few paragraphs from Mr. Oscar Levant's very popular, "Smattering of Ignorance," which was reviewed in THE ETUDE for April, 1940.

We wrote to Mrs. Rogers, who promptly returned a check sent to her for the article and reported that in ignorance she had copied and submitted the material which had appeared in the Kansas City Star, without Mr. Levant's name, thinking that it was a good story for THE ETUDE. We are convinced that Mrs. Rogers was innocent, in that she was unfamiliar with journalistic ethics in such matters. Apologies to Mr. Levant.



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The Junior Etude

Edited by
ELIZABETH A. GEST

Junior Club Outline Assignment for February

Last month's outline mentioned that Haydn is called the "father of the symphony."

- What is a symphony?
- How many movements does a symphony usually have?
- There are four choirs, or classes of instruments used by the orchestras playing symphonies, the strings, wood winds, brasses and percussion. Name the different instruments that make up each group or choir.
- What is a symphony orchestra?
- Name four composers besides Haydn who are noted for their symphonies.

Keyboard Harmony

- A major triad is changed into a minor triad by lowering the third one half-step. Play the following pattern of triads in any six minor keys. Play hands together or alone, but without any stumbles.

Terms

- What is meant by signature, as used in music?
- What is the score?
- What is the name of the small stick which the conductor uses when directing an orchestra?

Musical Program

Of course you can not play symphonies on the piano, but you can listen to them on records, as practically all the symphonies of the great composers have been recorded by the finest orchestras. And you can play arrangements of many of them on the piano. Some suggestions are: The numbers you played on your Haydn program if they were from

symphonies; *Minuet* from "Symphony in E-flat," by Mozart (about Grade III); *Minuet* from "Symphony in G-minor," by Mozart (about Grade IV); *Andante* from "Symphony in C," by Schubert (Grade III); *Theme* from "Unfinished Symphony," Schubert (Grade IV); *Theme* from "Fifth Symphony," Beethoven; Three



Keyboard Harmony Pattern

Themes from Beethoven. (Grade III or IV); *Theme* from "Fifth Symphony," by Tschaiowsky and *Theme* from "Sixth Symphony," Tschaiowsky (Grade III and IV); *Allegretto* from "Symphony in F No. 3," by Brahms (Grade V). Also any of the duets from "Miniature Duets from Master Symphonies," (arr. by E. Gest). (All of the above material, as well as "Standard History of Music," "What Every Junior Should Know about Music," and "Keyboard Harmony for Juniors" can be obtained from the publishers of THE ETUDE).

Polka Dotted Notes



If dotted-notes
Would wear their dots
Like polka-dots for me,
I think they would
Look very nice;
They're easier to see.

Music in Washington's Day By Paul Fouquet

Bobby and his Uncle John had been discussing George Washington, whose birthday was only a few days away. Bobby's inquisitive mind always turned to music, and Uncle John was just the one to answer questions of a musical nature. So Bobby asked, "Uncle John, will you please tell me something about music in America during George Washington's time?"

Uncle John laughed. "Bobby, you always ask questions that take quite a while to answer. But I'll be as brief as I can.

"When the early settlers arrived in America, musical instruments were rather scarce among them. The tiny boats, which they sailed in, were often so crowded it was necessary for the people to leave behind some of their most cherished possessions, and these, of course, included musical instruments.

"As you know from history, the Puritans were very strict and looked upon music as something that would distract the people from their work and make them idle and lazy; so among them, dancing and singing were forbidden."

"But," said Bobby, "the Puritans were only in New England, Uncle John."

"That's true, Bobby. In other parts of the colonies there were no such strict rulings, and the people made good use of music to help them to relax after their days of arduous labor. Their music was confined to dancing and singing, and their musicians were often men who could read no music at all and played wholly by ear. I doubt if we should enjoy such music, as many of the flutes and string instruments were crude, home-made affairs.

"We must turn to the settlement of the Moravians at Bethlehem, Pennsylvania, for the beginning of serious music in America."

"Is that the same Bethlehem where they hold the Bach Festivals every year, Uncle John?"

"Yes, Bobby. America owes much to those communities of Moravians who settled here in 1741. They closely associated music with their religious worship. In 1755, they obtained a spinet from Europe to accompany their singing. It is said that Indians, ready to attack the settlement, were so overawed by the sweet singing of the Moravians they decided the settlers were under a magic charm and so left them in peace."

"Oh Indians!" exclaimed Bobby. "Maybe that's where the proverb came from, 'Music hath charms to sooth the savage breast.'"

"Maybe. And the Moravians are

said to have formed the first symphony orchestra in America."

"Did they have concerts then like we do now?" asked Bobby.

"During George Washington's time small concerts were held in homes and public meeting places. The programs were greatly varied, containing, perhaps, a song, a violin solo and an ensemble number. The music was usually by little known, contemporary composers. In 1798, we see the name of Haydn appearing on these programs. And remember that in those days the music of some of the best composers was often more or less unknown in their own country, so it is not surprising that it took a long time to reach the colonies."

"Did any body in America write music in those days, Uncle John?"

"Yes, America had a few early composers, the best known being Francis Hopkinson. He wrote what is considered the first real song in America. You remember he was a signer of the Declaration of Independence and a personal friend of George Washington."

"Did George Washington play on any instrument?"

"No, Bobby, there is no record that he did; in a letter to Francis Hopkinson he said, 'I can neither sing nor



GEORGE WASHINGTON

raise a single note on any instrument.' But in his diary there are many references to 'Dancing and Musick.' Some day when you take a trip to his home at Mt. Vernon, near Washington, you will see the harpsichord which he imported for his stepdaughter, Nellie Custis. It is said that he personally supervised Nellie's practice and insisted that she practice several hours a day. So you see,

(Continued on next page)

Music in Washington's Day

(Continued)

the father of our country believed in being thorough in everything, in music as well as in affairs of state and government."

