

THE ETUDE

February

1941

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music magazine

WASHINGTON

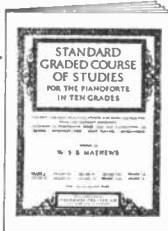
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LINCOLN

The musical score is presented on two staves with orange and white horizontal stripes. The notes are represented by blue circles containing white stars. The top staff features a treble clef and a silhouette of George Washington's head. The bottom staff features a bass clef and a silhouette of Abraham Lincoln's head. The lyrics 'WASHINGTON', 'SWEET LAND OF LIB - ER - TY', and 'LINCOLN' are placed below their respective notes.

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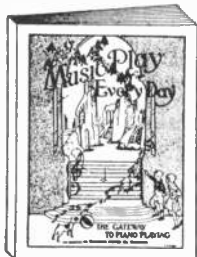
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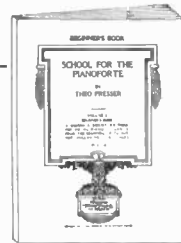
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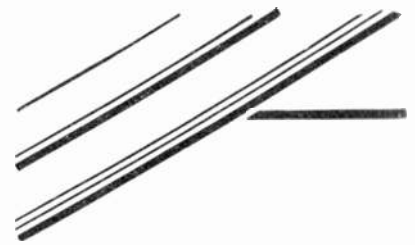
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There is a flower'd seat
And choir loft in branch-ed
croft,
Where song of bird-hymns
sweet;

And I like to dream at eve-
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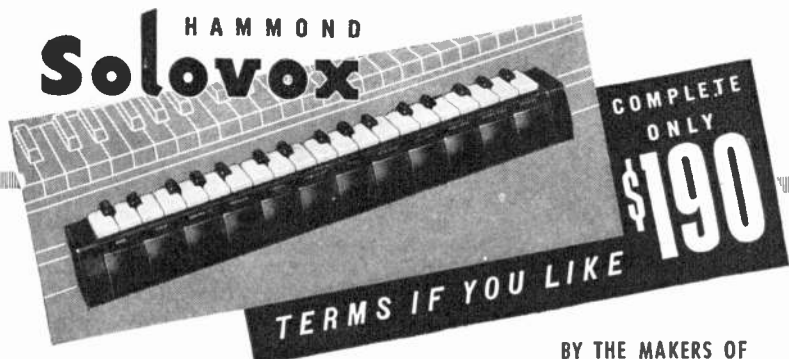
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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD



BENNY GOODMAN
O. Maillard-Keseler

BENNY GOODMAN, clarinetist, long famous as a "swing" artist, proved himself no less proficient as an interpreter of the classics when he appeared with the New York Philharmonic - Symphony Orchestra under Barbirolli, in Carnegie Hall, in December. After his performances of the Mozart "Concerto for Clarinet and Orchestra" and Debussy's "Rhapsody for Clarinet" he was asked to join the orchestra in new recordings of both works.

THE REGULAR VETERANS' ASSOCIATION, with headquarters in Washington, D. C., offers fifty dollars and a life membership in the organization for an R.V.A. song. The listed requirements are for a "rip-roaring, spine tingling, fever-producing, marrow-stirring, old-time religion song with words and music like the ones that have inspired our soldiers, marines, bluejackets, Coast Guardsmen and citizens."

WILLIAM BERGSMAN, New York composer, appeared as guest conductor with the Duluth Symphony Orchestra, in Duluth, Minnesota, on January 17th, when his own orchestral composition, "Paul Bunyan", was presented.

A **SCHUBERT FESTIVAL** will be held at the Academy of Music in Philadelphia on March 6th to 10th inclusive, in which the city's leading musical organizations will take active part: the Schubert Festival Chorus with James Allan Dash directing; the Philadelphia Opera Orchestra under Sylvan Levin; the Jungermannerchor, Leopold Syre, Director; the University of Pennsylvania Women's Chorus, Harl MacDonald, Director. The Philadelphia Orchestra will play the Schubert "Symphony in C major" with Eugene Ormandy conducting; and the Federal Symphony Orchestra will give an all Schubert program under Guglielmo Sabatini. Among solo artists to appear are Elizabeth Schumann and Steuart Wilson.

EUGENE GOOSSENS, conductor of the Cincinnati Symphony Orchestra, was recently given the Bruckner Medal of Honor of the Bruckner Society of America, Inc.

KURT SCHINDLER'S final work, a compilation of Spanish and Portuguese folk music, will be published soon by the Columbia University Press. The late Mr. Schindler spent several years in research in the Spanish and Portuguese provinces, obtaining authentic material for this collection of little known folk music.

NATIONAL MUSIC WEEK, during its eighteenth annual celebration this coming May, offers an innovation in Inter-American Music Day. C. M. Tremaine, secretary of the National Music Week Committee, urges all countries participating to play both classics and compositions by their own composers, in order to acquaint the countries of this hemisphere with the music each is producing.

TSCHAIKOWSKY HALL, named after the composer and dedicated in his honor, was recently opened in Moscow. The auditorium has a seating capacity of sixteen hundred and is designed on the order of a stadium.

A **PRIZE OF ONE THOUSAND DOLLARS AND APPEARANCES WITH THE Philadelphia Orchestra and the New York Philharmonic-Symphony Orchestra** are offered finalists in the Young Artist Contest sponsored by the National Federation of Music Clubs. The closing date is February 20th, 1941. For information, write: Phyllis Latons Hanson, National Competitive Festival Chairman, Studio 337, Day Building, Worcester, Massachusetts.

A **ONE THOUSAND DOLLAR** award for the amateur musical play adjudged the best work of the year by the National Theatre Conference is offered by the American Society of Composers, Authors and Publishers (ASCAP). Any resident of the United States, eighteen or over, may compete. All entries must be submitted not later than July 1st. For information write: Professor Barclay Leatham, Secretary of the National The-

THE CHICAGO SYMPHONY ORCHESTRA, under Frederick Stock, for its annual concert in memory of Theodore Thomas on January 3rd and 4th, repeated the first program ever given by the organization. Fifty years ago, under the direction of Mr. Thomas, the ensemble played: *A Faust Overture* of Wagner; Beethoven's "Symphony in C minor, No. 5"; Tchaikovsky's "Piano Concerto in B-flat minor", and Dvořák's dramatic overture, *Husitska*. Rafael Joseffy was soloist in the concerto on that occasion. This year, Alexander Brailowsky was the guest artist.



THEODORE THOMAS

SERGEI RACHMANINOFF played Santa Claus to three generations of Rachmaninoffs on Christmas Day in his New York apartment, and two weeks later the entire family observed the traditional Russian Christmas—much to the delight of the grandchildren, with two "gift" days so close together.

CLYDE BARRIE, well known young Negro, radio baritone from Brooklyn, New York, who previously worked as messenger boy, file clerk and Red Cap in the Union Station in Buffalo, before becoming a radio soloist, made a most successful New York debut at Town Hall on December 28th.

tre Conference, Western Reserve University, Cleveland, Ohio.

A **PRIZE OF ONE HUNDRED DOLLARS** is offered in the LaForge-Berumen Piano Solo Competition Contest announced by the Composers and Authors Association of America. The competition is open to all native and naturalized citizens of the United States who have never had a manuscript accepted by a recognized publishing house. The contest closes March 1st, 1941. Details from Myrtle Artman Monrief, Contest Chairman, 215 Ellison Building, Fort Worth, Texas.

SEVENTY-FIVE DOLLARS and an appearance with the Illinois Symphony Orchestra will be given the winning violinist in a contest sponsored by the Rho Chapter of Phi Mu Alpha. March 1st is the closing date. For details, write: Leo Heim, 500 Kimball Building, Chicago Illinois.

EFREM ZIMBALIST, who has long been generous in giving his talents for many a worthy cause, gave a New York recital in Carnegie Hall, on January 6th, for the British War Relief Society, Inc.

LEONARD PENNARIO, sixteen-year-old pianist, was soloist in the first performance of his own "Concerto in D-flat for Piano and Orchestra" with the Pasadena Civic Orchestra, early in December. Young Pennario, a native of Buffalo, New York, has also appeared as soloist with the Los Angeles Philharmonic Orchestra and the Dallas Symphony. He has studied with Olga Steeb and Guy Maier. The concerto was written two years ago, before the young composer had received any instruction in composition.

EMMA THURSBY'S memory was recently honored by the New York Historical Society by a special exhibition of her gowns and memorabilia. Dr. Walter Damrosch and Jean Dickenson of the Metropolitan Opera appeared at the opening, when Dr. Damrosch gave reminiscences of Miss Thursby who was long known as the American nightingale. Her biography, by Richard McCandless Gipson, was just published by the Society.



EMMA THURSBY

LEOPOLD STOKOWSKI'S contract with the Philadelphia Orchestra has again been renewed, all difficulties having been amicably adjusted, according to Harl McDonald, manager of the orchestra. Eugene Ormandy was recently given a five-year contract as permanent conductor of the organization.

NICOLAS SABOKOFF'S "Biblical Symphony" was given its world premiere by the New York Philharmonic-Symphony Orchestra under Dimitri Mitropoulos at Carnegie Hall on January 2nd. Mr. Sabokoff, a Russia-American composer, who is head of the music department at Wells College, is well known for his ballet, "Union Pacific."

WILLIAM JOSEPH (BILLY) HILL, composer of such song hits as *The Last Round-Up*, died in a hotel in Boston, Massachusetts, on December 24th, at the age of forty-two. Mr. Hill, whose current hit is *The Call of the Canyon*, at a hearing upon copyright legislation before the House committee in Washington, D. C., four years ago, told a poignant story of how ASCAP came to his rescue when he was working as a dishwasher and living in Greenwich Village, New York City. The rent was unpaid, the gas about to be turned off, and his wife had been refused admittance to a maternity hospital. He went to Gene Buck, president of the American Society of Composers, Authors and Publishers, who gave him two hundred and fifty dollars. "If I had not received this money," he said, "I might have used the gas for some other purpose." Born in Boston, Mr. Hill studied violin under Karl Muck and later went to the Far West where he rode the range, made up payrolls in Death Valley and carried an engineer's transit. He started selling songs outright for ten or twenty-five dollars for shelter and food.



WILLIAM JOSEPH HILL

(Continued on Page 139)

A Star Enters Her 'Teens

By Blanche Lemmon

GLORIA JEAN SCHOONOVER will not celebrate her thirteenth birthday until the fourteenth of April, but already she is a motion picture actress with star rating. Fast work? Yes, but Gloria Jean has been going at top speed ever since she was born.

At fifteen months she surprised her family by humming *Little Annie Rooney* in her crib. At three and one-half she sang *When I Take My Sugar to Tea* with a radio-vaudeville act. At four and five she added to her experience a number of stage and radio appearances as well as a considerable amount of church singing. At six she met Paul Whiteman, who offered her a contract to sing with his orchestra. But at this point her mother felt a little dizzy with the speed made by her precocious daughter and decided to apply the brakes. To the suggested series of radio performances with the Whiteman Orchestra, she said: "No, thanks, we're getting out here."

Or perhaps it wasn't dizziness, perhaps she saw a sign that said: "Slow Down, Dangerous Curve Ahead." For there was danger ahead, a tonsillectomy several months later, the complications from which frustrated Gloria's plan to race toward her great desire—an operatic career. For a year she was forced to do little or no singing. But at the end of that time she found she had rounded the long, difficult curve and was safely on the highroad again. And she could sing far better than before—higher, lower, and with an



Gloria Jean and Deanna Durbin

even lovelier, more appealing quality of tone. The impresario of a small opera company in New York heard her sing, considered her voice and range exceptional and engaged her services. Gloria was now ten! But he, too, was confronted with her mother's firm "No" when he suggested that Gloria go with the troupe on a country-wide

tour of the United States as a singing star.

Whether or not Mrs. Schoonover saw a sign this time that said, "Slow Down, Big Opportunity Ahead," we cannot say. At any rate opportunity did present itself, soon after Gloria's disengagement from the opera company, in the person of a motion picture executive. He met Gloria, heard her sing and immediately had an idea: here was just what Joe Pasternak, producer of the Deanna Durbin successes, needed.

But Mr. Pasternak was vacationing in New York and entertained no such thought. He was not looking for talent; he did not need any. Without enthusiasm he listened to the glowing story of this "find" and reluctantly agreed to hear two of her recordings. After hearing them, he laid himself wide open to Gloria Jean's winsome charms by saying that he did not believe such a remarkable recording had been made by an eleven-year-old child.

For such a statement made proof imperative, and as proof he looked into sparkling blue eyes, heard a clear childish treble answering his questions and finally listened to Gloria Jean's facile, lovely coloratura voice. After that—there was no disputing reality.

Gloria's next stop was Hollywood, where she signed a motion picture contract. But she did not start work at once, for Mr. Pasternak agreed with her mother that it pays to make haste slowly. For five or six months she simply became acquainted with the city, the Studio, the people, the paraphernalia—everything connected with motion picture making. She spent some time at the home of a noted screen writer, then more time with a director, took music lessons from the Studio musical director and met a host of other people. Last but not least, she met at Universal Studios the girl who was her ideal and who had supplanted her ambition to be an opera singer with the hope of becoming a singing motion picture star—Deanna Durbin. Deanna, it

transpired, was quite as nice off screen as she was on. She was friendly, thoughtful, and eager to help a little newcomer in every possible way.

Before Gloria Jean's arrival Mr. Pasternak had purchased a story called "The Under Pup", and he saw that its title rôle was just the spot for Gloria if she passed her screen test satisfac-

torily. By spring of 1939 he decided she was ready, and without the slightest difficulty she won the part. There was no reason for her to be rigid with fright for she felt at home in Hollywood, at Universal Studios and with all the persons who worked with her. The getting acquainted period had done just what the Studio hoped, had given her as complete a freedom of action before the camera as she had in her play. And that was just what the story needed: a natural, vivacious American youngster.

The première of the picture was held in Scranton, Pennsylvania, where for nearly ten years before they moved to Hollywood the Schoonover family had made their home. And there the family went—Mother, Dad, Sally, Gloria, Lois and Bonnie—following a vacation trip, to see and hear Gloria's first screen appearance cheered by eighty thousand persons.



Gloria Jean with Kirsten Flagstad

By the time the whole country had had a chance to acclaim this new and brilliant little singing actress, the actress herself was back at work again—this time co-starring with Bing Crosby in "If I Had My Way." And, coincidentally, on the day that she finished work on that picture she also celebrated another event: her birthday. Which meant that, as she cut a birthday cake with a big "12" on its chocolate frosting, she could look back on a unique record—by the time her years numbered an even dozen she had played leading parts in two motion pictures.

Her third and latest picture is "A Little Bit of Heaven", and while she was working on it something very special happened. A beautiful visitor came to the Studio one day, met Gloria, heard her sing and predicted for her a bright future in the field of song. Thrilling? Yes, very—even to a seasoned star. For the visitor was Kirsten Flagstad, internationally famous operatic and concert singer, one of the greatest living sopranos. And to hear *her* offer words of praise and speak of a bright future made that day almost perfect.

Of course there isn't much time for a star to think about any future except the immediate, when she has lines to learn, lessons to study, personal appearances to make, an invitation to the President's Birthday Ball to accept, an acknowledgement to make of an airliner being named for her, hosts of movie idols to play with, stories of the operas and composers to read, in addition to getting plenty of exercise.

Even so, what such a fast-working young lady's long-term future will be makes interesting speculation for all who have (Continued on Page 132)

Morning at Valley Forge

MANY times each year, during the past few decades, it has been the honor and privilege of your editor to take fellow citizens from various parts of the country to our neighboring shrine, Valley Forge. The road leads through the glorious Pennsylvania hills, over a modern motor highway, past a majestic boulder upon which is mounted a bronze tablet telling the story of the heroic, ragged, barefoot army which tramped over snow and ice to that strategic range in which nestles Valley Forge. There the father of our country kept his pitifully small band of heroes intact at the most serious moment during the War of the Revolution.

Washington was fundamentally a good man. He believed fervently in the power of prayer. There is a tradition that he was seen repeatedly during the early morning hours in the garden of his simple headquarters at Valley Forge, on bended knee in devotion.

One of his prayers after his inauguration reads: "Almighty God, we make our earnest prayer that Thou wilt keep the United States in Thy holy protection; that Thou wilt incline the hearts of the citizens to cultivate a spirit of subordination and obedience to government (order); to entertain a brotherly affection and love for one another and for their fellow citizens of the United States at large."

To this impressive ideal he added the more forceful statement made in his first annual address to both Houses of Congress:

"To be prepared for war is one of the most effectual means of preserving peace."

Washington was an amazingly virile and lovable aristocrat with a devout belief in our republican democracy. His judgment, executive ability and his humanity endeared him to all. He so thrilled and fired the imagination of his fellow citizens that, in those hallowed frozen forests overlooking the winding Schuylkill River, he forged with prayer and patriotism the greatest nation of all times.

Washington was also a man of wide vision and high cultural ideals. He was a great believer in the value of music as a necessary part of any plan for happy civilized living. He cultivated the society of several distinguished musically interested people, particularly our first recognized composer of note, Francis Hopkinson, signer of the Declaration of Independence, poet, author, jurist, financier and member of the Continental Congress.

Washington was not a performing musician. We find no authentication for the report that he played the flute—other

than a fanciful portrait of a contemporary painter, showing him with the instrument. He did, however, have many intimate conferences upon music with his close friend Hopkinson. The picture shown upon this page is that of the music room at Mount Vernon. The harpsichord is one that Washington imported from England for his adopted daughter, Miss Nellie Custis, who was Martha Washington's granddaughter. The instrument was imported from England at a cost of one thousand dollars.

Whatever may be the conditions—economic, atmospheric, or pathological—that at this tragic moment of world history have filled all lands with the wildest imaginable discord, it must be obvious to everyone that the greatest immediate human need is international harmony which is the synonym of peace. George Washington stressed this very thought in his prophetic Farewell Address, when he said: "Harmony, liberal intercourse with all nations, are recommended by policy, humanity and interest." As we have repeatedly stated in these columns, music is not merely a desirable factor in the modern super-mechanized life. It is an irreplaceable necessity without which our very system of existence might sink into chaos. Before normal living conditions can be restored to humanity, here and throughout the world, we must attune millions and millions of people to vibrate with a new

harmony of thought, a new harmony of action, a new harmony of brotherhood, a new harmony of spirit based upon the highest of practical ideals. This is manifestly impossible with the great masses of the public distraught by the incessant discord of all that goes together to make the great carnival of hate, revenge and murder that we know as war. In other words, the world can have no hope of growing better until it devotes the necessary time to the arts of peace. George Washington knew this and earnestly promoted it.

Revel at least one hour a day in the joys of music. If you can not play or sing, get all the beautiful music you

can from your radio or your phonograph. If you are fortunate enough to be able to play, add these modern electrical achievements to your regular course of study. Give less time to the morbid news of the hour which so many people rehearse again and again to no advantage to themselves or their victims. Why should we at home, or in the movies, needlessly torture ourselves with horrors that gnaw into our sympathies and leave us with bleeding nerves and frenetic brains? Let us help those in distress to the limit of our



Music Room of Washington's home at Mount Vernon

Continued on Page 136

Lord Byron in Romantic Music

By Ruth E. French

A. B., M. Mus.

LORD BYRON IN MUSIC is on the surface something of an anomaly, since he was not especially musical, was not associated with musicians, and his plays have not become famous as operas. Yet, in spite of these facts, Byron exerted a subtle but nevertheless real influence on Romantic music.

He was born in 1788 into a family which seemed marked for conflict and turmoil. "Foul Weather Jack", "Mad Jack" and "The Wicked Lord" were names earned by his immediate forebears. Lord Byron's mother was ignorant, capricious, and of a volatile disposition. In rearing her son she oscillated between terms of extreme endearment and violent abuse. Their many disputes were generally settled by their throwing things at each other, and marksmanship rather than reason was the deciding factor. Small wonder that the sensitive soul of the poet early became warped, undisciplined, rebellious, and that he became the incalculable being that he was. Such then was the character of the man who swept like a new star into the space of English literature, and it is not strange that we find his influence in the music, as well as in the literature, of Romanticism.

Without going into the causes and controversies concerning Romanticism, we may call romantic music that which expresses the personal emotions of the composer. Broadly speaking, the year 1800 marks the beginning of the romantic trend. It is in the music written after that date that we find unmistakable influences of Lord Byron.

Berlioz First Shows Byronic Influence

Berlioz (bār-lī-os) is the first composer whose

works definitely show this influence. He was a profound admirer of the poet, an avid reader of his works, and his travels through Italy included many places associated with Byron. In his "Mémoires" Berlioz revels in the details of these associations. He spent days in St. Peter's, Rome, with a book of Byron's poems, following the Corsair on his journeys *O'er the glad waters of the dark blue sea*, for Berlioz profoundly adored this character who bore the likeness of Byron himself, chiefly in his hatred for his kind and his love for a woman.

More concrete evidence of Berlioz's admiration for Byron is found in his "Harold in Italy" which is a tonal translation of "Childe Harold's Pilgrimage." In the poem, Harold is Byron; and, in the symphony, the solo viola representing the hero is Berlioz. This work was first performed in 1834, just ten years after the death of Byron, and the composer struck a responsive chord in the hearts of his audience when he thus fused his personality with that of Byron. His idea was to depict a melancholy dreamer like Byron's *Childe Harold*, and the three movements—*Harold in the Mountains*, *March and Evening Prayer of the Pilgrims*, and *Orgy of Brigands*—all picture scenes from this poem.

Another result of Berlioz's Italian journey was his "Lélio; or the Return to Life." Here he becomes the Byron of music, for he depicts most vividly his recent romance with Henrietta Smithson. The musician, as truly as the poet—albeit more subtly—told his sorrows to the world.

Less direct, but in a sense more real, is the Byronic influence in Berlioz's "Fantastic Symphony." It pictures nothing written by Byron, but his spirit pervades the entire work. Byron would have written music like this had his medium been tones rather than words.

Similarities in Lives of Liszt and Byron

Closely related to Berlioz in connection with the romantic school of musicians is Liszt. In many respects his life parallels that of Byron. Rising from the middle class to a social position rivaling that of princes, Liszt dazzled Europe in much the same fashion as had Byron twenty years earlier. The youth of Byron's day wore open collars and longed for raven black curls, but the next few decades saw them cultivating long hair and a soulful expression at the

piano. In one point there is total dissimilarity. The bitterness and mocking scorn, found in much of Byron's work, are lacking in the music of Liszt.

Liszt's cosmopolitan association brought him very close to the powerful figure of Byron. His friends Lamartine, Sand, and DeMusset all admired the British poet, and from Liszt's correspondence we find that the works of Byron were among the books that he studied and "devoured with fury." Evidences of this appreciation are found in Liszt's "Années de Pèlerinage" which was first sketched and improvised while the Countess d'Agoult read to him from Byron. The epigraph is from "Childe Harold's Pilgrimage":

*I live not in myself, but I become
Portion of that around me.*

Liszt's longest work directly associated with Byron is his symphonic poem, *Lament and Triumph of Tasso*. Although written as a part of the festivities in honor of the one-hundredth anniversary of the birth of Goethe, Liszt claimed Byron's "The Lament of Tasso" as the true source of his inspiration.

Schumann Steeped in Works of Byron

Germany showed an early appreciation of Byron. Translators made his name a household word throughout the country. One of the first of these was Friedrich August Gottlob Schumann, father of Robert Schumann. Thus, even as a youth, the composer became intoxicated with the romanticism of the English poet, and this sympathy remained throughout his life. Schumann's music is as personal as Byron's poetry, and his fervid zeal and energy find a true parallel in the dynamic sweep and power of the language of Byron. His most important composition inspired by Byron is "Music to Byron's Manfred, Op. 115."

Schumann found a particular delight in the melancholy and rebellious hero of the poem. Perhaps he saw in the somber, restless Manfred, invoking the Witch of the Alps, a reflection of his own fate. This work was written in 1849, and already the blight of mental disease in which he felt the presence of spirits was descending upon him. He became so absorbed in the music that he seemed almost to become Manfred and to live his life. Pohl says that this work was written in the life blood of Schumann.

It is difficult to say that Chopin was influenced by anyone. Unlike Schumann and Liszt, he was not a man of broad culture; indeed it is said that he never read a book. Nevertheless, Paris of the 1830's still felt the spell of Byron, although he died in 1824. George Sand, DeMusset, Liszt and other members of the circle, in which Chopin moved, were ardent admirers of Byron. And, naturally, the sensitive soul of the composer was not free from his influence. The *Scherzo in B-minor, Op. 20*, is Byronic in its torturing Manfred mood. Schumann found the *Scherzo, Opus 31*, a Byronic poem. To Tchaikovsky (tshhā-ē-kōf-shkī), Chopin's music reflected "clearly the Byronic despair and disillusionment."

The melancholy genius (Continued on Page 128)



LORD BYRON

This painting is believed to have been made while the poet was in Italy.



Percy Grainger as a conductor

Reaching Your Goal at the Keyboard

A Conference with

Percy Grainger

Internationally Renowned Composer and Pianist

Secured Expressly for THE ETUDE

By MYLES FELLOWES

ONE OF THE MOST INTERESTING problems of piano technic deals with the correct use of the sustaining (middle) pedal, and the clarity of harmony effects to be derived from it. The long delay so often experienced by students in getting their complete pedal technic into fluent working order, is regrettable. Without it, the possibilities of the instrument are but half explored, for the piano is essentially a harmony instrument. The flute, the oboe, the human voice are capable of sounding melodies; the pianist may approximate the purely tonal scope of these melodies by playing with one finger. The ten-finger action of the piano secures for it far wider possibilities. Indeed, the harmonic treatment of the melody notes constitutes the chief charm of the piano. Thus, it becomes the pianist's duty to familiarize himself with the delicacies of full harmonic utterance. He must recognize harmonies and subsequently transmit them to other listeners with maximum clarity. The further he falls short of this goal, the closer he approaches, in final effect, to one-finger playing.

The sustaining pedal of the modern piano is one of the best means—in many cases the only means—of achieving full harmonic clarity. The sustaining pedal is found only on pianos of American manufacture, and even to-day it does not enjoy unanimous approval in Europe. We find many pianists of foreign "method" who warn against its use. My advice is: "Do not heed them!" Instead, try the following little experiment for yourself.

Without sounding the notes, press down the keys of a tonic chord, and immediately put down the sustaining pedal. (So far, not a sound has been heard.) Now, without releasing the pedal, play a chromatic run of an octave, beginning on the first degree of this same chord. The notes of

of any chord at all; put down the sustaining pedal and, with the pedal down, play the chromatic run. An entirely different effect will color the sum total of sound. That will serve to demonstrate only a little of what can be done with the sustaining pedal. Incidentally, it is excellent practice in the "silent preparation" necessary to its use. The sustaining pedal is useful only when pressed down just a shade of a second after the key of the tone it must catch has been depressed; and left down until the phrase (where that particular harmonic color is needed) has ended. Silent preparation is necessary to fix a note which must be sustained while others are being sounded.

The purpose of the sustaining pedal is to prolong the resonance of certain notes, without the use of the hands or of the damper (right) pedal. The general tendency in all music is for the bass to move more slowly than the upper voices. We often find passages where the fundamental harmony is established by a single bass note, taken by the fifth finger of the left hand, which immediately leaves the region of the deep bass to play one or two chords around middle-C, all the while that the right hand is busy with four or eight notes in the treble. To assert and continue the fundamental harmony, that first, single bass note must be sustained, which is exactly what the sustaining pedal does for us. It catches the bass note (often the first note of a broken chord, notably in the music of John Field and Chopin), and binds it to the more rapidly moving figurations of the middle and high voices, without in any way interfering with their clarity. The sustaining pedal affects those notes which are struck (either audibly or silently) just before it is put down. By getting the bass notes down first (in passages where work of this nature is

required at all), harmonic continuity is established.

When not actually marked in the piano edition, the use of the sustaining pedal may be determined by the pianist himself, according to the harmonic pattern and color of the individual passages he is studying. The piano arrangements of all organ works especially (and organ transcriptions) gain from the use of the sustaining pedal. The "Symphonic Studies" of Schumann, the Bach-Liszt *Prelude in A-minor*, and almost any of the works of Chopin and Brahms (notably those with long "ladders" of broken chords) use it to great advantage. As a special study in the use of the sustaining pedal, I recommend the richly musical *Prelude (De Profundis)* by H. Balfour Gardiner, which it has been my pleasure to edit with express hints for pedaling.

Oddly enough, Bach has, in some quarters, been held aloof from any sort of pedal use, which, of course, is nonsense.* And before Bach died, he saw, at least, an early pianoforte, which be regarded as a treadmill! The origin of this queer superstition doubtless lies in the fact that Bach did not pedal as we do. And yet we are told we must not pedal Bach at all! Another instance of the confusion that results when method takes precedence over meaning and effect. The ultimate test of piano playing is not how you do it, but how it sounds. Work out your effects in any way you choose, provided that the resulting sound is musical and within the intention of the composer. Take, for instance, the *First Prelude and Fugue* in "The Well Tempered Clavichord." The *Prelude* sounds better with pedal; the *Fugue* sounds better mainly without it. That is the only test of where to use pedal and where not to use it. The development of music is not merely a matter of inspiration and reverence and *Zeitgeist* (spirit of the times); it roots into the purely mechanical development of the instrument itself. With the heavier action and stronger tone of the modern piano, a stricter degree of sound control became imperative. Chopin's broken chords spring as much from the

* The *Sound* type of the piano-like instruments of Bach's time was midway between pedalled and non-pedalled sound on a modern piano. So, in a historical sense, we are equally justified in playing Bach's music with or without the damper pedal.

fact of his having a sonorous instrument at his disposal, as from his being a romantic Franco-Pole. The steel frame of the "new" piano necessitated more tightly strung wires, a stronger action, a stronger blow, and a longer, more lasting tone. And this longer tone, precisely, makes necessary the important pedal control.

Often, the sustaining pedal and the *una corde* or soft (left) pedal must be used simultaneously, while at the same time the damper (right) pedal is used for *legato* effects. At such times, the pianist must accommodate himself to a left-foot posture by which he can put down the middle pedal with the toe of this foot at the same time that he controls the left pedal with the ball. The foot lies almost horizontally across the two pedals, with the heel facing left. It is not a difficult position, but, like all new technics, it requires practice.

Certainly, though, piano students will wish to hear about other problems than that of pedal use. I am often asked about the matter of "tone" and "touch." To my mind, these do not exist. What we call individual *quality* of tone is, in reality, individual *quantity control*. The piano is capable of an immense tonal variety, of loudness and softness. Each person who presses down the keys exerts his personal degree of tone-strength variations, resulting, in the case of chords, in degrees of loudness and softness that are different from those produced by anyone else. Mr. A and Miss B may execute the same choral passage marked *forte*, but each will bring his own personal degree of *forte* into play while so doing. Thus, what we mistakenly call a personal touch or tone, is actually a difference in volume control. It is caused by differences in key pressures, and not by a mysterious matter of "personality." I am convinced that, if it were possible to find two pianists whose varying degrees of loudness and softness were at all times identical, no one could tell which one was playing without looking to make sure.

Control of volume, then, is what we loosely call "touch." Busoni (boo-sò'-nē), who had magnificent control, once said to me that the charm of polyphonic playing on the piano lies, not in making loud-to-soft variations of volume *within* a given voice (treble, bass, and so on), but in varying the volume *between* the voices while maintaining the same tonal gradation in each voice throughout. In playing his own arrangement of the Bach "Chorale Preludes," he might begin with the tenor voice sounding louder than the alto, let us say, and keep that difference in gradation during the entire piece. The listener would hear a marked difference in volume, but it would be a difference *between* the voices;

An Earlier "God Bless America"

★ ★ ★

Etude readers familiar with the popular favor which has greeted Irving Berlin's "God Bless America" will be interested in the following national hymn of the same name, written by the Editor of THE ETUDE and first published in 1903, when he was a teacher in New York City.

The author and composer of this hymn, while a student, was one day seated upon the ancient ramparts of the great Festung on a high hill overlooking the university city of Würzburg in Bavaria. He was seized with an overwhelming homesickness for the land of his birth, which was also that of his ancestors for over

two centuries. Despite the lure of Old World romance and history, never had the call of the homeland been so strong as at that time.

To know what the spirit of freedom, independence, candor, vigor, opportunity and humanity, which marks America, signifies, one must have become acquainted with this spirit and put it in contrast with the best that other lands offer.

The hymn was written complete with music in less than an hour. It was widely sung at the time of its publication. The words sound strangely prophetic in this day of dictators and unrest.

GOD BLESS AMERICA.

NATIONAL HYMN.

Strong and full (♩ = 72)
Moderato.

Words and Music by JAMES FRANCIS COOKE.

1. A - mer - i - ca, my land, my home! How can I tell my
2. Each pa - triot's heart fills full with song, When - e'er his star - ry
3. A - mer - i - ca, my land, my home! I can - not tell my
4. Great Ru - ler of the un - i - verse! Pro - tect this broth - er -

love for thee! From o - cean shore to mountain dome I love thee, land of
flag he sees, The em - blem of the right o'er wrong, In all the lands, on
love for thee, When - e'er I go, when - e'er I roam, My heart will ev - er
hood of men, De - fend us from the ty - rant's curse, Ne'er let one touch these

lib - er - ty, God bless the mak - ers of thy might, Thy he - roes of both
all the seas, Wave on, thou flag of Free - dom's land, Thro' cen - tu - ries I
loy - al - ty, From Plymouth Rock to God - den Gate, I love each sa - cred
shores a gain, End all dis - rup - tion from with - in, And let us firm, u

peace and war; May Hon - or, Jus - tice, Truth and Right Guide our great na - tion
ne'er shall see, De - fend the hon - or of that band That sac - ri - ficed its
inch of ground, Each shot - sown bat - tle field of fate, Each un - known he - ro's
nit - ed stand! May Wis - dom, Faith and Val - or win Thy Peace for our be -

ev - er more, God bless A - mer - i - ca, God bless A - mer - i - ca.
life for thee, God bless A - mer - i - ca, God bless A - mer - i - ca.
grass-grown mound, God bless A - mer - i - ca, God bless A - mer - i - ca.
loy - ed land, God bless A - mer - i - ca, God bless A - mer - i - ca.

Copyright, 1903, by James Francis Cooke.

hardly any *crescendo* or *decrescendo* within a voice itself. (These Bach-Busoni "Choral Preludes", incidentally, are excellent exercises in tonal control.) Such consummate control as Busoni's is a masterly achievement, of course, and makes for what might be called a highly "individual touch." Actually, anyone could achieve it—*provided* he struck the keys with Busoni's degree of loudness and softness, and *provided* that he controlled his volume to the same extent.

From this view of "touch", it follows that the ordinary devices of raising or lowering the wrists, the knuckles and the arms, are of little intrinsic pianistic value. Whether you rely upon "relaxed" or "tense" playing, the real goal is to control the volume throughout all the gradations of tone of which the piano is capable. It matters very little how you do it. Actually, hand and finger motions do nothing but help the performer to feel comfortable while he plays, and in that sense, they are valuable. But it should be clearly understood that they have no pianistic merits as such. The chief thing is always the sound. Method is never more than a conscious analysis of what causes the sound, after the event.

The best advice I can give on technic is to avoid perfecting it before you possess a sound degree of general musicianship. Pianism is always secondary to musicianship, and musicianship goes further than the life stories of the composers! Young virtuosos have often come to me with pitiful accounts of difficulties in getting launched and trying to earn. I have offered many of them immediate work, transposing, orchestrating, arranging for me. And then comes the confession that they have not the first notion of transposition, orchestration, or arranging. All they can do is to play piano. That, of course, is deplorable. In Bach's time, the test of musicianship was not the performance of a studied concert program, but an impromptu contest in improvisation. We might do well to revive such competitions. There are plenty of jobs to be had, even to-day, in connection with music education in the school, in the talkies, and that is a healthy thing. It means that music itself, in distinction to mere performance, is growing. A pianist should find excellent exercise in musicianship in playing with a school orchestra; in making arrangements for jazz orchestras; in transposing the music he plays to different keys; in practicing improvisation; best of all, perhaps, in making transcriptions of phonograph records of classical music, jazz, primitive music, folk-songs, Oriental music.* Let him secure a thorough grounding in such

(Continued on Page 134)

* Especially to be recommended is the album "Music of the Orient" as well as "L'Antologie Sonore."

Singing Success without Money or Manager

By Doron K. Antrim

SEVERAL THOUSAND YOUNG PEOPLE, according to estimate, flock each year to New York City with hopes of learning to sing, of earning a livelihood through singing. Some of them have high hopes. They see themselves as Nelson Eddys and Lily Ponses, stars of screen, radio, opera and concert, with annual incomes running to six figures. Others will be satisfied with less. But all want a career, the opportunity to sing and to get paid for it. Out of these thousands, only several hundred make the grade: a satisfactory and self sustaining career. Why?

The question was put to the directors of some of our larger music schools, and brought forth various answers. "The majority of those who come to the city," said one, "do not have the native endowment which is the necessary foundation on which to build: talent, temperament, musicianship. It is better that these be eliminated early, since they will be happier and find their talents better adapted to something else."

"Others," he went on, "have the native qualifications to build a satisfactory career, but they think only in terms of stardom and are content with nothing else."

In an effort to get the other side of the picture, to discover what the candidates for singing careers consider the greatest obstacles to their goal, I questioned several young singers, students and others. "There was Joe," said one. "He had a grand voice and wanted to sing in opera; he thought he could pay part of his way while studying. But one day he saw some figures published by the Metropolitan Opera Guild. These gave detailed estimates of what it cost to study for opera over a period of three years. 'It can be done,' said the report, 'on eight thousand dollars, but figure on nine thousand five hundred and fifty.' After that, Joe threw up his hands and quit. Where was he to get such money? When I last heard from him, he was working in a roadside service station."