"Well, it seems to me," commented Bobby, "that America should be a very musical country with all that good start it got."

"It should indeed, Bobby, and it is up to you and all the music students in America to help to make it a very musical country."



Junior Musicians, Elyria, Ohio

My Musical Ambition

(Prize winner in Class C)

My musical ambition is to lead a junior band of about ten members. I have made a band room out of an old chicken house and I already have three members in my band.

I will want a drum, a pair of cymbals, two cornets, two trombones, two saxophones and two clarinets. The reason I like a band is because these instruments played together sound so well. What fun it would be some Saturday to have a concert of patriotic and other good pieces played by my band. Then, our small band might lead to something greater in the future. Even Sousa was once a small boy, but the day did come when he led a great band. No one knows the future, but it pays to try!

John M. Harris (Age 11),
West Virginia

Answers to Diagonal Composer Puzzle in November

H-a-s-t-e-n
c-A-n-a-r-y
D-e-N-v-e-r
M-o-n-D-a-y
g-a-r-n-e-t
m-u-s-s-e-L
H-A-N-D-E-L

Prize Winners for November Puzzle:

Betty Reed, Indiana; Barbara Ramsey, Ohio; Henry Grimm, New Jersey.

Honorable Mention for November Essays:

Mary L. Morrissy; Hilja Lubja; Mary Colurusso; William A. Creighton; Elsie Odete Rodrigues; Laura Ann Hamilton; Doris Lotti; Carroll Chipman; Nancy Mantia; Elena Brizzozero; Mary Elizabeth Long; Doreen Grimes; Joy Bradt; Burtin Miller; Mary Alice Close; Hilda Costa; Helen L. Bereschak; Julia Cuthbertson; Patricia Barrett; Nancy Armstrong; Jean Bullard; Bonita Eitzmann; Agnes Flynn; Arlene Grosbeck; Mary Louise Mazingo; Sue Ann Brilegel; Pasqualina Caputi; Marie Sansone; Catherine Stinson; Phyllis Anderson.

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

Junior Etude Contest

SUBJECT FOR THIS MONTH

"Music and Patriotism"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than February 22nd. Winners will appear in the May issue.

CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Name, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
- Write on one side of paper only and do not use a typewriter.
- Do not have anyone copy your work for you.
- Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.

My Musical Ambition

(Prize winner in Class B)

After receiving my own musical training, I would like to teach other girls and boys the art of music. My ambition is to be a piano teacher and to enjoy hearing the children play beautiful pieces. I would like to have the pupils come in and play their exercises as I do now. All year long I would expect them to get A at every lesson. Then when May comes we would prepare for the June recital. A hard month passes and finally the night comes. All the people gather to hear the little ones play. On the eighth hour of the clock the program begins, and one by one the pupils take their place at the piano and play.

Then the end comes, and I will stand there proudly, to think that it was I who taught them to do this!

Mary Infascelli (Age 12),
Massachusetts



DEAR JUNIOR ETUDE:

Our teacher had her annual recital with forty pupils taking part, and it was so different and interesting I thought I would describe it to you. It was called "Hear America First" and was held in the D A R Hall here. We played pieces about the north, east, south and west; the curtain was covered with maps and travel folders about all parts of the United States; above the curtain was draped red white and blue bunting.

The boys were dressed in uniforms and the girls in sailor dresses, as you see fifteen of us in the enclosed photograph. There were some patriotic songs on the program and at the close we all sang "We're All Americans" and waved small flags. Then, we received our attendance pins and diplomas, and every one present considered the recital a great success.

From your friend,

BETTY SHINN,
Indiana

DEAR JUNIOR ETUDE:

I would like to tell you something about my music. I have taken lessons for three years and get a great deal of pleasure always when my lesson day comes around. I am playing in a musical soon, and I hope to make the composers face glow with pride when I play their compositions. I am also playing a duet with my teacher, the Bourrée by the immortal Bach.

What an interesting department is The Junior Etude! And what an enjoyable time I have reading it! Such delightful stories and puzzles and new ideas!

From your friend,

MARY MICHAEL (Age 12),
Illinois

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on

this page in a future issue of THE ETUDE. The thirty next best contributors will be given a rating of honorable mention.

The Little Things

By Bonita Louise Nelson

A writer once said "great things are only a number of small things done well." That is a delightful thought because it makes us feel that we all can do great things; and the feeling that we can do something is the surest way to do it.

Let us apply this to our music. If we learn every piece and exercise our teacher gives us well and thoroughly, and with our wholehearted interest, even though they sound easy or dull, we will find that each one paves the way to another one a little harder, until finally we can play very difficult music and play it well. We have merely done a number of little things well. But we must remember not to tire of the little things, but feel that each one is a step leading higher and higher, until finally we accomplish great things.

Elizabeth Ann Shiaro,
17 months old,
Indiana



Mary Elizabeth Clyngpened,
5 yrs. old,
Wisconsin

My Musical Ambition

(Prize winner in Class A)

The propagation of the appreciation of fine music is becoming ever more prominent in this country. I believe that musical appreciation can be thoroughly and extensively acquired by participating in some musical group. It is not necessary for one to possess exceptional musical talent to enjoy music through performance. Almost any one can be taught to play an instrument, and thus open entirely new vistas of musical enjoyment.

It is because of these beliefs that I hold, that my musical ambition is to teach instrumental music in a public school. I believe it is the duty, not only of the parent, private teacher and music school, but also of the public school, to present to the youth of America an opportunity to acquaint himself with the music of the masters. In this way I hope to do my part in bringing great music to the children of a great nation.

Morton Abrahams (Age 17),
Ohio

Musical Instrument Game

By Margaret Guiney

Each player is supplied with paper and pencil, and makes four columns, headed *Strings*, *Wood winds*, *Brasses*, *Percussion*.

The player writing the longest list of instruments in each column, in a given period of time, is the winner.



Juniors of Indianapolis, Indiana
(See letter on this page)

Valentine Puzzle

The initials of the following, when correctly arranged, will give a word frequently used in February.

- An opera by Verdi.
- MacDowell's first name.
- A "night" piece.
- Composer of the opera "Rigoletto."
- A term meaning slow.
- Composer of the march, *Pomp and Circumstance*.
- An opera by Wagner.
- Neither a sharp nor a flat.
- The distance in pitch between two tones.

Honorable Mention for November Puzzles:

Hilda Costa; Lorraine Gerold; Marlon Zarzecza; Anne Saunders; Martha W. Duval; Betty Litschert; Marjorie Ann Pettit; Marvin Bernstein; Dwight Reneker; Joan Runkel; Eileen Saunders; Harold Bicknell; Douglas Pryce; Carroll Chipman; Roy Reneker; Louis Bonelli; Dorothy Elizabeth Kral; Mary Long; Ruth Fritsche; Elaine Schweiger; Gloria Cantor; Andrew Morris; Gertrude Trautman; Hilda James; Betty Blennen; Florence Waters; Mary Belle Heacock; Sonia Waller; Estelle Long; Isabel Skillman.

THE COVER FOR THIS MONTH—The cover for this month is an interesting portrait of Kerstin Thorborg in a title role of Gluck's *Orfeo*, in which she scored a great success with the Metropolitan Opera Company. It will be noted that the lyre used in her characterization of *Orfeo* is made true to the traditional lyre, the sounding box of which was made of a tortoise shell, the open side of which is covered with parchment, the supports for the string cross-bar being the horns of an animal.

This famous contralto was born in Sweden, and after making her debut with the Stockholm Royal Opera and being a member of that company for several seasons, she appeared in operas at Prague, Berlin, Vienna, Buenos Aires, and Covent Garden before coming to the United States in the latter part of 1936. There is an interesting interview with Miss Thorborg on page 82 of this issue.

LENTEN AND EASTER MUSIC—At numerous times individuals who have been conducting church choirs for many years are amazed when they visit the Theodore Presser Co. and see the great variety of carols, anthems, services, cantatas, and solos for the Lenten and Easter season, which are included in the huge stocks of the Theodore Presser Co.



Even though a choirmaster does not have the opportunity to visit the Presser establishment in Philadelphia, the catalogs of Easter music which are available for the asking will give some conception of the great number of Lenten and Easter publications that are available to help every church, no matter how limited or how abundant are its musical resources.

A few devoted singers can do much in making a Lenten, Palm Sunday, Holy Thursday, Good Friday, or Easter service more meaningful to the Christians of their respective community.

It is not too early to begin rehearsals on a cantata for Easter. An interesting new cantata for the volunteer choir is *The Resurrection Morn* by Elsie Duncan Yale and Lawrence Keating. Our catalog of Easter publications also describes numerous other Easter cantatas which have been very successful with volunteer choirs and, of course, there are suggestions in more ambitious undertakings for those choirs having the training and musicianship to render them creditably.

Some choirmasters concentrate so much on the preparation of their Easter service that the Lenten and Holy Week opportunities often are neglected. There are many very acceptable anthems for Lenten use which can be prepared with little rehearsal time. For instance, in Evangelical churches where Communion services are held on Holy Thursday, the beautiful simplicity of Mrs. R. R. Forman's short cantata *Christ's Words from the Cross*, very impressively prepares a congregation to partake of the Communion element, many considering the closing Communion hymn of this cantata one of the most effective Communion hymns available.

Remember our invitation to send now for your free copies of our lists of selections for the Lenten and Easter season and should you desire us to send Easter or Lenten music for examination, we shall be happy to send such material "On Approval", such single copies requested "On Approval" being returnable for full credit.



SPRING CONCERTS AND RECITALS—With a full month of the new year now but a memory, spring soon will be "peeking through." Ere long there will be every indication of these refreshing days—tulips, early robins, warm rains, the gray softness of pussy-willows, and, ever a sure sign, ringing echoes from the home where the music student assiduously practices for the annual recital. Gay pieces, light pieces, all attuned to the season, will resound through every community as it comes alive with that lush, full something so much the essence of spring.

Plans for spring recitals should be made now. The important matter of choosing the right material to best display the student's gifts requires, in itself, careful and serious thought. In this connection, we suggest our highly efficient mail order service. The expert staff of the Theodore Presser Co. is at all times ready to assist you in the selection of suitable recital material, be it for piano, violin, voice, organ, or other instruments. Our "On Approval" plan is always at your disposal in these matters and, if you will just drop us a letter or a postal card in explanation of your musical wants, we will see that they receive prompt and conscientious attention.

SYMPHONIC SKELETON SCORE No. 7, Symphony No. 4 in F Minor, Tchaikowsky. A Listener's Guide for Radio and Concert, by Violet Katzner.—The addition of this favorite symphony to the Skeleton Scores Series will be welcomed by the many who want to do more than just listen but who are unable to read orchestral scores. For this masterwork, as for six other symphonies previously skeletonized and

now published, Miss Katzner has isolated the melodic line in its entirety and has arranged it in graphic form, which reveals, at a glance, its course through the whole symphonic composition. Comments above and below the staff clarify the formal structure and indicate the various instruments as they pick up and carry the melody. This ingenious presentation makes possible a quick coordination of eye, ear, and mind, adaptable to any type of listening-study program. Recordings, broadcasts, or concert performances of this symphony will be made immeasurably more enjoyable with the aid of this illuminating guide.