"Try to get a manager," said another, "no matter how well you sing. You go to see the leading managers, and they all tell you to go out and get a name first and then they will be glad to take you on. Now I ask you."

Poverty no Handicap to Laholm

According to those who try for careers and have what it takes, the chief reasons so many drop out are lack of money for preparation and inability to find a manager when prepared. But need these be handicaps? Lack of money did not prevent Eyvind Laholm from making the Metropolitan. Nor did lack of a manager deter Marie Houston from building a successful career. She promptly became her own manager. Let us glance first at Laholm's story.

He left home with one silver dollar in his pocket, given him by his mother. What other money came his way, he made himself. And yet he crashed the Metropolitan almost on his own.

There were eight in the Swedish family at the time they settled in Eau Claire, Wisconsin, when Eyvind was a boy. Shortly after this event the father died, leaving no money. Thinking Boulder, Colorado, would offer more opportunity for supporting her family, the mother gathered together

her brood and household effects and moved there.

In the new locality Eyvind, now twelve, sold newspapers, shined shoes and did anything else he could find to do. Here the family got along on thirty dollars a month, sometimes having to scrape through on two-fifty and three dollars a week. Here also Eyvind found his voice and began singing in the choir of the Swedish-Lutheran Church. Although the money he earned was sadly needed by the family, some of it went for a second hand piano and music lessons. It was then that he decided to become a singer, and, despite the most harrowing hardships, he never lost sight of that goal.

Some years later he took to the road, partly from wanderlust, partly from necessity. When his mother bade him goodbye and God-speed, she gave him the silver dollar. For the next few years he roamed, picking up what work he could and sometimes singing for his supper.

One evening, weary and hungry, he was attracted by the savory smell issuing from a thicket near the railroad track. Following his nose, he found a band of hobos cooking a purloined chicken. The men were suspicious of the stranger at first but admitted him to the feast after he had obliged with several songs. It was a strange audience that listened to him that evening under the trees, but none the less appreciative.

During this period he was nearly scalded to death, working as a plumber's assistant. He did duty as dishwasher in roadside restaurants, at anything that was offered and managed to earn a maximum of seventeen dollars a week.

Then he met Ed, the traveling evangelist who offered him twenty-one dollars a week to sing at his tent meetings. To Eyvind this was real money for doing what he most wanted to do. Eagerly

he accepted and proved to be a good drawing card. At Rock Island, Illinois, he sang for one of the teachers at the Swedish college. The teacher praised his voice but said he badly needed study, and plenty of it. When Laholm confessed to a lack of funds, the teacher took him for nothing.

Came the first world war, enlistment in the Navy, his discharge, his failure to find a manager, and his consequent singing in night clubs, movies, churches. Then William S. Brady accepted him as a pupil, and by 1923 he was considered ready for opera.

Out of two hundred and thirty-five dollars, his total savings, he bought a third

class passage for Europe and, shortly after his arrival, was lucky in getting an engagement at Essen. In the years that followed he sang in opera houses all over Europe and finally turned longing eyes toward his homeland. In 1937 he was delighted to sing a Wagner performance in Chicago, thinking there might be scouts in the audience who would spot him for the Metropolitan. However, no call came; so he returned to Europe, having in the meantime acquired a wife and daughter. Finally came a bid to sing a portion of "Tristan and Isolde" at Carnegie Hall with Kirsten Flagstad (fläg'-shtat). This performance proved to be the curtain ringer for the Metropolitan. It had taken him a number of years to make this citadel of his dreams, but if he had been discouraged by lack of money he might still be a plumber's assistant.

Marie Houston her own Impresario

Marie Houston studied piano and accompanying at the Cincinnati College of Music, and later came to New York to study voice with Frank La Forge. She wanted to be a concert singer, but managers gave her the old story about the necessity of having a name. One day, in talking it over with an accompanist friend, the two of them decided on a plan: they would work together on a fifty-fifty basis, be their own manager, booker, press agent, advertising agent and what not. They immediately prepared a folder containing pictures and a list of the attractions they had to offer: music programs in costume. On a borrowed typewriter, they wrote letters to managers of summer (Continued on Page 122)



MARIE HOUSTON



EYVIND LAHOLM

PERHAPS IT WAS THE NAME that first aroused Brahms' interest in the restaurant to which he was to become a daily visitor. The signboard with the Red Hedgehog, dating from the sixteenth century, must have seemed familiar and congenial, for he knew that he himself, in his intercourse with the outside world, only too often behaved rather like that prickly animal. It must have been this feeling that once prompted Brahms to invite a lady to spend an hour with the "Two Pricklies" and, when far from Vienna, to heave "sighs of longing for his prickly pet."

Wherein lay the charm of this restaurant that, even when in his favorite summer resort, Ischl (eel-she), Brahms thought of it? It was by no means luxurious. And Brahms never entered the pleasant dining-room, which was usually frequented by officers and high officials. His place was reserved in the simple *Extrazimmer* (Extra-tzim-mer—Extra room), a dark, smoke-laden room with an arched ceiling. But simple restaurants were no rarity. That Brahms preferred his Hedgehog to all others and, in his later years, visited it regularly was due to the fact that its very walls seemed impregnated with music. Both Beethoven and Schubert had enjoyed taking their meals in this restaurant. And since, in 1830, the *Gesellschaft der Musikfreunde* (Gesell-shaft dair Moo-sik-freynde) had erected its first large building, with concert hall and conservatoire, in its neighborhood (later, 1870, moved to other quarters), the restaurant had developed into the natural meeting place of concert-goers and teachers and pupils of the institute. Thus it happened, as Brahms said, that "one was always likely to meet a few nice people there with whom to exchange an intelligent word."

Brahms' Friendship for Dvořák

All Brahms' friends knew of his weakness for "Prickly", and strangers from abroad who wanted to meet the master always sought him out in this restaurant. Of all the visitors to Vienna it was Anton Dvořák (dvör-shäk) whom Brahms liked best to have at his table. Since the time when, as a member of the commission for awarding state scholarships, Brahms had come across a work of the Czech musician, then absolutely unknown, he was convinced of Dvořák's genius and helped him in every possible way. It was Brahms who found a publisher for Dvořák; Brahms who persuaded renowned musicians to perform his works. And of still greater significance is the fact that, when the publisher Simrock complained of Dvořák's hasty corrections, Brahms declared that he would do this tedious work himself—probably a unique case in the history of great composers.

In the evening the Red Hedgehog was sometimes visited by another composer friend of Brahms: Johann Strauss. Although artistically so very different, these two masters deeply admired each other. It was no mere chance that the première of Strauss' operetta, "Die Göttin der Vernunft" ("The Goddess of Reason"), was the

last public performance the master ever attended. The Waltz King, on the other hand, attached so much importance to Brahms' society that on one occasion he even overcame his morbid fear of mountain climbing to visit his friend. Led by two musicians, he ventured blindfold up to Brahms' residence at Lichtenthal, a small village high

took the bill of fare. His face cleared, and he said with delight: "Oh, dumplings with smoked meat! That's my favorite dish." Immediately Bruckner exclaimed: "I say, Doctor Brahms, dumplings and smoked meat! That's where we two agree." Everybody was taken aback; then roars of laughter rang out, and for the moment the clouds seemed to disperse. But such friendly feelings were possible only in the Red Hedgehog's congenial atmosphere. Outside its four walls they soon came to an end.

Anton Door a Good Companion

Among the teachers of the Vienna Conservatoire who came regularly to the Red Hedgehog were such old friends of Brahms as the pianist Anton Door (dör). It was at a Joachim (yō'-ä-khēm) recital in Germany that Door first met Brahms, then in his twenties. While Door was waiting for the violinist in the artist's room, a slender fair youth walked restlessly to and fro, blowing cigarette smoke into the air and not condescending to glance at the intruder. This was Johannes Brahms who at times displayed the most unfriendly manner. Door, however, soon forgave them when he really got to know the composer. In Vienna they often met, especially for Sunday rambles through the *Wienerwald*. Two qualities made Door an ideal companion for Brahms; he walked fast and could be trusted to hold his tongue.

Another guest at the Red Hedgehog, whenever he came to Vienna, was Hans von Bülow, the famous conductor, a fervent admirer of Brahms. There was the greatest dissimilarity in behavior between these two artists, and the reserved Brahms was not over-

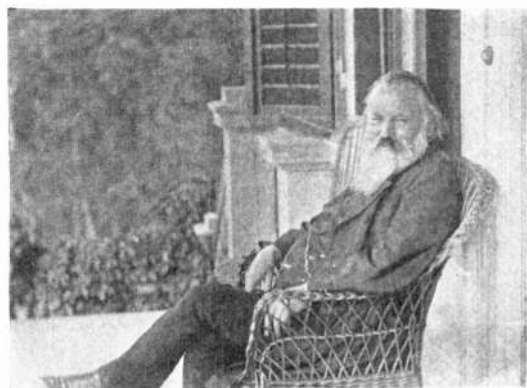
pleased by Von Bülow's enthusiastic addresses to his concert audiences and his emphatic statement that he could manage throughout his musical career with only the three "Bs": Bach, Beethoven, and Brahms. The composer knew, however, how to discriminate between von Bülow's sometimes eccentric manners and his true self. The admiration that he felt for this friend is revealed in a letter he wrote von Bülow for his sixtieth birthday. The composer sent him a new Beethoven portrait by the Viennese artist, Ludwig Michalek (Mish'-a-lek), and remarked: "It is (Continued on Page 134)

Brahms' Prickly Pet

By Dr. Karl Geiringer



Caricature of Brahms and the Hedgehog, from a silhouette by Otto Böhrer



Brahms on the balcony of a country home



Richard Wagner and the uncouth Bruckner. Silhouette by Otto Böhrer

above old Baden-Baden.

But Brahms was not on such friendly terms with all contemporary composers. Another visitor to be seen at the Red Hedgehog was Anton Bruckner (brook'nër), presiding over a circle of young pupils and admirers. No understanding seemed possible between these two composers, and, unfortunately, the adherents of both sides did their utmost to intensify the strained relations. For Bruckner's cause was principally supported by the Richard Wagner Society in Vienna, whose members identified Brahms with his friend, Hanslick, the notorious enemy of Wagner and his art. Nevertheless, well-intentioned mutual friends tried to bring about a meeting, and the cosy atmosphere of the Red Hedgehog seemed well adapted to such an experiment.

In October, 1889, the meeting took place. It started rather unpromisingly. Stiff and silent, the two camps confronted each other. Finally Brahms

BÉLA BARTÓK (BA-LĀ BĀR-TÖK) PRESENTS TO-DAY more interesting problems for American music than almost any living composer. The American composer, occupied as he is with the desire to create a national art and give himself national identification, artistic maturity, and independence through the use of native folk material, has an especially pertinent example in the music of Béla Bartók, the Hungarian.

When Béla Bartók set out about 1905 to gather and study the folk tunes and sources of his country's music, he was a young composer of twenty-three, under the influence of Brahms, Wagner and Debussy (dŭ-bŭ-sē). Hungary was then almost without a national art music, save for the rhapsodic productions of Liszt. In a short time Bartók realized his true direction, and this contact with the basic musical elements of his racial heritage released the spiritual springs of his subconscious gropings. Hungary likewise began to figure in international music in the early twenties—with Bartók, Kodaly (kē-dä'-e) and to a lesser extent, Dohnanyi (dökh-nän-yē). When one heard the name Bartók, one immediately associated it with Hungarian music. This, not in its narrow sense, which would also label Beethoven as German composer, but in the wider understanding of a particular character and culture.

The question was therefore posed whether the following of similar paths would lead the American composer to equally fruitful results.

"It is not quite so simple as that," said Bartók, whose small and fragile figure would belie the tremendous creative and research activity crowded into his fifty-nine years. "The most important thing for the composer is to grasp the spirit of that music, to incorporate it with his entire output, allow it to permeate his whole being and outlook.

"The musical language of a composer must be as natural to him as his native tongue. The musical education in countries of younger cultures, however, works completely against this. What is a natural enough phenomenon, the use of older and established but nevertheless foreign material for teaching, creates the real difficulty in the development of an intrinsically native style and expression.

"Hungary, for example, did not have a real national art music until recently. This could not be otherwise, since she was occupied for more than three hundred years by foreign peoples—first by the Turks, and then by the Austrians. Political instability and cultural upheaval do not make the best soil for artistic expression, and for Hungary this became possible only at the beginning of the last century. We might say that Hungarian music began with Liszt. His life, however, was not favorable to a real national expression; he did not even speak Hungarian.

"This same trend, the desire to create a national art, is operating in the smallest countries to-day. Or one should say 'was', since the war will retard

The Language of the Composer

An Interview with

Béla Bartók

Eminent Hungarian Composer

Secured Expressly for THE ETUDE

By FRIEDE F. ROTHE

all such efforts for a long time. Considering that there are so many small countries, and so few outstanding composers—there are only about ten or fifteen in one century—it is quite impossible for them all to crop forth with great national music. Yet, in the end, it is always the composer with strength, purpose and individuality who puts his country on the map, and not the other way around. It is not enough to have the will to do so; one must also be capable.

"In the United States, the effort to give expression to a national character and feeling is more difficult. The mixture of several different traditions tends to confuse the composer as to his actual heritage. One can imagine, however, that it could be possible for a country to evolve a style of her own without a folk basis. If four or five American composers could emerge, who showed common features not found elsewhere, then their work might form the basis for a national music."

Béla Bartók's work as a researcher, musicologist, collector of folk songs and writer on music, both on contemporary issues as well as presentations of his findings, is absolutely unique in the musical history of a composer's career. The Brazilian Villa-Lobos is the one other composer who conducted similar researches into indigenous sources of his

country's music, but without the same examination and analysis of Bartók's insight into the life of folk manifestations.

His book, "The Hungarian Folk Song", a brilliant achievement in its own right, both for the minute investigation which went into it and the scholarly deductions which resulted, is the one most known in this country. But this is only a small part of what Bartók has accomplished in the field of folk research. Collecting the folk songs of his own country led him naturally into the neighboring regions of Slovakia and Rumania, and subsequently into Arabia and Turkey. If these extensive researches were mere collections, the contribution would be considerable in

itself. They, however, comprise so much material and information of an ethnological and linguistic nature as to constitute major scientific findings.

Aside from the book on Hungarian folk music, some of Bartók's literary works, published and translated into several languages, include: "The Instruments of the Hungarian People", "Instrumental Folk Music in Hungary", "The Musical Dialect of the Rumanians from Hunyad County", "Primitive Folk Instruments in Hungary", "The Folk Music of the Arabians from Biskra and Vicinity", "The Relation of Folk Song to the Development of Art Music of our Time" and "The National Temperament in Music."

Bartók's activities in folk research have never ceased, in spite of his own enormous creative output and his work as a concert pianist, teacher and lecturer. His latest collection, still awaiting a platonic publisher, comprises a vast amount of material bearing directly upon his previous findings. This is the "Folk Music of Turkey."

"I was the first to collect the folk tunes of Rumania—more than three thousand of them," said Bartók. "Since then, younger men have followed me, I am happy to say. Yes, it is true that the folk music of Hungary, Slovakia and Rumania has much in common. But in spite of the influences that these countries exercised upon one another, each has an individual character. The relationship is also of such a nature that one can tell what is intrinsic to a region, and what was super-imposed. This is what led me to study Turkish folk music, since a certain Turkish character in the folk idioms of these territories always remained unexplained.

"It has long been known that Finno-ugrian and Turkish connections exist. Finno-ugrian is the name given to a purely linguistic grouping, taking in the peoples as far north as the Finnish, as far south as the Hungarians and even as far northeast as Russia and Siberia. History records that in the ninth century, of the eight tribes that settled in Hungary, seven were Hungarian and one Turkish, and that the Hungarian tribes themselves were considerably sprinkled with Turks. In the tenth century the language of the Hungarian court was Turkish. Although Hungary was ruled by the Turks in the sixteenth and seventeenth centuries for a period of one hundred and fifty years, the influence which they exerted was never again so intense. Then one must remember also that the Bulgarians lying to our south were originally Turkish people.

"I first traced Finno-ugrian-Turkish resemblances to the people of the Volga region, and from there, finally to Turkey. There I found overwhelming ties and (Continued on Page 130)



BÉLA BARTÓK

Musical Films and Their Makers

By Donald Martin

THIS BEING THE SEASON of winter dol-drum for new picture releases, this Department seizes an opportunity of offering a few object lessons in the elements of success, chosen from the careers of stars behind the scenes of musical productions, as well as those who are seen and heard. One of the most interesting musical personalities to have helped write the Hollywood history of sound films is Deanna Durbin, whose ninth starring production, "Love At Last" (Universal), is to be released early in 1941. Numbering her public in tens of millions, Miss Durbin seems to have found the answer to the problem of offering up-to-date entertainment that serves the interests of good music at the same time. Miss Durbin has never assumed that "pleasing the public" meant playing down; her musical selections have always been worthy. In



Robert Benchley, Deanna Durbin, and Ann Gillis in a scene from their new musical picture.

her newest film, the young star is supported by the most impressive dramatic cast ever to have been assembled for her. The featured players are headed by Franchot Tone, Robert Benchley, Robert Stack, Walter Brennan, Helen Broderick, Anne Gwynne, and Ann Gillis. Following the formula for all Durbin pictures to date, none of these is a singer.

Deanna Grows Up

So rapid has been the rise of Deanna Durbin in the cinema-music world that many of her admirers find it hard to realize that the child star has grown up. It came as a minor shock to some, agreeable but abrupt, to learn from the daily news columns that the clever youngster of "Three Smart Girls" (her four-year-ago film debut) celebrated her nineteenth birthday recently by announcing her engagement to Vaughn

Paul, a fellow worker at the Universal studio.

Miss Durbin's advance toward maturity has not been such a surprise to the musically aware among her public. They have noted it more gradually in the increasing vocal breadth and emotional content of her singing. When Deanna was signed by Universal Pictures, following upon her radio success, she was placed under the musical care of Andres de Seguro, former baritone of the Metropolitan Opera Company. De Seguro was impressed by the development of the then thirteen year old girl's vocal apparatus, which he found comparable to that of a mature soprano. He prophesied that, because of this natural development of her voice, time could bring little to her tones except in the direction of breadth and emotional impact.

To fortify these natural endowments by artistic discipline, De Seguro placed Deanna under strict musical routine. Four of her daily eight hours of work were devoted to vocal care, leaving the other four for school work, lesson preparation, dramatic work, and rehearsing. The Durbin home was moved to a quiet suburb of the film city, to avoid non-musical distractions, and a sound proofed room was installed to afford the most free and least self-conscious practice conditions. A careful diet was planned by Universal's medical staff; all trivial music was eliminated from Deanna's repertoire, and Charles Previn, Universal's music director, undertook personally to supervise the young star's sound-recording technic, so that the best values might be had from her developing breadth of tone.

Recording her songs under Previn's supervision has always been one of Miss Durbin's favorite film exercises. Her singing rehearsals are hard work for her; she feels immense responsibility for these assignments and takes it all very seriously. Acting has been a gradually acquired art. But the song recordings themselves, when rehearsals are done, remain a source of pleasure.

She invariably selects Saturdays for recording, since that day is free from the interruptions of school and dramatic work. For the song recordings, the young star is not hampered by costumes or make-up. She works in sports clothes and sweaters. She stands in a small booth, out of sight of the orchestra. One microphone is before her; the others are over the orchestra, with Previn in direct charge. The recording is begun,

according to the top form of the last rehearsal. Even so, repetitions are often necessary—occasionally as many as a dozen—until a satisfactory public rendition is attained.

Miss Durbin has recorded four songs for her forthcoming film; *Love At Last*, by Jacques Press and Eddie Cherkose; *Perhaps*, by Aldo Franchetti and Andres De Seguro; *Beneath the Lights of Home*, by Walter Jurmann and Bernie Grossman; and Stephen Foster's beloved *Old Folks at Home*.

Musical Directors of Movie Fame

The head of the music department at Metro-Goldwyn-Mayer (whence issue the Nelson Eddy-Jeannette MacDonald films) is Nathaniel W. Finston. Before assuming executive duties, Mr. Finston distinguished himself as violinist, conductor, and composer. He was born in New York, and managed to combine a career as child prodigy on the violin with a college education at the College of the City of New York. He continued his musical studies in piano, harmony, composition, and orchestration, and joined the Russian Symphony Orchestra in New York. Later, he joined the New York Philharmonic-Symphony and the Boston Opera Orchestras, until such time as he gave up organization work to become conductor and musical director of the Rialto Theater. After organizing the orchestra in the Capitol Thea-



NATHANIEL FINSTON

ter, he went to Chicago, where he achieved outstanding success in presenting tabloid versions of grand opera, as the stage shows in conjunction with silent motion pictures. After five years of this work, Finston entered the motion picture field, serving as head of the Paramount Studios in Hollywood. From there he went to Metro-Goldwyn-Mayer. A record such as Mr. Finston's demonstrates graphically what is required for motion picture musical success.

Another striking example is furnished by the career of Miklos Rozsa, musical director for Alexander Korda productions, who is at the present time providing the musical background for "Lady Hamilton", which will star Vivien Leigh ("Scarlett O'Hara") and Laurence Olivier. Rozsa was born in Budapest, Hungary, in 1907.

He spent the first eighteen years of his life in his native city, attending public schools there, but concentrating his best energies on music study. His first visit to an opera—the performance was "Carmen"—aroused in young Rozsa the determination to become a composer. His earliest serious works date from his ninth year.

At eighteen, Rozsa went to Leipzig, where he remained five years, studying composition and classical forms. The next five years were spent in Paris, working seriously on composition and absorbing the musical advantages of the French capital. In Paris, Rozsa began his ballet, a form of expression which held his chief interest at that time, and went to London in 1935 to complete it. The Massine Ballet company accepted Rozsa's work, and produced it with such success that the young composer was immediately offered an opportunity of entering motion picture musical work.

"It was in London, in 1936," says Mr. Rozsa, "that I met Jacques Feyder, the French director, who had come to England to make pictures. He heard my ballet and (Continued on Page 130)

MUSICAL FILMS

The Musical Air-Waves

By Alfred Lindsay Morgan

ARTURO TOSCANINI IS SCHEDULED to conduct all four of the NBC-Symphony Orchestra concerts to be presented on the first, eighth, fifteenth and twenty-second of this month. The last of these programs will be a special one broadcast from Carnegie Hall in New York and will no doubt entail the use of a large chorus as well as the orchestra. Earlier in the season, Toscanini presented Verdi's "Requiem" in a broadcast from Carnegie Hall, and it is to be assumed that in his broadcast of February 22nd he will present a similar work.

The Ford Sunday Evening Hour (Columbia network) has a most imposing list of artists for February. On the second, Zino Franchescatti, the violinist, will be featured and Reginald Stewart, conductor of the Toronto Promenade Concerts, will be the orchestral director. On the ninth, Rose Bampton, the Metropolitan Opera soprano, is to be heard under the direction of her husband, Wilfred Pelletier. On the sixteenth, the Metropolitan Opera tenor, Nino Martini, is scheduled to sing, with Mr. Pelletier again conducting. On the twenty-third still another Metropolitan artist, the mezzosoprano Gladys Swarthout, is the soloist, and the conductor will be Eugene Ormandy, regular leader of the Philadelphia Orchestra.

The February programs of the New Friends of Music (heard Sundays, 6:05 to 7 P.M., EST—NBC-Blue network) are all being broadcast from Town Hall in New York. The program of the second features the Busch Quartet and Hertha Glatz, contralto. The former will be heard in Schubert's "Quartet in B-flat major, Op. 168" and Sibelius' "Quartet in D minor (*Voces Intimae*), Op. 56." Miss Glatz will sing songs from Křenek's "Spaetegesaeuge." On the ninth, Emanuel Feuermann, violoncellist, and Franz Rupp, pianist, are the artists. Their program will be an all-Beethoven one, the selections being the "Sonata in F major, Op. 5, No. 1" and the "Sonata in D major, Op. 102, No. 2"; also "Twelve Variations on Ein Mädchen, Op. 66" (after Mozart) and "Variations on Bei Mannern, No. 158" (also after Mozart). On the sixteenth, the same artists will again be heard in another all-Beethoven recital: the program consisting of the Sonatas, "G minor, Op. 5, No. 2"; "C major, Op. 102, No. 1" and "A major, Op. 69"; also the "Variations on a Theme from Judas Maccabaeus" (after Handel). On the twenty-third, the Galimar String Quartet and Alexander Kipnis, basso, will be the artists. Their program will comprise three groups of Schubert songs, to be announced, and the "Quartet No. 5" of Arthur Schnabel.

The New Friends of Music Orchestra, direction of Fritz Stiedry, will be heard in a performance of the Bach "Passion According to St. John" on February 26th. The broadcast will come from Carnegie Hall in New York, and will rank among the major events of its kind on the air during the present musical season. Consult your local newspaper for the exact time of the broadcast (NBC-Blue network).

Andre Kostelanetz, who has a distinctive way

of his own with the light classics, has a new weekly series called "The Pause that Refreshes on the Air" (Sundays, 4:30 to 5 P.M., EST—Columbia Broadcasting System). Albert Spalding, the distinguished American violinist, is a regularly featured soloist on this program, which also presents weekly other famous celebrities co-starring with Mr. Spalding. John Allen Wolff announces the series; and George Zachary, who has been responsible for so many fine musical shows over the Columbia network, is its producer.

Replacing the Chicago Opera broadcasts, which were heard the latter part of last year via the Mutual network on Monday nights from 11:15 to 11:45 P.M., EST, comes a new weekly musical series with Henry Weber and his orchestra, called "Chicagoland Concert Hour." These shows stress light classical numbers of popular appeal, and each broadcast presents a featured soloist.

"The Telephone Hour" — featuring James Melton, tenor, and Francia White, soprano—is still one of the leading attractions of Monday evenings (8 to 8:30 P.M., EST—NBC-Red network). Those who delight in the fine singing of Mr. Melton and Miss White will be interested in their selections scheduled for the four Mondays of this month. On the third, Mr. Melton is scheduled to sing the Negro Spiritual, *Water Boy*, and also Bizet's *Agnus Dei*. Miss White is scheduled to sing *Ah! fors' è lui che l'anima* from Verdi's "La Traviata", and together they will be heard in the first act duet from Massenet's "Manon." On the tenth, Melton is to sing *M'appari tutt'amor* from Flotow's "Martha", and Miss White, *Chanson Indoue* by Rimsky-Korsakoff. Together they will be heard in a duet from Johann Strauss' "Die Fledermaus." On the seventeenth, Melton is to sing *Then You'll Remember Me* from Balfe's "The Bohemian Girl" and *Recondita armonia* from Puccini's "La Tosca", while Miss White is to sing a vocal arrangement of Johann Strauss' *Vienna Life*. In duet, they will be heard in an arrangement

with chorus of the *Largo* from Dvořák's "Symphony from the New World." On the twenty-fourth, Melton is to sing Grieg's lovely song *A Dream*, and Miss White the Bach-Gounod *Ave Maria*, while together they will do the *Brindisi* from Verdi's "La Traviata." Selections for the orchestra and chorus will intersperse the solos of the two singers.

Most of us are familiar with Uncle Don's Children's Program heard week days from 6 to 6:15 P. M., EST—Mutual network, but how many know anything about Uncle Don, himself? Recently he celebrated his fifteenth year on the air. Uncle Don's name is Donald Carney. Originally in vaudeville, he tells a story of how he found himself badly in need of a little philosophy one Christmastide. That was back in 1925. Vaudeville was then on its way out, and Carney was out of a job. As he stood outside of the Palace Theatre in New York, that day, he wondered rather desperately what he was going to do. Suddenly he thought of an old friend, who was head of radio station WMCA in New York.

Radio at that time was just emerging from its swaddling clothes, and it seems Flamm had an opening for an announcer who could sing and play the piano. Versatile Don Carney was fortunately able to fill the bill.

Two years later, he visited the sales manager of WOR, Mutual's New York station. It was just five-thirty in the afternoon when he walked into that office. "Can you put on a half hour children's act at six o'clock?" the sales manager promptly asked him. Carney caught his

breath and, following directions, locked himself in one of the offices. There he chewed his pencil for a few minutes, then threw it away and sat down at the piano. In a short time he had composed an opening and a closing ditty and was ready for the audition. The program was for a toy dog manufacturer, in a rush to go on the air with a children's program. Carney clicked immediately. Since that time, he has been on the airways, and two separate generations of children have clustered around the family radios to hear him. Students of psychology and education have tried to isolate and label Uncle Don's magic with the kiddies—why he is so successful in getting them to eat foods and in improving their behavior habits. Although Uncle Don's program is aimed exclusively at children, he also has a large audience of adult listeners.

The viola is all too seldom heard as a solo instrument; yet it is one of the most interesting of the strings. That is why the Mutual network "Sonata Recital", heard Sundays 11:30 to 12 noon, EST, is a particularly worth while feature. Milton Katims, violist, (Continued on Page 134)



Albert Spalding and Andre Kostelanetz discussing a broadcast.

RADIO

New Discs with Distinctive Charm

By Peter Hugh Reed

JAN SIBELIUS REACHED his seventy-fifth birthday on December 8th. To celebrate this event, "For Finland, Inc." sponsored a nationwide Festival in this country, the following week. This is one of many indications that no contemporary composer seems to rank more highly with the musical public than Sibelius. Reluctant as he is to talk about himself and his work, Sibelius seems completely satisfied to realize that his music is being played and enjoyed. No doubt he would tell you that he is content to be accessible in his music. However, his greatest scores are not yet fully understood by the general public, although the phonograph has aided greatly in making his music available. Those who have grown to know and appreciate the greater Sibelius of the fourth, fifth and seventh symphonies, of Tapiola and the violin "Concerto in D minor, Op. 47", have undoubtedly done so through the notable recordings of Sir Thomas Beecham, Serge Koussevitzky, and, in the case of the concerto, Heifetz and Beecham.

In honoring the recent Sibelius Festival, the record companies brought out several recordings of his more obvious works. A new recording of the "Symphony No. 2 in D major" played by the Philharmonic-Symphony Orchestra of New York, under the direction of John Barbirolli (Columbia Set M-423), however, was a needless duplication, since the performance lacks the dramatic breadth and artistic dignity of the Koussevitzky version (Victor album M-272) and is not tonally so distinguished as a recording.

Of more interest is the "Incidental Music to Belshazzar's Feast, Op. 51" (Victor album M-715), which Sibelius wrote about 1903 for a play by his friend Hjalmar Procopé. This is the only music in which the composer resorted to the deliberate use of Oriental effects. Grieg and Ippolitow-Ivanow (ép-pō-lē-tóf-ē-vä-nóf) are not far removed from the opening *Oriental Procession* and the final *Khadra's Dance*, but the two middle sections are more personal and poetically impressive. Anyone else might have written this music, says Cecil Gray, but not so well. Played by the London Symphony Orchestra, under the expert direction of the late Robert Kajanus, this music will undoubtedly please a large group of the composer's admirers.

The Romance in C major (Victor disc 13499), played by Boult and the British Broadcasting Corporation Symphony Orchestra, is not far removed from the composer's *Valse Triste*. It is frankly romantic and sentimental, yet not without lyric charm. Boult gives it a warm-hued performance, one that displays the string quality of the famous British orchestra to perfection. Jussi Bjoerling, singing two of Sibelius' most popular

songs, *Black Rose, Op. 36, No. 1* and *Saf, Saf, Susa, Op. 36, No. 4* (Victor disc 4531), the latter a song that Marian Anderson has also done, makes a welcome contribution to Sibelius records. The admirable vitality of the tenor's singing is shown in *Saf, Saf, Susa*, where in the middle section his interpretation is more effective than is Miss Anderson's.

One of the most beautiful early eighteenth century orchestral works on records is contributed by Arthur Fiedler's *Sinfonietta* (Victor disc 13446). It is a "Christmas Symphony" by Gaetano Maria Schiassi, an Italian composer of whom little is known. The music is truly heart-warming in its poetic serenity, and Fiedler gives it a fine performance. It belongs next to Corelli's lovely "Christmas Night Concerto", which also was written to celebrate the Nativity.

Like Toscanini, Sir Thomas Beecham has a way of revitalizing familiar music. Thus in his performance of Grieg's "Peer Gynt Suite, No. 1" (Columbia Set X-180), we find this conductor's interpretation of such old favorites as *Anitra's Dance* and *In the Hall of the Mountain King* assuming new freshness. His recording of this suite is, to use a much abused adjective, the truly definitive one.

Stokowski Plays Dukas

Leopold Stokowski, conducting the Philadelphia Orchestra, turns in a dynamically sonorous performance of Dukas' *The Sorcerer's Apprentice*, with a bit of Stokowski-arranged Rimsky-Korsakow (*Prelude to Act 3* of "Ivan, the Terrible") thrown in for good measure (Victor Album M-717). Curiously, Stokowski is somewhat deliberate in his handling of the volatile Dukas tempos, and not by any means so imaginative as is Gaubert in his recordings; but from the reproductive standpoint Stokowski has been better treated. This is the same recording that Stokowski uses in his score for Disney's much disputed picture, "Fantasia."

Howard Barlow and the Columbia Broadcasting Symphony Orchestra play three excerpts from Humperdinck's ever popular "Hänsel and Gretel" in the "Hänsel and Gretel Suite" (Columbia Set M-424.) These selections are the *Overture*, the *Dream Pantomime*, and *The Waltz*. In view of the fact that Boult and the British Broadcasting Corporation Symphony have al-



JAN SIBELIUS

ready made admirable recordings of the first two selections, it seems a pity that Barlow did not see fit to arrange a different suite from this popular opera, for *The Waltz* offers little reason to duplicate the rest of the music.

Rossini had a flare for sprightly tunes; which is apparent in the recording of the *Ballet Music* from his opera "William Tell" (Victor discs 26743/44). Constant Lambert gives this music a zestful performance, and those who know and admire Rossini will find these discs worth acquiring. Some of the tunes were used by Respighi in his *Rossiniana* (Columbia Set X-56), which Beecham so adroitly conducts.

The Rachmaninoff Festival, which the Philadelphia Orchestra sponsored in 1939, has borne splendid fruit. Hard on the heels of the recording of the composer's "Third Symphony" comes that of his "Piano Concerto No. 3, in D minor, Op. 30" (Victor Album M-710), and perhaps by the time these words are read a recording of his "First Piano Concerto" and an album of piano solos also will have been made available. This "Third Concerto" is one of the finest concerto recordings in existence. The balance between orchestra and soloist, the tonal luminosity of the solo instrument and the orchestral choirs is as close to perfection as is possible at this time. There is striking evidence in these new Rachmaninoff recordings that careful preparation was made for them; that sufficient rehearsals were had to accomplish exactly what the composer wanted. An earlier set of this concerto, played by Horowitz, was distinguished for the virtuosity of the soloist. Perhaps the new set does not entirely dim the memory of the older one, but its more modern recording gives it precedence.

Edward Kilenyi, the young Hungarian-American pianist, is favorably heard in a fine recording of the Schubert-Liszt "Fantasie, Op. 15, The Wanderer" (Columbia Set M-426), accompanied by a French orchestra, under the direction of Selmar Meyrowitz. Particularly gratifying is the rhythmic fluency and (Continued on Page 122)

RECORDS

The Etude Music Lover's Bookshelf

A NEW PSYCHOLOGY OF MUSIC

We have been looking over some of the earlier works upon musical psychology that we once studied, with great curiosity and enthusiasm. They are based largely upon the old-fashioned metaphysics, which in itself was derived from furtive guesses about mental behavior. Quite remote is the modern biological psychology evolved in the clinic which deals with the scientific observation of the reactions of organisms to their environment.

Dr. Max Schoen (Shane), Professor and Head of the Department of Psychology and Education, of the Carnegie Institute of Technology, of Pittsburgh, Pennsylvania, is the author of the latest work upon musical psychology which is very valuable because musical scientific data and types of musical experience have accumulated so that it is possible to write a real review of the performances of the human brain in its relation to music.

The first chapter deals with the psychology of tone, the second with tones in successive combination (melody) and the third with tones in simultaneous combination (harmony). With this necessary foundation the author passes successively to "Musical Effects: Ideational"; "Musical Effects: Affective"; "Types of Musical Experience"; and "The Aesthetic Experience in Music." The second part of the book is devoted to "The Psychology of Musical Aptitudes", and includes valuable comments upon "Tests of Musicality and Talent"; and "The Psychology of Artistic Singing", which quotes many famous singers. It is a significant contribution to vocal study. Teachers will also find the "Growth of Musical Powers" very helpful in the understanding of pedagogical problems with little children. In the bibliography, Dr. Schoen lists one hundred and twenty-three works which he has consulted and gives in addition a bibliography of two hundred and sixty-four references for further study.

Professor Schoen's book is one of the most valuable additions to musical pedagogical literature in recent years.

"The Psychology of Music"

By: Max Schoen

Pages: 251

Price: \$3.25

Publisher: The Ronald Press Company

GREAT MASTERS AS CRITICS

Schumann, Wagner and Berlioz were not the only masters who took it upon themselves to express themselves about their own music and that of others. Many of Schumann's most valuable years were given over in part to work as a critic and as the editor of the "Neue Zeitschrift für Musik", and Wagner was known to have been the inspiring force behind the "Musikalisches Wochenblatt." As the writer of this review, despite the fact that he has no German blood, was for some time on the staff of both of these papers, he has read with great interest the newly compiled volume, "The Critical Composer", which has been assembled and edited from the works of Gounod, Berlioz, Schumann, Wagner, Tchaikowsky, Hugo Wolf, Gluck, Liszt, Mendelssohn and Debussy. Surely if anyone had

By

B. Meredith Cadman



Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

a right to write upon music and to peer behind the musical bars into the technic and emotional inspiration of their contemporaries, these men were entitled to that privilege. Thus, when Gounod writes upon Palestrina, Wagner writes upon Beethoven, Berlioz writes upon Bach, and Liszt writes upon Chopin, we are bound to meet many illuminating ideas.

This does not mean, however, that the criticism of a master may be the most understanding or the most constructive. The element of personal jealousy, after the manner of the popular cliché, too often "raises its ugly head." Very few composers would choose their contemporary

musical gifts and training. Thus it often happens that musicians with comparatively restricted training make excellent critics as far as the general public is concerned because they are incapable of writing very far above the heads of the masses.

The worst of all critics, the pusillanimous individual who, knowing very little indeed about music, assumes that he knows a great deal. He usually has very little difficulty in exposing his ignorance. Generally speaking, the level of music criticism in America has gone up in a very encouraging manner, but we still see some musical criticisms which have all the musical authority which we might expect from a chiropodist or a veterinarian.

Whether you expect to do any musical criticism or not, you will find Mr. Kolodin's book very interesting and especially valuable to those who expect to find new ideas in interpretation. "The Critical Composer"

Edited by: Irving Kolodin

Pages: (4¾ x 7¼) 275

Price: \$2.00

Publishers: Howell, Soskin & Co.

THE SAGA OF THE AMERICAN SYMPHONY ORCHESTRA

There are sixteen major symphony orchestras in America. Of how many minor symphony orchestras there may be, the writer has no idea; but in this category there would have to be included many astonishingly fine organizations. The writer recently conducted a high school symphony orchestra of one hundred ten players, which, in precision, flexibility, intonation and interpretation would have amazed Haydn, Mozart or Beethoven. With its finer instruments, and a more advanced technic of the members, those old masters probably never heard such an orchestra.

So great is the interest in symphonic playing in America that Margaret Grant and Herman S. Hettinger have written a three hundred twenty-six page book upon the subject; and it is the one book that has yet appeared that covers that phase of the subject which is of greatest concern to those who desire to promote a new symphony orchestra. The enormous amount of data collected was made possible by the Carnegie Corporation of New York. The survey was supervised by numerous educational and social bodies.



HECTOR BERLIOZ

composers as just and honest critics of their work. A tolerant and fair-minded Schumann might build up the warmest enthusiasm for a Chopin, as he did in 1831, and hail him with the hospitable "Off with your hats, gentlemen, a genius," but Wagner, on the other hand, who had mastered the "art of hating", could be fearfully bitter as he was in his "Judaism in Music." Moreover, the composer may be inclined to see things from a more or less lofty and arrogant point of view and be wholly incapable of making his meaning assimilable to musicians with lesser

BOOKS

Music and Study

The first great difficulty in organizing a great orchestra is financial. Because of this, the authors segregate the major orchestras thus: Class I, Budgets \$600,000 and over—New York Philharmonic-Symphony Orchestra (1842); Boston Symphony Orchestra (1881); Philadelphia Orchestra (1900). The annual cost of the personnel and the conductor in a major Class I orchestra is averaged at \$443,759. The total income from concert admissions, program advertising, radio, and other sources, is averaged at \$560,268.

Class II, Budgets \$200,000 to \$600,000—Chicago Symphony Orchestra (1891); Cincinnati Symphony Orchestra (1895); Cleveland Symphony Orchestra (1918); Detroit Symphony Orchestra (1919); Los Angeles Symphony Orchestra (1897); Minneapolis Symphony Orchestra (1903); St. Louis Symphony Orchestra (1880); San Francisco Symphony Orchestra (1909).

Class III, Budgets \$100,000 to \$200,000—Indianapolis Symphony Orchestra (1930); Kansas City Symphony Orchestra (1933); National Symphony Orchestra, Washington, D. C. (1931); Pittsburgh Symphony Orchestra (1929); Rochester Symphony Orchestra (1929).

Please notice that in this list no mention is made of the orchestra which probably has the largest budget in history—the National Broadcasting Company Orchestra of New York; but that is not of the type represented by an orchestra supported directly by the public.

The authors of the new book, "America's Symphony Orchestras and How They Are Supported", class the secondary orchestras thus: Class IV, Budgets \$10,000 to \$100,000—Buffalo, Grand Rapids, Harrisburg, Houston, New Orleans, Wheeling.

Class V, Budgets \$1000 to \$10,000 (chiefly semi-professional)—Albany, Charlotte, Fall River, Little Rock, Spokane and Vermont Symphony Orchestra.

Class VI, Budgets less than \$1000 (largely amateur)—Crawfordsville, Indiana; Roxborough, Pennsylvania; Terre Haute, Indiana; and Walla Walla, Washington.

It is estimated that the symphony orchestras heard in concerts and over the air reach from nine to fifteen million auditors. Dr. Joseph E. Maddy, president of the National Music Camp, estimates that there are thirty thousand amateur orchestras in schools, colleges and conservatories throughout the country. The orchestras of the Curtis Institute, the Juilliard School of Music, and the Eastman School of Music, as well as many of the symphony orchestras of the radio and the moving picture theaters, are so fine that the best European critics would easily be astonished by their excellence.

The writers of this remarkable book reveal that four-fifths (80%) of all of our present orchestras have been developed since the close of the World War. Probably no country in the history of music has had a comparable advance. The greatest increase, strange to say, was during the years of the depression. Our people evidently realized that nothing can equal music as a stimulation and inspiration during times of great stress.

The first chapter deals with the "Rise of American Orchestras." The second traces the forces underlying the amazing recent expansion. The third presents the secrets of raising funds for orchestras. The fourth is about the difficult personnel problems of the orchestra. The fifth is concerned with orchestra management and operation. These are followed by VI, "Regular Subscription Concerts"; VII, "Concerts for Varied

Audiences"; VIII, "Government Support for Symphony Orchestras"; IX, "Increasing the Operating Income"; X, "Meeting the Operating Deficit"; XI, "The Future of America's Symphony Orchestras."

Although the incessant change of conditions may in time make certain information in this unusual book obsolete, it will remain for years a comprehensive and valuable guide for all of the thousands of people who are directly interested in orchestras and their promotion.

"America's Symphony Orchestras and How They Are Supported"

Authors: Margaret Grant and Herman S. Hettinger

Pages: 326

Price: \$3.00 •

Publishers: W. W. Norton & Company, Inc.

The Musical Ear

By Gladys Hutchinson

To train the ear to "listen" has become such an important part of music study that even the public schools in some of the most progressive cities and towns have included "ear training" in connection with the regular public school music.

In days gone by it was believed that a chosen few were endowed with "absolute pitch", and so they were, and so they always will be, but no one believed or even tried to learn if "absolute pitch" could be developed, until fairly recent years. Absolute pitch means perfect tone memory and any child with an average faculty of memory may develop "absolute pitch."

There are any number of excellent ear-training books on the market, but if any of our readers have not yet had ear training, they may start out with a few fundamentals, as outlined below.

The very first step in this direction is to get some member of your family or a friend to play single tones in diatonic progression, preferably on the piano, and at first you will simply state whether the progression is up or down or the same. For example:

Ex. 1

Up Down same down

Ear training should, of course, be coupled with theoretical training, and so before you go further you should be able to recite very quickly the white keys, up and down from any given note: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Then name the notes of a diatonic progression beginning on any C. For example:

Ex. 2

C D E D E F G F G A B A B C

In the next step you should be able to recite thirds up and down from any given key: C, E, G, B, D, F, A, C, A, F, D, B, G, E, C. In your next exercise some of the progression will be diatonic and occasionally a skip of a third. For example:

Ex. 3

C D D F F E E G B C

Now our ear-training work is getting a little more involved. Fourths are considerably more difficult to hear, but with practice they will be-

come as easy as seconds and thirds. Recite fourths up and down from any white note: C, F, B, E, A, D, G, C, G, A, E, B, F, C. Now you will have skips of seconds, thirds and fourths in the next exercise:

Ex. 4

C D D G G E E A A B C

Intervals played together should be taken up next. Play the following intervals and name them, prime, second, third, fourth, fifth, sixth, seventh, eighth:

Ex. 5

Prime 2nd 3rd 4th 5th 6th 7th 8th

The following exercises will be a test on intervals.

Ex. 6

P 3rd 5th 3rd 5th 7th 5th 3rd 5th 3rd P

Ex. 7

2nd 4th 6th 4th 2nd 4th 6th 4th 6th 8th

If you have difficulty, sing the intervening degrees to determine the size of the interval.

Ex. 8

Sing Sing

This, of course, is just a brief outline of what ear training is all about, in case you do not know, but it is enough to make you want to know more about it, and any reliable publishing house can advise you on material to be used for this purpose.

A Lure for the Musical Child

"I remember reading some years ago of two partners, one specializing in aural training, and the other a piano teacher, who got together and formed two little classes, chiefly from the latter's pupils. A modest demonstration to parents, for which some rather more advanced children were brought in, produced a small flock of new pupils, so that further classes could be formed, from children of the earliest school age to those of adolescence. It was pointed out that when children had seen the pleasure of those taking part in the demonstration, they mostly importuned their parents to let them join too, and so many pupils were gained for the classes—and not a few, also, for private piano lessons. I think anyone who has watched the best sort of class, with rhythmic movement or dancing, or the remarkable Dalcroze work, will have felt how much he or she would give to have had the opportunity, as a child, of joining in such work. This is another proof that nothing attracts people like work and self-activity. Children do not want to laze; they want to work, and it is for us to make the work solid, pleasant and profitable to them."—W. R. Anderson, in *the Music Teacher*, London.

"My heart which is full to overflowing, has been solaced and refreshed by music, when sick and heavy."—Martin Luther.

The Origin of "The Star-Spangled Banner"

By William Arms Fisher

Distinguished American Musical Editor

THE MUSIC to which *The Star-Spangled Banner* is sung was written by John Stafford Smith, an English organist and composer of prominence. He was born at Gloucester about March, 1750, and died in London, September 21, 1836. About 1775 Smith wrote the music for a convivial song to a poem by Ralph Tomlinson—*To Anacreon in Heaven*, which became well known as "The Anacreontick Song." Its popularity crossed the Atlantic and the melody was used in this country with various texts, the most widely sung being *Adams and Liberty* by Robert Treat Paine of Boston. This was first sung and published on June 1, 1798, and became very popular. When *The Star-Spangled Banner* appeared in Baltimore sixteen years later it was labelled "To be sung to the tune of *Anacreon in Heaven*."



JOHN STAFFORD SMITH



FRANCIS SCOTT KEY

ADAMS AND LIBERTY.
WRITTEN BY R. T. PAINE, ESQ. IN 1798.

scended, 'Mid the reign of mild peace, May your
nation increase, With the glory of
Rome, And the wisdom of Greece.
Chorus.
And ne'er may the sons of Co-
lumbia be slaves, While the earth bears a
plant, or the sea rolls its waves.

fleet in Chesapeake Bay to secure the release of his friend, Doctor Beanes. This was granted but Key and his party were detained on board because of the intended attack on Baltimore. The patriot Key was thus compelled to witness the bombardment of Fort McHenry which began on the morning of September 13th, and lasted until the early hours of the 14th when "by the dawn's early light" he saw "that our flag was still there." The attack having failed, Key and his party were released and the fleet withdrawn. In the fervor of the moment Key sketched the lines of the song on the back of a letter and finished them after reaching Baltimore. They were printed in the *Baltimore Patriot* of September 20th, 1814, the *Baltimore American* of September 21st, and in a handbill struck off at the time.

A comparison of *Adams and Liberty*, given above, with *The Star-Spangled Banner* shows how the attrition of a hundred years has gradually changed the melody, softening the angularity of the original and adding zest to the rhythm. The great war of 1914-18 having brought the song into new prominence and nation-wide use, it became necessary to prepare a standard version for the Army and Navy song and band books and for School and Community singing. For this purpose the version in general use was prepared by a Committee of Twelve.

The text of *The Star-Spangled Banner* was written by Francis Scott Key, a lawyer by profession, who was born in Frederick County, Maryland, August 9, 1780, and died in Baltimore, January 11, 1843. About September 12, 1814, Key, with the approval of President Madison, visited the Admiral of the British

The Teacher's Round Table

Minors, Turns and Benches

1. Should a pupil be taught that *natural minor* is used *only* descending in a minor scale (melodic form)? In other words: Is it wrong to teach the natural minor ascending and descending?

2. Why do so many authors contradict each other in the different ways of executing the *turn* and the *trill*, but especially the *turn*?

Is there such a thing as a right and a wrong way or is it left to the composer's interpretation?

We have a large music department and teach all kinds of instruments. The methods we use so often contradict each other that we often wonder which is the right way to play these ornaments.

3. Could you tell me what should be the distance between the keyboard and the piano bench?

All our benches are twenty-one inches from the floor with pianos of different heights. The problem of adjustment to the individual pupil is impossible with nineteen pianos and over a hundred pupils, but I would appreciate knowing what the ordinary height should be.

Sister M. M., California.

1. When minor scales are begun, piano teachers should teach only the harmonic minors; and then only as a lowering of the third and sixth of the majors. Never teach them in their "relative" positions, such as C major and A minor. It befuddles the students from the first, so that many never get the minor scales straight. Always teach C minor in its relation to C major, G minor to G major, and so on.

Later, when all harmonic minors are well learned, it is time enough to explain the "natural" and "melodic" minors. But the less the students practice these last two forms, the better; otherwise, you will succeed only in getting the scatterbrains so razzle-dazzled that they'll never be able to play *any* scale decently. I always give a loud horse laugh when I read requirements in conservatory or college bulletins demanding all kinds of scales in dozens of forms. One that I saw recently required one hundred and forty-four such scales. Bah! I'm happy if I can get my advanced students playing smooth, fast simple scales up and down four octaves, singly and hands together. And if after years of work they can rip off two or three scales perfectly with all required dynamic gradations, I'm up in the seventh heaven.

Of course, the relationship of the major keys with their proper minors must be clearly understood, but it is not necessary to do this in actual scale practice.

If you are wise, you will stick to your harmonic minors.

2. I have tried to clarify and simplify the rules for turns for you. Here they are:

Turns written after the note: When a dot is present, the turn is played thus

Ex. 1



like grace notes, swiftly just before the dot starts. See Ex. 2, A, B, C, D. Or, if you prefer, think of it this way: if the principal tone is an eighth note (Ex. 2 A) the turn comes before the next eighth; if a sixteenth (Ex. 2 C) before the next sixteenth; if a quarter (Ex. 2 B) before the next quarter, and so on.

Ex. 2



When no dot is present, divide the principal note in two halves, that is, a quarter to two eighths, a half to two quarters, and so on, and start the turn either *on* the second half as in Ex. 3 E and F, or directly afterward, as in Ex. 3 G. Sometimes in slow tempos the turn is delayed until the last unit (eighth or sixteenth) of the accompaniment (Ex. 3 J and H).

Ex. 3



(Alternate for 3E)



(For slow tempo)



(Alternate for 3J)



Turns on the note: The two normal ways are (1) snapped before the beat on strong beats or isolated tones (Ex. 4).

Ex. 4



(2) dissolved in the note value (Ex. 5).

Ex. 5



Important: Note that all the turns except Ex. 5 begin on the scale step above the principal note.

Turns with accidentals above or below are executed thus:

Ex. 6



Conducted Monthly

By

Guy Maier

Noted Pianist and Music Educator



These simple rules and diagrams do not pretend to be all-inclusive. Variations and exceptions abound, depending on the style of the composition, its tempo, its composer, etc.

3. Impossible to give you any "ordinary height" of piano bench,—for it varies with everybody. A bench, at best, is a poor makeshift,—and at worst is seriously harmful. . . . A straight-backed chair with a cushion or pad makes the only sensible piano seat. . . . If such a seat brings your "floating elbow" slightly higher than the keyboard, permitting the arms to move easily along the keyboard, allowing the body to use at will either its weight or its "spring,"—then you have the proper seat height.

Artist Teachers

Why is it that many great artists are not good teachers? I have had summer master classes with three famous pianists, and each time, when I tried to sum up the net results of my work with them, I could point only to the word "inspiration." That, it seems to me, is a pretty vague recompense for my time and energy. I spend months each winter, teaching hours a day, denying myself all sorts of pleasures, in order to save enough money for the summer's study. I sometimes wonder if it is worth the cost.—C. S., New York

Before I try to answer your question, I'll propose some others. Who is to follow in the footsteps of the well-known artists now before the public? Has it ever occurred to you that an overwhelming number of these artists are over fifty years

of age? Where are the young people to take their places? Whose fault is it that there are so few young artists prepared to step into their shoes? The young people's? The rank and file of music teachers? Or is it lack of talent? Or world conditions? No, I do not think it is any of these. It is the fault of the artists themselves. Most of them have spent their entire lives playing or singing to the public, instead of consecrating time and vitality to training the rising generation in the traditions and "secrets" of their art.

Oh, yes! Many artists "give lessons," but most of them regard such teaching as a side issue, or a necessary nuisance to help along their earnings. They do not throw themselves into it, they feel no responsibility to the students, they take no pains to develop their gifted disciples into individual authoritative musical personalities.

On the other hand, it is not difficult to name a dozen of the world's greatest artists who refuse to teach at all—who openly express distaste for one of our noblest vocations. "But," you might say, "very few of them would be good teachers anyhow." I am sorry to disagree with that statement, for I am sure that those artists who have felt a burning zeal to pass on their methods of practice and study, their technical and interpretive approach, have done so without much difficulty.

Too often the artist succumbs to playing the part of the leaping, dazzling fire. The closer the student hugs the fire, the warmer he feels; the farther away he moves, the colder he becomes. And there is always the threat that he may freeze when he steps out into the darkness. This is tragic—for I am sure that most artists, being extremely intelligent persons, could become fine teachers if they tried to develop more of that outgoing quality which the rest of us common, garden variety of teachers are forced to cultivate. We can never say, "Do it MY way"; no, we have to consider carefully the extent of each student's talent, his technical equipment, his mental development, his "temperament"—just to mention a few important items. How many artists are even aware of these considerations in dealing with pupils? The artist finds it very difficult to pierce the shell of ego which envelops him; but until he does this he cannot become a good teacher.

Now, will you try a little game? Make a list of as many well known artists as you can remember—pianists, violinists, conductors, singers; put these in two groups—those over fifty years, and those under. Quite startling, isn't it? Now, from both lists pick out the fine teachers, those whom you know have produced outstanding young artists or teachers. The result is just as surprising, isn't it?

For a country teeming with talent we make a sorry spectacle. But there is no reason for pessimism. If the great artists have failed to train their next-in-line, it's up to us. What an opportunity we have here in these United States to turn the tumbling, rushing cataract of our musical talent into a golden stream of great teachers, players, singers and conductors! The responsibility belongs to us all. Let's go to work with our own tools, and see what we can do.

The first American tenor to make a *début* at the Metropolitan Opera House in a leading rôle without previous European experience or training, as well as the first native exponent of the great Wagnerian heroic tenor rôles Tristan, Siegfried and Tannhäuser, Paul Althouse occupies a unique place in the history of America's singers. To-day, rounding off thirty years on the operatic stage, in oratorio, as soloist with the nation's leading symphony orchestras and over the radio. Mr. Althouse is winning new laurels as the teacher of many outstanding young singing stars, among them Eleanor Steber, this year's winner of the Metropolitan Opera Auditions of the Air. Miss Steber received the news of her victory, oddly enough, just twenty-seven years to the day from the date of his own initial Metropolitan appearance as Dmitri in the American première of "Boris Godounov." On this occasion Caruso, hearing Althouse for the first time, declared: "That young man will be my successor. He has a voice just like mine."—EDITOR'S NOTE

Wisdom and Whim in the Study of Singing

A Conference with

Paul Althouse

Secured Expressly for THE ETUDE

by ALIX B. WILLIAMSON

THE SINGER'S MOST IMPORTANT EQUIPMENT, after his voice, is his brain, a fact which every vocal student sooner or later must realize. For no matter how bountiful Nature has been in granting him the potentialities of vocal splendor, common sense is essential for setting him on the right track. Its exercise, however, has been inhibited by the mystery that has been allowed to surround the study of singing. If headway is to be made by the fledgling singer,

fort. If any vocal method involves awkwardness or tension, it is a safe bet that it is an improper one, and probably detrimental to the voice. For singing should be as natural as speech, and the ways of improving its technic easy, relaxed and sensible.

Beware of Fads!

The common sense approach to vocal study is far more prevalent to-day than it was in the period around 1910 when I myself was preparing for a singing career. In those days instructional whims still had the upper hand over instructional wisdom. There are still, of course, teachers and students who lean on fads rather than facts in vocal study, but their number is much less than it was thirty years ago; and, whereas at that time the "scientific authority" which they claimed as backing was merely a convenient catchword, to-day we have real scientific studies of voice production to serve as trustworthy, factual guides.

One of the chief attributes of the faddist maestri of former years was their devotion to gadgets. There were some, for example, who would claim to develop in their pupils an understanding of modulation by opening and closing an umbrella in front of the singer, as he emitted tones that successively swelled and diminished. When the singer afterwards came to face the public, there would be no one to manipulate an umbrella for him, and he would consequently feel bereft and ill at ease.

Therein lies the whole fault with mechanical aids, and the reason why they are contrary to common sense; whether or not they furnish a temporary good, they set up a reliance which limits the student's dependence on his own resources, and which works for his ultimate ill. Metal tongue pressers, nasal corks, and the like, apart from the fact that many of them are

harmful in themselves, should for this reason be regarded as whims, and avoided.

Of all the gadgets that once exerted their sway over singing instruction, the one which had the widest acceptance for the longest time is a sort of super-gadget—the laryngoscope. Imagine, if you can, an instrument with a long handle at the end of which is placed a mirror to rest against the back of the student's throat, while the tongue is pulled forward and to the side; another mirror is strapped to the teacher's forehead, and from this mirror a ray of light is

reflected to the laryngeal mirror, which in turn reflects the light to the vocal cords and shows their movement in its polished surface—for while all this is going on, you are supposed to be warbling merrily away, with the action of the vocal cords visible to the vocal instructor.

Although you may, with difficulty, visualize such an instrument, it is very unlikely that you will ever see one. For, while the inventor of the laryngoscope was a singing teacher—the celebrated Manuel Garcia—its use now is confined almost entirely to physicians. Yet there was a time when it not only was in wide use as another encumbrance upon the singing student, but also led to misconceptions in theory, some of which still linger.

Seeing the vocal organs in actual operation gave teachers the idea of having their pupils exert direct mechanical control over the organs while singing. Now, when you try, while singing, consciously to manipulate each muscle that produces the voice, it stands to reason that the mind will be overburdened and an unnatural tension set up. It is, of course, much more relaxing to forget all about the larynx, the mylohyoid muscle, the sinuses. Instead, form a mental image of the tone that is required, and then try to produce it. The vocal muscles will instinctively operate properly, for there are nerve connections between the centers of hearing and those of the voice, and the nerve impulse that is set up causes the vocal organs to perform just those muscular contractions which will result in the



Paul Althouse as Tristan



Paul Althouse with his pupil, Eleanor Steber, winner of this year's "Metropolitan Opera Auditions of the Air."

this mystery must be dispelled, and immediately.

Anthropologists and other scientific gentlemen, who delve into the recesses of the human past, agree that singing is one of the most natural and instinctive forms of human expression among all peoples, so it is paradoxical that many individuals try to transform it into something strange and bizarre, with faddist methods of study which veer sharply away from the normal and customary. Luckily, nature has provided us all with guides for the avoidance of such methods—danger signals in the form of pain and discom-

VOICE

Nelly Custis' Harpsichord

By Eloise Lounsbury

desired tone required for an interpretation.

In all the subdivisions which, taken together, form a basis of good singing—among them posture, breath control, placement, and diction—the proper effects can be gained in simple, uncomplicated ways, yet in each case a whole structure of unnatural ritual has been set up.

The Natural Way is the Wise One

Take posture, as our first example. Some teachers urge their students to hold their chest high to "lift" the voice, others to keep their chest collapsed, so as to relieve tension on the throat. Both positions are unnatural and exaggerated; both divert the singer's attention. Then there are some who insist that the pupil stand rigidly erect, with the waist held in. This makes holding the breath laborious. In fact, most singers would find they had lost their breath before they were ready to attack the note, and would have to rigidify themselves all over again. Pressing the ground with the soles of the feet when taking the high notes is another frequently urged stance. Like the others, it is wrong because it keeps the singer's mind on manipulating his body, makes him tense and self-conscious. The only proper way to stand while singing is the natural way, straight but not rigid, the arms loose, with all the bodily lines of force in their normal direction, so that tones can be produced unhampered by any muscular tautness or strain.

Since breath control is such an important part of the singer's apparatus, it is no wonder that innumerable whims about it have come into being. Classic is the example of the singer recumbent on the floor while a pile of books is placed on his or her chest which is to be raised by inhalation. Pushing against a piano while singing, so that with each breath the abdomen is forced against the hard surface, is another. Far from developing breath control, or strengthening the lungs, such routines as these merely vex the pupil, and may in certain instances create detrimental strain.

Not much better are the various theories of conscious breath control, urging the pupil to push out the abdomen and contract the muscles around the lower ribs, flatten the abdomen and push out the diaphragm, breathe from the stomach, take "collar bone" or "sniff" breaths. The singer, poised and free, cannot be thinking of his song and also of the muscular contractions of various parts of his body, and yet that is what all of these theories demand. After all, people have been breathing since time began, and it is ridiculous to assume that most people do not know how to do it.

Avoid Vocal Gymnastics

Breath control can be achieved, on the contrary, in a very simple manner. Merely drawing in the breath naturally, and letting it out slowly, placing the tone on the breath, is the way it can be done. Certainly the breath should never be held, for tightness, stiffness, and contraction are the result. When there is a succession of long phrases, the way to apportion your breath to the demands of the song is not, as some advocate, taking long-drawn breaths and letting out just a little air with each phrase. Much simpler and more relaxing is the plan of drawing in shorter breaths at such a time, which can be taken in more quickly and without disrupting the flow of tone.

No voice can be "placed" by such a method as singing with the head bent over, or blowing upon a visiting card (Continued on Page 122)

THE HARPSICHORD OF MOUNT VERNON is a muchly traveled instrument. It was brought by wagon to the London docks and thence across stormy seas in a sailing vessel to the docks of Philadelphia, to be hauled again by wagon to the executive mansion of President Washington. It arrived in time for Christmas in the year 1793.

Of the family gathered about to admire its beauty, the President and his lady, Martha Custis, the young men secretaries and the adopted son, George Washington Parke Custis, perhaps none was so delighted as Nelly Custis, the beloved granddaughter and adopted daughter of the household, now in her thirteenth year.

Nelly had been taught music from childhood on the London spinet owned by her aunt, Martha Parke Custis; which was very small and very thin in tone compared with this elegant new instrument. For, although its strings were still plucked after the fashion of the virginal and the spinet, yet with what new brilliance and power of tone!

How Nelly must have admired the beautiful harp-shaped box of mahogany, inset with rosewood and light maple in floral sprays of leaf and vine. She must have marveled, too, at its double keyboard with ivory naturals and ebony sharps.

At once she must have tried out its six stops. Those on the right side were marked Blank, 1st Unison, 2nd Unison, while on the left side she could produce an octave, a lute and harp tones. How different now her old music sounded: the Mozart minuets to which her stately grandparents loved to dance, the Haydn and the Handel tunes, the stirring military marches composed for her grandfather as General-in-chief of the Colonial army. And the harpsichord had two pedals. With the left one she could produce a combination sound of unison and lute; while the right pedal made a great swell and *crescendo* by lifting a hinged portion of the top.

She must set about her practicing in earnest now. Indeed, Nelly took music lessons from childhood to the time of her marriage. On the London spinet in Mount Vernon and New York; on the new harpsichord in Philadelphia and Mount Vernon.

For, after the President's work for his country was ended and he retired to Mount Vernon, the harpsichord made its second journey by wagon and by boat up the Potomac, to the music room of the Mansion House.

Washington mentions it in his diary for January 8th, 1798:

"Mr. Marshall, *mussik* master, came here. tuned Nelly Custis's Harpsichord and returned after dinner." [Probably to Alexandria, Virginia, the nearest town, ten miles away.]

Again on December 19th of the same year: "Paid Mr. Thomas Tracy—*Mussik* master—on account of Miss Custis for the month in full. \$32."

And when he returned from a trip to Philadelphia before Christmas of that year, 1798, he notes that he spent:

"For Miss Custis's Books, Paints & Music—\$25.25."

As for the instrument itself, we are told that it cost one thousand dollars, to which must be added an extra twenty-seven dollars and thirty-four cents for duty paid to the collector of the

port of Philadelphia. It was made by a famous English firm and bore its name proudly on the name board, on an inlaid porcelain oval:

Longman & Broderip
Musical Instruments Makers
No. 26 Cheapside & No. 13 Haymarket
London

Although Washington always referred to this instrument as belonging to his adopted daughter, yet it was not actually hers until the night of her wedding to Washington's nephew, Lawrence Lewis, on Washington's own birthday, his last, February 22nd, 1799.

If Nelly could give him a gift of this wedding, then surely he could give her a gift of this harpsichord. She must now consider it her very own. Accordingly, when her new home was built on a windy hilltop within sight of Mount Vernon, the harpsichord journeyed again by wagon to her own drawing-room. And now not only Nelly's fingers, but those of her little daughter, Frances, touched the ivory and ebony keys.

So the harpsichord lived on, the center of family life at Woodlawn, until Nelly and her children and her children's children had no further use for it. At last, in 1860, when Mount Vernon, emptied of all its possessions, was again to be restored, it was this same harpsichord that came riding back home—the first piece of furniture to be given to the beloved old Mansion House.

What matter if it has been entirely superseded by the piano? No modern piano in our land is so honored as this same beautiful harpsichord, now nearly a century and one half old.

A Many-Sided Drill from one of Czerny's Studies

By Annette M. Lingelbach

The following measures from Czerny's No. 79, Book One of "Selected Czerny Studies", as arranged by Liebling, provide excellent practice in scale work, smooth connection of double notes, easy agility in changing the finger on the same key, and the combination playing of *staccato* and sustained notes.



It also insures a graceful hand position, and strengthens the thumb in holding sustained notes. It should be played daily in the major and minor scales.

"Carrying" the Arpeggio Finger

There are a great number of occasions when arpeggio playing may be used to advantage, as, for instance, in accompaniments when delicate smoothness and precision are required to produce an agreeable effect. And again in those compositions where the melody is sustained and covered. It is well to note in passing that in both forward and backward arpeggio motions the attacking finger must be carried to position over its key on the supporting finger by action chiefly from the shoulder; the supporting finger should be slightly flexed to preserve steadiness, thus the proper relation of the hands to the keys is preserved.—Leland J. Berry in the *London Musical Standard*.

Barrel Organs in History

By Harold Helman

FOR A GREAT NUMBER of years the cylinder has played an important part in our public music making, and probably the oldest type is the barrel-organ proper, so often confused with the barrel played piano. Both are manipulated in the same way—by a rotary handle. This handle turns a wooden cylinder in which are set metal pins, actuating on trigger-like keys. These keys open valves under the organ pipes. The pianos have a simply constructed metal cylinder, with small projecting pins which depress a crank and cause the connected hammer to strike the string, after the manner of the old cottage piano. A

In the early days a great number of these instruments were made in the Black Forest, and used principally by itinerant beggars.

Cylinders are pinned to play eight or ten tunes. This pinning is difficult work, quite an art in itself.

A small organ of this type was built for St. Mary's Church, Bedford, about 1804. It had one set of keys and a barrel pinned for ten psalm tunes. Another small organ with one keyboard was in use until 1910, or perhaps later, in a village church in Montgomeryshire. There were six stops, but the delightful part of this instrument was that it could be converted into a barrel organ at will. Six cylinders were provided, and each was pinned to play about ten hymns or chants.

At Lawshall, a tiny Suffolk village, barrel organs and pianos are sold, repaired and let out on hire by an up to date firm who specialize in these instruments. Originally founded by the rector of the parish, who has for a great number of years made a hobby of these mechanical instruments, the work is done by old choir boys,

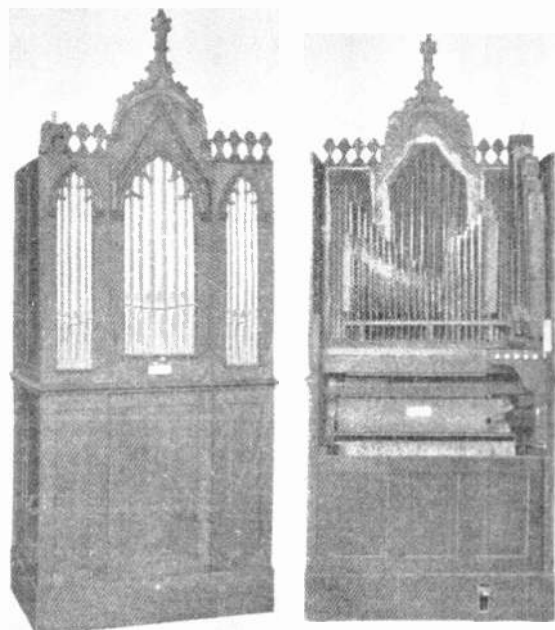
thus forming quite a useful industry for the villagers. On these instruments all types of music are provided, from the popular songs of the gay 'eighties and 'nineties to the more well known tunes of the present day.

Automatic cabinet players also are made, and many of these machines are placed in inns and restaurants, a penny in the slot starting up the merry tune. Landlords who allow such instruments on their premises are usually allowed one quarter of the total earnings. Thus is the association of the tankard and music triumphantly vindicated.

Great musicians have composed for the barrel organ. Although not generally known, Handel (1685-1759) is said to have written for it. Mozart wrote two magnificent Fantasias for "the mechanical organ." There were likewise barrel performances of some of the works by Cherubini (kā-roo-be'-ne).

To-day there are many examples of organs played with the assistance of the cylinder, but the paper roll has taken the place of the pinned barrel. In action these are similar to the working of the player piano.

One of the finest examples of a large organ played by mechanical means is the beautiful Willis instrument at Blenheim Palace, the residence of the Duke of Marlborough. This instrument has four manuals or keyboards, and can be played in the usual way by any skilled performer. In 1931, however, the Duke had player mechanism fitted. This player consists of a separate and independent console which is some forty feet from the organ.



CHURCH BARREL ORGAN

(Left) Front view. Note absence of keyboard. (Right) Back view showing barrel, handle, and so on.

spring then releases the hammer and causes it to fall back to its normal position as soon as the pin leaves the crank.

These barrel organs and pianos do not flourish to the extent they did some years ago.

Barrel organs were first introduced in the eighteenth century; and some have been used in churches until quite recent years. The original idea of their introduction was to displace the village fiddlers and other orchestral players who made music, high up in the west galleries of country churches.

It is possible that the barrel organ was first used in large residences, where they were considered a luxury, before they were put to ecclesiastical purpose. They contained as many as six or eight stops, or ranks of pipes.

During the eighteenth century these organs enjoyed great popularity in France, where many of them were much larger than those found in this country. In some cases they could be played also by hand, on a keyboard, as well as by the barrel, thus displaying the highest form of hospitality for the visiting musician.

Tone Quality of Organ Stops

By Everett E. Truette

IT IS OFTEN SUPPOSED that the tone quality of certain organ stops is controlled solely by the organ builder and the voicer. While this is largely true, other conditions often-times exert a surprising influence on the tone quality of certain soft stops and combinations. The size, shape, and character of the organ chamber (or organ space if the organ is not located in a chamber), the presence and amount of reverberation (echo) in the church or hall, or in that portion of the church or hall where the organ is located, the maximum height of the church or hall; all these conditions exert much influence on certain soft stops and combinations.

We give a few specific illustrations of the above points. A number of years ago an old tracker-action organ in one of the Boston churches contained a Stopped Diapason in the choir organ, which, combined with a slow tremolo, produced a most haunting quality of tone. Two measures of a melody or of harmony played on that stop would silence the rustle of a congregation and create an effect never to be forgotten. The organ was rebuilt and modernized with electric action. The pipes of this stop were cleaned and placed in the same department of the rebuilt organ as before, but the location and rearrangement of the interior of the

organ had forever destroyed the influence which made the tone of that stop so beautiful and haunting.

A Charming Musette

Another church, a few miles outside of Boston, had a Musette in the echo organ which was located in the gallery, at the opposite end of the church from the main organ. This stop had a most beautiful tone quality. One of the larger Boston churches ordered a large organ from the same builder who built the first mentioned organ, and it was particularly specified that the Musette must be a perfect reproduction of the one in the out of town church. The organ builder and voicer constructed and voiced the pipes of the new stop as nearly like those of the stop in the out of town church as human ability could achieve. Alas! The location of the pipes of the Musette in the Boston church, confined in a chamber outside of the main auditorium, was such that the tone quality had only a slight resemblance to that desired and so much admired in the out of town church.

The old Boston Music Hall organ contained a stop in the choir organ which always commanded attention and admiration; namely, the Bifera. This stop had two ranks of pipes; one rank of 8 ft. stopped wooden pipes and the other rank of open metal pipes of four foot pitch. Both ranks produced flute tone. The four foot rank was tuned sharp to produce a wave and this wave was increased by (Continued on Page 124)

ORGAN

Thirteenth Chord

Q. A friend has told me of a thirteenth chord he had heard but which he could not play for me. I have been unable to find any information concerning thirteenth chords, and anything you can tell me about them will be appreciated.—C. B. T.

A. Thirteenth chords, like sevenths and ninths, may be formed by merely adding successive thirds upon one another. Thus a chord of the thirteenth on C would be C-E-G-B-D-F-A. This chord can be regarded either as a harmonic structure containing every tone of the C major scale, or as a combination of tonic (C-E-G) and dominant ninth (G-B-D-F-A) harmonies.