In advance of publication a single copy of this Tchaikowsky Skeleton Score may be ordered at the special price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—JOHN PHILIP SOUSA, by Thomas Tapper.—The stirring compositions of America's great "March King" have thrilled millions. His "Stars and Stripes Forever" is as well-known as our National Anthem. The inspiration to be gained from the life story of such a forthright American musician can well be imagined. In this forthcoming addition to Child's Own Book Series, the biography of this famous composer is presented through the "scrap book" idea. In simple language, on unbound pages, the fascinating life story of Sousa is told. Pictures are provided to be cut out and pasted in designated spaces to serve as illustrations. A needle



and heavy silk cord also are provided with instructions for use so that the child can actually bind the paper cover and loose pages together, making it his or her very own book. A blank space for the child to write his or her own story version is an added feature.

This Sousa Booklet, the twentieth in the Child's Own Book Series, is now offered in advance of publication at the special price of 10 cents, postpaid. Place your order now for a first-off-the-press copy of this attractive and useful booklet.

CHAPEL MUSINGS—An Album of Sacred Compositions for the Piano, Compiled by Rob Roy Peery.

Both pianist and teach will be happy to possess this volume of sacred piano music, as its contents are suitable for church, Sunday School services, or Sabbath playing at home. The church pianist will find music appropriate for preludes, offertories, and postludes; morning and evening services; and some seasonal compositions for Christmas and Easter. The music lover will enjoy browsing through the pages of this volume to play for self enjoyment on a Sunday afternoon.

Although we have numerous other piano collections as: *Sunday Piano Music* (\$1.00), *Tranquil Hours* (\$1.25), *Sacred Music for Piano Solo* (\$1.00), and *Classics for the Church Pianist* (\$1.00)—Dr. Peery's new collection **CHAPEL MUSINGS** will hold a special place in your music library as the compositions in this volume are not included in any other collections of music and are all copyrighted by this company.

Carl Wilhelm Kern, Ralph Federer, G. O. Hornberger, Frederic Groton, and Cyrus S. Mallard are included among the list of outstanding contemporary composers whose compositions are represented in this book. Practically every number has been especially written or arranged for this collection.

Order now to be among the first to receive this newest volume of sacred piano compositions. The special advance of publication price is 40 cents, postpaid for a single copy.

CHILDHOOD DAYS OF FAMOUS COMPOSERS—The Child Mozart—by Lottie Ellsworth Coit and Ruth Bampton.

Every child enjoys reading about other children and the authors of this series know how to best appeal to the young folk. Miss Coit and Miss Bampton make Mozart's story fascinating reading for children of all ages.

The baby Mozart's first pianistic efforts, when he could barely reach the keyboard are recounted. The entire story deals with the boyhood of Mozart and includes two compositions he wrote before he was eight years old. There are also three other solos, and one duet, all in easy-to-play arrangements. Through suggested records, very attractive illustrations, and a chance for a dramatic presentation, children may gain a fine insight into the composer's life and develop greater interest in his music by playing "grown-up" pieces.

The opportunity to give a play dealing with the life of the composer, is indeed an added feature of this book. Complete diagrams and directions for staging the play are included in each volume. Older children may take the parts; or the teacher may read the story, as a miniature scene is presented and the music is interpolated by the pupils—either way would produce an interesting

Advance of Publication Offers

FEBRUARY 1942

◆ All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages. ◆

Adam Geibel Anthem Book.....	.35	Lawrence Keating's Junior Choir Book...	.25
Chapel Musings—For Piano.....	Peery .40	Let's Cheer—Band Book..	Fulton-Chenette .20
Childhood Days of Famous Composers—Mozart	Coit-Bampton .20	Band Books, Each	.30
Child's Own Book of Great Musicians—Sousa	Tapper .10	Piano Conductor	
In Robot Land—Men's Operetta	Yeamans .40	The Singer's Handbook	Samoiloff 1.25
		Stunts for Piano	Richter .25
		Strauss Album of Waltzes—For Piano....	.40
		Symphonic Skeleton Scores—Katzner	
		No. 7—Symphony No. 4 in F Minor	
		Tschaikowsky	.25

and different aspect on a recital program or for the classroom.

A single copy of this clever little volume may be ordered now at the special advance of publication cash price of 20 cents, postpaid.

STRAUSS ALBUM OF WALTZES, for Piano—The current revival and popularity of familiar waltz melodies makes the publication of this splendid volume especially timely, for here will be found some of the great favorites of all time. Johann Strauss' irresistible tunes, which years ago set feet a-dancing, stir the spirits of dancers today with the same infectious qualities. The cream of these beautiful waltzes, including *On the Beautiful Blue Danube*; *Sounds from the Vienna Woods*; *Roses from the South*; and *Artist's Life* will be found in this album.

This admirable collection will appeal to pianists everywhere. The numbers are all of medium grade, well within the grasp of average musicians, and will once again afford hours of pleasure to players, dancers, and hearers alike.

During the time when this book is being prepared for publication, an order for a single copy may be placed at the advance of publication cash price of 40 cents postpaid. Copies will be delivered when they are released from the press.

THE SINGER'S HANDBOOK by Lazar S. Samoiloff—It is with genuine pride that we announce the forthcoming publication of a new book from the pen of Lazar S. Samoiloff, distinguished vocal authority and teacher of famous artists. Considered a leading figure in the field of vocal instruction in America, Dr. Samoiloff also has that happy faculty of making his sane and sound theories clear to others in his written words. This alone singles *The Singer's Handbook* out as of prime importance.