Ordinarily, this chord would follow the key signature of the composition, but modern composers add many chromatic accidentals, according to various systems of chord construction. Certain composers have built chords according to the "harmonics" or "overtones" of a given fundamental tone. The overtones of C are:



Using this as the basis, a thirteenth chord on C would read C-E-G-B-flat-B-natural-D-F-sharp-A-flat, and such a formidable chord as the following might well stem from this source:



Perhaps it is some such chord as this that your friend has heard. Constructing chords on overtones is, however, only one of a rather large number of systems employed by modern composers, and if you are interested in this problem you will enjoy reading and studying the book "Modern Harmony" by A. E. Hull.

A Beginner at Sixty-Five

Q. 1. I have a pupil sixty-five years of age whose fingers are actually too stiff to play anything but the slowest of tempos, and since he is a beginner and desires above everything else to be able to "play a little" and to read a little, I have thought it best not to give him any exercises or studies but to start him immediately on the simple tunes and hymns he wishes to learn. Do you agree with this?

2. Another pupil, about fifty, has always been afflicted with obesity. His fingers are absolutely too large to place between black keys. I am at a loss to find any suitable material all on white keys, and minus titles such as *Chasing Butterflies*, or worse, *Dolly's Lullaby*, which obviously will not do for an intelligent engineer. For such cases do you approve of simplified versions of the classics (which I have always disliked)?

I thank you for your attention and will hope to see your answer in THE ETUDE. I always read your page and find your answers most interesting and stimulating.—L. M.

A. 1. Yes, I should begin with simple material of the hymn-tune type, but for the sake of variety I advise you to use also folk songs and other simply harmonized melodies. He will probably never get to the point where he can play music with quick runs and arpeggios, so why burden him with exercises that are intended to prepare him for such music? After all, a person may derive great sat-

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,
Oberlin College

Musical Editor, Webster's New
International Dictionary



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.

isfaction from being able to play even simple, slow-moving music.

2. This is a much more serious problem and although I too dislike simplifications of the classics, yet in this case their use would seem to be justified. But examine each arrangement carefully and discard those that do too much violence to the original.

Does the Trill Begin with the Principal Note or the Note Above?

Q. Will you kindly write out the seventh measure of Chopin's *Nocturne Op. 9 No. 2*?—Miss M. J. B.

A. I take it for granted that it is the trill that bothers you. Some players start this trill with the principal note, while others begin with the note above, as shown in the two examples below. I be-



lieve most players to-day would prefer this trill played as marked in Example A. It is, however, still a matter of opinion.

Relative Value of Tempo Indications

Q. First—we have the tempos, *Moderato*, *Allegro*, *Allegretto*, *Presto*, *Adagio*, *Largo*, *Andante*, *Andantino*, *Larghetto*. About how rapid beats should each one of these tempos be given?—A. J. H.

A. These Italian expressions are not

Tempo of Various Works

Q. 1. What is the tempo of Mendelssohn's *Capriccio Brillante*?
2. What is the tempo of Mozart's "Concerto in C Major"?
3. What is the tempo of Tchaikowsky's "Concerto in B-flat minor"? Please tell tempo of each change.—K. L.

A. 1. Mendelssohn *Capriccio Brillante* about $\text{♩} = 60$ for the *Andante*, and $\text{♩} = 132$ for the *Allegro con fuoco*.
2. Mozart "Concerto" about $\text{♩} = 138$.
3. Tchaikowsky *Concerto*: First Movement.

Allegro non troppo maestoso $\text{♩} = 93$
Allegro con spirito $\text{♩} = 160$
Poco meno mosso $\text{♩} = 138$
Second Movement.
Andante semplice $\text{♩} = 132$
Third Movement.
Allegro con fuoco $\text{♩} = 152$
These metronome markings must be considered merely approximate.

Musical Terms—What Do They Mean?

Q. 1. Please give me the meaning of the following terms: a. *poco affrett*; b. *esitando*; c. *allargando*.

2. (a) Is the accompaniment in the following measure from *Allegro de Concerto*, by Granados, played in triplets or "two's"?



(b) In the last run of the piece should the notes be played together or one after the other?

3. (a) Please give me the tempo of Liszt's *Will o' the Wisp* from "Transcendental Etudes."

(b) Could the double-sixths on page two be played with the wrist? It seems impossible to do them with the fingers alone.—Mrs. E. G. P.

1. (a) Hurrying a little. (An abbreviation of *poco affrettando*.)

(b) I can find no such term. Are you sure you spelled it correctly?

(c) Broader, that is—slower and louder.

2. (a) Since the melody in this measure has two eighth notes to the beat, you could hardly make the accompaniment sound anything but triplets no matter how you played them. I think this also answers your other question.

(b) They are played "one after the other."

3 (a) M.M. $\text{♩} = 138$. This is a pretty fast tempo, but do the best you can.

(b) They could be, but I am afraid it would take a Josef Lhevinne to do it. They should be played lightly with the fingers, hand quiet, and action from the knuckle. Here are two ways in which you might do this passage.



It is better to make a good effect this way than a bad one the other. I rather think the second example (b) is the better one.

really tempo terms at all but, for the most part, indications of mood. For this reason it is impossible to assign a definite metronomic marking to any one of them. *Grave*, for example, means "grave," *adagio* means "at ease," and *largo* means "broad"; but there is considerable difference of opinion among musical authorities as to which one indicates the slowest tempo. In the time of Clementi most musicians considered *adagio* to indicate the slowest tempo, then *grave*, and next *largo*. But in more modern works *largo* is often considered to indicate the slowest tempo, *grave* coming next and *adagio* third.

Allegro means cheerful and it therefore indicates a fairly quick tempo, but *andante* means literally "walking" and frequently there is not so great a difference in actual tempo between the two. The Maelzel metronome has the following marking: *Largo* 40-68; *Larghetto* 69-96; *Adagio* 97-124; *Andante* 125-154; *Allegro* 155-183; and *Presto* 184-208. But what of *Larghissimo* and *Adagissimo* at one extreme, and *Prestissimo* and *Prestissimo possibile* at the other? The answer is that we must determine the tempo of any particular composition by various means—of which the metronome is only one, the others being tradition, personal judgment, and the "feel" of the music.



The John Adams High School Orchestra of Cleveland

Instrumental Music at John Adams High School

By *Amos G. Wesler*

Foreword:

On many occasions in this department we have touched upon the splendid strides which have been made in our country in instrumental music education. Music educators can be justifiably proud of the progress which has been made. But more than the mere systems and methods leading to such advance is the importance of the human side.

At the Music Educators' Conferences in New York, 1936, in Detroit, 1939, and at Los Angeles, 1940, there appeared a high school orchestra that won national recognition for high standards of performance and musicianship. This group was from the John Adams High School in Cleveland. The young people who comprised this organization were united by the common bonds of music; they epitomized young, musical America.

The following article by their conductor and mentor tells all about this group: its make-up, its methods, its schedules, its aims. I believe that the facts given will be of great interest because they are so representative of the American way of living and acting. Perhaps we shall see mirrored in Mr. Wesler's statistics those characteristics of tolerance and understanding which give our nation vitality and strength.

William D. Revelli
Editor of the Band
and Orchestra Department

THE JOHN ADAMS HIGH SCHOOL, situated in the southeast section of the city of Cleveland, is one of the city's thirteen high schools. Educationally it is principally academic, but it also offers major courses in Home Economics, Applied Arts, Industrial Arts, Commerce,

and Music. Approximately thirty-three hundred pupils were enrolled in the school this past year, and six hundred and thirty-two were in the class graduated last June. A realization of the cosmopolitan nature of this school may be had through the fact that from sixty to seventy per cent of the parents of these children are foreign born.

Economically, most of the parents fit into the lower or middle income brackets, although approximately fifty per cent own their homes. A fairly clear idea of the parent nationalities represented in the school is revealed by the percentages of lineal extraction of the orchestra's personnel for the last school semester. Figures show that these young people are:

35.4% Jewish	2.5% Czech
15.2% Italian	2.5% Polish
12.6% Bohemian	2.4% Slovak
6.3% German	1.3% Dutch
5.1% Hungarian	1.3% Greek
3.8% English	1.3% Lithuanian
3.8% Negro	1.3% Russian
3.8% Welsh	1.3% Scotch

And if one were to tour the part of the city in which the school is located, one would find sections whose mold is constant, but whose separate

BAND and ORCHESTRA
Edited by William D. Revelli

character is typically Jewish, Italian, Hungarian, Greek, Polish, Bohemian, and English-American. It may be that this is characteristic of large industrial cities of our land, and similar high schools in similar environments have the same sort of mixed personnel as indicated in the figures above.

Even though sixty to seventy per cent of the parents are foreign born, the children show very little trace of European national traditions and customs. Their behavior is truly American, and one can find the older generation wanting the younger to belong to the new pattern.

The John Adams School is established for the handling of the three final high school years: grades ten, eleven and twelve. The Junior high schools are the source of pupils, and John Adams draws from three such schools which have been responsible for grades seven, eight and nine, from two others who handle grades one to nine inclusive. The students of these Junior high schools may choose one of three high schools to attend, depending on the nature of the courses they wish to pursue. One of the three is a technical school for boys, the second is a commercial school, and John Adams has the status of an academic school, including preparatory courses.

But our concern is with the music department of our school and its organization. The chairman of the department is the assistant principal of the school, and three teachers handle the work of music education. Acting in an administrative capacity from the school headquarters are two men: one the director of school music, and the other the supervisor of instrumental music

for both Junior and Senior high schools. Of the three teachers, one handles vocal music, one music theory, while the other has charge of instrumental music. In this instance the instrumental music supervisor and teacher is allowed four student assistants, who are paid by the Board of Education and who assist in the clerical, storeroom, and library duties. This plan is followed in most of the senior high schools of Cleveland, and has been very effective.

Enrollment in music subjects for the past semester totalled seven hundred and thirty-one pupils, who pursued various music subjects to a total enrollment

in courses of nine hundred and twenty-two. The subjects may be listed and explained as follows:

Advanced Theory and Composition	A*	1 section
Band	B	2 sections
Choral Club	B	3 sections
Conducting	B	1 section
Glee Club	C	3 sections
Harmony	A	2 sections
Music Appreciation and Music History	B	1 section
Piano Ensemble	B	1 section
Symphony Orchestra	B	1 section
Voice Culture	B	2 sections

*Capital letters A, B, C indicate credits as follow:

- A. Always ten points per semester.
- C. Always three points per semester.
- B. The pupil may carry any subject as a minor, earning three points of credit per semester.

Music and Study

Any two B subjects may be taken concurrently to count as a major, earning ten points of credit per semester.

No music credit is required for graduation from the high school.

At present, pupils of John Adams High School, specializing in music, may offer a maximum of one hundred and twenty credit points in music toward graduation. (The minimum requirement for graduation is a total of three hundred and thirty-five points in all subjects, eighty-five of which may be earned in the ninth grade in Junior high school.)

Turning to the band and orchestra, the latter organization was the first to develop, and was the first to achieve honors in various contests. In the past five years the band has grown sufficiently to be on a par with the orchestra, and the whole instrumental music program has grown in scope and function.

The foregoing has been somewhat an impersonal statement, a background on which the writer may proceed from the more personal point of view. My appointment to teach at John Adams High School came in 1928, and at that time the enrollment in orchestra was about fifty, in the band about fifteen. The instrumentation of the orchestra was somewhat inadequate, as most of the members were playing violins. It was decided to enlarge this unit by purchasing the required string instruments, and no attempt was made to decrease the number of playing violins, as it is felt that in any case the violins are a very important asset to any symphonic orchestra. There has been, however, a natural decline in the number of students playing violins, to the extent that lately it has been difficult to get more than thirty violin players for the orchestra, a result, I believe, of existing economic conditions throughout the country during the past ten years, and of the phenomenal growth and interest in the instruments and organization of bands.

The use of questionnaires is very helpful to the instrumental teacher, just as it is of great utilitarian value to various organizations. A teacher should not hesitate to use this source of information, especially if he is concerned with the effect of his policies. There is the additional advantage of eliciting personal comment from those who fill out the questionnaires, and one can gauge the extent of sentiment on certain policies as well as receive welcome suggestions.

I was interested in knowing how long our orchestra students had played upon their instruments, and in discovering what the schools are doing to stimulate these young people to make music. Out of eighty-three pupils, here are some interesting facts:

Chart I: Length of time spent upon instruments.
Number of members: 10 9 17 15 9 17 3 3
Number of years: 1 2 3 4 5 6 7 8
Also:

54 members had started to play instruments through school motivation.

29 members had started to play instruments through home motivation.

Of the 29 members who started to play through home influence, 18 were violin or viola players.

Chart II: School Grade in which pupils started to play.

Grade: 1 2 3 4 5 6 7 8 9 10 11 12
No. of members: 0 0 5 3 12 12 21 12 8 4 4 2

Thus we can see that the greatest number of pupils had been playing instruments from three to six years, and that they started mostly in the sixth, seventh and eighth grades. I found also that between seventy (Continued on Page 129)

A New Padless Saxophone

It is reported that an entirely new principle of saxophone construction based on a tone boosting device has been perfected. Tests indicate that this padless saxophone is 120% more airtight than conventional types. Chief advantages claimed are a definitely better feel in the hands, increased ease of playing, greater resonance, and more brilliant tone. Professional musicians who have participated in a number of "blindfold" comparison tests of the new padless Selmer and conventional instruments have expressed overwhelming preference for the saxophone with tone boosters. It is said to be easier blowing, especially in the lower register, and to give more freedom of tone with a more definite articulation between notes. The device was developed in the laboratories of the well known manufacturers of musical instruments, H. and A. Selmer, Inc. of Elkhart, Indiana.

Mental Stimulants for Musicians

By Jennie F. W. Johnson

To be Successful is:

To have an adventurous spirit and an eager, exploring mind.

To have courage to face the life of your day with a feeling of opportunity and privilege.

To approach your work with a winsomeness and understanding that are irresistible.

To work for the kind of maturity that enables you to face truth and reality.

To attune yourself to the truth, beauty, goodness and love that are the irrefutable facts of God's universe.

It has been said that the tragedy of life is the tyranny of trivial things.

Let us strive then for the high, important, necessary things in life and remember, "It is for service we are here, not for a throne." The greatest need in the world to-day is unselfish service. The greatest characters of history were those who served mankind most. They are called Teachers, Prophets, and Saviours of the world.

The real value of service is not computed by the kind of position you hold, but by the kind of thinking you put into your position. The very best angle from which to approach any problem is the *try-angle*.

We are all channels for service, members of a group working for the good of the whole, not just for ourselves alone. The service of one is as great as that of another and just as needed.

Ability to serve is ability to succeed. To climb is not difficult; it needs only well directed application.

How busy is not so important as *Why* busy. The bee is congratulated; the mosquito swatted.

Only the good is true. If we are to be successful, we must concentrate our thought upon the good in each other. Successful people are good mixers; they mix a high quality of brains with tireless energy.

The more you do for others, the more you get done. Thoreau said: "Be not simply good, be good for something."

Lotze coined the phrase: "To be, is to be in relation to others."

Our lives are closely intertwined with the existence of others; nearly all our achievements and endeavors are related to others. The food we eat, the clothes we wear, even our knowledge and beliefs, come to us largely from others, the Home, the Club, the Community, and the Nation.

The game of life is the best game of all, and those who play it most successfully are friendly, helpful, inspiring human beings.

Plan your work, and then work your plan. While doing this, turn despair into repair by smiling at discouragements, and remember that the best thing to do on Life's highway is to work with the construction gang and not with the wrecking crew.

Use for a motto, the words of Joseph Fort Newton: "We are agreed to disagree; we are resolved to love; we are united to serve; adding to the practice of toleration, the grace of appreciation."

A Cure for Stage Fright

By Mrs. Harry S. Miller

The writer is the wife of a singer. In his public and radio appearances he is usually in a highly nervous state. He knows his songs thoroughly, yet he worries over this or that detail; lest he may not start at the proper moment with his accompanist; or lest his throat may be dry, or the reverse, his mouth may be full of saliva; or lest he may have to swallow at the wrong time.

In the hope that it will aid others similarly afflicted, we relate one incident that nearly caused his downfall, but which taught him a lesson. He was to sing over the radio, and at the first private rehearsal in the studio, he became nervous and had to swallow, causing a noticeable gap of silence. The second rehearsal followed immediately, at which time the artists were heard only by the staff who were listening elsewhere; and again he was seized with nervousness and had to swallow. By that time, I did not wish to be in that studio any longer, so I went into the ante-room where the broadcast could be heard and where my worrying could be done in solitude. But when he finally went on the air, much to my surprise, his voice came over calm, sure and clear. It was difficult to believe that it was the same voice.

When I went back into the studio where he was being congratulated, I at once asked, "How did you do it?"

He smiled a bit ashamedly and answered, "You were worried, weren't you? Well, at the two rehearsals I knew I was being judged so of course I tried my very best and became self-conscious and nervous. The third time, a funny thought came to mind. I felt that this would be the last time on the air for me, so I decided that those two minutes were mine whether I made good or not; so I simply let myself go and sang as if I did not care. Of course, I knew my song was well prepared, and as my nerves were my worst enemy, they could not bother me while in that frame of mind."

So, the lesson is obvious. Do all worrying in your own living-room, practicing over and over again until you are perfect. Try your best at each rehearsal at home. Then once the music is thoroughly learned, you will be strengthened by this confidence. So at the concert hall or studio, do not hum your song or think about it. If you know it, have the assurance that it will come to you when you are performing. And when on the air or on the stage, let the music come out just as if you were in your own practice room.

"Even a small talent developed along its own lines is best. Therefore young people should have courage, for only in that way will they trust themselves to be creative artists."—*Leopold Godowsky*.

Violinists, Fiddlers and Then?

By Henry Morton McGohan

RADIO LISTENERS SOON LEARN to recognize four kinds of violin players: the concert violinist, the orchestra violinist, the swing fiddler, and the old time (country dance) fiddler. "What are the differences between them?" A very natural question.

The concert violinist is, of course, the peer of them all. He plays the violin classics, according to the best schools of the violinist's art, interpreting them as well as, and in some cases better than, the musicians who composed them would



THE MODERN CONCERT VIOLINIST

Jascha Heifetz in his famous picture "They Shall Have Music."

have been able to do. His technic consists of perfect intonation in all positions on the violin, of double stops, natural and artificial harmonics, and of intricate bowings—all entirely "Low Dutch" to the musical layman.

The orchestra violinist, likewise, has considerable training but is not called upon to display quite so much skill except in the concertmaster's scores of classical symphonies. Nothing short of a master can interpret the difficult solos in those scores correctly. In orchestra playing the violinist plays under the supervision of a director, who interprets the musical masterpieces from a conductor's score. The concertmaster enjoys certain special privileges, including occasional appearances as soloist, conducting rehearsals and perhaps a concert if the regular conductor is ill and there is no official assistant conductor. He also marks any special phrasings for the players of stringed instruments and any unusual points in technic.

The Swing Fiddler, while he may have considerable musical training, specializes on the modern swing rhythms until, except in rare instances, he generally becomes fit for no other kind of playing. It is an undeniable fact that the steady playing of swing or jazz, both of which are at considerable variance with the classical school, will in time destroy a person's love and understanding of the best in music.

Last but, at this age, not the least, we come to the "old time" fiddler. He is in a class by himself, and perhaps the most original. If his repertoire is almost entirely traditional, and he plays to suit himself, his music and methods of playing are typically American, with an English

accent here and there in the best reels and horn-pipes.

Some of the best "old time fiddlers" do not know one note from another and pay no attention whatever to correct position either of the body or the instrument. Yet many of them possess an exceedingly supple bow arm. The main reason for this is that few of them use more than two fingers and thumb in holding the bow; and their forearm and shoulder are employed in making a circle which would be unthinkable in correct violin playing. In most cases the tone is smooth but very thin and weak. That accounts for the little tone through a microphone; hence the "old time fiddler" occupies a place to-day that he might never have reached were it not for the development of radio broadcasting.

Yet there is one thing in which the "old time fiddler" fails, even on the air: the long bow. Few of them can play a slow melody with that lovely quality of tone so marked and distinct in the playing of a professional violinist. And yet a violinist cannot play in a fiddling style either, because the methods employed are impossible in correct execution.

Each style of playing seems to fill a place, and it is only a matter of individual taste, among radio listeners, which program they will tune in. Nevertheless, the radio is one of mankind's greatest blessings and constantly changes human

thought and endeavor. By its invention folk songs, ballads, fiddle tunes and legends, all have been rejuvenated from a remote past. Literary geniuses should make some of these old tales a matter of permanent record. Violinists and com-



OLD TIME FIDDLER

Eob Burns surrounded by a group of characters in "Comin' 'Round the Mountain", the new musical picture.

posers would do well to select the best of our old-time music, and to play and score it in an artistic manner. A great deal of it is of Anglo-Saxon origin and dates back to remote antiquity and is worthy of professional notice.

Whole Tone Passages in Violin Playing

By Willard L. Groom

V IOLIN STUDENTS who are determined to equip themselves with ample technic so that they may negotiate the intricate passages of modern music are aware of the importance of the whole tone mode. These players recognize the various types of technical accomplishment which are necessary in order to function as a modern concert artist or orchestral musician.

In order to be able to play readily the melodies and orchestral violin passages of such writers as Schönberg, Křenek, Berg, Stravinsky, Milhaud, Hindemith, and all composers who regard each note as an independent acoustical fact, it is mandatory that the violinist conquer the technical demands of the composers who wrote in a more gently dissonant vein, such as Debussy, Ravel, Loeffler, Carpenter, and D'Indy.

The whole tone scale was used before the time of Debussy, but it was he who made a definite issue out of it, and his followers exploited it to very fine advantage. It is not an overstatement

to say that without a solid grounding in the whole tone scale and passage playing, it is impossible to render the works of those who are popularly called "modern" composers.

There are two whole tone scales, the first of which can be begun on any note, and the second of which must be begun one half step higher.

For the purpose of illustration we shall begin the first whole tone scale on the open G string.



In practicing this scale, the player should use whole bows at first, and mentally decide upon the pitch of the next tone before playing it. This will require keen concentration and will do much for the ear of the player. An exercise such as the following can prove beneficial, because each group can be called, mentally, do-re-mi.



At this point the other whole tone scale beginning on A-flat could be studied in the same

VIOLIN

Edited by Robert Braine

Music and Study

manner, whole bows, the mind preceding the bow and deciding on the pitch of the next tone before the sound is made.



Then Exercise 2 could be transposed to this key.



The utmost care should be exercised so that intonation will not suffer as the student picks up a little speed in these studies, and also as they are practiced with different rhythms and bowings. These latter should be done in order to give facility. For instance



The student should invent many ingenious combinations of rhythms and bowings for whole tone scales and exercises. And always during the practice of these he should remember "all is worthless and futile unless the intonation is perfect."

Now it is time for the student to advance into the practice of many passages which are written in the whole tone mode and which will sound practically atonal to him. These passages, a few of which are shown here, will give him a facility for playing many modern compositions which embody this type of formula: broken chords, sequences, melodic intervals, and so on. Each study may be transposed to the other whole tone scale and extended.



After having practiced these studies in various rhythms, and different styles of bowing, all with the finest attention to intonation, the student should write and practice a large number of passages in the whole tone mode in order to gain the necessary facility.

It is then advisable to begin with compositions which are moderately dissonant and which make simple use of the whole tone mode, such as Czerwonky's *Harlequin* and *Pourquoi*, and Cyril

Scott's *Elegie* and *Romance*, after which more advanced works can be attempted.

In connection with the daily drill on scales and arpeggi in the major and minor modes, the additional work in the whole tone mode can be added: which, together with a good command of the chromatic scale and the ability to play notes tonally as printed, without depending upon their simple relationship to each other or to the key, all this should make the player well able to play modern works easily and pleasingly in tune.

Some people are very fond of dissonance and of the whole tone mode ingeniously used. But one of the strongest characteristics of modern music is that it must be rendered with absolute sureness and confidence. In dissonant passages, any garbling, stumbling or questionable intonation has the immediate effect of breaking down the interest of the public; they cannot be sure of the performer, and cannot tell whether the dissonances are actually true or merely wrong notes. It is therefore evident that many of the subtle and delicate beauties in modern violin solos will be enjoyed by the music loving public if they are played frequently by those students who develop this particular type of craftsmanship.

Violin students who work closely with companions, playing duets and other ensemble music, would do well to write down "hard chestnuts" in the form of studies, and to exchange them for those written by other students. The studies could be eight, twelve, or sixteen measures in length, and may exploit the use of whole tone, multi rhythm, and tonal independence.

Several examples are shown here.



While we find it easier to play the results of our own invention, conversely it is better practice to try to conquer the difficult concoctions of others. This activity would be a keen stimulation for sight reading and would accomplish a result similar to that which is achieved by pianists in their study of Ernst Toch's graded books.

Technic for the Half Hour

By Eutoka H. Nickelsen

Teachers are constantly confronted with the problem of crowding the necessary scales, arpeggios and five-finger exercises into the half hour allotted to the music lesson. One remedy is to give technic and theory during the class lesson; but there are many students who either lack the opportunity or do not care to enroll for class work.

As a warming-up exercise, a procedure which often meets with approval is to alternate the scales in the "Circle of Fifths" and the "Circle of Fourths." The given major scale should be played in two or three octaves, followed by the arpeggio and the cadences of the key.

This plan is possible only with the more advanced, for the beginner needs gradual preparation for this routine. This may require extra

time on the teacher's part, but she will net "preferred dividends" in the improvement of the pupil's velocity.

Due to the structure of the hand, the fourth and fifth fingers are the weakest. A short cut for exercising and strengthening these fingers is to play the scales in contrary motion, repeating the fourth and fifth fingers several times before completing the scale.



This is a very simple exercise but, practiced carefully, it will do wonders in developing strength in the two weak fingers.

Common Difficulties and Their Cure

By Harold Mynning

A common difficulty in piano playing is that of playing a smooth four octave scale without breaks. Often piano students play four octave scales over and over and still they are not able to conquer that certain jerkiness that is an enemy of beauty. An amazingly simple yet adequate remedy is to play a scale of two octaves; then go back an octave and play up the piano for two more octaves. Repeat the process until the four octaves are played. Now when you try the four octave scale you will find it goes much more smoothly.

Another exasperating difficulty is a tight hand. Of course by playing endless scales and finger exercises one largely overcomes this. But this all takes time, and "art is long." One of the easiest ways to put the hand into fine playing condition is to play a short double note exercise; first softly, then louder and again softly. Just a little of this sort of thing is all that is necessary. In fact too much is actually harmful and should be avoided.

A difficulty that causes trouble even for advanced students is playing in time, especially where the tempo is quick. Too often sixteenths are played like eighths. The sovereign cure for this problem is to play the passage backwards keeping, of course, to the same fingering.

Turning the thumb under the hand is always difficult, but many students, who can turn the thumb under the third finger smoothly, run into a snag when they attempt to turn the thumb under the fourth finger. This common difficulty can be conquered by moving the elbow out very slightly as the thumb goes under the fourth finger. With a little of this practice the student will find that he can turn the thumb under the fourth finger as smoothly as he turns it under the third finger. Turning the thumb smoothly under the hand is of course very important, for it occurs constantly in all pieces. It is impossible to play smoothly if this difficulty is not mastered.

Practical Hints for Training the Conductor

By
Nicolai Malko

As Told to Ludwig Wielich

Nicolai Andreievitch Malko, distinguished conductor and teacher, was born in Russia in 1883 and received his musical training at the St. Petersburg Conservatory under Rimsky-Korsakoff, Liadoff, Glazunoff and Tcherépnin. Later he was sent to Munich to study with Mottl. He became professor at the Leningrad Conservatory and in 1927 conductor of the Leningrad Philharmonic Orchestra.—Editor's Note.

MUSICIANS ARE OFTEN AMUSED by the musical blunders made by novelists. There is, for example, Ouida's famous allusion to "the violin Rubinstein played on": and many readers of more modern fiction can recall glamorous heroines who thrilled their heroes by singing the *Liebsteid* or other soprano songs in "deep contralto tones."

But in creating Svengali, the master musician and arch-villain of "Trilby", George Du Maurier touched a profound truth. Trilby, you remember, had a phenomenal voice but was tone deaf. By bringing her under hypnotic control, Svengali trained this voice and used it as a perfect instrument for the projection of his own interpretative ideas.

Faulty as the story is in many details, Du Maurier has at least made clear a point that all virtuosi would do well to remember, that it takes two to make an effective musical bargain. Trilby and Svengali together produced a great singer because he had control of a voice that was outside his own throat and therefore subject to the same kind of "remote control" that a pianist has over the keyboard or a violinist has over his fiddle. When Trilby sang, Svengali, in the words of the author, "conducted her as if she were an orchestra all by herself."

The Conductor Emerges from Obscurity

To-day, the conductor, after going through a gradual process of evolution, is essentially a performing artist, playing on living instruments of flesh and blood. Once upon a time, it is true, he was merely a type of major-domo in the musical household. Someone had to prepare the musicians for their performance and beat time when they performed, and the job was tossed into the *kappelmeister's* lap. The business of holding the ensemble together was even carried on by a

leader who already had his hands literally full with a fiddle or keyed instrument. Often he became the director because he had composed the work to be heard and would presumably know better than anyone else how it should be played or sung. As a star artist he shone with a subdued light.

In his emergence to an eminence formerly monopolized by the *prima donna* or the Paganini-like virtuoso, the conductor has passed the stage where he was merely tolerated, where he took dictation from the soprano or the *primo tenore*. He is now the boss, and, whether we approve or disapprove of his rise to power, we are forced to evaluate his contribution to our musical culture. To do this we must first discover what makes him "tick", and then study the process by which his "ticking" becomes effectual.

No one will deny that the conductor must have certain traits in his make-up; but many, even among musicians who should know better, belittle the training necessary to the fruitful employment of these natural talents. An enquirer who asks, "How did So-and-so become a conductor?" may be told that So-and-so played a violin or other instrument in an orchestra, that he showed an aptitude for leadership and that, after an experimental period of probation and practice, he rose gradually from the obscurity of the ranks to the prominence of a recognized general.

Many such stories are unquestionably true. I have talked to renowned conductors who themselves rose to fame in just this way and who pooh-poohed the necessity of highly specialized training for their jobs. But the random success—one might almost say the accidental success—of such men is too exceptional to be taken as a criterion. We assume that a harpist or a violoncellist will apply himself to mastering the special technic needed in playing his particular instrument. Why, then, should we expect the conduc-

tor, playing on perhaps several hundred instruments simultaneously, to succeed without studying the special mechanics demanded by his position? Suppose he is a "natural", like a certain type of movie star, should he not have, at least, a working knowledge of the various instruments? Even the "natural" must memorize his lines.

Necessary Attributes to Successful Conductor

Wise teachers in schools of music watch young pupils very closely to see what they are capable of doing, as well as what they want to do. The boy who would like to become a pianist may not have the right kind of hand, but may possess an exceptional voice. A girl whose ear is especially sensitive to nuances of stringed tone is perhaps relatively deficient in her appreciation of tone that is produced by percussion or by blowing. In like manner, the peculiar attributes needed by the conductor may be detected among children and nurtured in the hope that some day the student may arrive in the conductorial field of music.



MALKO IN ACTION

Someone may ask, "What are the peculiar attributes?" To which we answer, "Administrative, or executive, ability; the gift of personal magnetism; an ear that is responsive not only to the tones of all instruments and voices but to the most delicate shades of rhythm; the knack of teaching; facility in communicating ideas both to an orchestra and a chorus and to an audience; and natural quickness in physical and mental coördination." The last named is not the least important.

On the subject of teaching, it is extremely unwise to permit a pupil-conductor to practice conducting with an amateur or student orchestra. It is a case of the blind leading the blind and both falling into the ditch. The pupil-conductor needs an orchestra of professionals who know, as student players do not, how to respond to the beginner's efforts. Conversely, young musicians who are learning to play in an ensemble should be led by an expert and not confused by a novice.

After surveying the ground and adding up the requisite factors, we come back to the major premise, that there is no fundamental difference between the conductor and the pianist, the violinist, the French horn player or the singer. Every performance is found under analysis to consist of two parts:

1. The performer's capacity to translate the language of his imagination into tone.
2. His skill in projecting (*Continued on Page 132*)

Pirating Parnassus

Tune Borrowing in 'Tin Pan Alley

By Rose Heylbut

Miss Heylbut, whose name has appeared frequently in *The Etude*, was born in New York City. Her great-grandfather was attached to the Court of the last King of Hanover; and his father, in turn, was decorated at Waterloo under Blücher.

Miss Heylbut first studied piano with her mother and then entered the piano department of the Institute of Musical Art (now a part of the Juilliard School of Music) where she spent four years. She took the degree of Master of Arts and Doctor of Philosophy at Columbia University, when she was twenty-one years of age. Thereafter she had the appointments of University Scholar and University Fellow in Romance Languages. She lectured in French on the teaching staff of Columbia University for six years, and studied for some time in Berlin and Paris.

Miss Heylbut is a very prolific and gifted writer, whose work has appeared in many publications under several noms de plumes. She is an accomplished linguist, writing in German, French, Spanish, Italian, Dutch and Portuguese. She has done extensive work as foreign correspondent and free-lance journalist for *The Etude*, *The New York Times*, *The Sackbut* (London), *The Gamut* (Oxford University Press), *The North American Review*, *The American Magazine*, *Good Housekeeping*, *Pictorial Review*, *Liberty*, *The Musical Courier*, *The Mentor*, and others.

She is the author of two books: "Like Softest Music" and "Backstage at the Opera."

—EDITORIAL NOTE

LET US IMAGINE that a young man, consumed with the desire to write a popular hit tune, suddenly discovers that he has everything in mind except an arresting melodic idea. What should he do? To judge from some of the more or less recent successes, he may borrow an idea from the classics. He casts about for a worthy subject and finally decides upon the mighty *Hallelujah Chorus* from Handel's "Messiah", a work of such magnificent content that audiences habitually rise upon hearing the first strains. It begins:



Now, suppose that he appropriates a few more themes, to lend a bit of variety to Handel. Perhaps he has retained a childhood fondness for *My Bonnie Lies Over the Ocean* (final theme):



MISS ROSE HEYLBUT

Also, the middle theme of *I Dreamt I Dwelt in Marble Halls* from Balfe's "The Bohemian Girl":



And that old-time favorite, *Aunt Dinah's Quilting Party*:



Very good. He now has his themes in order, and all he must do is arrange them in syncopated four-four time. Whereupon, he comes to a sudden stop. For, like Goldilocks in the fairy tale, he finds that someone has been there before him! Those four themes, neatly jointed and rhythmically smartened, have already gladdened the public ear as the very popular: *Yes, We Have no Bananas*. There is the life story of one song success, and our young man will have to begin all over again. In which predicament he will not stand alone.

Not all hit tunes borrow so fully as the banana opus; still, a bit of searching among the family trees of songs brings interesting kinships to

light. A really "new" song is a rarity. Not because all tunes are borrowed—they are not—but because the elements that make a song popular never vary. The tune must be catchy, and the words must have universal appeal.

Aristotle disclosed the amazing fact that there are but thirty-seven possible plot situations for all the stories that could ever be written. It is doubtful if there are more than a dozen themes for popular songs. Patriotism, home and mother, self pity, current events, love—those are the themes most frequently found in popular songs, during the Civil War, in the Gay 'Nineties, before 1914, in the boom period and to-day. Each age adapts them to its own degree of sophistication, but they are always with us.

Songs of the Times

Our blues songs vary little in general spirit from the ditties of desolation of Lincoln's day. When public interest, in 1864, centered in temperance agitation, it expressed itself in *Father, Dear Father, Come Home with me Now*. When Enrico Caruso died, in 1921, there appeared *They Needed a Songbird in Heaven, so God Took Caruso Away*. The "coon songs" of sixty years ago are reincarnated in our mammy ballads, while regional songs span the gap from *Dixie* to *When the Midnight Choo-Choo Leaves for Alabama*. And to express these varying moods, the composer has only the twelve half tones in an octave with which to work. Melodic themes frequently are repeated as well as topical themes. Also, just as frequently, they are "borrowed."

When Harry Carroll used the melodic theme of Chopin's *Fantaisie Impromptu in C-sharp minor* in *I'm Always Chasing Rainbows*, a flood of divergent opinion was loosed. One camp approved the borrowing; it brought the riches of Chopin to people who normally would never get within bowing distance of the Polish master, and if they heard and liked his theme, only good could result; so what's in a name? On the other side were those who scored the borrowing as a vulgar desecration of art. "If," they said, "the only way to get art before the masses is to make it shoddy, let us rewrite Shakespeare in gags and have done with it." Evidently, there was enough spirit shown on both sides to keep interest at a high pitch, for the theme piracy continues.

Oddly enough, tune borrowing is not considered a heinous offense in Tin Pan Alley. What does count is the copyright law. This law protects a composition for twenty-eight years, with a possible renewal of copyright for another period of twenty-eight years. Any tampering with protected tunes may be found to constitute an infringement. But borrowing from music old enough to lie in the public domain (without copyright protection) is quite legitimate.

Thus, *In an Eighteenth Century Drawing-Room* stands as a *bona fide* new song, even though its main theme is lifted bodily from Mozart's "Sonata in C." On the other hand, Larry Clinton—of *Dipsy Doodle* fame—paid large royalties to the estate of Claude Debussy, for using his *Reverie* in *My Reverie*. From the professional point of view, tune borrowings are permissible on two conditions: they must not constitute an infringement, and they must be accomplished briskly enough to bring forth a good, catchy, "new" tune.

Sometimes tune borrowings are not concealed at all, as in *I'm Always Chasing Rainbows*, *In an Eighteenth Century Drawing-Room*, *My Reverie*, and others; and at other times they are so cleverly re-vamped, as to rhythm and accentuation, that the (Continued on Page 132)

CLASSIC AND CONTEMPORARY SELECTIONS



MARCHE MILITAIRE

(FIRST MOVEMENT)

Concert Paraphrase by
CARL TAUSIG

FRANZ SCHUBERT, Op. 51, No. 1

This famous Military March by Franz Schubert was originally written in the key of D. Strangely enough, it fits the hand better in D flat, or five flats. Carl Tausig, famous Polish Liszt pupil, was a master of technic. His playing was said to be more flawless than that of Liszt. Tausig realized the *bravura* possibilities of this piece and increased its pianistic possibilities. This is one of three marches in Opus 51. The other two have never had great popularity. This work should be developed slowly, with a light forearm, so that no strain may be evidenced. Grade 7.

Allegro vivace M.M. ♩ = 108 - 116

This musical score is for a piece titled "THE ETUDE". It is written for piano and violin. The score is organized into systems, each containing a piano part (left) and a violin part (right). The piano part is written in a grand staff (treble and bass clefs), while the violin part is in a single staff (treble clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes various musical notations such as chords, scales, and dynamics. The piano part features complex chordal textures and arpeggiated figures, often with fingerings indicated by numbers 1-5. The violin part consists of melodic lines with slurs, accents, and dynamic markings like *f* (forte) and *sf* (sforzando). There are several first and second endings marked with "1" and "2". A section of the score is enclosed in a dashed box, indicating a repeat or a specific section. The overall style is that of a technical or etude piece, focusing on intricate harmonic and melodic development.

The image shows a page of musical score, likely for a piano and orchestra. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of several systems of staves, with piano parts on the left and orchestra parts on the right. The piano part features complex rhythmic patterns and dynamics such as *sf* (sforzando), *ff* (fortissimo), and *sfz* (sforzando). The orchestra part includes woodwinds and strings, with dynamics like *sfz* and *sf*. Performance instructions include *sempre cresc.* (always crescendo), *brioso e marcatissimo, sempre staccato* (brisk and marked, always staccato), and *sfz*. The score is divided into sections by a dashed line. There are also some markings like '8' and '4 5' in the piano part.

JEANIE WITH THE LIGHT BROWN HAIR

Here is one of Stephen Foster's songs in a free and modern transcription. The melody is clearly indicated by larger notes and must be "weighted" so that it stands out. Percy Grainger was one of the first to introduce this style of writing, in which the hand plays a melody and accompaniment at the same time. It can be done and its accomplishment provides interesting work. Grade 7.

STEPHEN FOSTER

Transcribed by ELINOR REMICK WARREN

Slowly, with much expression M. M. ♩ = 56

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Fingerings are indicated by numbers 1-5. Performance instructions include dynamics (p, mp, pp, dim.), articulation (Ped. ad lib.), and tempo changes (a tempo, poco rit., molto rit., ten.). The score includes various musical notations such as slurs, accents, and dynamic hairpins. The piece concludes with a final chord marked with a double asterisk (**).

This page of piano sheet music consists of seven systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes various rhythmic values, slurs, and fingerings. Performance instructions and dynamics are indicated throughout the score:

- System 1: *mp*
- System 2: *mp*, *poco rall.*
- System 3: *a tempo*, *p*, *legato*, *pp*, *pp molto espr. rit.*, *ten.*
- System 4: *a tempo*, *p cresc.*
- System 5: *mf molto cresc. broaden*, *rit.*, *ten.*, *p*, *pp*
- System 6: *ppp*

The piece concludes with a final cadence in the bass clef staff.

THE NEW COLONIAL

MARCH

Grade 3.

In march time M.M. ♩ = 120

R. B. HALL
Arr. by Rob Roy Peery

The musical score is written for piano in 6/8 time. It consists of six systems of music, each with a treble and bass staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece features a variety of dynamics, including fortissimo (ff), piano (p), and mezzo-forte (f). The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the final system. The tempo is marked as 'In march time' with a metronome marking of 120 beats per minute.

First system of musical notation, featuring treble and bass staves. The music includes complex chords and melodic lines. Fingerings are indicated with numbers 1-5. A dynamic marking of *ff* (fortissimo) is present. A large slur covers the first two measures.

Second system of musical notation. It begins with a dynamic marking of *p* (piano) and transitions to *ff*. The notation includes various rhythmic values and articulation marks.

Third system of musical notation, featuring a dynamic marking of *ff*. The music continues with complex harmonic structures and melodic development.

Fourth system of musical notation, featuring a dynamic marking of *ff*. The notation includes various rhythmic values and articulation marks.

Fifth system of musical notation, featuring a dynamic marking of *ff*. The music continues with complex harmonic structures and melodic development.

Sixth system of musical notation, featuring a dynamic marking of *ff*. The notation includes various rhythmic values and articulation marks. A first ending bracket labeled '1' and a second ending bracket labeled '2' are present.

JACK-IN-THE-BOX

This graceful and sprightly piece received an award in Class II in the recent Etude Prize Contest, Grade 3½.

STANFORD KING

Allegretto M.M. ♩ = 132

f *p con grazia* *mp* *p con grazia* *mf* *f* *D.S.*

la melodia marcato

The score is written for piano in G major (one sharp) and 3/4 time. It begins with a tempo marking of 'Allegretto M.M. ♩ = 132'. The piece is divided into several sections: a piano introduction with a melody marked 'la melodia marcato' (measures 1-8), a section marked 'p con grazia' (measures 9-16), a section marked 'mp' (measures 17-20), another section marked 'p con grazia' (measures 21-24), and a final section marked 'D.S.' (measures 25-28). The score includes various musical notations such as dynamics, articulation marks, and fingering numbers.

MAGNOLIA BLOSSOMS

NOVELETTE

Have you ever strolled down an avenue of gorgeous magnolia trees with their huge white blossoms bursting from the waxy leaves and suffocating you with their perfume? This is the picture which Mr. Stoughton has tried to paint tonally with rich and beautiful colors. This piece is easily learned, and when learned, plays itself. Grade 4.

Allegro moderato M. M. ♩ = 92

R. S. STOUGHTON

The musical score for "Magnolia Blossoms" is presented in five systems, each with a right-hand (R.H.) and left-hand (L.H.) part. The piece is in 4/4 time, key of B-flat major, and marked "Allegro moderato" with a tempo of 92 beats per minute. The score includes various dynamics and articulations:

- System 1:** Starts with *mp* (mezzo-piano) and includes a *dim.* (diminuendo) marking.
- System 2:** Marked *mp poco sostenuto*.
- System 3:** Marked *mf molto leggiero*.
- System 4:** Marked *mp molto sostenuto* and includes a *f* (forte) dynamic.
- System 5:** Marked *mf* and includes *mp cresc.* and *mf R.H.* markings.

The score concludes with a *L.H.* marking at the bottom right.

Piu mosso

The first system of the musical score for 'Piu mosso' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many triplets and slurs. Dynamics include *mf*, *f*, and *mf*. Fingerings are indicated with numbers 1-5. The tempo is marked 'Piu mosso'.

The second system continues the 'Piu mosso' piece. It features a *cresc.* (crescendo) marking in the lower staff, followed by *molto cresc.* and *ff* (fortissimo) in the upper staff. The music is highly technical with many triplets and slurs. Dynamics include *mf*, *f*, and *ff*.

The third system of the 'Piu mosso' piece. It includes a *poco rit.* (poco ritardando) marking in the lower staff and a *rit.* (ritardando) marking in the upper staff. Dynamics include *mf* and *f*. The music concludes with a *rit.* marking.

Tempo I

The first system of the 'Tempo I' section. The upper staff features a *mp poco sostenuto* marking. The lower staff has a *mf molto leggero* marking. The music is characterized by a steady, sustained accompaniment with many triplets.

The second system of the 'Tempo I' section. The lower staff has a *mp molto sostenuto* marking. The music continues with a steady accompaniment and triplets.

The third system of the 'Tempo I' section. It includes a *f* (forte) marking in the lower staff, followed by *mf* and *mp cresc.* (crescendo) markings. The upper staff has a *mf* marking and 'R.H.' (Right Hand) written above it. The lower staff has 'L.H.' (Left Hand) written below it. The music concludes with a *mf* marking.

Poco meno mosso

mp molto sostenuto

mp

a tempo
mf *dim.* *poco rit.* *mp* *mf* *sf*

Tempo I
mp poco sostenuto *mf molto leggero*

mp molto sostenuto

f *mf* *mp cresc.* *mf R.H.*

L.H.

THE STAR- SPANGLLED BANNER

The official *Service Version* of our National Anthem as prepared by a committee of prominent musicians and educators with Dr. Peter W. Dykema as chairman. See another page in this issue for a very interesting historical note by William Arms Fisher on this anthem.

FRANCIS SCOTT KEY
(1780-1843)

JOHN STAFFORD SMITH
(1750-1836)

With spirit (♩=104)

1. Oh,— say! can you see— by the dawn's ear - ly light, What so proud - ly we hail'd at the twi - light's last
 2. On the shore, dim - ly seen thro' the mists of the deep, Where the foe's haugh - ty host in dread si - lence re -
 3. Oh,— thus be it ev - er when— free - men shall stand Be - tween their loved homes and the war's des - o -

gleam - ing, Whose broad stripes and bright stars, thro' the per - il - ous fight, O'er the ram - parts we watch'd were so gal - lant - ly
 pos - es, What is that which the breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half con - ceals, half dis -
 la - tion! Blest with vic - t'ry and peace, may the heav'n - res - cued land Praise the Pow'r that hath made and pre - served us a

stream - ing? And the rock - et's red glare, the bombs burst - ing in air, Gave proof thro' the night that our flag was still there.
 clos - es? Now it catch - es the gleam of the morn - ing's first beam, In full glo - ry re - flect - ed now— shines on the stream.
 na - tion! Then— con - quer we must, when our cause it is just, And this be our mot - to: "In— God is our Trust?"

Oh,— say, does that Star - span - gled Ban - ner— yet— wave— O'er the land— of the free and the home of the brave?
 'Tis the Star - span - gled Ban - ner, oh, long may— it— wave— O'er the land— of the free and the home of the brave!
 And the Star - span - gled Ban - ner in tri - umph shall wave— O'er the land— of the free and the home of the brave.

(♩=96)

MOON TRAILS

Moderato *p*

Bright moon, a spring moon, And love my heart as sails

Lur-ing me in gen-tle croon To ven-ture down her trails. Trails a-dorn'd by earth-fresh flow'rs which yes-ter-

day your foot-steps knew. Trails where each step tak-en show-ers me with ar-dent thoughts of you.

rit. *mf un più mosso*

rit. *mf un più mosso*

rit. *p*

mp **Tempo I.**

Bright moon, O spring moon, What mag-ic to im-part Lur-ing me with

hopes a-tune, And love is at my heart, And love is at my heart.

f *rit.*

f *rit.*

VALLEY FORGE MARCH

EDWIN FRANKO GOLDMAN

Allegro con spirito M.M. $\text{♩} = 104$

SECONDO

The musical score is written for piano and bass. It begins with a dynamic of *ff* and a tempo of *Allegro con spirito*. The score is divided into several systems. The first system includes a *mf* dynamic marking. The second system features first and second endings, with dynamics of *mf* and *f*. The third system includes a *TRIO* section starting with a key signature change to one flat, marked with *fz* and *ff*, and a *cresc.* marking. The fourth system is marked *fff*. The fifth system includes a *3* triplet marking. The sixth system includes first and second endings. The score concludes with a final cadence.

VALLEY FORGE MARCH

Text by James Francis Cooke

Allegro con spirito M.M. $\text{♩} = 104$

PRIMO

EDWIN FRANKO GOLDMAN

The first system of the musical score consists of two staves. The upper staff is for the piano, and the lower staff is for the violin. The piano part begins with a fortissimo (*ff*) dynamic and features a triplet of eighth notes. The violin part starts with a mezzo-forte (*mf*) dynamic and includes various fingering numbers (1, 5, 3, 1, 5, 3, 1, 5) and slurs. The system concludes with a first ending bracket and a second ending marked with an 8-measure rest.

The second system continues the piano and violin parts. It includes a section labeled 'TRIO' with a first ending bracket. The piano part features a fortissimo (*f*) dynamic and a crescendo (*cresc.*) marking. The violin part includes slurs and various fingering numbers. The system ends with a first ending bracket and a second ending marked with an 8-measure rest.

The third system introduces the vocal line. The piano part is marked fortissimo (*ff*). The lyrics are: "To guard the rights of man, And found a nation free, At Val-ley Forge they gave—
All through the dark-est hour That rag-ged host ne'er lost The Faith, the Will, the Pow'r

The fourth system continues the vocal line. The lyrics are: "— Their lives for you and me. En-dow our souls with high-er zeal And give us strength in
— To win at an-y cost. No sac-ri-fice too great for them, For us no aim can

The fifth system concludes the vocal line. The lyrics are: "ev-ry fight To reach the goal those he-ros sought In lib-er-ty and right. —
high-er be, May God pro-ject our no-ble land For all e-ter-ni-ty. —

ENGLISH COUNTRY DANCE

NOAH KLAUSS

Allegretto

VIOLIN

PIANO

mf *cresc.* *f* *mf*

mf *cresc.* *f* *mf*

f *mf* *Fine*

f *mf* *Fine*

f *mf*

mf *poco a poco cresc.* *f*

mf *poco a poco cresc.* *f* *D.S.*

MARCHE MILITAIRE

Registration { Gt. 8' & 4' to Sw.
Sw. 8' & 4' with reeds
Solo Tuba 8ft.
Ch. 8ft. with Clar. to Sw.
Ped. 16' 8' 4' to Gt.

With Hammond Registration

ROLAND DIGGLE

Maestoso M.M. ♩ = 108

MANUALS

PEDAL

The score is written for a Hammond organ with two manual staves and a pedal staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is Maestoso at 108 beats per minute. The score includes several registration changes: Gt. (Guitar) at the beginning, Full Sw. (Full Swell) at the first and third endings, and Sw. 8ft. & Oboe (Swell 8 feet and Oboe) at the second ending. Performance markings include accents (v), slurs, and dynamic markings like 'Fine'. The pedal part features a 'Ped. 4-2' marking at the beginning and 'Ped. 3-1' at the end. The score concludes with a 'D.S.' (Da Capo) marking and a final 'Ped. 4-2' marking.

DELIGHTFUL PIECES FOR YOUNG PLAYERS

BLOWING BUBBLES

Grade 1.

LOUISE E. STAIRS

Allegretto M.M. ♩ = 120

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LITTLE MUSKETEERS

Grade 2.

LEWIS BROWN

Allegretto M.M. ♩ = 138

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COLUMBIA, THE GEM OF THE OCEAN

Grade 2½.

THOMAS À BECKET
Arranged by Ada Richter

M. M. ♩ = 120

Oh, Co - lum - bia, the gem of the o - cean, The home of the brave and the free, — The shrine of each pa - triot's de - vo - tion, A world of - fers hom - age to thee. Thy mandates make he - roes as - semble, When Lib - er - ty's form stands in view, Thy ban - ners make tyr - an - ny tremble When borne by the red, white, and blue. When borne by the red, white, and blue, When borne by the red, white, and blue, Thy ban - ners make tyr - an - ny tremble When borne by the red, white, and blue.

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TOADSTOOLS

Grade 2½.

LYDA SIMMONS

Briskly M. M. ♩ = 112

mp *rit.* *Fine*
mf a tempo *rit.* *D. C.*

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TECHNIC OF THE MONTH

*
A STACCATO CHORD STUDY

Grade 4.

With lesson by Dr. Guy Maier on opposite page.

CZERNY, Op.335, No.13

Molto allegro M.M. $\text{♩} = 88-100$

The Technic of the Month

Conducted by *Guy Maier*

More Invaluable Czerny Studies

Our chord study for this month (No. 4 in "Czerny-Liebling Vol. III"), unlike January's easier ones, presents incisive clusters of five, six, eight and ten notes. Such chords, soft or loud, are like swift lightning thrusts of a keen-edged knife—not, as many students play them, like jagged hacks of a dull axe.

Is it customary for a surgeon to make a hair-trigger incision with knife poised in the air? Does he throw the blade at it? All right, then why bludgeon our sensitive instrument with flailing arms and whacking wrists? Except for special effects it is essential to play directly from the surface of the key; and this goes whether you want to attain power, brilliance, or richness. No *forte* or *fortissimo* should be played by "striking" or "attacking" the piano. Each chord is played only after the key top is carefully touched.

For maximum benefit etudes should be memorized, and practiced at intervals over many years. If you have difficulty remembering the first eight measures of this study, sing this "modulating table" as you play—I guarantee its efficacy:

"First to C and next to D, and then to E;
To F, to G, to A, to B, to C, to D;
And then we come to rest on G."

As usual, practice the study slowly and lightly, without looking at the keyboard. At each chord think of three things: first, play; second, shift (prepare); third, rest—all done in the twinkling of an eye. Play the chords with scarcely perceptible hand or arm movement; the utmost economy of visible and invisible effort is essential. Chords are played with finger tip "feel", with just the barest suggestion of an upward flip of the elbow.

Now practice *forte*, counting two for each chord; at "one" play sharply and prepare over the next chord; at "two" rest on it—let down, relax! Now begin to work for speed; use this rhythm:



Also exaggerate it, thus:



and in this way:



Since the study is cleverly constructed, with the smaller and easier chord clusters at the beginning and the formidable handfuls at the end, it is a good method to start each day's practice with the second part, especially measures 17-24.

To develop solidity and security in students with shaky octave span, I advise practicing measures 9-24 in slow, firm



CARL CZERNY

octaves, omitting the inner tones, as in this example (measures 14-15):



Such octaves are played with a quick, strong stroke of the thumb and fifth finger; the hand and arm remain quiet, inner fingers resting lightly on key tops. This "finger" octave practice is one of the most potent forces in developing a brilliant octave technic. Done carefully and systematically it develops terrific "punch" in the octave span. But be careful not to overdo—for it is a dangerous hand tightener if done to excess.

Small hands may find it necessary to omit some of the octaves or inner tones in difficult chords, especially those tough diminished sevenths in measures 19-22.

Practice the leaps in measures 23-24 (without looking) *fortissimo*, first slowly, then as fast as possible. Use this pattern:



Watch the sharp contrasts of *forte* and *piano* in measures 1-3; use no damper pedal; make a quick *diminuendo* in measure 8; delay the crescendos in measures 13-15 and measures 18-21 as long as possible. When you do tackle them, spot them with machine gun precision!

The original speed, M.M. ♩ = 108, is too fast for general use. Be satisfied if you can zip through the study within M.M. ♩ = 88-100.

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120 Bowdoin St. BOSTON, MASS.

Singing Success without Money or Manager

(Continued from Page 81)

resorts scattered throughout the New England states, asking for bookings. These letters got them some engagements; and, on the strength of them, they acquired a second hand auto, then started out armed with forty-two letters of introduction.

As the car chugged out of the city loaded with clothes, costumes and accessories for the trip, they made a joint vow: "Keep your chin up, no matter what happens." They had need for this philosophy before proceeding very far. On their first stop, New London, Connecticut, the rear end of the car broke down and the repair bill for this ate up the proceeds of the first concert, twenty dollars. However, the thrill of the first concert was compensation enough, and they proceeded on their way, picking up additional engagements in hotels, summer camps, and women's clubs in towns through which they passed.

On their journey to Bar Harbor, Maine, they covered a distance of thirty-six hundred miles and gave thirty-four concerts in twenty-eight days, sometimes giving two or three in one town. After deducting all expenses, the girls netted one hundred and fifty dollars each. Some singers would scoff at this amount. But not Miss Houston.

It was fall, but the southern season was soon to begin. Accordingly, she wrote to hotel managers in Florida and other southern cities and secured thirteen bookings. With these as a nucleus, she started south and succeeded in booking thirty concerts for the season. She has been doing this sort of thing ever since.

In ten years she has traveled over half a million miles, averaging fifty thousand a year. She has appeared in almost every state in the Union, in Iceland, Norway, Sweden, Denmark, Finland, Russia, South America, New Zealand and Australia. She now has her own auto and accompanist, still does the managerial and press work, designs her costumes, carries special lighting effects and handles all details.

"I find it all very interesting," she said. "There are few idle moments I can tell you. I find ample opportunity of expressing myself in a number of ways, even to writing my own program notes and press releases. But best of all, I get to know the people for whom I sing and to know what they want in the way of program material. I have found that much of a singer's success depends on the personal touch. If audiences like you personally, they want you back, and that is after all the crucial question: do they want you back?"

"Work—there is always something to do, but most of it is pleasant. I

have been really surprised at the courteous treatment received from hotel managers, women's clubs and school superintendents. As salesman of my own services, I have had few rebuffs in all my travels from those who book engagements. And now that I have built up a clientele, the work is easier. There is a sense of satisfaction and independence that comes from managing your own career. I would do no differently if I had it to do all over again."

Perhaps, after all, singers fall short of a career for reasons other than the lack of money and a manager. Maybe what such singers really lack is a bit of determination and ingenuity.

Wisdom and Whim in the Study of Music

(Continued from Page 92)

and then singing with a folded handkerchief in the mouth—which methods have had their adherents, strange to say. Singing technical exercises is a simple way of confining the voice to its natural register; and since most people have voices which are correctly placed to begin with, trying to shift the position of the voice can work much harm. There does arise, of course, the occasional problem of singing notes at extremes of the register. To make these tones, the singer should not try to change the normal position of his throat. It is precisely because so many do attempt this change that we see singers on the stage whose faces take on all sorts of grimaces and distortions. These singers defeat their own purpose, for the only way the voice can be placed is by clearing the back of the throat, allowing it to resonate and permitting air to pass through it. This can be done simply by opening the mouth wide and keeping the tongue down—not by any amount of strained vocal or lingual gymnastics.

Whims about enunciation often take some such form as having the student, for months at a time, sing only on the vowels, singing only certain combinations of diphthongs, singing one sound while "thinking" another. Singing one type of phrase, obviously, will prepare you for singing that type of phrase, but will not confer well-grounded, easy diction. As for dividing the attention between the sound sung and the ideal sound, that merely creates confusion and keeps the singer from doing his best. If exercises are to be sung, they should be comprehensive ones, including all the sound combinations that are to be found in actual singing. Even better is having the student sing actual songs—simple ones at first, certainly—but at least providing practice in what he will be called upon to do. Important,

too, is the sensible procedure of making sure you know exactly what a song is about before singing it. This not only assists expressiveness, but also develops familiarity with the words, which is an aid to their clear pronunciation.

Apart from singing itself, there are whims which needlessly clutter up an embryonic singer's existence. A pamphlet which recently came to our attention is a good example of this. It tells the singer not to eat nuts, cheese, pastry, fresh bread, cakes, candy, chewing gum, peaches, tea, coffee, pickles, sauces, butter, onions, tomatoes, potatoes, pork, fried eggs or ice cream; to use only silk handkerchiefs; never to read while lying down; never to rise later than seven o'clock in the morning; neither to hum nor to dance; and then counsels him to "sing freely and easily as the birds of the air!"

While this is an exaggerated example, it is symptomatic of an attitude that would require Spartan behavior from every person who wants to sing. Such rigors have exactly the opposite effect from the desired one of allowing him to sing freely and easily. Much has been said about diet, for instance, but the only really valid rule is a simple one: avoid foods that disagree with you, and do not eat too heavily or too soon before singing. As for drinking special preparations to ease the voice, or taking tablets of one kind or another, you will find they are both expensive and useless. Nothing that nature itself did not provide can help anyone to the natural expression of good singing.

Above all, whatever precepts you do decide to follow, it is important to remember that rules were made for singers, and not singers for rules. There is so much variability among individuals that no hard and fast rule can apply to everyone, and in most cases it is better to learn to sing by singing, continuing to do the things that you discover make for better tone in your case, than by taking some concrete dictum, and applying yourself to it by struggle and strain. Individual diagnosis is preferable to imitation; naturalness is better than artificiality; ease is right, and tenseness is wrong—here, summed up, is the wisdom of song study as opposed to its whims.

New Discs with Distinctive Charm

(Continued from Page 86)

easy assurance of the conductor. When soloist and conductor are heard in collaboration, Kilenyi does his best playing; but when, as in the opening of the slow movement (the core of the work), he is on his own, one finds his performance lacking in sensitivity. Liszt's arrangement of

this work is one of the best of its kind that he made. It does not materially alter the Schubert score; in fact, the orchestration gives it added interest.

Frederick Stock, conductor of the Chicago Symphony Orchestra, never lets one down in a performance; he is always an admirable musician. However, although his performance of Richard Strauss' "Also Sprach Zarathustra" (Columbia Set M-421) is a competent one, it does not surpass the performance by Koussevitzky and the Boston Symphony Orchestra (Victor Set M-257). For the Koussevitzky performance has long been regarded as a recorded classic, not alone for the breadth and drama of his reading but also for the superbly realistic reproduction, particularly of the opening section—*Dawn*. It is doubtful if any duplication could equal this Victor set, much less replace it, until such a time as recording embraces a far wider frequency range than it does now.

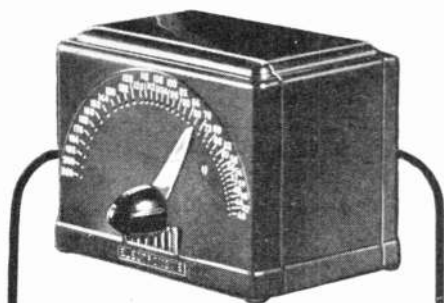
A modern recording of Puccini's "Madama Butterfly" (Victor Albums M-700/701) places the emphasis on the rôle of *Pinkerton*; for Gigli, the interpreter, is the only truly satisfying participant in the new set. The cast includes Toti Dal Monte as *Butterfly* or *Cio-Cio-San*; Mario Basiola as *Sharpless*; and Vittoria Palombini as *Suzuki*. The orchestra and chorus used are those of the Royal Opera House in Rome, and the admirable conductor is Oliviero de Fabritiis. Dal Monte, a highly distinguished coloratura in the past, seems miscast as *Butterfly*; and although she deftly interprets the rôle, through careful and distinct enunciation of the text, her voice is lacking, particularly in the middle register, in requisite warmth and feeling, and also in the ability to convey a true climax. Gigli sings superbly; indeed he is consistently in better voice here than in any opera recording he has made.

A Chamber Music Feast

The Coolidge Quartet, which is scheduled to record all sixteen of the Beethoven string quartets, recently reached "Quartet No. 5, in A major, Op. 18" (Victor Album M-716). Of the six quartets that comprise Op. 18, this is the least impressive. It presents the composer in a more restrained mood than in the preceding "Quartet in C minor." However, the melodies of the first and last movements are light and fanciful, and the minuet is a true dance. The Coolidge Quartet turns in a clean, alert rendition of this work, but one with less warmth than an earlier Lener version.

It is rumored that the Budapest String Quartet, which in the estimation of many critics is unexcelled in the performance of the Beethoven

(Continued on Page 124)



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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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.

Singing Out of Tune

Q. I am a contralto, twenty-six years of age and have studied voice under one of the best teachers in this city for six years, with a fair amount of success. Last year I started having trouble with pitch. I do not go off key all the time but frequently enough to worry me. I go through a piece dozens of times without this happening, and then it suddenly creeps in.

At a recent festival, after winning a championship class, I went sharp to the extent of a half tone. I knew this had occurred but I could not help myself. As a result I received the lowest marks and have become very much discouraged. Can anything be done about it?

—M. H.

A. Find the cause of this straying from the pitch and you will be able to remedy it. Have you changed in the least your method of producing your voice or your way of pronouncing your words? Too much breath pressure or a heavy action of the speech muscles might cause you to sing out of tune.

Have you had a bad cold or an attack of influenza recently, which might have slightly affected your hearing? Find out soon.

The fact that you sing out of tune only occasionally is encouraging. Perhaps you were nervous when you sang in the other class and so forced your tones so that you went sharp. Or it may have been that you stood too far away from the piano and therefore you did not hear the accompaniment distinctly enough. Perhaps the size of the auditorium was greater than the ones you are accustomed to and you became confused, because everything sounded different to you. Each auditorium presents a new and different problem in acoustics to the young and inexperienced singer and he can only learn by long practice how to accustom himself to them all. There is no reason for you to become discouraged. Sing with your accompanist in all sorts of places good and bad acoustically. Figure out for yourself just where the best place for you to stand is in each. Listen carefully to the sound of your own voice and its relation to the accompaniment, both as to loudness and to pitch. Keep your nerves calm and never allow any of the sudden distractions that are bound to occur in auditions and public performances to interfere with your self-control and poise. In proportion as you become master of yourself you will overcome this very unpleasant fault.

A Letter from China

Q. 1. I am sixteen years of age, and I know practically nothing about singing, but I am anxious to learn. Please advise me what books and exercises I shall use to teach myself all about singing. I shall return to Los Angeles, my home town, in the autumn to study voice and piano. Please tell me how much good teachers in Los Angeles charge for a lesson. Give me some information concerning the teaching of Dr. Lazar Samoiloff and Mr. Andres de Segurora.

2. Please give me the average range of the following voices, coloratura soprano, contralto, tenor, baritone and bass. I do not know the average range of the soprano and the mezzosoprano, and I cannot tell to which class I belong.

3. Where can I obtain the following songs, original text and music with an English translation. Also the price of each song: Les Pilles des Cadiz by Delibes; Liebestraum by Liszt; Ah fors a lui ("Traviata") by Verdi; Il Bacio by Ardit; La Capinera by Benediet; Alleluia by Mozart (in F); Ciribiribin by Pestalozzi; Chanson Indoue by Rimsky-Korsakoff; Wogenlied by Brahms. Also where can I get your book, "What the Vocal Student Should Know?"—M. C.

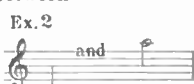
A. Dr. Lazar Samoiloff's address is 610 S. Van Ness Avenue, Los Angeles. The address of Mr. Andres de Segurora's studio is not in our possession. Just address him in Los Angeles, California, and it will reach him. Both these gentlemen are singing teachers of national reputation. Please write to them personally for terms and for an audition.

We do not know all about singing, our-

selves, but only a little about it, so your question is difficult to answer. Please read Shakespeare's "Plain Words on Singing" and several other books of the same calibre, and practice the exercises in Vaccal's "Metodo Pratico" and Concone's "Vocalises." Your new teacher will advise you when you reach the United States. 2. There is really no set standard with which to measure the average range of any type of voice. Voices are individual things and must be treated individually. These ranges are, therefore, only suggestive. Coloratura between



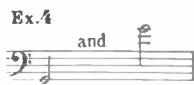
Contralto, between



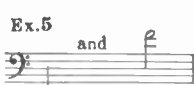
Tenor, between



(actual notes);
Baritone, between



Bass, between



Quality of tone determines the type to which you belong almost as much as range. Therefore, practice easily and comfortably within a moderate range, until you have found a good teacher who will clear up this vexed point for you.

3. All the songs in your list with the original words and an English translation can be purchased through the publishers of THE ETUDE. The prices range from about twenty-five cents to about sixty-five cents, according to the length of the song. My small book, "What the Vocal Student Should Know", may be procured through the publishers of THE ETUDE (price, seventy-five cents).

Is Twenty-Seven Too Old?

Q. I am almost twenty-seven and I am wondering if that is too old to start singing lessons. I sang in a choir and in a choral society and I have picked up some information at rehearsals and by listening to artists over the air and most of all by reading THE ETUDE. My range is from G below Middle C to High C. Is this an average range, and should I sing soprano or alto? What books would you recommend? Should I start vocalizing now, or should I stick to other musical activities?—M. S.

A. Certainly you are not too old, since you are, to some extent, a trained musician. This very training of your ear should help you to decide whether or not your voice is good enough to justify study. It would be too difficult for us to decide for you without an audition. Have an audition if you are able, with the most famous singing teacher in your neighborhood. Explain the circumstances under which you come to him, and ask him for a frank opinion.

In recent issues of THE ETUDE, I have recommended quite a few books to inquiring students. Please get these answers and read them. Please remember also that no book can quite take the place of Viva Voce lessons from a good Teacher.

Your range is certainly a long one, provided your tones are all of the same quality and your scale is smooth.

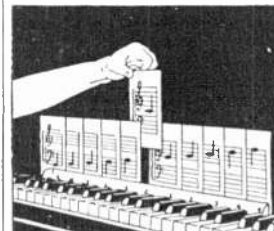
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Tone Quality of Organ Stops

(Continued from Page 93)

the addition of a slow tremolo. The pipes of the stop were located on an open chest of the choir organ. There were about thirty feet of clear open space above the pipes for "speaking room," which produced an echo that had much influence on the tone of the stop. Every one admired that tone quality, which was so unusual. When the organ was modernized and rebuilt in Serlo Organ Hall, Methuen, Massachusetts, the pipes of this stop were cleaned, revoiced, and tuned to the modern pitch. The surrounding conditions of the location of the pipes completely changed the effect of the tone, and all the efforts of the voicer and tuner to reproduce the original tone quality were of no avail. The former charm of this set of pipes was completely lost.

A Lost Voice

Many years ago tourists in Switzerland generally made it a point to visit Basle to hear the wonderful Vox Humana in the Münster Church of that city. The tone quality of that

stop (specially when combined with a soft Rohr Flöte) was most charming. It was the only Vox Humana that the writer ever heard that had the slightest resemblance to the human voice. When used with the Rohr Flöte the combined tone quality was a perfect imitation of a girlish soprano voice with a slight tremolo. The surrounding conditions were responsible for the effect to the hearers. The interior of the church was high with rough, bare walls of either plaster or stone. There were no cushions on the seats, no carpet, not even a strip of coarse material down the aisles, no hangings, and nothing to counteract the strong echo of the bare interior. The organ was not buried in a close organ chamber but was "out in the open." When the writer went up to greet the organist, he found that the tone of the Vox Humana, to the nearby ear, was coarse, uneven and somewhat distressing. Down in the church, where the echo and the distance had much influence, the tone was charming.

New Discs with Distinctive Charm

(Continued from Page 122)

quartets, is also to record all sixteen of these works for Columbia. Scheduled for early release is the Budapest's rendition of the great "Quartet in C minor, Op. 131." A recent recording by the Budapest of Ravel's "Quartet in F major" (Columbia Set M-425) conveys the impression that this group is less happy in the performance of the moderns than in the classics. Although the usual fine ensemble work and tonal richness are apparent in this recording, the Gallic spirit of the work is not conveyed. Not only is the playing heavy-handed for Ravel, but rhythmically, as in the opening of the Scherzo, the accents are not observed as Ravel intended them to be. One returns to the performance of the Pro Arte Quartet for a true projection of the Gallic luster of this music.

During the past year Madame Flagstad has been featuring Grieg's song cycle, "Haugtussa", in her concert recitals. Recently Victor released the soprano's recording of this work (Album M-714). Of all the things that Flagstad has done for the phonograph to date, this, in our estimation, is among her most worthy contributions. Her admiration for these lovely songs is reflected by the enthusiasm with which she sings them; and here her voice is recorded at its best. The poems of these songs by Arne Garborg are said to have particularly fascinated Grieg; certainly they inspired him to write some of his freshest and most alluring melodies.

The songs have been aptly called brilliant nature pictures. Haugtussa is the name of a girl about whom the poet has written.

Continuing his recordings of Bach's "Little Organ Book", E. Power Biggs brings us, in Victor Album M-711, the preludes for the Christmas season. The contemplative beauty of much of this music evokes a responsive mood in Mr. Biggs, for he plays in this set with greater conviction than in the previously issued volumes.

The Trapp Family Choir are heard to good advantage in a group of Bach "Chorales" (Victor Album M-713). This talented group sings with appropriate reverence and understanding. It has been suggested, and not unwisely too, that the Trapp Family performances will be best enjoyed if not taken in too large doses, since the tonal and dynamic range of the singers is limited.

The same thing can be said in connection with John Jacob Niles' recordings of "Early American Carols and Folk Songs" (Victor Album M-718), for Niles is a singer with very limited style. His voice is light and not far removed from the old counter tenor, since he makes considerable use of falsetto. The songs he sings are all attractive, and it is only fair to say that in music like this, far removed from the art song, it is not the voice that matters but the presentation. Niles specializes in folk material, most of which he collects and arranges himself.

(Continued on Page 139)

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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 know if the teaching of pedaling for both feet is old-fashioned. I was told the big organists of to-day do not use both feet, but use the right foot to control the swells. I am now studying pipe organ at a College and am taught to use both feet. To me expression on an organ means more than lots of technic and no shading. What would you suggest?—M. R. W.

A. The "big" organists certainly use both feet for pedaling, unless you are considering "movie" organists and some radio organists. You are being correctly taught to use both feet. We believe in "expression" too, but do not advocate extremes—that is, the exclusive use of one foot for the pedals and one foot for the expression pedals. Most of the classical organ works could not be satisfactorily played with one foot. Unfortunately, editors do not always consider the swells in their pedaling indications, and it is often necessary to change the pedaling to allow the use of the expression pedals.

Q. I have taken piano lessons for ten years, and am now under a very fine teacher at Conservatory of Music. I want to study organ with _____. Do you think that I have had enough training to begin organ lessons?—R. Y.

A. If you have had ten years of proper piano training, you should certainly be ready to begin the study of the organ. We suggest your continuing your piano practice to retain your technical fluency.

Q. In regard to question by J. O. in The Etude, I too would like to receive information as to used two manual and pedal reed organs, and as to pedals which may be attached to a piano—O. P.

A. We are sending you information by mail, in reference to used two manual reed organs and pedal pianos, available. If you wish to install new pedals on a piano that you already possess, we suggest your getting in touch with some organ builder or representative in your vicinity, asking for information about cost of pedals and installation.

Q. I am thirty-two years of age and have studied piano, harmony and orchestration with intention of going into the orchestra arranging field. Some time ago I was a member of a choral organization and have become very much interested in choral arranging. What is your opinion of my idea, at my age, of taking a course in choral directing because of the pleasure I get in doing this work (arranging) and because of more opportunities being available as a choral director? What is the best way to study choral training? Would you advise private or class lessons?—D. Z.