This notable work lives up to its title. In it not only are the important phases of singing discussed with complete authority, but also such matters as the singer's health, the art of speaking, platform etiquette, and much information of a general nature is provided. Of special use is the list of songs recommended for student vocalists.

Prior to publication a single copy of this authoritative work may be ordered at the advance of publication cash price of \$1.25 postpaid. Delivery will be made when the book comes from the press.

IN ROBOT LAND—An Operetta for Men's Voices, in Two Acts, by L. E. Ycamans.

The land of tomorrow is here presented in a clever, rhythmic operetta, presenting an untold wealth of singable music and good mirth-producing lines. Robot Land has developed a race of supermen from which all women except Miss Simmith and Miss Johones have been excluded. Two American fliers who have been stranded in this strange place, prove that romance exists even in the land of tomorrow, when they elope with the two remaining women.

Very humorous situations result between the virtually mechanical men and their unwilling guests. The two women's parts are to be done by impersonators and give a fine chance for good comedy. Although not very difficult, the music is catchy and will appeal to young and

old. There are eleven principal parts with four solos, three duets, and a quartet. A group of any size will find this operetta easy to produce. Although the numerous choruses will be best taken care of by a fairly large chorus, no difficulty will be encountered with costuming or scenery, as both may be made easily and inexpensively.

Any one connected with a group of men who wish to present an evening's entertainment will find it well worth while to secure a single copy of *IN ROBOT LAND* at the special advance of publication price of 40 cents cash, postpaid.

STUNTS FOR PIANO, A Very First Exercise Book, by Ada Richter—We are indeed happy to announce the addition of another "Richter" book to our catalog which already contains such works by the same writer as *My First Song Book, Kindergarten Class Book, My Own Hymn Book*, and the "Story with Music" series. Mrs. Richter's knowledge of piano teaching problems and her ability to solve them have gained for her the reputation of an excellent music pedagogue, and her latest work, *Stunts for Piano*, satisfies admirably a long-felt need.

In this book an effort is made to overcome the average child's aversion to technical exercises by correlating them with his past experiences. Hence, instead of playing dry-as-dust scale passages the child will make his fingers do the *Relay Race* in this book, and further interest will be generated by such exercises as *Running on Tiptoe*, a light staccato study; *Climbing a Pole*, which employs the "thumb-under" in scale passages for both hands separately; and *Pole Vaulting*, an easy pedal study for hands and feet. Included in the book, which is cleverly illustrated with "stick men", are eighteen studies and one duet for teacher and pupil.

Order your copy now at our special advance of publication cash price of 25 cents, postpaid.

LAWRENCE KEATING'S JUNIOR CHOIR BOOK—The incessant demand for new material for junior choirs has made this new book an absolute necessity. With the formation throughout the country of innumerable choirs of young singers, there is a resultant demand for suitable material. Mr. Keating, whose successful sacred cantatas have already proven his churchly style, has compiled and arranged this book with full understanding as to voice ranges, etc. The entire contents have been prepared for two-part chorus.

There are nearly forty numbers in this new collection. Among them will be found many favorite melodies in arrangements especially made. Too, there are many original compositions by Mr. Keating, now published for the first time. Among the adaptations are familiar themes by Schubert, Handel, Tchaikowsky, Dvořák, Gluck, Brahms, Mendelssohn, Beethoven, and Sibelius. Among Mr. Keating's own contributions are: *The Sunlight of the Lord*; *The Glorious Giver We Praise*; *The Lamp of His Mercy*; *Chimes of Easter Day*; and *Lift Up Your Heads, O Ye Gates!*

While this book is being made ready, a single copy may be ordered at the ad-

vance of publication cash price of 25 cents postpaid. Copies will be delivered on publication.

ADAM GEIBEL ANTHEM BOOK, for Choirs of Mixed Voices—The famous blind composer, the late Adam Geibel, long has been admired and respected by church musicians everywhere for the splendid gospel songs, hymns, and anthems which he produced in his lifetime. It is now our privilege to present for the first time in octavo-size book form thirteen of this composer's finest anthems which have heretofore appeared in the original "Geibel Catalog" as individual publications in octavo form.

Included in the volume, besides many general anthems, are numbers for all special occasions, such as Thanksgiving, Christmas, and Easter. Leaders of volunteer choirs who have had no previous contact with the works of Dr. Geibel will find this excellent and useful collection makes no excessive demands upon their groups.

Take advantage now of our special advance of publication price on this anthem book. Until the time the collection is released, a single copy may be ordered for the moderate cash price of 35 cents, postpaid.

CHANGES OF ADDRESS—When changing your address, be sure to give us both old and new addresses. Do not depend on the Post Office to make such changes but advise us directly to this department. Allow between four and five weeks for the change to become effective because wrappers are addressed very much in advance and often times we are not able to stop the current issue where a subscriber has moved.

LET'S CHEER! BAND BOOK, by James M. Fulton and Major Ed. Chenette—In preparing this new band collection consideration has been given to performer and audience alike. Evidence of this will be found in the selection of the contents which includes such perennial favorites as *Yankee Doodle*, *In The Gloaming*, *The Marine Hymn*, *John Peel*, *Men of Harlech*, etc. Many of these have texts so that the band can lead an audience in singing. The scoring, by such experienced arrangers as James M. Fulton and Major Ed. Chenette, is rich and full throughout, and although all parts are easily read and played at sight, the numbers are effective for both large and small bands.

The High School, College, or community band director will find this rousing collection of sixteen marches and novelty numbers a highly desirable acquisition for use at rallies, assemblies, or other special school events. Parts are to be published for the following instruments: D-flat Piccolo, C. Flute and Piccolo, E-flat Clarinet, Solo and 1st B-flat Clarinets, 2nd B-flat Clarinet, 3rd B-flat Clarinet, E-flat Alto Clarinet, B-flat Bass Clarinet, Oboe, Bassoon, B-flat Soprano Saxophone, E-flat Alto Saxophone, 2nd E-flat Alto Saxophone, B-flat Tenor Saxophone, E-flat Baritone Saxophone, B-flat Bass Saxophone (B-flat Bass or 3rd Trombone, Treble Clef), Solo B-flat Cornet or Trumpet (Conductor), 1st B-flat Cornet or Trumpet, 2nd B-flat Cornet, 3rd B-flat Cornet, 1st E-flat Horn or Alto, 2nd E-flat Horn or Alto, 3rd and 4th E-flat Horns or Altos, 1st Trombone, 2nd Trombone, 1st and 2nd Trombones or Tenors (Treble Clef),

3rd Trombone, Baritone, Baritone (Treble Clef), Basses, Drums, Piano-Conductor. For a limited time, these may be ordered at the special advance of publication price of 20 cents each, postpaid. The piano-conductor score, for support during practice and for the Director on the podium, may be ordered now at 30 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—Readers of these pages, who, during the past few months, have subscribed in advance of publication for works described in the notes, will be pleased to learn that the Publication Department now has ready two timely publications. Choir Directors preparing the forthcoming Easter program and the many piano teachers who last Fall started beginners in Ada Richter's new *My Piano Book, Part One*, especially will be interested.

This will serve as a notice that the special advance of publication cash price offer on these works has been withdrawn and that copies now are obtainable and if desired, may be secured for examination, either from your dealer or from the Publishers. We give the following brief description of these new publications:

The Resurrection Morn, An Easter Cantata for the Volunteer Choir, by Lawrence Keating promises to equal the success of this writer's previously published cantatas for the great festivals of the church year. Melody, of course, is its predominant characteristic, but Mr. Keating also offers a well-arranged score, rich in harmony and fascinating in variety, adapted to most appropriately chosen texts, the latter the work of Elsie Duncan Yale, well known for her churchly writings. There are 14 musical numbers including 6 choruses, solos, a duet, a trio for women's voices, a mixed quartet, a congregational hymn and several Scriptural readings, one with musical accompaniment. This cantata is especially well-suited for an Easter sunrise service. Price, 60 cents.

My Piano Book, Part Two, by Ada Richter is the second book in her one-year course of piano instruction for children of the average age of beginners—6 to 8 years. For teachers who are using the recently published *My Piano Book, Part One* (50c) no description of this book is necessary, except to remind them that it contains teaching pieces titled for Valentine's Day and the holidays between this month and the end of the teaching season. The phenomenal success of the Part One book since it first was issued in the early summer months of 1941, necessitating the printing of a second edition, practically assures the success of its worthy sequel—Ada Richter's *My Piano Book, Part Two*. Price, 50 cents.

DELAYED ETUDES—Owing to the always present congestion in the mails during the holiday season, *ETUDES* may be delayed in delivery. Allow at least four weeks for the initial number to reach you. If it does not come to hand, drop us a card. We are here to give you good service but last minute orders often times hold up subscriptions temporarily.

BEWARE OF SWINDLERS—During the past holiday season, we have had the usual quota of complaints from subscribers who have been swindled by fake magazine agents. We cannot be responsible for the work of crooks. Examine and read carefully any contract or receipt



ffered you. Do not pay out cash to a stranger unless you are convinced of his reliability and are willing to assume responsibility. Do not permit any changes in the printed conditions on the contract. Many fine men and women earn their livelihood through securing magazine subscriptions and THE ETUDE in particular. Swindlers take advantage of this fact, offering magazines at greatly reduced prices and collecting what they can. Check on any cut price quoted. You may save yourself loss. Help us to protect you from being imposed on.

AN EXCELLENT BINDER FOR YOUR 1941 ETUDES—If you wish to keep your ETUDES in regular sequence, clean and easy of access, you can secure a fine binder, finished in blue silk buckram stamped on the back in gold "THE ETUDE" at a very nominal price. The regular charge for this binder is \$2.25. ETUDE subscribers can secure one of these binders at cost by adding \$1.25 to the subscription price when renewing for the year 1942. Only one binder at this price with a renewal.

FINE GIFTS IN EXCHANGE FOR ETUDE SUBSCRIPTIONS—Many of our musical friends spread ETUDE influence in their community through interesting music lovers in THE ETUDE MUSIC MAGAZINE. A year's subscription is only \$2.50. For each subscription sent to us by you, we will allow you one point credit toward merchandise given as a reward. The following is a list of articles selected at random from our catalog:

Cheese & Cracker Dish: A reward that makes an especially attractive gift is this Cheese and Cracker Dish. Consists of a colorful China Cheese Dish resting on a chromium Tray (diameter 7 3/4"). Your reward for securing three subscriptions.

Bon Bon Dish: Fashioned out of wrought aluminum, this attractive design Bon Bon Dish has a bale handle, is 7 1/2" in diameter and is 6" high overall. Your reward for securing two subscriptions.

Hostess Tray: For gift-giving or use at your own parties, this novel Tray is highly desirable. The Tray itself is finished in gleaming chromium and is 13" x 8". The four compartments for hors d'ouvres, etc., are ribbed crystal glass and removable. This feature makes it easier to keep clean and also permits the Tray to be used for other service purposes. Your reward for securing four subscriptions.

Magic Fold: This Magic Fold is a popular bill holder for lady's handbag. A bill, folded once, inserted in the fold, is neatly tucked beneath the ribbons by simply closing the fold and opening the other sides. Assorted leathers and colors. Awarded for securing one subscription.