A. We see no reason why you should not, at your age, take up choral directing, and we also see no reason why you should not do orchestral arranging if you have the opportunity. There are several ways by which you might take up the study of the work, lessons, reading on the subject, or securing membership in some choral organization under an excellent conductor, whose work you could observe and perhaps arrange for some private instruction under such guidance.

Q. In the church of which I am organist, we have a reed organ. Can you furnish the names of some organ compositions that would be useful in church services and advise where the music may be secured?—M. L. R.

A. We are having catalog sent to you giving names and contents of Collections for Reed Organ, all of which may be secured from the publishers of The Etude.

Q. Can you give me any information about the organ in the Cathedral of St. John the Divine, New York?—A. A.

A. The organ is a Skinner (Ernest M.) and, we believe, contains four manuals with about one hundred and ten stops.

Q. On the reed organ on which I play every stop is without its white face, all having been lost. I want to make some and put them back in the right order. Do you have any suggestions whereby I may get the right order in replacing them?—R. T.

A. Since we do not know the stops included in your instrument, we cannot suggest any order for replacing them. You might experiment with the stops as to pitch, quality and so forth and label them accordingly. 8' stops produce normal pitch (same as piano); 4' stops produce a tone one octave higher, and 16' stops a tone one octave lower. An experienced organ mechanic or organist might help you if the instrument is available for examination.

Q. I am enclosing a list of stops included in two organs to which I have access. Will you suggest the various stops to use for accompanying a soloist and combinations that will bring out the various effects included in the instruments?—J. H.

A. The registration to be used for accompanying soloists depends on the character of the passage being played, amount of tone desired and so forth. We will try to give you some general idea of the use of the stops included in the instruments. 8' stops produce normal pitch (same as piano); 4' stops produce tones an octave higher, and 16' stops a tone one octave lower. Open Diapason and Octave produce "loud" organ tone, and Dulciana and Dolce produce soft organ tone. Geddeck and Stopped Diapason belong to the unimitative Flute section. Violin Diapason produces a tone of Diapason character, but with a "stringy" quality. Flute Traverso and Flute Harmonic belong to the more imitative flute section. Sallcional belongs to the "string" family and Vox Celeste is an undulating stop, probably undulating with the Sallcional. The Oboe can be used as a solo stop or with ensemble if not too pungent in character. The stop may be produced with a reed or be of the labial type.

Q. Please send information regarding pedals attached to the piano for pedal practice for organists.—M. L.

A. We are sending you information as to pedals available, by mail.

Q. During the absence of our organist and choir director, due to illness, we have secured the services of a substitute. At choir rehearsal he asked the members of the choir to "come in"; that is, to start to sing as soon after he has struck the opening chord as possible. We had been taught to wait for the organist to play the chord, and then to "come in" on a second chord; which in my opinion gives an accurate attack. With no one directing we all seem to have a different idea as to what constitutes "as soon as possible after." Of course, I suppose we shall become accustomed to it after practice, but it does not seem to me to be good musicianship. Is it customary?

—M. C. A. B.

A. We do not approve of a preliminary chord and suggest that you practice "coming in" with the organ—not after it. A preliminary note or chord is not artistic, in our opinion, and by practicing the entry we feel it can be accomplished without the inartistic preliminary signal. A "brutal" attack is not only not necessary but, we feel, not musical.



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INDIAN MUSIC, to the majority of us, calls to mind just the drum or tom tom. Perhaps that is all we have ever heard to mark the time for Indian singing, but each of the tribes has its own ideas of what constitutes music.

The Navajo Indians of northern Arizona use a small pottery bean pot, containing a little water, with a covering of buckskin stretched tightly across the top, as a drum in their mud dance ceremony for healing; and the sound is coaxed out of this primitive instrument by means of a drum stick made of a length of spruce bough formed into a circle at one end. The drum is the only instrument used in the orchestra, and the drummer is the only person taking part in furnishing the music who receives pay for his services. Evidently the feeling is universal that the enjoyment the chorus derives in being allowed to sing is recompense sufficient for their efforts.

But in none of the ancient ceremonies is a regular drum or tom tom employed. The basket drum takes its place. At one time the Navajos could make baskets; but, while they were only fair specimens, other tribes far excelled them and they could either buy or steal the handiwork of their neighbors; so basketry has almost vanished from their activities. In the present generation only two forms are made by the Navajo squaws, and these are for ceremonial purposes. They still continue to make these two styles, because they are essential to the sacred rites and must be supplied by women of the tribe who know what is required. They are skilfully fabricated of twigs of aromatic sumac found only in the neighborhood of the San Juan river in the Utah and wood in the form of a helix. The Piutes, who were once slaves of the Navajos, make the best baskets used to-day by the Navajos.

Of the two baskets for ceremonial purposes one is called a meal basket, because its chief use is for holding sacred corn meal. Its decorations consist of four crosses and four zigzag lines. The crosses are said to represent clouds and the lines are for lightning. Usually the crosses are in red and the body of the basket of uncolored wood. The crosses have a margin of brown, and usually at each salient angle is a small square of brown. The lightning symbols are usually brown, red, or part of both.

The Ceremonial Drum

THE OTHER OF THE TWO BASKETS is called a basket drum. A colored band, red in the middle, with black serrated edges, is the sole decoration. The band is not continuous but is intersected at one point by a narrow line of uncolored wood. This is formed to assist in the orientation of the basket, at night when the fire burns low and the light is dim. The rim of the basket is usually so neatly finished that the medicine man could not easily tell where the helix ends if the pale line were not there to guide him. Directions play a prominent part in all Navajo ceremonies and there must be absolutely no deviation from the prescribed rules. When the basket is ceremonially employed this line must lie due east and west. If the margin is worn through or torn in any way the basket is unfit for sacred use. When the rites are over, the basket is given to the shaman (medicine man). He must not keep it but give it away, and he must be careful never to eat out of it, for, notwithstanding its sacred use, it is no desecration to serve food in it.

The more important dances (religious ceremonies) of the Navajos continue for

A Drum for the Navajo Chorus

By Louise R. Marshall

nine days, and during the first four nights song is accompanied only by the rattle—this performance being on the order of a rehearsal. But during the last five nights noises are elicited from the basket drum by means of a yucca drumstick. Much ritual accompanies the using of this drum. It is beaten only in the western side of the medicine lodge. A small Navajo blanket is

instead of to the East, and the eastern half of the blanket is folded over the concavity of the basket. There are songs for turning up and turning down the basket, and there are certain words in these songs at which the shaman prepares to turn the basket by putting his hand under its eastern rim, and other words at which he does the actual turning. For four nights, when



AN INDIAN CHIEFTAIN

spread on the ground, its longer dimension extending east and west. An incomplete circle of meal, open in the east—of the same diameter as the basket—is traced on the blanket near its east end. A cross in meal, its ends touching the circle near the cardinal points, is then described within the circle. Meal is next applied sunwise to the rim of the upturned basket, so as to form an incomplete circle with an opening in the east. A cross similar to that on the blanket is drawn in meal on the concavity of the basket, the east and west line of which cross must pass directly through the hiatus in the ornamental band. The basket is then inverted on the blanket in such a manner that the figure in meal on the first shall correspond in position to those on the other. The western half of the blanket is then folded over the convexity of the basket, and the musicians are ready to begin. But before they begin to beat time to a song they tap the basket with the drums at the four cardinal points in the order of east, south, west and north. This sequence of direction must always be the same. The Navajos say, "We turn down the basket," when they refer to the commencement of songs in which the basket drum is used, and they express it, "We turn up the basket," when they refer to the ending of the songs for the night.

A Ceremonious Blessing

ON THE LAST NIGHT the basket is "turned down" with much the same observances as on the previous nights, save that the openings in the ornamental band and in the circles of meal are turned to the West

the basket is turned down the eastern part is laid on the outstretched blanket first, and it is inverted toward the west. On the fifth night it is inverted in the opposite direction. When it is turned up it is always lifted first at the eastern edge. As it is raised, an imaginary something is blown toward the East, in the direction of the smoke hole of the lodge; and when it is completely turned up hands are waved in the same direction to drive out the evil influences which the sacred songs have collected and imprisoned under the basket.

So you can readily see why the drummer earns his pay. He must study long and arduously to get all the ritual in his mind; for, should a mistake occur in the proceedings, the entire ceremony would be ruined and the medicine would have no healing powers; and they simply would bring to a close all work that had been previously done toward the celebration.

The Mysteries of the Drumstick

EVEN THE DRUMSTICK is prepared with extreme vigilance. No mere stick will answer the purpose. So intricate are the rules pertaining to its construction that the shaman has to give practical instruction. A new one must be made for each ceremony. It is formed of stout leaves of the Spanish bayonet, but not even every plant of that genus is worthy to furnish the material. Four leaves only are used, and they must all come from the same plant, one from each of the cardinal points of the stem. All must be of the proper length, and also absolutely free from wound, stain, withered points, or blemish of any kind.

The leaves may not be cut off, but must be torn off downward at their articulations.

The collector first pulls the selected leaf from the east side of the plant, making a mark with his thumb nail on the east or dorsal side of the leaf near its root, in order that he may know this leaf thereafter. Walking sunwise around the plant to the west side, he marks a selected leaf near the tip on its palmar (east) surface, and culls it. Then he retreats to the south side of the plant and collects his leaf there, but does not mark it. Lastly, he proceeds sunwise to the north and culls his last leaf there, and he also does not mark it.

There is a certain traditional way to gather, moving sunwise. The sharp, flinty points and curly marginal cilia are torn off and stuck, points upward, in among the remaining leaves of the plant from which they were culled. The four leaves are taken to the medicine lodge to be made up. The leaves from the East and West are used for the center or core of the stick and are left whole. Those from the north and south sides are torn into long shreds and used for the wrapper. The core of the stick is divided by a suture of yucca-shred into five compartments, one for each night the stick is used. Into each section are put one or more grains of corn, which during the five nights the stick is used are supposed to imbibe some sacred properties. When the ceremony is over these grains are divided among the visiting medicine men, to be ground up and put in their medicine bags.

It is necessary to tear the drumstick apart to release its soul and to sacrifice its substance to the gods. The last morning at dawn, when the last song is sung and the basket turned up, the drumstick is pulled to pieces in the order reversed to that in which it was put together. This may be done only by the shaman who conducted the rites, and as he proceeds with the work he sings the songs of the unraveling. As each piece is unwrapped it is straightened out and laid down with its point to the East. The debris accumulated in the manufacture of the drumstick, and which has been carefully laid away for five days, is now brought forth, and one bundle made of all. It is taken out of the lodge by an assistant, carried in an easterly direction, and laid in the forks of a cedar tree, or in the branches of some large plant if a cedar tree is not at hand, safe from the trampling feet of cattle and burros. There it is left until destroyed or scattered by the forces of nature. The man who sacrifices these fragments takes out with him in the hollow of his left hand some cornmeal, which he sprinkles with the same hand on the shreds from butt to tip. He takes out also, in a bag, some pollen and sprinkles it on them in the same direction with the right hand. As he does this he repeats in a low voice the prayer or benediction: "It will be beautiful thus."

Lacking harmony, the Navajo achieves his musical effects entirely by rhythm and by using short intervals and very baffling pauses. Wonderfully trained and controlled, they tighten the muscles of the torso and sing while they dance, keeping this up for hours without any appearance of weariness. They use a queer, unnatural, falsetto voice, whose high pitched, whining, insistent appeal, going on all night, has a hypnotic effect even on the listener who does not understand a word of the prayer. Their songs and dances all contain a note of insistent urging, which seems to reflect a deep ancestral fear and a desire to appease the many gods.

VIOLIN QUESTIONS

Answered by
ROBERT BRAINE

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.

Should the Teacher Play During the Lesson?

T. R. W.—There is considerable diversity of opinion among violin teachers, as to whether the teacher, during a lesson, should play continuously with his pupil, or only part of the time. Some teachers prefer to play in unison with the pupil a great part of the lesson period. Others play a passage alone while the pupil listens, after which the pupil plays the same passage, imitating the teacher's interpretation as far as lies within his ability. Others play the piano. The matter is one which lies within the teacher's judgment. I remember the custom of two eminent violin teachers, Prof. S. E. Jacobsohn, of Chicago, and Henry Schradleck, both of whom taught most of their lives in the United States. Prof. Schradleck played with his pupil a great part of the time, or played a passage and had the pupil imitate him. Prof. Jacobsohn, on the contrary, hardly played a note during the lesson. He had a concert grand piano in his studio, but I never heard him play a note on it. He smoked long, black cigars continually, and took up his violin only five or six times during the entire lesson. So you see, teachers differ in their methods.

Viols by Thir

F. P. E.—Viols, made in Vienna, Austria, by Johann Georg Thir, in the eighteenth century, are of medium value. Heinrich Bauer, in his "Practical History of the Violin", says of these viols, "His viols are most liked." It is difficult to get much information concerning these viols, except possibly in works on the violin published in Austria or Germany, which are rarely met with in this country. The label in the Thir viols is as follows, "Joannes Thir, fecit Viennae, Anno 171—." George's brother, Mathias, who worked in Vienna, was also a violin maker of some repute. You can get their approximate value from any dealer in old viols. I think there are some dealers in your city.

Various Sizes in Viols

M. W.—1. We have different measurements of the violin so as to fit the size and capacity for stretching of various players, from children to full grown men. Thus we have the various sizes, one-quarter, one-half, three-quarters, seven-eighths, full size, and in some extreme cases, viols which are slightly larger than "full size." It is the same as in the case of shoes, hats, dresses, men's suits, and everything worn by human beings. The greater number of viols are made "full size", because the greatest number of people are able to play this size comfortably. 2—I have not seen any of the German chin-rests you describe. Probably, as you surmise, they have not yet been imported to this country, because of the war. Your only course is to wait until they are imported, and then to try one out, and see if it conforms to your individual needs. Choosing a chin-rest is like buying a pair of shoes, a suit of clothes, or any article of wearing apparel. It must "just fit."

The Spiccato Bowing

M. H. B.—The work by Gruenberg, "Violin Teaching, and Violin Study", would, as you suggest, help you very much in learning the various forms of *spiccato* bowing. It has many other hints on violin playing, with interesting illustrations. Mr. Gruenberg says in his book, "The artificial *spiccato* is used only in passages of moderate speed, as every note requires an individual action which naturally absorbs a certain, though small amount of time. The bow, being held firmly, has to strike the string separately for each note. This is done at one particular point of the bow hair, somewhat below the bow center. Other parts of the bow may be used, but the tonal character will be changed so much that the results will offer to us a number of distinctly different variants. The nearer to the

frog, the heavier the sound; from the bow center up to the point, the sound gradually becomes thinner and drier. The artificial *spiccato* is not done with the wrist motion pure and simple, but the entire arm is engaged in the accomplishment of the bowing action. It is of special importance that the right wrist should be kept high, and well curved and also that the bow-stick should be held with the extreme ends (not tips) of the three longest fingers, and the tips of the thumb and of the little finger. There are almost right angles between the stick and the fingers, in the artificial *spiccato*." There is much additional instruction on this bowing in Mr. Gruenberg's book. If possible, learn this bowing from a good violin teacher, and not from a book.

Beginning At Seventeen

M. W.—At the age of seventeen, you have made a rather late start. To become a finished violinist, a pupil should start at from five to ten years of age, and study at least ten years with a first rate violin teacher. Of course, with a late start, you can learn a considerable amount, but to become a virtuoso violinist, playing the most difficult music, I fear it is almost impossible. Still, you can learn enough to afford yourself a great deal of pleasure, just how much I cannot say without hearing you play. Your teacher would be the best guide as to that.

I think the so-called "Paganini secret" is the "bunk." There is no such thing. The best thing is for you to go through the conventional method with a first rate teacher. Go to the Juilliard School of Music in New York (address in the New York phone book) and ask their advice. This is one of the greatest schools in the world.

Malbran and DeBeriot

H. J. T.—The historical incident to which you refer was probably that of DeBeriot, the great Belgian violinist, and his wife, Maria Malbran, a famous prima donna. Malbran was a very beautiful young woman, besides being a great singer. She was advised to take up horseback riding, by way of exercise. She followed the advice, and was soon a familiar figure galloping on her Arabian horse in the Bois, and other noted parks of Paris. One day her horse became frightened and ran away, throwing his mistress with terrible force to the pavement. She was taken to a hospital, and the most famous physicians summoned. Everything possible was done for her, but all in vain, as she died in a few days. Her husband, DeBeriot, the great violinist, was heart-broken. He took to his bed, and for a long time his life was despaired of. In time he improved, and his friends advised European travel. He took their advice and traveled extensively, a disconsolate figure, seemingly a hopeless prey to melancholy. Music he could not bear, as it made him think of his beautiful wife, gone forever. After some time, however, he took up his once cherished violin, and again thrilled vast audiences with it. He again became interested in composing for it, and wrote some of the beautiful compositions for which he is famous. Eventually he recovered, but in his compositions we can always hear the tinge of sorrow—sorrow for the beautiful girl who was once his wife.

Mechanical Viols

T. R.—Mechanical viols, made to play from perforated rolls of paper, like the "player" pianos which were so popular a few years back, seem to have passed pretty well "out of the picture." For a while they were in great demand for exhibition purposes, such as at hotels, expositions, night clubs, and dance halls. The best of them maintained a high order of efficiency, and played violin concertos, orchestral overtures, and solos. The main thing was that they saved paying the salaries of a considerable number of musicians, and supplied a real novelty at amusement places.

Varnish of Cremona Makers

H. D.—Few features of the violin have been more discussed than the varnish. Hundreds of violin makers have experimented with all kinds of varnishes in the hope of duplicating the exact type of varnish used by Stradivarius, Guarnerius, Amati, and other great Cremona makers. Many makers claim to have achieved success, but the world refuses to agree with them, refusing to admit that the problem has been solved. With so many studying the Cremona varnish, it is likely that the secret will eventually be discovered. If so, it will mark a great forward step in violin making.

Student Concertos

H. G. T.—Pupils taking up the study of violin concertos, with the easiest compositions in this form, usually find it best to begin with the so-called "Students' Concertos", by Fr. Seitz. These are pleasing compositions in concerto form, and, while not difficult, are melodious enough to be used in public. They give the pupil ideas of the concerto "style." They have a few technical difficulties, but, as a whole, are not what the pupil calls "hard." Most of them can be effectively played by pupils who have mastered the three books of the "36 Elementary and Progressive Studies, Op. 20", by Kayser.

About the Left-Handed Violinist

T. R. C.—Many subscribers, besides yourself, have written to this department, asking for the best procedure in the case of a child violinist who is left-handed. They wish to know whether it is better to have him bow with the left hand or the right. Quite a controversy has arisen among doctors and violin teachers on this subject. Lisa Grenelle, a well known authority says on the subject, "It was not so long ago that well meaning parents destroyed any left-handed child's nerves, confidence, and good temper by insisting that he eat, write, and play croquet with his right hand, because that is the way it is generally done."

Stuttering generally results when a left-handed child is made into a right-handed one. Awkwardness, irritability, a sense of failure and inferiority, and sometimes a serious mental and physical backwardness may result from the same cause. In some it does no harm whatever, and the child comes out able to use either hand equally efficiently—a considerable advantage. But it is a poor risk.

Decorated Viols

F. Z.—Viols, decorated on the back with castles, and so on, with mother of pearl trimming and in-lays of various kinds, are not especially valuable, as a rule. Occasionally, we find one answering to this description, and made by a really good maker, which is of better quality. Viols with heads of animals or men, instead of scrolls, are in the same class. I cannot possibly guess the value of your violin without seeing it. If you visit a large city at any time, take your violin with you, and get the opinion of an expert. An expert can tell the value of a violin only if he has it in his hands. Written descriptions, photos, and so on, of the violin are of no use.

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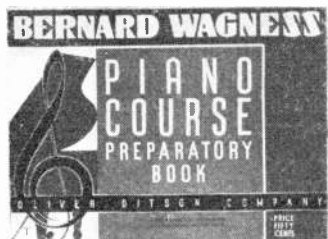
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Lord Byron in Romantic Music

(Continued from Page 78)

of Tchaikowsky found a most grateful subject in Byron's Manfred. Perhaps, like Schumann, Tchaikowsky found in the frenzied outpourings of Manfred's soul a parallel of his own woes. Like Schumann, too, he threw his heart and soul into the composition, and his own words tell us that at times he, too, became a *Manfred*.

Byron Supplied Opera with Perfect Hero

Lord Byron in opera seems at first an impossibility, for not one of his plays achieved success as an opera. Nevertheless, Byron left a very real imprint in this field of music, for he furnished composers and librettists with a ready-made hero who fitted to a nicety into operatic scenes. This hero was a composite of Byron's heroes—*Lara*, *The Corsair*, *The Giaour*—and was Byron's own idealized personality. Strikingly handsome, with black curls and high, pallid brow, he was shrouded in mystery. Sometimes he was an outlaw, but always of noble mien. Around him was an aura of stifled grief, sorrow, and remorse, yet he fought back and seemed to challenge the evil spirits to do their worst. Of course this hero was always in love. Sometimes this love was unrequited, or circumstances made it impossible for him to do more than to adore his beloved at a distance. In short, the Romantic hero was a man who through no fault of his own was condemned to endure stoically all manner of suffering; and then to let the world know, without being too explicit, that he did suffer. Sir Walter Scott gives us a picture of this hero in the rôle of *Ravenswood* in "The Bride of Lammermoor."

Ravenswood is known as *Edgar* in the opera, "Lucia di Lammermoor." He had suffered the loss of his estates and was further wronged by being misrepresented to the girl he loved, *Lucy*, in the same work, is typical of Byron's heroines. However bad the poet may have painted his men characters, the women of his poems are chaste creations of loveliness, clinging vines who live only in the love of one man and, when he is actually or apparently false to them, find refuge in insanity or death.

French writers seized the Byronic hero with avidity, and a number of Victor Hugo's dramas show this influence in the leading characters. Most important of these that have become famous as operas are "Hernani" and "Le Roi S'Amuse." (Leh Rwah Sam-ee-se) Both of these were set to music by Verdi, the former being known as "Ernani" (Air-nah-nee) and the latter "Rigoletto." (Ree-goh-let'-to).

Ernani is the hero turned against society. Wronged, he becomes the mysterious head of a band of rebel

mountaineers. He is called *Ernani* but in reality is *John of Aragon*. Marked for tragedy, he falls victim of his enemy's dagger as he is about to realize his greatest happiness.

Rigoletto, although not a noble, is the Byronic type. His cloak of mystery is deep. His sole interest in life is his daughter, *Gilda*, (Jeel'-deh) and the memory of his dead wife, "Who loved me tho' deformed and poor." *Gilda* herself knows no more of her mother than just this. *Rigoletto* is cursed by his enemies; and, just at the moment when his plans for revenge seem complete, he finds that he is the one who had been duped and his own daughter, instead of the wicked duke, has been killed. The duke singing his song of the fickleness of woman, at the moment the lovely *Gilda* sacrifices her life for him, gives another touch of irony that Byron loved so well.

"*Lucrezia Borgia*", (Loo-kray'-tzio Bor-gee-a) based upon another play by Victor Hugo, shows the influence of Byron. *Lucrezia*, mysterious and relentless, exhibits some of the characteristics of the Byronic hero in feminine form. Like the *Doge* in Byron's "The Two Foscari", she is responsible for the death of an adored son and meets death by poison.

Manrico in "Il Trovatore" is another Byronic hero. Cheated of his birthright by kidnapping, he is reared in a gypsy camp. He does not show the bitterness associated with Byron, but he is destined by fate for a tragic end. Death coming at the hands of his brother, who is ignorant of the relationship, is another manifestation of the Byronic irony of fate.

Scribe (skreebeh), author of many librettos for operas of this period, also felt the influence of Byron. He lacked the genius and skill of the Englishman, so we find much that is grating. There is the glaring juxtaposition of love and hate, good and evil, unnatural situations such as the devil pictured as a loving father in "Robert, le Diable"; a father unwittingly giving command to a firing squad whose volley kills his daughter in "Les Huguenots"; (Lays Hu-gen-oh) and the hero in "Le Prophète" denying his mother. In the last two there is the redeeming feature of the heroes meeting death in defense of their religion and liberty. In them we find an echo of *Israel Bertucio's* words in Bryon's "Marino Faliero":

"They never fail who die
In a great cause;
They but augment the deep and
sweeping thoughts
Which overpower all others and
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Instrumental Music at John Adams High School

(Continued from Page 96)

and eighty percent of our band and orchestra members take private lessons, a condition which is undoubtedly fortunate in the building of our instrumental organizations, and which exists, perhaps, only in the larger cities. This assumption is based on experience and conversations with men teaching in towns and smaller cities, who find it difficult in these communities to secure teachers of instruments, especially of oboe, bassoon, violoncello, flute, and horn.

I may be repeating the result of others' experience, but I feel very strongly that violin players should begin their studies on this instrument before reaching Junior High School, and the responsibility for getting pupils started early rests in great part upon the shoulders of our instrumental teachers. While, at present, the school band is more popular than the orchestra, this will not always be true. Our band programs have been well developed, and we are beginning anew to emphasize the functions of our orchestras. There are tremendous forces at work in the music of our land, as reflected in the influence of radio, motion picture, and music recordings. One cannot judge the full extent of these influences, for the symphony orchestra is heard as well as the dance orchestra, the symphonic band as well as the marching band.

In our schools there has been a decline in the string sections. Most of my violin and viola players—usually the viola players have first studied violin—began playing their instruments through home incentives. Pupils of our school system who take up an instrument before the seventh grade do so by paying a fee, and special teachers are provided in the elementary schools. In the Junior High, beginning classes are opened, which are generally meant for the grade 7B pupils. At this point instruction is free, as a rule, for one semester, during which time the pupil is expected to study privately. The majority of wind players in our senior high school groups start to play in the junior high school, and only rarely has a pupil been allowed to begin an instrument in senior high, since late starters are seldom able to assist our musical organizations.

Naturally, the best players are to be found among our twelfth-graders, and among these one seldom finds a player who has reached musical reliability and musicianship in three years or less of study.

Scheduling band and orchestra rehearsals is less of a problem in large schools than in smaller ones. The

administration in our building is sympathetic to the needs of the music program, and our subjects are often given preference. This means that pupils are readily able to arrange their music schedules. Our organizations meet daily, and there are nine forty-five minute periods for the day.

Last semester, one hundred and fifteen students registered in the two band groups. The first band meets the first period, and the second band the second period. Most of the players coming to senior high are scheduled both for the first and second periods of rehearsal. Those who meet the requirements of the first band are then permitted to use the second period for other curricular studies, and the remainder make up the personnel of the second band. Usually there are ninety players in the first band, from among whom are chosen the players in the football band.

Orchestra practice starts at the fourth period of the day. For several semesters a theater orchestra was scheduled for the ninth period, but later it was found more convenient to hold theater orchestra rehearsals one evening a week. The function of the theater orchestra is to furnish music for such events as the Annual Play, Honor Society Inductions, and the Annual Operetta as well as other special programs. There is but one instrumental concert during the year, and as a rule this combined band and orchestra program takes place in January.

Band activities are not so great as in smaller communities, due to the fact that activity in the large cities would bring so many demands for this type of organization that definite limits must be placed. A dance orchestra which performs at dances after school is permitted and supervised, although the members choose their own director.

The financing of our music program is ordinarily in our own hands, and small nominal fees in the music courses defray the cost of music. The paid admissions to the January concert go into the general school fund, but allowances of varying amounts are made from this fund for our use. An interesting fact about our instrument repairs is that the Board of Education hires a man to travel about in a workshop mounted on a truck, and to do the repair work in all the Cleveland schools. This has been found both convenient and satisfactory.

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(Continued on Page 137)

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The Language of the Composer

(Continued from Page 83)

connections between them, all pointing to a superstructure of Turkish influence on the Finno-ugrian. I also wish to point out that I did not go to the folk music of the Turkish towns, or even to the country regions, but to the nomads themselves. Their music is many thousands of years old and, even to-day, strangely pure and intact."

Bartók himself, one would think, should have been completely innundated as an original composer beneath this submergence and identification with the folk sources of his land. Nothing, on the contrary, could be less true. In seemingly opposite poles of development, but in reality one of the most parallel, since the freedom given him by the folk song proved incalculable to his creative flight, Bartók became more radical, dissonant and austere in his harmonic use and melodic flow, as his researches deepened. The "Fourteen Bagatelles, Op. 6" for piano, composed in 1908, which created a sensation at the time, for their independent patterns and unresolved dissonances, were the first results in this direction. This was continued with works like the "String Quartet No. 1, Op. 7" and the "String Quartet No. 2, Op. 17"; the opera, "Bluebeard's Castle"; the two ballets, "The Wood-cut Prince Ballet, Op. 13" and "The Wonderful Mandarin Pantomime"; and the "Sonata No. 2 for Violin and Piano", the very apex of his individual style and expression.

At the same time Bartók arranged, set for voice and piano, for piano alone, or for violin and piano, and put to general use the folk material at his disposal. Some of these arrangements and settings are the most stylistic and artful constructions that have ever taken form. The "Three Rondos on Folk Tunes" for piano (1916-27) and the "Twenty Hungarian Folk Songs" for voice and piano (1929) are particularly excellent examples of the manner in which his individual harmonic and tonal palette and forceful rhythmic patterns are united with the archaic and modal melodies.

Then again, there are works like the two *Rhapsodies* for violin and orchestra and the *Rhapsodies* for violin and piano, and violoncello and piano, respectively, compositions which pour out the folk element with a clarity and poignancy scarcely to be found either in Brahms or Liszt. That is the creative, three-dimensional Bartók: the ability to give inimitable form to the folk melodies themselves, to give them a new life and meaning through artful presentation, while yet retaining their primitive character and the

fantasy and invention to raise edifices of sound and form demanding no other justification.

What is the secret? Bartók, of course, could not answer. But one can do no better than to recall what he had already said: "It is not enough to have the will; one must also be capable."

The dangers of folk identification through wishing, rather than through impulse, have been no better summed up than by Bartók himself.

"The appropriate use of the folk song material is not, of course, limited to the sporadic introduction or imitation of these old melodies, or to the arbitrary thematic use of them in works of foreign or international tendencies. It is rather a matter of absorbing the means of

this time. Before that, from about 1918 to 1924, my work is more radical and more homophonic.

"With maturity, it seems to me, comes the wish to economize—to be more simple. Yes, this may account for similar trends in the music of the other composers of my generation. Maturity is the period when one finds the just measure, the middle course which best expresses his own musical personality. The young composer is inclined to give everything he has at once. If I could write my first quartet again, I would not write it the same way, naturally. To-day, I see in it some superfluous material and some resemblance to Wagner. My last quartet, the fifth, is a more individual work. As for the composer's individual style—there is no explaining it, other

harmonic idioms has long been lacking. Now for the first time, piano students will be able to bridge the gap between nineteenth century studies and twentieth century music, in carefully graded pieces from the simplest constructions in the diatonic scale through the most complex major-minor possibilities and polytonal structures so intrinsic to Bartók's musical personality. At the same time, from the easiest examples of unison and canon writing to the introduction of harmony, first simple, then complex, the composer's training is telescoped to the last detail. It is truly a "Mikrokosmos", both in the presentation of the whole range of pianoforte technique, to the utilization of the harmonic resources of several centuries.

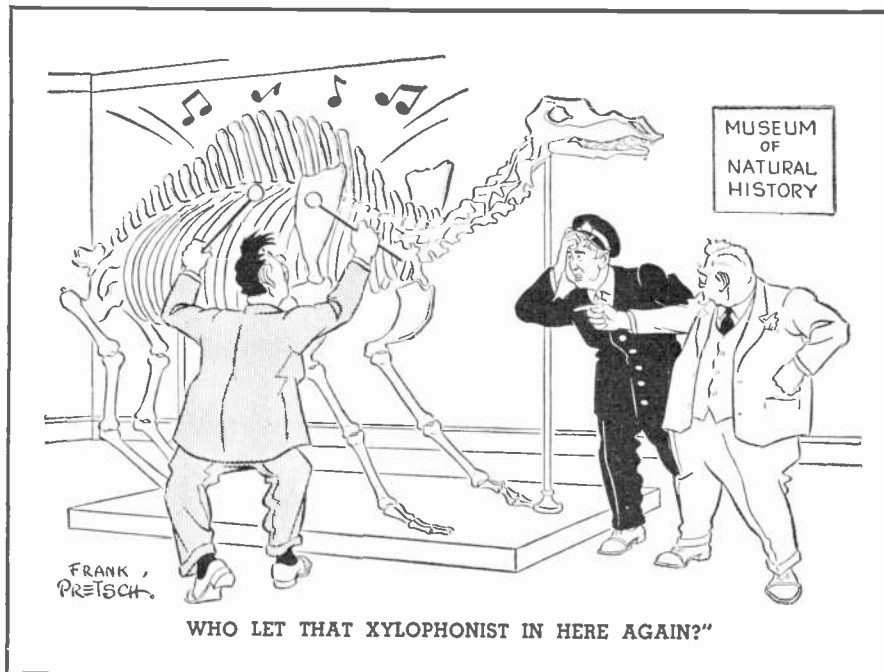
Bartók was about to be asked to talk about "Mikrokosmos", (mee'-kro-kos'-mos) but the time was up, and the busy visiting composer, here for the second time in more than twelve years, arose to attend to another appointment.

Musical Films and Their Makers

(Continued from Page 84)

looked me up. The result of our meeting was that Feyder invited me to score the picture on which he was then at work. It was "Knight Without Armor", and starred Marlene Dietrich. Although I had no experience in composing scores for film requirements, I took the assignment—and I've been in motion picture work ever since!"

Since then, Rozsa has composed the scores for ten motion pictures, including "Thunder in the City", "The Squealer", "Four Feathers", "U-Boat 29", "Ten Days in Paris", and "The Thief of Bagdad." Most of these were for Alexander Korda pictures, and it was Korda who brought the distinguished young Hungarian composer to Hollywood, where the score for "The Thief of Bagdad" (begun in London) was completed. Rozsa intends to remain here, feeling that the musical world centers today in the United States, where freedom of opportunity for musician and composer alike are boundless incentive to creative work. Rozsa's "favorites" are Shakespeare, Tolstoi, and Maurois among authors; G. B. Shaw among playwrights; Rembrandt among painters; Stravinsky among composers; and the New York Philharmonic-Symphony among orchestras. His recreation from composing is playing the piano and the violin. Rozsa was recently awarded the honorary degree of Doctor of Music by the New York College of Music, in recognition of his achievements as composer. All of which proves again that the road to musical eminence, in Hollywood or out of it, does not lie along the easy terrain.



musical expression hidden in them, just as the most subtle possibilities of any language may be assimilated. It is necessary for the composer to command this musical language so completely that it becomes the natural expression of his musical ideas."

Bartók, who belongs to that group of musical innovators headed by Schönberg (shān-bérkh) and Stravinsky (strā-vēn-skē), a group with which all the pre-war and post-war radical harmonic and rhythmic devices are associated, does not at all agree with the conception that the ideas which they advanced were revolutionary.

"The period—speaking roughly—from 1910 was not revolutionary at all. In art that is not possible. In art there are only slow or fast progressions. It is essentially evolution, not revolution.

"I myself, I believe, have developed in a consistent manner and in one direction, except perhaps from 1926, when my work became more contrapuntal and also more simple on the whole. A greater stress of tonality is also characteristic of

than that it must come from himself."

The compositions which fall into this completely mature period are the Third, Fourth and Fifth String Quartets; the two Concertos for Piano and Orchestra; the "Cantata Profana" for tenor, double chorus and orchestra; Music for String Instruments, percussion and celesta; the "Sonata for Two Pianos and Percussion"; the "Concerto for Violin and Orchestra"; the Dances for Violin, clarinet and piano; and the *Divertimento* for string orchestra (1939).

A work with which Bartók has been occupied for more than ten years, is "Mikrokosmos", a collection of one hundred and fifty-three piano pieces. A virtuoso pianist himself, much of Bartók's work is written for the piano, where his peculiar harmonic style and idiom are no less part of his arrangements of folk dances and melodies than of the original pieces. "Mikrokosmos" is not only a piano school, but also a manual for composers. Teaching material approaching contemporary

THE PIANO ACCORDION

Accordion Chords

By Pietro Deiro

As Told to Elvera Collins

LAST MONTH WE DISCUSSED accordion harmony and analyzed the Fundamental Triads of Tonic, Sub-dominant and Dominant. This month we shall continue the subject and discuss the formation of the various chords which are mechanically combined in the accordion's bass section.

It is essential that accordionists know what combination of tones sounds when they push the different chord buttons. Those who wish to harmonize simple melodies will find this knowledge necessary. Our explanations will be simplified for the benefit of those who have never studied harmony. The instructions are brief but the important rules are clearly defined.

Example 1 shows the C major, C minor, C seventh, C diminished and C augmented chords in their various inversions; also in arpeggio form. This was taken from the text book, "The Jazz Accordionist." We shall explain the formation of these chords briefly at first and later more thoroughly.



A major chord consists of the root, third and fifth degrees of the major scale. A major chord becomes a minor chord when its third is lowered one half tone. Thus the chord of C major—consisting of C, E, G—becomes C minor with the notes C, E-flat, G.

A seventh chord consists of a root, third, fifth and seventh degrees. There are six chords of the seventh, but the principal one is the dominant which consists of a major triad and a minor seventh. Thus a dominant seventh chord on C (C7th) would consist of a C major triad with an added minor seventh, making the chord C, E, G and B-flat.

A diminished triad consists of a root with two minor thirds added, while a diminished chord consists of a root and three minor thirds. Thus a diminished chord built on C consists of C, E-flat, G-flat (F-sharp) and B-double-flat (A).

A major triad is augmented by raising its fifth a half tone. For example, an augmented chord built on C consists of C, E and G-sharp.