Handifold Purse: Here is a streamlined Purse that will make you wonder how you got along without one. The Purse includes a roomy, non-spill coin pocket, two protective pockets for \$1.00 and \$5.00 bills with a secret pocket for larger bills and window holders for identification cards, etc. Folded, the Purse measures 4" wide x 3 1/2" high. It comes in moire, wool and prints—assorted colors. Awarded for securing one subscription.

Leather Wallet: This fine leather Wallet is obtainable either with or without the zipper fastener and includes an open face pocket for license cards, a coin pocket, another pocket for calling cards, etc. Your choice of black or brown for securing two subscriptions.

Next Month

FORWARD MARCH WITH MUSIC

The March Etude is brimful of articles that inspire the reader to "do things" and that show him how to do them.



EMMA OTERO

PRACTICAL STEPS TOWARD BETTER SINGING

You've heard her lovely voice over the air and now the brilliant Cuban coloratura tells how she cultivated the art which has won her millions of hearers.

A NEW SERIES BY MAITRE PHILIPP

Now that it is impossible for American students to go to Paris where Maitre I. Philipp was head of the Faculty of the Conservatoire for years, the Maitre is fortunately touring in America, where he has already held many master classes. His wisdom, experience, and fine art of delineating his educational ideas are well known to readers of The Etude. The new series of articles upon piano study will be very profitable for all.

THE METROPOLITAN'S FIRST AMERICAN CONDUCTOR

Edwin MacArthur, who is following in the famous footsteps of Mancinelli, Seidl, Mahler, Bodanzky, Hertz, and Toscanini at the Metropolitan Opera House in New York, is an out and out American, who has proved himself a real genius. His story is a very inspiring one.

MAKING THE FOURTH FINGER USEFUL

Now and then we receive an article that is so practical that we know that our readers will gain greatly from it. Harold Packer, who has had years of teaching experience, has dug this out of the "solid rock."

OUTSTANDING NEGRO COMPOSERS

Very much attention these days is being given to the high class musical works of the foremost Negro composers. Miss Verna Arvey has made a specialty of this subject and her article will be preserved for research purposes.

NEW YORK'S PUBLIC HIGH SCHOOL OF MUSIC

Perhaps you didn't know it, but New York City supports a high school for music. Mayor Fiorello La Guardia, who was brought up in an army post in the West, where his father was the band master, has taken an extraordinary interest in this school. Myles Fellows tells all about it in an absorbing article.

Orient Yourself

(Continued from Page 129)

well played by one of the children, is often sought.

If an orchestra is to be organized in the community, the privateteacher can give duets and trios as stepping stones to ensemble work. In this, attack, rhythm and coordination of the hands can be strengthened.

It takes much extra coaching and time of the teacher, but two or more pupils performing together are a real credit to any teacher and a splendid and ethical means of advertising.

If an adult beginner comes to you for instruction, find out his particular need. If it is a school teacher who needs to play the piano, work out some course of study so that cooperation may be given to the school music supervisor or to the needs of her pupils. There are still many schools that have no regular course in music instruction.

Build up your recital programs in such a way that your community may be enriched with musical appreciation, because even with the wealth of material the radio is giving the listening public, there are many, many people who still have a scanty knowledge of music!

Master Records of Master Artists

(Continued from Page 134)

the Radio City Music Hall in New York. Peerce has a manly, robust voice which he uses, on the whole, with admirable artistry. Although this music is not of great consequence, it does have two arias which give the tenor some excellent opportunities. Peerce makes the most of these. Arthur Kent provides a sympathetic *Raymond*, and the chorus and orchestra under Pelletier's able direction acquit themselves favorably.

Richard Crooks in Song; Richard Crooks (tenor) with Fred. Schauwecker at the piano. Victor set M-846.

There is more than a suggestion that the material here is better suited to Crooks' voice than the operatic arias he essayed last year in an album set. Particularly pleasing are the tenor's voicing of the old English air by Arne and of the song, *Have You Seen But a Whyte Lillie Grow*. The German songs here, since they are sung in English, will undoubtedly find a wide audience. The complete selections are: *Alma mia* (Handel); *Air from Comus* (Arne); *Serenade* (Haydn) (disc 2175); *Sei mia gioia* (Handel); *Dedication* (Franz); *L'Adieu du matin* (Pessard) disc 2176); *A Dream* (Grieg); *Serenade* (Schubert) (disc 2177) *I Love Thee* (Grieg); *Have You Seen*

But A Whyte Lillie Grow (disc 2178); *Hark, How Still* (Franz); *Passing By* (Edward Purcell) (disc 2179).

Tune in to Radio's Best

(Continued from Page 88)

with Brazilian Maxixe and some Cuban, Colombian and Chilean numbers for good measure. "Topical Songs" is the title of the program of the 24th, with music drawn from the States, Mexico and the West Indies.

The **NBC Music Appreciation Hour** (Fridays, 2:00 to 3:00 P.M., EST—NBC network) has four broadcasts during February. The program of the 6th is divided between series A and C; the focus in the early part of the program is on music for horns and trumpets, in the latter part the Symphony is the subject with the first two movements from Mendelssohn's "Italian Symphony" as the musical example. On the 13th, series B (The Imaginative Side of Music) and D (Composers), the program is divided between musical excerpts depicting joy and sorrow, and music by Brahms. The instruments of the orchestra which will be featured in the first part of the program of the 20th (Series A) are the trombone and the tuba, and later (Series C) with the completion of the Mendelssohn "Italian Symphony," previously presented in part on the 6th of February. The last broadcast, on the 27th, returning to Series B and D, will turn at first to the Song, and later to music by Wagner.

The Birth of Sweet Adeline

(Continued from Page 138)

Softly to yer ear a comin'
Like the night winds in the pine
An old banjo's crazy tummin'
And the notes of Adeline?

Sure . . . the tenor's voice is wobbly,
And he seldom finds the tune,
But he takes the high notes nobly;
And the breezes and the moon
Kinda make it all so mellow
That we think it's somethin' fine;
For it somehow charms a fellow
When the bunch sings Adeline.

Oft they sing it—oft repeating,
Sometimes slow and sometimes fast,
Till like quail from covey fleeing
Soars the final note at last;
And we sit with faces beaming,
While our eyes with men's eyes shine,
For our thoughts have gone a dreamin'
While the bunch sings Adeline.

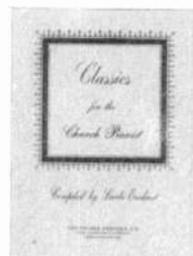
All the world's a little brighter
For the singing of a song,
All its cares and trials lighter,
More is right and less is wrong;
And I just can't help believin'
When we reach life's steep decline,
There'll be some of us a grievin'
For the bunch . . . and Adeline.

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MY OWN HYMN BOOK FOR PIANO

By Ada Richter

Another collection from Mrs. Richter's deft and skilled hands. Between its covers are fifty-two favorite and well beloved hymns so arranged that they fall within the first and early second grades of difficulty. The arranger has, despite their simple grading, retained the full essence and flavor of these hymns so that they may be played in the Church, Sunday



School, or Prayer Meeting service by the young pianist who may be called upon to assist. The book is divided into two sections covering Hymns for Everyday and Hymns for Special Occasions. Some of the familiar titles are: *All Hail the Power of Jesus' Name!*; *Come, Thou Almighty King*; *Holy, Holy, Holy!*; *Sun of My Soul*; *Angels from the Realms of Glory*; *It Came Upon the Midnight Clear*; *Christ the Lord Is Risen Today*; *From Greenland's Icy Mountains*; *He Leadeth Me*; *Sofly Now the Light of Day*; and *Abide with Me*. **Price, 75c**

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Here is an album, between grades three and five in difficulty, which combines the works of classic and later composers. There are meditative pieces in various styles and in varied degrees of difficulty, and church pianists will find it a compilation of genuine value. There are twenty-five pieces, from one to five pages in length, between the covers of this book. **Price, \$1.00**

EVANGELISTIC PIANO PLAYING

By George S. Schuler



A standard guide to the art of extemporizing and accompanying during religious meetings. Not only are such matters as *Gospel Song Accompanying*; *Variation Style*; *Improvisation*; and *Transposition* discussed, but the book also includes a number of pieces already adapted to use at evangelistic services. An ideal collection for the pianist whose activities are allied with religious work. **Price, \$1.00**

SACRED MUSIC FOR PIANO SOLO

A Collection of Sacred and Other Serious Music for the Home, the Church, the Sunday School, and the Lodge

This excellent collection, ranging in grade from three to five, contains twenty-six numbers. Not only is it of value to the church and Sunday School pianist, but it is also useful in the studio and elsewhere. For here is an assortment of music adaptable to various needs. Included among its pages are the lovely *Adieu* by Karganoff; the Mozart *Ave Verum*; Mendelssohn's *Consolation*; the plaintive *Prelude in B Minor* by Chopin; Gottschalk's *Last Hope*; and pieces



by Haydn, Handel, Scharwenka, Schubert, Tschaiikowsky, etc. **Price, \$1.00**

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A favorite of long standing, this splendid album of meditative music has many times proven its worth. Particularly adapted to the needs of the church pianist of average ability, it fills a definite place. The pieces, all of a genuinely tuneful character, represent a number of the present day composers. In all, there are twenty-three numbers in this volume. **Price, \$1.00**

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By Clarence Kohlmann

The transcriptions included in this volume are ideal for use in religious services. Among the twenty favorite hymns included will be found *What a Friend We Have in Jesus*; *Fling Out the Banner*; *I Love to Tell the Story*; *Saviour, Like a Shepherd Lead Us*; *Sweet Hour of Prayer*; and *Onward, Christian Soldiers*, all in arrangement for third and fourth grades. Mr. Kohlmann is nationally known as the organist at the great Auditorium in Ocean Grove, New Jersey, where for many seasons his memorable and inspired playing has contributed immeasurably to the success of the services themselves. **Price, 75c**

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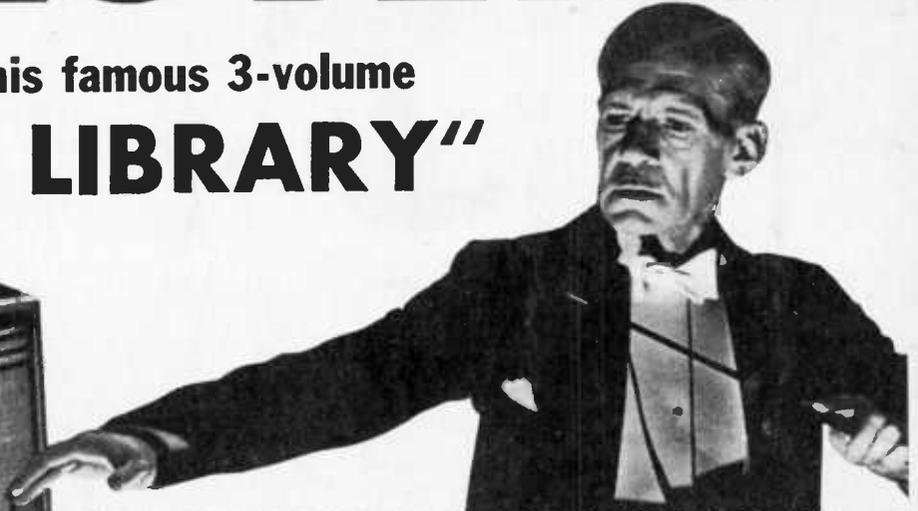
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