Let us now approach the subject of chord building more thoroughly by studying the intervals which are very important. The various steps of the scale are called degrees, and when two of these are considered in relation to each other we use the term "interval." Each interval has its own name, according to its mode of major or minor. It is always figured from the lowest to the highest note, including both.

Every major scale contains major and perfect intervals. The first interval is called a perfect prime; it is a zero interval, since there is no difference in pitch between its two tones. The second, third, sixth and seventh intervals in the major scale are major intervals. The prime, fourth, fifth and octave are perfect intervals. They are termed "perfect" because all other intervals change their mode from major to minor or minor to major when inverted, while perfect intervals remain perfect when inverted.

Example 2, taken from the text book "Accordion Harmony", shows (Continued on Page 137)

Ex. 1

C Major
1st Pos. 2nd Pos. 3rd Pos.

C Minor
1st Pos. 2nd Pos. 3rd Pos.

C Seventh
1st Pos. 2nd Pos. 3rd Pos. 4th Pos.

C Diminished
1st Pos. 2nd Pos. 3rd Pos. 4th Pos.

C Augmented
1st Pos. 2nd Pos. 3rd Pos.

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Practical Hints for Training the Conductor

(Continued from Page 99)

this translation so distinctly that it shall be understood by those to whom his speech (interpretation) is addressed.

Now, while the capacity to be skillful is given by Nature to different persons in greater or less degree, skill itself does not spring Minerva-like from the brain of any genius. It must be cultivated. Sometimes the cultivation is easy; at other times it may be painful: but cultivation must go on, by one method or another, faster or more slowly, according to individual temperament, circumstance and application.

Physical Training, as Well as Musical, Is Demanded

How to draw all that he has into the focus of an acceptable performance is the problem that calls for more physical training than many observers imagine. The necessity for quick physical and mental coordination has already been mentioned. In conducting, this is even more important than in singing or in playing a solo instrument. In the latter case, the performer is required to be master only of himself, his voice, clarinet, flute or trumpet. In the former, the performer deals with multiple voices and instruments, and his mastery must extend from himself to them. If his coordination is out for the minutest fraction of a second, if his reflexes are not in perfect working order, the performance will suffer. What chess players call "a loss in tempo," meaning the loss of time spent in a foolish move, will be the result.

To train his body should be one of the conductor's tasks, since during the performance he can express himself to the orchestra solely through physical movements, facial miming and all the intricacies of what may be called "sight signals" in contradistinction to "sound signals." In order to make this physical activity the manifestation of imaginative agility, the conductor needs a body that is responsive to instantaneous demands. More than other musicians he must rely on physical or motor consciousness. A violinist or pianist has always his instrument under his hand. The conductor must establish the same control at a distance.

Training often begins with the correction of bad habits, such as a stiff, "numb" hand, want of independence and freedom in necessary movements, and unwanted motor-irradiations, as, for example, an unwanted movement of the elbow in connection with a gesture of the hand, an inclination to parallel movements of both arms, and the like. If the pupil is the victim of such habits he will suffer from con-

fusion the first time his attention is diffused, when it becomes necessary, let us say, simultaneously to keep under control the line of a musical performance with one hand and with the other to correct an occasional defect in intonation or rhythm. Even if no one in the orchestra needs correction at the moment, the conductor whose movements are "tied" will be unable to master the elements of polyrhythmic passages.

If the conductor stands badly, the rhythm of his arms and hands will be affected. If he shifts from one foot to the other or takes unnecessary steps, if the movement of his

to movements of hands and fingers; gestures of the hands; poise, and turnings of the head; movements of the body as a whole (as in turning from left to right and *vice versa*), and combined movements.

I practice these or similar exercises myself. In studying a score, in planning how I am to interpret it, I strive for the quickest and surest means of making myself understood. Therefore I may experiment, in the privacy of my studio, with different gestures, and practice the one which finally seems the most effective. But of course my exercises are worth something only if they are carried out conscientiously and with intelli-

tions. The more this is so, the truer is the balance. And if the inner potential qualities of the artist require balance, the same is true in regard to the relation between artistic qualities and technic. One cannot outweigh the other if the balance is to be maintained. Both elements must be so perfectly adjusted that they present an organic and harmonious whole. When the conductor has achieved this balance we can then say of him that he is literally a maestro.

A Star Enters Her Teens

(Continued from Page 76)

followed her career. If she can hum tunes in her crib at fifteen months, charm Paul Whiteman at six and scintillate among Hollywood's film notables at eleven and twelve, what will she do next? With such a start it would seem that almost anything might happen in the next dozen years.

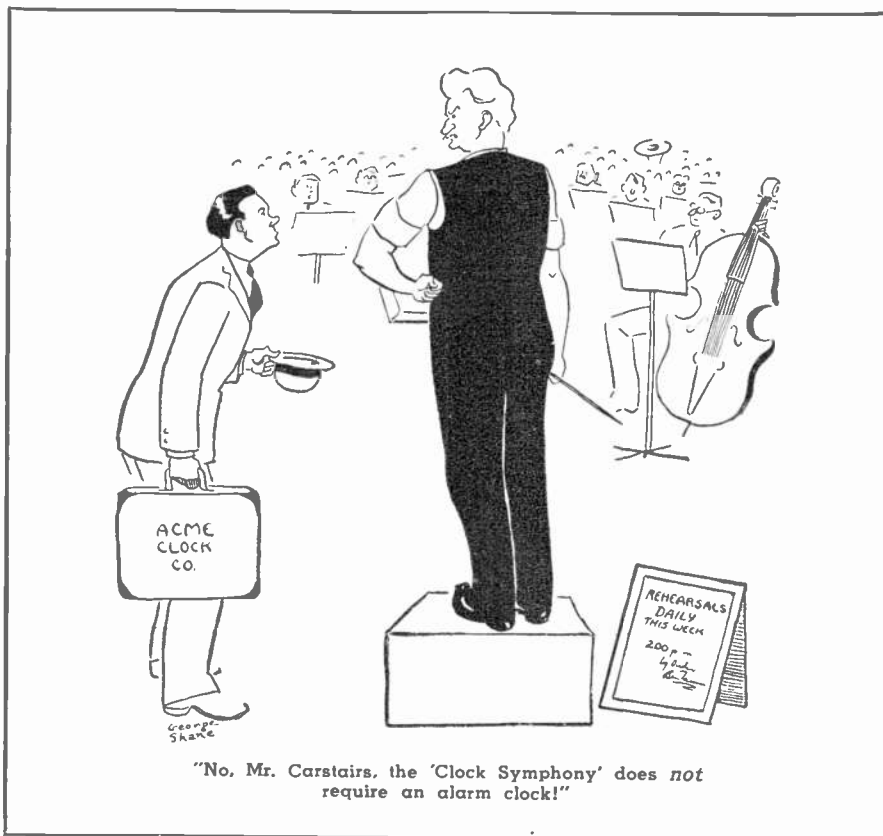
Pirating Parnassus

(Continued from Page 100)

listener is haunted for days by a vague resemblance he cannot quite clarify. It may be argued that a mere coincidence of note sequences, differently accented and colored, is not really a "steal"; it is possible that two men, with only twelve half notes at their disposal, might well hit upon the same sequence in building their melodies. Still, certain similarities are striking.

There is a strong resemblance, whether purposeful or accidental, between *Marcheta* and the climax theme of the *Overture* to "The Merry Wives of Windsor" by Niccolai (nē-kō-li); between *Here Comes the Man with the Mandolin* and an old German drinking song, *Immer Noch Ein Troepfchen*; between *Ti-Pi-Tin* and the Waldteufel waltzes; between *Let's Fall in Love* and the Garden Scene from "Faust"; between *Love in Bloom* and one of the chief transitions in Johann Strauss' waltz, *Voices of Spring*; between Jerome Kern's *Till The Clouds Roll By* and a German folk-song *Wir Hatten Gebauet ein Staatliches Haus*; between the breathless *Oh, Johnny!* and *You're Here, and I'm Here*, a hit of the dance-craze period around the time of the World War.

Hail, Hail, the Gang's All Here was evolved from a chorus in "The Pirates of Penzance." *It's a Long, Long Way to Tipperary* boasts two pedigreed parents: its verse derives from *Has Anybody Here Seen Kelly?* and its chorus from an old Irish ballad, *Eileen Alanna*, often sung by Tony Pastor. *The Prisoner's Song* bears a kinship to an old topical ballad, *The Train That Never Returned*, both reflecting a primitive



"No, Mr. Carstairs, the 'Clock Symphony' does not require an alarm clock!"

head is out of harmony with the movement of his hands, if the left hand is unrhythmically out of alignment with the right (though both must be independent) he will upset the pulse and disturb the general impression. The conductor also needs to eliminate any little personal mannerisms that may interfere with getting his message across. People in an audience can shut their eyes if a pianist tosses his head or a fiddler indulges in grimaces; but the members of an orchestra literally cannot shut their eyes to what someone once called the "idiosyncrasies" of a conductor, and if these are either annoying or funny the players cannot do their best.

Definite Exercises Recommended

In my forthcoming book on conducting I have a chapter on physical exercises, illustrated with anatomical diagrams. It deals with questions of correct breathing; posture; "stance"; controlled muscular relaxation; arm movements, correlated

gent application to the business in hand. One must not forget that the aim of physical training is not only to train the body but to strengthen rhythmic feeling as an active factor of the will, and to strengthen the coordination which must exist between mind and body. Sometimes I am asked if I recommend sports as an aid in developing a conductor's coordination. I reply, "Yes, if the games are suitable." Ping pong is better than tennis, as it does not tax the hand, wrist and arm so heavily. Fencing is something I should like to see included in the curriculum of every music school.

In order to solve all the problems which confront him and to fulfill all the tasks allotted to him, the conductor must know how to use all the means which, combined, constitute his technic. All these are included in an understanding of the artist's nature, in which personal talent and general culture are so closely interwoven that often it is difficult to define their mutual rela-

folk-style that assured popularity in two ages of markedly different ideology, over a generation apart.

Many of the hits of Rudolf Friml, who came to this country as accompanist for Jan Kubelik (koo-bě-lik), echo folk airs of his native Bohemia. One of the most interesting resemblances is to be found between *Wagon Wheels* and *Goin' Home*, which latter is arranged from Dvořák's (dvôr-shäk) "Symphony from the New World" which, in its turn, was inspired by Negro folk melodies. A borrowing without any geographical sense at all is the similarity between *On The Beach at Bali-Bali* and a Swiss yodel. And by playing with the notes you can

Ex. 5



arrive at Lehar's *Frasquita Serenade*, *My Little Nest of Heavenly Blue*, or the César Franck "Symphony in D minor."

Popular songs have often been manufactured by band leaders, Paul Whiteman, Tommy Dorsey and others, who have simply played classic melodies in dance rhythms. Whiteman made a great success with his arrangements of *Pale Moon*, *Song of India*, *To a Wild Rose*, and *Chansonette*. *Martha* came, ready-made, out of Flotow's opera: *Shabby Old Cabby* from *The Campbells Are Coming*; while Tschai-kowsky (tshä-ē-kōf'-shki) is originally responsible for *No Star is Lost*, *Our Love*, and *Horses*. A whole battery of nursery rhymes—*A Tisket, a Tasket*, *Where Has My Little Dog Gone?*, *Stop Beating Around The Mulberry Bush* and so on—have lent themselves to hits, even as *Lucy Locket Lost Her Pocket* lent itself, long ago, to *Yankee Doodle*.

It is amusing to see what can be done by rearranging those twelve little half tones of the scale. Sing the dignified four tones of the Westminster chimes. Sing them in reverse order, and you have *How Dry I Am*. Now sing this song in waltz tempo, and you have *The Merry Widow Waltz*. Irving Berlin cleverly and frankly interpolated a bugle call into *Alexander's Ragtime Band*, and George M. Cohan created one of the finest marching songs of all time by using it in *Over There*. Another earlier Berlin interpolation is of Mendelssohn's *Spring Song* in *That Mesmerizing Mendelssohn Tune*, the most gracious form of legitimate borrowing.

Actually, there is nothing new about the principle of tune borrowing. Haydn's music is filled with Croatian melodies; the first phrase of the Austrian Hymn comes from a folk song. *The Star Spangled Banner* is a taking over of John Stafford Smith's *Anacreon in Heaven*. Brahms was markedly influenced by Beethoven, and the introduction to

Brahms' *Wiegenlied* (veé-gen-leed) (*Lullaby*) is identical with the "I'm comin'" refrain of *Old Black Joe*. Weber, Liszt, and Grieg drew on the folk music of their people. Mozart borrowed from Duport. Charles Wakefield Cadman used native Indian material in *From the Land of the Sky Blue Water*. Thurlow Lieurance adapted an Indian melody, setting it to an exquisite harp-like accompaniment in *By the Waters of Minnetonka*. Schumann interpolated *The Marseillaise* into *The Two Grenadiers*. Perhaps the climax of borrowing was reached when the Russian modern, Shostakovich, used Vincent Youman's popular *Tea For Two* as the theme of a symphony.

Most great composers have gone in for periods of "influence"; some—Dvořák (dvôr-shäk) for instance—have advocated stronger nationalism in music by studying and utilizing folk themes. Indeed, his "Symphony from the New World" was begun with the purpose of blazing the trail in this direction for his American pupils, during his period of activity in New York City. But such influences are quite different from lifting complete thematic phrases and accenting them in jazz time. Whether or not the practice is good is a question each one must decide for himself—regardless of the copyright law. In any event, it is a custom that has taken root among our

purveyors of popular tunes, and there is no immediate indication that the roots are shriveling.

There is a good chance that next season's hits may derive from Bach and Beethoven, both of whom have thus far been somewhat neglected by jazz time borrowers. There is an equal chance, however, that the feet of Tin Pan Alley may mount upon a path even more desirable than Bach and Beethoven—the path of completely original composition.

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The Musical Air Waves

(Continued from Page 85)

and Milton Kaye, pianist, are the performing artists. This is their third season on the air. The two artists began their recitals two years ago, believing that the viola, although an important unit in the orchestra, was not heard sufficiently as a solo instrument. Through their broadcasts of old and new sonatas for viola and piano, they have stimulated, in the music of the viola, the interest not only of general listeners, but also of composers and musicians. This season they are playing sonatas by the recognized classic and modern composers, as well as introducing compositions by young contemporaries who have been inspired, through these programs, to write for the viola.

Recently we spoke of Russell Bennett, the American composer, and his radio program called the "Russell Bennett Notebook", heard Sundays 7 P. M., EST over the Mutual network. As a sponsor of novelties, Bennett has few peers. Fan mail for a radio show being somewhat of a novelty for him, he seems to have found inspiration in the letters of his admirers; for recently he selected a typical letter, used its contents as lyrics, and arranged them in a composition for chorus and baritone. The new Bennett work, untitled at the time of writing, will probably have been played and heard by the time this is read. Our point is that the "Bennett Notebook" is quite a show, and our readers who are interested in novel phases of Americana may do well to spend a half hour with the composer and his orchestra. Since the debut of his show, Bennett has received many comments on his music, his arrangements, and his ability as a commentator. Most of them are favorable, but a few writers have complained of the modernism of his American music. However, there is always room for a divergence of opinion on radio shows.

A defense conscious nation has been given a chance to get an inside view of Uncle Sam's expanding military camps in a couple of programs heard lately on the air. The "Vox Poppers", as the Columbia network outfit calls itself, has been jumping around lately on Thursday evenings (7:30 to 8 P. M., EST) from one military post to another, querying officers and "non coms" on the duties and delights of the army. And the Mutual broadcasters have been giving us the color and human interest of life in an eastern military training camp on Sundays (2 to 2:30 P. M., EST). The emcee of these latter programs is Tom Slater, a familiar WOR (New York) voice. According to him the broadcasts are built on a flexible basis, with no fixed formula or pattern—just a

lively and entertaining half hour, showing the many phases of camp life: on duty, off duty, from rifle range to parade ground, to mess hall, and to barracks. Occasionally star entertainers from the stage and radio are heard as they perform for the entertainment of the soldiers and their visiting relatives.

NBC's "Music Appreciation Hour", heard Fridays from 2 to 3 P. M. EST, is scheduled this month for three broadcasts—February 7th, 14th, 28th. In the program of the seventh, Dr. Damrosch will conduct the seventh concert in Series C and D, which is concerned with "The Musical Forms" and "Lives and Works of the Great Composers." The first half of the

The title of the broadcast of the fourth is "Songs of the Vaqueros", that of the eleventh "Latin-American Music." The Mexican vaqueros, who are said to have laid the basis for the cattle industry of the West and Southwest, created a large group of passionate love songs, satirical songs, ballads of long trail drives and legends of bandits and outlaws. On the broadcast of the fourth, a group of four of these will be heard. The broadcast of the eleventh will feature representative selections from the works of Chavez, Villa-Lobos, Revueltas, and others. "Negro Spirituals" and "Religious Music" are the titles of the programs of the 18th and 25th. Fea-



program will present four excerpts from Bizet's "Carmen", and the latter half will be a Wagner program, presenting *Siegmund's Liebeslied* from "Die Walküre" and the *Good Friday Music* from "Parsifal." The broadcast of the eighth is concerned with Series A and B—"Orchestral Instruments and Voices" and "Music as an Expressive Medium." On the first part of this broadcast, music for the trombones and the tuba will be featured; the latter half will illustrate "Human Emotions in Music." The broadcast of the 28th, again Series C and D, turns at first to "The Symphony", with two movements from Beethoven's "Symphony No. 2 in D major"; and concludes with an all-Brahms program—two movements from the "Symphony No. 2 in D major" and the *Hungarian Dances, Nos. 5 and 6*.

Columbia's "American School of the Air" has four programs in its *Wellsprings of Music* for February.

tured in the former will be four familiar Negro works; the latter program will consist of seven short works by famous European composers.

On New Year's Day, Tony Martin, well known singing star of screen and radio, returned to the airways in fifteen minutes of popular music on Wednesdays (8 to 8:15 P. M., EST), with David Rose and his Orchestra supplying accompaniments and also some instrumental numbers.

Reaching Your Goal

(Continued from Page 80)

work before he worries about fire-work effects of piano technic (which are, at best, of secondary importance). The wholesome goal is to develop one's pianistic powers to the best degree of which one is capable—but to be an even better musician.

Brahms' Prickly Pet

(Continued from Page 82)

not the good engraver's fault that my own portrait is not enclosed. Today, I almost regret that I behaved with my usual obstinacy (Brahms hated to sit for a portrait) for on a day like this you want to come as much in person as possible. This may explain my second gift. I still have the autograph copy of my F-major Symphony (the third). Sending it to you makes me feel that I am heartily shaking hands with you. More is not meant by it, and now I make room for the next speaker."

Brahms, the Severe Critic

Like Bruckner, Brahms used to invite young musicians to his table. But discussions with him were extremely difficult for these young men, since Brahms was convinced that everyone should go through as difficult an apprenticeship as he himself had done. Gustav Jenner (yēn'-ner) had a painful experience in this connection. Brahms, who held Jenner in high esteem, had offered to take him as a pupil. When Jenner came to Vienna, he received every material assistance from his teacher, who helped him find rooms and even procured a small financial allowance for him. But about his work Jenner never heard an appreciative word; on the contrary, he was bombarded with sarcastic criticisms. It was only when he had suffered this treatment for a whole year that Brahms explained his behaviour: "You will never hear a word of praise from me. If you cannot endure this, your talent deserves to perish."

Another young man who often shared his meals with the master was the music scholar Eusebius Mandyczewski (mān-dē-chēf'-skī), who was later to become the editor of the Collective Edition of Brahms' works. While still at his summer resort Brahms arranged to meet "Mandy" for lunch at the Red Hedgehog "in the good old way," for he enjoyed discussing with this faithful follower various problems concerning the history of music, in which he also was keenly interested. Moreover, Mandy knew how to take a joke, and with him Brahms could indulge in his love of teasing. The composer, for instance, liked to taunt the young man with his conquests in the women's choir which he conducted.

Sometimes the simple restaurant was used for even greater festivities. Thus, after an exquisite performance of Brahms' "Quintet in B-minor for Clarinet and Strings" by the Joachim Quartet and the famous clarinetist, Richard Mühlfeld (mül-fēlt), the most important representatives of Vienna's musical life gathered here to entertain in honor of the composer. On this occasion the fair sex suffered some disappointment. (Continued on Page 139)

SOME SEVEN OR EIGHT YEARS AGO dance orchestra leaders "discovered" the guitar and were happy to add to their existing ensembles, this new musical voice; the sonorous, enchanting tone of its strings blended beautifully with that of the other string and wind instruments and provided a background impossible to obtain from any other source. In recent months this situation has changed somewhat, and here and there we find some orchestra leader of national fame skeptical about the value of the guitar in dance ensembles. Now what is the reason for this turn about? Let us not put the blame on the instrument itself. The American manufacturers of this instrument have made wonderful strides in developing an orchestra guitar which has no superior anywhere as far as workmanship, tonal volume, or tone quality is concerned; and electric amplification has given it enough power to hold its own against trumpet and saxophone.

During a recent conversation with the writer, a well known band leader discussed the merits of the guitar and did not hesitate to put the blame right on the players themselves. "I am fond of the guitar," he said, "but to find a guitarist, who is musician enough to measure up to the other members of my band, is like hunting for a needle in a haystack." Here is your

answer, guitarists. What do you intend to do about it? Are you going to let the guitar, an instrument capable of great artistic possibilities, go the way of the tenor banjo into gradual oblivion, or are you serious enough to study it as earnestly and thoroughly as the professional pianist or violinist studies the instrument of his choice?

Among some recent letters addressed to this department we found one in which our correspondent asks: "To be able to play the guitar with a good orchestra is it necessary for me to read music, or is it sufficient to play the chords from symbols? I have studied the guitar about a year and can play any chord possible, but have used symbols only." This reminded us of a remark made by a foreign music educator, who spent some time in this country teaching and was asked what impressed him most about the American student of music. "Too many of them like to take short cuts," he answered.

FRETTED INSTRUMENTS

The Orchestra Guitarist

By George C. Krick

Now we have learned from many years' experience in playing and teaching the fretted instruments that there are no short cuts in the study of instrumental music, not if one wants to amount to something. True there are some students who can omit certain exercises, which may be necessary to others—special exercises that are intended to strengthen a finger that is weak on some hands or for some other reason—but these fingers are usually taken care of by a competent and conscientious teacher, who is in a position to select just the right studies for each individual pupil.

Once you have decided upon the orchestra or plectrum guitar, place yourself in the hands of a reputable teacher, have him guide you in the selection of a good instrument and then follow his instruction to the letter. If no teacher is available in your vicinity, get all the instruction books possible and study them carefully and slowly, skipping nothing. To those studying without a teacher

we suggest spending the one or two weeks of their summer vacation in some city where they may gain the benefit of expert instruction and advice, taking a daily lesson during this vacation period, which would prove time and money well spent.

The beginner should by all means start his studies with learning to read music, just as a child should learn his A, B, C's in order to read and write; there is nothing secret or difficult about it. Persistent daily practice will soon bring about results.

After the rudiments of music are thoroughly mastered, scale practice is in order; beginning with one octave and later extending to two and three octaves. The production of a good tone should be carefully studied. An energetic movement with the plectrum across the string downwards, directed towards the next higher string, will produce a fuller and rounder tone than picking the string with the hand moving upwards away from the string. It is well to use down strokes on all notes for some time; and when scales can be played in this way evenly and smoothly, then the alternating down-up stroke may be used. The right hand always should be held in a relaxed position; and a flexible wrist helps materially to simplify execution.

A good tone also depends on the
(Continued on Page 136)

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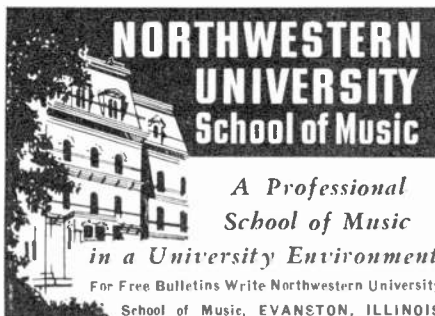
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"Of course, there is pleasure in attending concerts, or listening to band music, or singing, but no pleasure is so full and so profitable, withal, as the joy we get in making our own music. Again I say that if you are to buy only one piece of furniture for your home, let it be a piano."—Frank Crane.

Morning at Valley Forge

(Continued from Page 77)

efforts, but with something more practical than our seared imaginations. Most of all is it necessary to keep ourselves fit by keeping our balance. One way is to fortify ourselves daily with the works of the masters. However mortal the creators of these works may have been, the compositions themselves were conceived in the sphere of divine inspiration and are among the greatest anodynes for wounded souls.

We know a man who was a fair performer in his youth. Overburdened with business cares and caught in the maelstrom of the world tragedy, he suddenly observed that he was gradually "breaking up." Fears, insomnia, loss of memory, frayed nerves, excitability frightened him. The family doctor wisely put him to bed for two weeks with the idea of building up his resistance through a rest cure. Toward the end of the period he commenced worrying again. His physician asked the patient's wife what was her husband's hobby. When he found that it was music, he suggested that he be encouraged to play daily and also that he be presented with a number of modern phonograph records and new music books that might interest him. After a short time he was spending most of his evenings at the keyboard. In the course of some months his recovery was effected, and with proper medical treatment he became a changed man welcomed by his formerly suspicious friends, and prosperous in business.

Music and music study at the time of the present world crisis becomes a kind of insurance against the mental and spiritual calamities of the hour. Investment in such insurance is fully as necessary in a period of great emergency as is insurance against fire, flood and hurricane. Parents who put savings into musical instruments, music and music study for their children are not only contributing to their happiness and social advantage, but are also affording them physical and psychical protection from dangers which were unknown in another generation.

Washington's wisdom in fostering music has been strongly endorsed by large numbers of our leading men and women in every decade since his time. His interest in the tone-art was only a part of the uncanny foresight of "the father of our country" in seeking to build a nation upon the bed rock of strong patriotism, unquestioned integrity, opportunities for all, high ideals and love of God. May our great land, conceived in a prayer for harmony and peace, bring new concepts of living to all the world.

The morning of the new day is

coming, and we confidently predict the advent of one of the greatest spiritual revivals in all history in which musicians will have a glorious opportunity to take part.

The Orchestra Guitarist

(Continued from Page 135)

action of the left hand fingers. These must be trained to drop onto the string with a quick movement, holding the string firmly for the duration of the note. Once the single string technic is fairly well established, the study of chord formation is the next step. Begin with the three principal chords in all the major and minor keys, study them so you will know every note that is used to make up each chord, then proceed to their inversions and all other chords that may be found in all positions on the guitar finger-board. In the playing of chords the left hand again plays an important rôle, especially when the Barré is required to hold down firmly two or more strings with the first finger. To train the first finger for this purpose it is advisable to begin with the simple four-string chord on first, second, third and fourth strings and later include the notes on the fifth and sixth strings. Having acquired a thorough knowledge of chord construction, it is now necessary to practice quick changes from one chord to another which requires lots of patience, persistence and hard work.

Practical Requirements

The suggestions made so far should provide a solid foundation upon which good guitar technic may be built, and the serious student will now want to go ahead and study the compositions written for guitar solo. Begin with the easy ones and gradually develop the ability to master those of greater difficulty. A guitarist, to become an asset to a dance band or radio orchestra, must be able to play occasional solo parts, be able to transpose from one key to another and be a good sight reader in addition to his other accomplishments. In order to play from piano copies it is necessary to be able to read notes in the bass clef and to transpose the chords written for piano into the treble clef and in many instances play them an octave higher. Last, but not least, a course in harmony is strongly advised for every student. All of these things mentioned combine to make up the technical equipment of an orchestra guitarist expecting to succeed and hoping to hold his own as a competent musician with the other members of an orchestra.

"I think there is too much sentimental nonsense going on about appreciation of music."—Mr. Geoffrey Shaw.

Accordion Chords

(Continued from Page 131)

a C major scale with abbreviated names of the various intervals. All other major scale intervals are named accordingly. By again considering the formation of a major triad, we have the definition that it consists of a root, major third and perfect fifth.

Ex. 2
C Major scale

P prime M 2nd M 3rd P 4th P 5th
M 6th M 7th P octave M 9th M 10th

Minor scales contain minor, major and perfect intervals. A minor interval is smaller by a chromatic half-step than a major interval. Example 3 shows a C-minor scale with abbreviated names for the intervals. All other minor scale intervals are so named. This scale differs from the major in that the intervals of the third, sixth and seventh are all minor intervals. The intervals of a fourth, fifth and octave are perfect intervals as in the major scale. We now have the definition that a minor triad consists of a root, minor third and perfect fifth.

Ex. 3
C Minor scale
(the small m is the abbreviation for minor)

P prime M 2nd m 3rd P 4th P 5th
m 6th m 7th P octave M 9th m 10th

A diminished interval is a chromatic semitone less than a perfect or minor interval. We find then that the definition for a diminished triad is that it consists of a root, minor third and diminished fifth. Notice that the next smaller interval than a major is called a minor, but the next smaller interval than a perfect is called a diminished interval.

An augmented interval is larger by one half-step than a perfect or major interval. An augmented triad is defined as consisting of a root, major third and augmented fifth.

Standard accordions do not have a special row of buttons to play augmented chords. A few accordions have been made with the extra row of buttons, but they have not proved to be so popular as they are more cumbersome than the standard type. A provision has been made in standard accordions, however, for the augmented chord, as the dominant, or fifth, has been omitted in the combination of all dominant seventh chords. This permits the substitution of an augmented seventh chord, which is really a chord of the seventh with an augmented fifth. The dominant seventh chord

button is played, and the augmented fifth is combined in the harmonization for the right hand.

We urge accordionists to make a thorough study of these intervals, as they are the basis of all chord construction. Accordionists should also devote some time daily to the study of chords. We suggest that they write a complete chart of all chords in all keys, using the illustration with this article as an example.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania.

Instrumental Music at John Adams High School

(Continued from Page 129)

avoid having more than one person use a school instrument, as it is difficult to concentrate responsibility for the care of that instrument.

A careful system of grading has been worked out for pupils of band and orchestra, and while the merits of different grading systems always will be debated, our system has proved effective in maintaining standards of musicianship. Perhaps one of the outstanding features of this system is the privilege of re-testing. I have long felt that if a pupil is given a low grade in his first test, it may prove a deterrent to his development. Therefore, if he knows that by working to better himself and by having another chance for a better grade, he will not only have incentive to improve himself, but add to the general worth of the entire organization.

We are also using a point system in the John Adams School, one that has been in use for three semesters. It entails a lot of work, and was begun only after a questionnaire had been issued to gauge its desirability. Grading, then, depends on the merits and demerits and total numbers of points. Taken into consideration in this point system are such items as discipline, practice, test results, attendance, extra activity or responsibility within the organization.

Above all, group spirit is fostered. There are no animosities nor preferences. There are private conferences, and support of the family is sought. The teachers and supervisors are imbued with the idea of making a good citizen of the pupil as well as a good musician, and traits of character and good living are engendered in every way. Attitudes of mind, manners, and general behavior are not neglected. We are not regimenters; we try to be builders of wholesome, vital young citizens.

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The Value of a Symphony Orchestra

Mr. LEWIS H. CLEMENT, formerly conductor of the Toledo (Ohio) Symphony Orchestra, has sent us the striking letter of the late Theodore Thomas presented herewith. Mr. Clement has repeatedly fostered the formation of a symphony orchestra in this Ohio city on the beautiful beach of Lake Erie, which for some years has been making such a memorable contribution to art in its many phases. One of his sponsors was the lamented Theodore Thomas, one of the greatest orchestral conductors which our country has known, who in March of 1903 wrote thus to Mr. Clement:

*A symphony orchestra shows
The culture of a community, not of mere
The man who does not know Shellenbarger
is to be pitied; and the man who
does not understand Beethoven and
has not been made his spell has
only half lived his life. The master
works of instrumental music are
The language of the soul, and express
more than those of any other art.
Light music popular, so called, is the
sensual side of the art, and has more or
less devil in it. Yours truly
Theodore Thomas.*



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New Discs with Distinctive Charm

(Continued from Page 124)

Moussorgsky's Song Cycle, "The Nursery", has far more appeal for adults, even though it does not rank among the composer's most distinguished works. Igor Gorin, the baritone singing this cycle in an English translation (Victor Album M-686), obviously enjoys playing the part of the child who speaks to us, and within the limitations of the texts he succeeds in making the songs sufficiently credible.

Dusolina Giannini, with members of the La Scala Orchestra and Chorus, singing the famous scene from "Norma", beginning with the *Cavatina-Casta Diva* (Victor disc 17503), is heard at her best on records. Although hers is both a credible and artistic performance, one does not feel that the rôle of *Norma* fits her so well as it did Ponselle.

Brahms' Prickly Pet

(Continued from Page 134)

ment, for when Brahms was asked which ladies he would prefer as his

neighbors at table, he chose "Miss Clarinet"—as Mühlfeld with his heavy dark beard was nicknamed, thanks to the wonderful softness of his tone—and a little-known clarinetist named Steiner, who shortly before had performed the same work with the Rosé Ensemble. During the whole evening, Brahms talked with his two clarinetists, especially with Steiner, to make him feel less out of place in the brilliant gathering.

Musicians were not the only visitors who came to see Brahms at the Red Hedgehog. Other prominent men met him there, such as the playwright and critic Otto Brahm who wanted to see his "genitive" Brahms. Even princes—the Landgrave of Hesse, for instance—decided to patronize this simple restaurant for the sake of the composer's society. So it is not surprising that the graphic art of that time reflected Brahms' relationship with his favorite restaurant. Otto Böhrer made a charming silhouette of Brahms accompanied by a red hedgehog. Faithfully, the tiny animal is following the heavy figure. In the same way, the simple restaurant had been faithful to Brahms. It was a sort of home in the pleasant atmosphere of which the lonely and aging bachelor enjoyed the warmth and understanding of good friends.

The World of Music

(Continued from Page 75)

OSCAR STRAUS, a native of Vienna and composer of "The Chocolate Soldier" and many other operettas containing Viennese waltzes, recently arrived in this country from France where he became a citizen the day war was declared. In an interview with reporters he declared, "America is the most musical nation in the world. . . . You are producing your own great artists, great singers, great instrumentalists. And now you have begun to create a great American music. . . . Only recently have you begun to break away from mere imitation of Europe in your music. Those who are most likely to become the great American composers are those who have begun their work under the genuinely native influence of this recent period."

TWO HUNDRED OKIE BALLADS and Folksongs, written by southern sharecroppers during their mass migration to California, have been collected in the form of a phonographic library by two instructors of City College, New York City, and presented to the Library of Congress.

THE WALTER W. NAUMBURG MUSICAL FOUNDATION announces its annual auditions for pianists, violinists, violoncellists and vocalists wishing to compete for its award of New York début recitals during the 1941-1942 season. Entrants are limited to those between the ages of sixteen and thirty, and all applications must be received by February 28th. For information, write the Walter W. Naumburg Musical Foundation, 9 East Fifty-ninth Street, New York City.

LILY PONS, soprano of the Metropolitan Opera Company, became an American citizen on December 6th, in the United States District Court in New Haven, Connecticut. Attending the brief ceremony were her husband, Andre Kostelanetz, orchestra leader, and a group of friends. To a throng gathered outside, the singer later remarked: "When I sing *Home, Sweet Home* on my husband's radio program Sunday night, it will have a new meaning for me in words as well as in song."

BENJAMIN R. HANBY was recently acknowledged officially as the composer of *Darling Nellie Gray* by the Stephen Foster Memorial in Pittsburgh, in a letter to the Hanby State Memorial in Westerville, Ohio, after fifty years of controversy. Hanby wrote the song in 1850, but so great was its resemblance to Foster's works in sentiment that it was erroneously listed as a Foster composition.

THE BACH CIRCLE gave what was believed to be the first New York performance of Johann Sebastian Bach's "Mass in A minor, No. 1" in Town Hall, on January 13th.

NORINA GRECO, lyric soprano of Italian-American parentage, who received her entire musical education in this country, is a member of the Metropolitan Opera Company this season. Miss Greco made her operatic début as Violetta in "La Traviata" in 1937 and has appeared with the San Carlo and Cincinnati opera companies.

(Continued on Page 144)

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The Junior Etude

Edited by
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Letter to Liszt

By E. A. G.

Dear Liszt:

Here I am writing to you, and it does not seem any time since I began to write to all of you famous composers, starting with Bach in April, 1939.

I guess you and Bach are just about as different as any two composers ever could be; but I know one thing, you both wrote music that is very difficult to play; that is, to play well, and I do not count any other kind of playing.

And then, there is one thing about you (if you don't mind my mentioning it), you more or less forgot us juniors when it came to composing music. Now take Schumann, for instance, he wrote lots of pieces for us.

But here is one good thing these days, and that is the way we hear your music on records. I got a beautiful new radio-phonograph combination for Christmas; at least my sister and I got it together; she likes just the same kind of music that I do, and that means the very best. Well, the studio that we can get the clearest at all times on our radio happens to be one that gives high class records nearly all day; and I just love it when they put on your piano concertos and things like that. And I know nearly every note that comes next in your *Preludes* for the

orchestra. And of course I love to hear your things played by performers, not on records, too. I wonder if I'll ever be able to play any of your things! I have a simplified arrangement of your *Love Dream*; but I don't care much for easy arrangements. I'd rather wait till I can play the real thing. It is a great pity they did not have records when you lived. Let's see, that was from 1811 to 1886, wasn't it? I wonder how you would have liked playing for recording and playing on the radio.

But anyway you made one record, and that was being one of the greatest piano players that ever lived; and that's an all time record, too.

Well, supper is ready and so, Good-bye. I hope you did not mind my telling you a few things.

From Junior.



Greek Double Flute
(See next column)

Life's Music

By Alotha M. Bonner

Our life is but a music score,
Which we may play at will.
A lovely melody it is—

And yet, to play with skill,
Calls for much practice on our part,
Much patience and control—
And we must ever keep in tune
Our instrument—The Soul!

The Gift That Changed

A Playlet

By Ernestine and Florence Horvath

CHARACTERS AND COSTUMES
MUSIC—A girl. Softly colored gown and cloak. Carries a wand.
ELVES—Two children; one in pink, one in blue.
EGYPTIAN MUSICIAN—Sleeveless tunic; sandals.
GREEK MUSICIAN—Draped white Grecian costume.
MONK—Gray robe and hood.
MUSICIAN OF 1000 A.D.—Long tunic; pointed slippers.
EARLY PRINTER—Short tunic, long stockings, slippers.
PILGRIM SINGER—Pilgrim costume.
COLONIAL MUSICIAN—Colonial costume.
THE CHILD—A modern girl; carries sheets of music.

Scene: Two large screens, opening in center. Behind screens, dark backdrop; before screens, throne, left; piano and chair, right.

(*Music is seated at left, head bowed. Enter Elves.*)

ELVES: Good day, Music! But—why are you sad?

MUSIC: Alas. Little Elves! To-day a child received some musical pieces for her birthday. She cast them aside. She said she wanted only splendid gifts—not music! (*Bows head again.*)

FIRST ELF: Splendid gifts? Does she not know?

SECOND ELF: Could you not tell her? (*Music lifts head slowly.*)

MUSIC (*eagerly*): Perhaps I could! Why—here she comes now!

(*Enter Child. Casts sheets of music on piano. Music waves wand.*)
Child, learn of the great birthday gift you received. It changed and grew through centuries. It is—notes!

(*Waves wand towards screens. Child picks up sheets again. Sits, right, looking at them thoughtfully. Elves open screens.*)

EGYPTIAN MUSICIAN (*stepping forward*): Child, there were musicians in Egypt, thousands of years ago. They had instruments, and even a rough scale. But they did not have written notes. So, their music was lost! (*Exits. Greek Musician is shown.*)

GREEK MUSICIAN: There were musicians in ancient Greece, too. They wrote music by using letters! Some of the letters they turned sidewise, or upside down! Imagine trying to play music from letters—especially letters that stand on their heads! (*Plays Turkish March from "Ruins of Athens", by Beethoven. Exits. Monk revealed.*)

MONK: In the days of the early monks, written music consisted of queer signs, called "neumes." Neumes were hooks and dots and wavy lines. The trill sign of modern music was a neume. Think of playing all music from such signs only! (*Plays O Bone Jesu by Palestrina. Exits. Musician of 1000 A.D. is shown.*)

MUSICIAN: From about the year one thousand, musicians began to use lines to show the *pitch* of sounds. They also began to change neumes into queer *notes*. Gradually, real notes and the staff were worked out. (*Plays The Evening Star from "Tannhauser", by Wagner. Exits.*)

EARLY PRINTER (*stepping forward*): Even after there were notes, music was scarce. All of it had to be hand copied. Although printing was invented in 1440, about 500 years ago, *music* was not printed until 1476. Even then, since music was hard to print, notes often ap-



Musicians of Other Days
(From a painting by Firle)

peared in the wrong places! Songs played from printed music often made a din! It was some time before correct music—such as you have—could be made. (*Plays Country Gardens by Percy Grainger. Exits. Pilgrim Singer is shown.*)

PILGRIM SINGER: When the Pilgrims came to America, they brought no notes, just the words to the psalms they sang. In time, they published the "Bay Psalm Book" *with* music. Thus, the gift of notes was continued, in America. (*Plays Largo by Handel. Exits.*)

COLONIAL MUSICIAN (*stepping forward*): There were notes in America, but great music was lacking.

The Gift that Changed

(Continued)

In the eighteenth century, the works of Mozart, Beethoven and other great masters were brought here. Then your gift was complete—splendid music, shown in correct, understandable notes! (*Plays Minuet from "Don Giovanni" by Mozart. Exits.*)

CHILD: How marvelous my birthday gift is! It is a gift which grew and changed through centuries. Every note—so clear and readable—is precious!! (*Plays any appropriate modern selection, from sheets of music.*)

ELVES: She appreciates her music! We're so happy, we must play! (*Play a duet. Stand beside screens.*)

MUSIC: How very happy this child's birthday has made me. For she has learned to be grateful for notes—and music! (*Plays Moment Musical by Schubert. Elves open screens, showing birthday cake, with streamers covered with notes, emanating from it. Child claps hands in glee.*)

(Curtain)

Schumann

(Prize Winner in Class C)

Robert Schumann was denied regular piano lessons until he was nearly twenty years old. His mother wanted him to be a lawyer, but he wanted very much to be a pianist. Finding that his fourth and fifth fingers were unusually weak, he invented a spring, which he fastened to these fingers at night, keeping them lifted. He hoped in this way to strengthen the working joints quickly. For a few nights it seemed to answer its purpose, and he was jubilant. Then, one never-to-be-forgotten morning, he awoke to find those poor overworked fingers strained and helpless. Never again could he play the piano. The one person who could sympathize with him was Clara Wieck, the daughter of his teacher. His engagement to her helped to make him one of the world's greatest composers. He is a great composer of children's pieces, as well as big compositions.

Suzanne Hernandez (Age 10).
New Mexico.

Schumann

(Prize Winner in Class A)

In the third year of my piano study my teacher gave me a copy of Schumann's *Träumerei*. This was the first real piece of Schumann I had had and the song-like character of this piece impressed me greatly. I resolved to find out more about its composer and thus began my search for information about Robert Schumann.

The master, I discovered, had a very interesting life, happy, romantic and then tragic. Aside from the vast number of pieces written for the piano, he also wrote an opera, "Genoëveva", much chamber music, many symphonies, and songs. Even in the last years of his life, although afflicted both mentally and physically, he did not surrender his work. Since first playing *Träumerei*, I have played many compositions of Schumann, and in my future music study he will always remain one of my favorite composers.

May Barbara Waher (Age 14).
Iowa.

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 sixteen 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

"Is it more fun to listen or to perform?"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than February 15th. 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.



Juniors at El Dorado, Arkansas

Honorable Mention for November Puzzles:

Marjorie Jackson; Joan Ernst; Jean Cripps; Betty Jo Teeter; Helen Jendrasiak; Johanna Mesman; Betty Madigan; Florence Decker; Rose Lane; Rita Raport; William Dennis; Martin Needham; Vada Fulkerson; Mary Elizabeth Long; Louis Bonelli; Betty Timmons; Margaret Grimshaw; Muriel Roof; Arlene Jewell; Laura Ehrenfreund; Anne Louise Sherer; Mary Lee Rombach; Carol Hartman; Betty Kowalsky; Jane T. Pfanzelter; Betty Jean Cooper; Mary Marellaro; Anna MacDowell; John Edwards; Herman Achs.

Honorable Mention for November Essays:

Roy Reneker; Muriel Roof; Robert Dickenson; Dorothy Hamrick; Mary Elizabeth Long; Caroline Henderson; Janet Wilkins; Marjorie Wilmot; Movane Lattimer; Justa Beth Lyle; Dolores Tourangeau; Joan Spreckelmeyer; Sonya Goldman; Ruth Beane; Lucille Stein; Dolores Voss; Barbara Barbour; Anne Spratt; Marna Kunstmann; Audrey Ann Cereghino; Rose Lane; Josephine Connell; Marjorie Simmons; Jean Huebner; Margaret Mary Cahill; Fred Beavers; Jeannine Dieckhaus; Lorraine DeBoe; George Butler; Mary Elaine Briggers; Norma Faye Smith.



Juniors with Constabulary Band, Bacolod City, Philippine Islands

Class A, fourteen to sixteen years of age; Class B, eleven to fourteen; Class C, under eleven years. Names of 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 honorable mention.

??? Ask Another ???

The Piano Recital

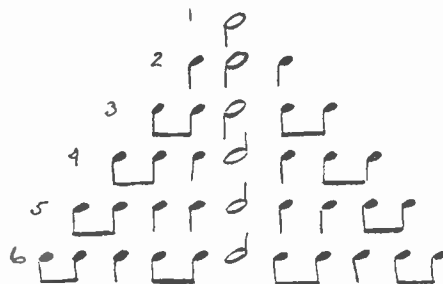
- What is a sonata?
- What is an encore?
- What is meant by interpretation?
- What is meant by *rubato*?
- Who wrote a series of pieces called "Papillons (Butterflies)"?
- Who wrote the so-called *Rain Drop Prelude*?
- What is meant by good tone on the piano?
- What is an Etude?
- Who wrote *Clair de Lune*?
- Who wrote several *Hungarian Rhapsodies*?

Musical Triangle Puzzle

By Stella M. Hadden

Replace each note with a letter. The central letters, (half-notes) reading down, will give an instrument. Answers must give all words.

- a letter of the alphabet
- a rapid, scale-like passage
- a chord of three tones
- a flute player
- the song of a gondolier
- a composer's supreme achievement



Schumann

(Prize Winner in Class B)

Robert Schumann, my favorite composer, who was born in Zwickau, Germany in 1810, was a composer of beautiful piano solos who developed a free and new style in his melodies. He was called upon to compose orchestra music, choruses and songs. The musicians of the time thought his compositions were among the finest ever written, though some people found him hard to understand.

But he did not spend all his time composing for large orchestras or advanced players on the piano. He was big enough to love little children and write pretty pieces for them. One set of these pieces is known as the "Album for the Young."

His wife was also a noted musician and played his works in many concerts.

He spent his last few years sadly. Once he attempted to jump into the Rhine River. He was placed in a home for the insane and died in his loving wife's arms in July, 1856.

William Dennis (Age 13).
Pennsylvania.

Answer to November Puzzle in Opposites:

- Big; 2. Never; 3. Easy; 4. Vehement (or violent); 5. True; 6. Open; 7. Early; 8. High; 9. East. Initials correctly arranged spell BEE-THOVEN.

Prize Winners for November Puzzle in Opposites:

Class A, Paul Hammer (Age 14), Nebraska.
Class B, Dolores Tourangeau (Age 13), District of Columbia.
Class C, Mary Bartlett (Age 10), Maine.

DEAR JUNIOR ETUDE:

I started subscribing to THE ETUDE MUSIC MAGAZINE last year. I always read The Junior Etude, but never thought of writing to you. I like the puzzles and the letters to the composer the best. I play the piano, and enjoy it very much. I guess that is all.

From your friend,
UTAKO MATSUKO (Age 12).
California.

Answers to Ask Another

- A composition for piano, or for piano and one other instrument (usually violin), written according to a certain plan with regard to themes, keys, movements, and so on; this plan being called Sonata Form. Trios, string quartettes and symphonies also are written on the plan of the Sonata Form.
- A composition added, but not included in the announced program.
- The attempt to reproduce the composition just as the composer intended it to be played, with regard to shading, climax, ritardandos, accelerandos, and other marks of expression.
- Slight variations in tempo as contrasted with metronomic regularity.
- Schumann.
- Chopin.
- The manipulation of the keyboard in such a way that the greatest amount of pure tone is produced with the least amount of mechanical sound, or clang.
- A piece composed to feature a certain technical problem.
- Debussy.
- Liszt.

Publisher's Notes

A MONTHLY BULLETIN OF INTEREST
TO ALL MUSIC LOVERS

THE COVER FOR THIS MONTH—February is a month that is particularly dear to the hearts of patriotic citizens of the United States of America. The birthday of George Washington, February 22, reminds us of the great struggle of the Colonists for freedom from taxation without representation and other tyrannies; and the birthday of Abraham Lincoln, February 12, reminds us of the great sacrifices made that this nation might be preserved.

Then deserving of equal thought because of the great contributions his inventions have made to the comforts and enjoyments of life is Thomas A. Edison, whose birthday is February 11. The famous poet Henry Wadsworth Longfellow, whose birthday February 27, and other great Americans might have their names added to the list of February's sons.

Lincoln's birthday is a legal holiday in a majority of the states as well as in Alaska and Puerto Rico, and Washington's birthday is a legal holiday in all the states, territories, and possessions. Other great patriotic holidays are Independence Day, July 4; Memorial Day, May 30; Armistice Day, November 11; and Thanksgiving Day on an appointed Thursday in November, all serving to remind us not just to be patriotic on those days but to keep our patriotism alive, and so our February cover is presented with the thought of ever living patriotism for the "Sweet Land of Liberty."

In the physical make-up of this cover, we have the art work rendered by the Philadelphia artist Miss Verna Shaffer, superimposed on a subdued rendition of a splendid photograph of Independence Hall or the Old State House in Philadelphia, which also is known affectionately as the "Cradle of Liberty" because here was adopted the Declaration of Independence in 1776 and here also was held the Convention which framed the Federal Constitution. This photograph is from the studios of H. Armstrong Roberts, Philadelphia, Pennsylvania, and is used by permission.

SPRING AND THE BEST IN MUSIC—"A time for sowing and a time for reaping" is an adage every bit as applicable to music as it is to the many other phases of our every day life.

For student musicians and members of musical groups in schools, academies and colleges, Spring is the time for reaping rewards in personal satisfaction, knowing that they are at their very best when they participate in the programs

Advance of Publication Offers

—February 1941—

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 follow on these pages.

CHILD'S OWN BOOK—FONTER—TAPPER.....	.10
CHILD'S OWN BOOK—NEVIN—TAPPER.....	.10
CLASSIC MASTERS DUET BOOK—PIANO—BEER....	.35
CLASSICS FOR THE CHURCH PIANIST—EARHART	.50
EIGHTEEN MINIATURE SKETCHES—PIANO—	
WRIGHT20
GAMES AND DANCES—STECHER AND MUELLER..	2.00
LET'S STAY WELL!—CHILDREN'S SONGS—BORIE	
AND RICHTER50
MY PIANO BOOK—RICHTER.....	.25
ONCE-UPON-A-TIME STORIES OF THE GREAT	
MUSIC MASTERS—EASY PIANO COLLECTION—	
ROBINSON40

that bring another year of study to an end. Yes, a recital, a concert, or a tremendous festival in collaboration with commencement in the Spring, is music at its best for students.

But what of the time for sowing? Winter is the best time for director, teacher or pupil to plan Spring activities, choose appropriate music and start rehearsals, thus sowing a firm foundation that will insure a more praiseworthy performance at the season's end.

The Theodore Presser Co. is in a position to help now, during the Winter, to sow your plans for the Spring. If you have charge of the selection of music, whether it be choruses for mixed, male or female voices, solos for voice, piano or any other instrument, duets and ensembles in all classifications, and band or orchestra numbers, there are many excellent compositions from which to choose. Experienced music clerks will assist you in making a selection or, if you prefer, you may make up a list yourself from our catalogs, folders and descriptive circulars which are supplied free on request. Whichever method you employ we feel certain that we can care for your every need in a most satisfactory manner.

Why not write to us today, describing your plans in detail, so that we may assist you and show you what "Presser Service" really means?

CLASSICS FOR THE CHURCH PIANIST, Compiled by Lucile Earhart—There are many good musicians who do not realize that the master composers wrote, not only much sacred music, but also much secular music that is as full of spiritual beauty as though it had been composed strictly for use in religious worship. This collection has been compiled in an effort to bring into one handy volume an assortment of appropriate music that should be welcomed by the church pianist.



Throughout this broad country there are many churches where the piano is used in Sunday services. Many church pianists are often at a loss where to find music which, besides being suitable, is within the ability of the average player. In *Classics for the Church Pianist* they will find this problem satisfactorily solved.

This book offers an excellent representation of such composers as Bach, Handel, Haydn, Beethoven, Mendelssohn, Schubert, Mozart, Tschaiakowsky, etc., as well as appropriate music by other writers of unquestioned worth. Single copies of *Classics for the Church Pianist* may now be ordered at the special advance of publication cash price of 50 cents, postpaid.

LENTEN AND EASTER MUSIC—This year choirmasters have a little more time to prepare their programs than they had last year when Easter came in March.



But it may be well to remember that ere this short month is over Ash Wednesday will inaugurate the season of Lent—February 26th. Easter, 1941 falls on April 13th.

Some of those planning to present special Lenten or Easter cantatas already have rehearsals under way. For choirmasters who yet have to make a choice, especially directors of volunteer choirs, we suggest that they examine the new Easter cantata by Lawrence Keating, *The Conquering Christ* (60c). An inspired setting of beautiful texts written by Elsie Duncan Yale, it presents no difficulties for the average church organization and offers a most pleasing variety of solos, duets, trios and choruses for an effective Easter Sunday musical program.

Among the new anthems and carols published this season for Lent and Easter are: *Joy Dawned Again on Easter Day*, by Wm. S. Nagle (Catalog No. D15067) (15c); *Hark! Ten Thousand Harps and Voices*, by Russell Hancock Miles (Easter Carol) (Catalog No. D15068) (15c); *In Remembrance*, Hymn from Mrs. R. R. Forman's cantata *Christ's Words from the Cross* (Catalog No. 21453) (15c); *Sing Alleluia*, by Lawrence Keating (Catalog No. 21455) (15c); and *Cross of Sorrow*, a Good Friday Hymn-Anthem set to a well known melody of Jean Sibelius by Rob Roy Peery (Catalog No. D15045) (10c).

For the Junior Choir or the group of church singers lacking in strength in the men's voices section there are the new 3-part (SAB) settings of standard Lenten and Easter numbers: *Thee We Adore*, from Theodore Dubois' *The Seven Last Words of Christ* arranged by Rob Roy Peery (Catalog No. 21449) (10c); *God So Loved the World*, from Sir John Stainer's *The Crucifixion* arranged by

Rob Roy Peery (Catalog No. 21440) (10c); and *I Know That My Redeemer Liveth*, from George Frederick Handel's *The Messiah* arranged by Kenneth S. Runkel (Catalog No. 21441) (15c). Where only treble voices are available the new *O Morn of Beauty*, the celebrated chorale from Jean Sibelius' tone poem *Finlandia* by H. Alexander Matthews, (Catalog No. D15046) (15c) should be most welcome. The soprano or tenor soloist also can offer an excellent sacred song setting of *O Morn of Beauty* (50c). The organist can program Cyrus S. Mallard's new composition *Easter Morn* (Catalog No. 27099) (50c). This number also has suggested registration for the Hammond organ.

Any of the above mentioned publications may be had for examination from the publishers. If there are any other Easter publications that you wish to look over, include a request for them in your letter. Presser's *Lenten and Easter Music Folder* (P-1) listing cantatas, anthems, carols, vocal and organ solos, may be had Free for the asking. Send for your copy now!

CLASSIC MASTERS DUET BOOK, *For the Piano*, by Leopold J. Beer—Leopold J. Beer, eminent European composer, has unearthed a wealth of little known classics and arranged them for piano duets (for grades 3 and 4). This collection contains compositions of the old masters including Handel, Mozart, Couperin, Scarlatti, Rameau and many others. Teachers desirous of presenting the best in duet materials to their pupils will find this compilation rich in worthwhile compositions, including the ever-popular old dance forms.

Classic Masters Duet Book has succeeded in making both parts of equal playing interest and difficulty and dispelling the fallacy that the Primo part is the important part and the Secondo is merely an obbligato. These four-hand arrangements give both players a fundamental basis in ensemble playing and make the exchange of parts profitable to both players. In this volume is found excellent recital material, sight reading compositions, pedaling, legato and staccato playing.

While this book is in preparation for publication single copies may be ordered at the special advance cash price, 35 cents, postpaid.

EIGHTEEN MINIATURE SKETCHES, *For the Piano*, by N. Louise Wright—This volume will be found most useful as a companion work to any first grade method for the younger student.

These sketches, while covering various fundamentals of technic and phrasing, are essentially little melodic gems, with titles such as *The Teaser*, *Frog in the Meadow*, *My Dog*, *Organ Grinder*, *Song of the Harp*, and *Horses Prancing*.



Each sketch is prefaced by a short study-motive taken from the sketch itself and by a rhythmic pattern which may be played or clapped. The different numbers comprising this volume start out in grade one, with an easy and progressive ascent to grade two.

Orders for single copies of this book, which will be published in the Music Mastery Series, are now being received at the special advance of publication cash price of 20 cents a copy, postpaid.

ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, For Young Pianists, by Grace Elizabeth Robinson—With the final work on this book rapidly near-



completion, our editors feel that it is one of the most unusual and interesting books for the young pianist that has been published in recent years. As the title suggests, it consists of stories from the lives of the great masters, but it is not biographical in the sense that it contains historical dates and facts. Rather, it is a book of music made easy-to-play for piano, with fascinating stories about the selections included. The composers represented are Beethoven, Handel, Bach, Mozart, Haydn, Schubert, Mendelssohn, Chopin, Schumann, Brahms, Wagner, and Verdi.

All music selections are newly transcribed by arrangers experienced with the needs and limitations of young players. Some thirty-six compositions make up the contents, which include many works never before arranged in so simple a fashion—about grade 1½. High lights are themes from Mendelssohn's *Children's Pieces*, Chopin and Brahms' Waltzes, operatic melodies from Wagner and Verdi, Beethoven's *Moonlight Sonata*, Handel's *Water Music*, sonata and symphony themes from Mozart and Haydn, and a few songs from Bach, Schubert, and Mozart.

The book is profusely illustrated with portraits of the composers, and various scenes from the stories of their lives. It is published in the regular sheet music size (approximately 9 by 12 inches) and all text matter is set up in large, easily-readable type.

Opportunity to secure single copies of the work at the low advance of publication cash price, 40 cents, postpaid, will be withdrawn at an early date, so teachers are urged to place their orders now to be assured of a first-from-the-press copy.

LET'S STAY WELL!—*Songs of Good Health for School and Home* by Lysbeth Boyd Borie and Ada Richter—The great desire of parents and teachers is to get the young ones for whom they are responsible started on the right roads of living. Here is a book of songs with attractive singable tunes and clever texts. These songs will be a treat for children in primary and kindergarten classes as well as in the home where through the singing of these songs each child will become conscious of a number of different things to be watched and to be done in order to grow up into a bright and happy person.

No child wants to be sickly or wants to suffer hurts and these 14 songs while being fun to sing may clear things that should be done to be cleanly, to eat well, and to avoid dangerous carelessness. The melodic and rhythmic flow of these songs is in keeping with the texts in each case and always within the range of little singers' voices. The piano accompaniments are easy to play and the generous illustrations of the book with individualistic pen sketches give the book an added appeal where the book is used in the home or in any cases where the children gather about the piano to sing.

The names of the author and the composer alone indicate the merit of this book of entertaining yet instructive songs, and the private teacher, school music educator, or parent who takes advantage of this opportunity to obtain a

single copy at the low advance of publication postpaid price of 56 cents will be getting a bargain.

CHILD'S OWN BOOK OF GREAT MUSICIANS—FOSTER and NEVIN Booklets, by Thomas Tapper—When a little girl plays house with her dolls and dishes, or a little lad with a broomstick and a piece of clothesline plays at being a cowboy, parents and teachers are given a clue as to the best procedures in imparting knowledge to children.

The *Child's Own Book of Great Musicians* series has been so immensely successful because it has helped juveniles to a greater interest in music through learning about great composers by "seeing and doing." The principle of these books is to supply an interesting simply told story about the life of the composer, and to include along with that story a sheet of pictures which the child may have the fun of cutting out and pasting in the spaces interspersed throughout the printed story of the composer. Then there are blank pages on which the child may re-write briefly his or her own version of the story. Then to complete the book for permanent filing and future reference there is a needle and thread with clear directions for binding the heretofore loose pages of the book together within the paper cover with its two-color title design.

Already there are 17 different composers, each available in a separate booklet in this series, and now there is in preparation two more booklets which are certain to have a wide appeal because they deal with two composers born in America who wrote melodies now known to every child of school age. One of these composers is Stephen Foster, whose name is enshrined upon the hearts of Americans through their love of his melodious folk-like songs such as *Old Folks at Home*, *Old Black Joe*, *My Old Kentucky Home*, *Beautiful Dreamer*, *Jeanie with the Light Brown Hair*, and others. A single copy of *Stephen Foster's Child's Own Book* may be ordered in advance of Publication for 10 cents. Orders placed now at this price will be delivered postpaid as soon as the book is published.

The other composer on whom the *Child's Own Book* is being prepared is Ethelbert Nevin, who like Stephen Foster was born in Western Pennsylvania and is known the world over for a number of songs, including *The Rosary* and *Mighty Lak' a Rose*, and for such instrumental numbers as *The Venetian Love Song*, *Narcissus*, etc. The *Nevin Child's Own Book* may be ordered in advance of publication at the advance offer cash postpaid price of 10 cents, with delivery to be made as soon as published.

GAMES AND DANCES, For Exercise and Recreation, by William A. Stecher and Grover W. Mueller—In all walks of life the physical welfare of children and adults is being stressed. As body building is being emphasized the ability to relax is getting equal attention. Therefore, the physical education teacher and the playground director are faced with two immense problems, one body building and the other providing relaxation. When we analyze the work of the physical education teacher, only then do we realize the

importance and enormity of it, the various age groups it involves, his extra-curricular activities, etc. So very often he is called upon to sponsor activities for adult clubs.

Games and Dances embodies in one volume games, dances, stunts, rhythmic activities, folk dances, tap dance routines, track and field events, demonstration activities, song games and contests for all ages, indoor and outdoor activities (with and without equipment). Physical directors appreciate the convenience of having all the above activities compiled in one volume, according to ages and grades. Musical scores are printed or the record number is available for those activities requiring music, and explicit directions and diagrams are printed when necessary.

Games and Dances has been the official games book for hundreds of cities both for school and playground use. The co-authors write from a background of actual experience as consultants, teachers, supervisors and administrative directors.

In addition, there is contained in this volume a pageant complete with directions for staging, costumes and equipment, symbolizing the revival of the play spirit in America. This pageant presents excellent opportunities for elaboration upon American themes, customs and symbols so vital today.

A single copy of this new edition of *Games and Dances* may be ordered now in advance of publication at the special cash price of \$2.00, postpaid.

MY PIANO BOOK, by Ada Richter—One of the most difficult problems confronting piano teachers is that met with by one who successfully has guided the youthful pupil through the first kindergarten book and, when he is ready for more advanced work, finds that he has not yet matured sufficiently to undertake the instruction material found in piano methods used with children of the average beginner's age, 8 to 12 years.

Perhaps the influence of the radio and the phonograph in the home has quickened the American child's appreciation and understanding of music. Or, it may be that modern kindergarten methods, like *Ada Richter's Kindergarten Class Book* (1.00), make it easier for youngsters to learn. In either case the result is an ever-increasing demand for "follow-up" material suitable for children of kindergarten age.

In this new book Mrs. Richter has included only such material as she has found practical in her own teaching experience. Proceeding cautiously, one step at a time, it interestingly leads the child through "post-kindergarten" work, introducing many of the basic principles of piano playing. A number of short exercises are given in the back of the book, with the necessary instructions for their use with the progressing lessons. Attractive pieces with titles suggesting all of the important holidays throughout the year will stimulate the pupil's interest, too. A dictionary of musical terms, with directions for its use, is an added feature.

The advance sale of this book thus far since it first was announced a few months ago proves that teachers admire the educational works of this talented composer-teacher, and that among those who regularly use *Ada Richter's Kindergarten*

Class Book there are many who have need of a "follow-up" book of this kind. Every effort is being made to complete the mechanical details in the preparation of the book—engraving, printing and binding—as soon as possible so as to be able to place copies in the hands of advance subscribers at an early date. There is still time this month, however, to place orders for single copies of the book at the special advance of publication cash price, 25 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—Two seasonal publications make their debut this month as the publishers mail to advance subscribers copies that have been ordered from descriptions given the past few months in these Publisher's Notes. Choirmasters planning their Easter programs and grade school teachers, or those having in charge the Spring or Commencement production of a juvenile operetta, may obtain single copies of these books for examination. Of course the special advance of publication prices are now withdrawn and copies may be obtained at your local music store, or from the publishers, at a fair market price.

THE MAGIC FEATHER OF MOTHER GOOSE, by Juanita Austin and Henry S. Sawyer is a clever, tuneful operetta for little children that reveals familiar tales in a new and colorful version. Even the entrance of Mother Goose is unique. The historical value of the text makes the operetta valuable to grade school groups for correlation with the study of history. The melodies are so musical that the children will have no difficulty in learning to sing them, and all of the songs and choruses have due regard for the limited voice range of children of this age. Vocal Score, containing complete directions for performance, price 75 cents.

THE CONQUERING CHRIST, by Elsie Duncan Yale and Lawrence Keating is a new Easter cantata that will appeal to the average volunteer choir. The seven chorus numbers are not difficult to learn and the solo and ensemble portions are so melodious that the participants are sure to enjoy them. Considerable variety has been achieved in the musical content with major and minor effects skilfully blended and rich, colorful harmonies. And the text is truly devotional so that the work may fit in with any church service at Eastertide. Vocal Score, price, 60 cents.

CHANGES OF ADDRESS—When changing your address, be sure to advise us at least four weeks in advance of the change giving both old and new addresses. Postmasters will not forward second class mail (magazines) even though a forwarding address is left. Your co-operation will enable us to give you the service you should have.

DELAYED ETUDE DELIVERIES—At this season of the year, we invariably receive many complaints of non-receipt of magazines. This often times is due to the press of business during the holiday rush and again, the usual congestion in the post office during December and January. We make every effort to deliver your copies of THE ETUDE with a reasonable degree of promptitude after the first of the month, which is the publication date. Should there be any unusual delay, drop us a post card. If sufficient time has elapsed for receipt of your ETUDE, between the regular date of publication

and your complaint, we will be glad to duplicate. We are confident beginning with the next issue, there will be no further cause for complaint due to delayed copies.

LOOK OUT FOR SWINDLERS—The holiday season has brought its usual crop of magazine swindle complaints. Beware of the man who offers a magazine bargain. Representatives of **THE ETUDE MUSIC MAGAZINE** carry our official receipt. Pay no money to strangers unless you are convinced of their responsibility. Read any contract presented to you before paying any money. Permit no changes in contracts which are provided for your protection. We cannot be responsible for the work of swindlers.

PREMIUM WORKERS—Many music lovers, teachers and students secure attractive, serviceable and useful articles of merchandise for obtaining subscriptions to **THE ETUDE MUSIC MAGAZINE**. A few gifts to give you an idea of what we offer to our friends are:

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Next Month

THE ETUDE MEETS THE WORLD'S GREAT MUSICAL NEED

Don't miss the March issue which will include such vital features as:



ALFRED E. SMITH

THE MUSICAL BATTLE OF THE AIR

Never in the history of music in America has so much space in magazines and newspapers been given to music as has been devoted to the refusal of the Broadcasting Companies to meet the fees of the composers as represented by ASCAP. In the March **ETUDE** both sides of this exciting conflict will be presented.

AL SMITH LIKES MUSIC

Hon. Albert E. Smith, one of the most individual personages in current musical history, has some very striking ideas upon the kind of music he likes. And he has given them to **THE ETUDE**. Our readers will find them very interesting.

RUDOLF SERKIN ON "STRENGTH OF FINGERS"

One of the most brilliant successes among the recent virtuoso pianists in America is that of Rudolf Serkin, member of the Piano Department of the Curtis Institute of Music. Everyone interested in piano will find his article vitalizing.

THE GROUND WORK OF VOCAL ART

The famous concert singer, Elizabeth Schumann, whose success in America has been magical, brings fresh and helpful ideas to vocal students in the March **ETUDE**.

A MASTER LESSON ON BACH'S C MINOR FANTASIE

Sidney Silber, famous Chicago pianist and teacher, pupil of Jedliczka, Barth and Leschetizky, presents an unusual lesson upon this really great but readily playable masterpiece.

The World of Music

(Continued from Page 139)

THE BACH FESTIVAL CHORUS of Wilkes-Barre, Pennsylvania, will hold its annual Bach festival, March 27th to 30th in Wilkes-Barre. The Chorus will be assisted by the Temple Chorus of Scranton and the Wilkes-Barre-Scranton Sinfonietta.

MRS. FREDERICK STEINWAY is chairman of the newly organized American Friends of Myra Hess which gave its first benefit program with the Cantata Singers' performance of Bach's "Christmas Oratorio" in All Souls' Church, New York City, on December 30th. All proceeds in the series of programs will be turned over to Miss Hess for the musical projects which she is supporting in England.

ONE THOUSAND CLUB WOMEN will comprise the giant chorus now being rehearsed for the Golden Jubilee Convention of the General Federation of Musical Clubs which will be held in Atlantic City next May. Gena Branscombe will be the conductor.

BERNARD SHORE AND WILFRED PARRY are serving in the English Air Force and Army respectively, and Robin Hull is in the A.A. section of the Royal Artillery in London.

THE NASSAU PHILHARMONIC SOCIETY of Long Island, one of many small but extremely enterprising orchestral groups now thriving throughout this country, not only commissioned an American composer to write a major work but hired two well known artists to perform it with the orchestra, at Hofstra College, Hempstead, L. I., on January 10th. The composition is a two-piano concerto by Anis Fuleihan, and the soloists were Ethel Bartlett and Rae Robertson.

"ROBIN AND MARION." the first comic opera of which mention is made in recorded history, was written by Adam de la Hale (or Halle), the French composer born in 1240.

HELEN TRAUBEL ALBERT SPALDING, AND DR. JOSEF HOFMANN, are among the soloists engaged to appear with the Bridgeport WPA Symphony Orchestra during the series of twelve concerts to be given at the new Klein Memorial Auditorium in Bridgeport, Connecticut. The Symphony Orchestra of eighty musicians is sponsored by the City of Bridgeport, with the newly organized Choral Symphony Society of Fairfield County as co-sponsor.

THE WESTMINSTER CHOIR of Princeton University will present a cantata for mixed voices and orchestra by Gisella Selden-Goth, Hungarian composer, in the early spring. Mr. Selden-Goth now resides in New York City.

THE QUEENA MARIO scholarship for baritones was awarded John Baker of Passaic, New Jersey. A part scholarship was given Emil Wachter, of St. Louis, Missouri.

A BUST OF ARTURO TOSCANINI by Onorio Ruotolo has been presented by Mayor La Guardia of New York to the High School of Music and Art which he was instrumental in founding.

STEPHEN COLLINS FOSTER, America's best loved composer, was elected to a place in the Hall of Fame for Great Americans on the campus of New York University in the ninth quinquennial election, in November. A commemorative tablet and bust of the composer will be placed in the Colonnade on the University Heights campus next spring, Dr. Harry Woodburn Chase, chancellor of the University and acting director of the Hall of Fame, announced.

ALL COMPOSITIONS BY CHOPIN at concerts and public gatherings are prohibited in German occupied territory, according to word received in London through the Polish Telegraphic Agency.

MOUSSORGSKY'S BIRTHPLACE, the village of Karevo, Russia, has been rechristened and will hereafter bear the name of the great composer.

CARRIE B. ADAMS, well-known composer of church music and operettas, died in a private hospital in Portland, Oregon, in late December. Mrs. Adams was eighty-one years old and had but recently completed a cantata, "The Easter Triumph", which will be published shortly before Easter. During a career covering sixty-five years, Mrs. Adams composed more than four thousand anthems, twelve cantatas, seven operettas and other works for glee clubs and Sunday Schools. She was the first woman in America to direct Handel's "The Messiah."

In 1880, she married Allyn G. Adams, a singer of note.

BLANCHE MARCHESI, daughter of the late Mathilde Marchesi, world famous singing teacher, died at her home in London on December 15th, at the age of seventy-seven. Trained first as a violinist, she later turned to singing and toured America in 1899 and 1909. She married twice; her first husband was Baron Popper de Podhragy, by whom she had two sons, one of whom was the husband of Maria Jeritza. Madame Marchesi's second husband was Baron André Caccamisi. After a career both as a recitalist and in opera, she established herself in London as a vocal teacher and attracted pupils from all over the world.

MISCHA LEVITZKI, distinguished concert pianist and composer, passed away suddenly at his home in Avon-By-The-Sea, New Jersey, on January 2nd. He was forty-two years of age and leaves a widow, the former Grace O'Brien of New York, a sister, Sandra Levitzki, and two brothers. Mr. Levitzki was one of the rare virtuosi who, after astonishing professional musicians at the age of six, with his technical and interpretive ability, grew steadily as an artist as the years passed. His Russian parents were naturalized American citizens who returned to Russia for a time in 1898, where Mischa was born. He studied in Warsaw as a child, and later at the Institute of Musical Art in New York City under Sigismund Stojowski. Still later he became a pupil of Ernst von Dohnanyi in Berlin. In spite of long years of concertizing, he still found time to compose many numbers for the piano, of real musical value.

CANTATAS for LENT and EASTER



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EASTER CANTATAS

VICTORY DIVINE CANTATA FOR MIXED VOICES

By J. Christopher Marks Price, 75c
Victory Divine's well contrasted numbers for solo voices and for chorus are always as satisfying to the lover of good music as well as to non-musical folk who are won by brilliance and melody. Feature solo numbers for soprano, tenor and baritone deserve mention. Its record of successful renditions includes small choirs of volunteer singers with fair soloists all the way up to splendidly trained larger city choirs numbering several hundred voices. 1 hour. *Victory Divine* also is obtainable in an arrangement for Treble Voices singing in three parts. Appropriate solos. Price, 75c.

THE GLORY OF THE RESURRECTION CANTATA FOR MIXED VOICES

By Charles Gilbert Spross Price, 75c
Tells the Easter story in a most attractive and effective way. 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.

MESSIAH VICTORIOUS CANTATA FOR MIXED VOICES

By William G. Hammond Price, 75c
A stimulating and uplifting musical presentation of the Resurrection and Ascension. It runs just about half an hour and there always is predominating a musical fervor in its decided melodic and rhythmic construction. The musical composition reveals marked originality.

THE RISEN KING CANTATA FOR MIXED VOICES

By Alfred Wooler Price, 60c
Just the kind of a cantata to make a genuine appeal to volunteer choirs. It is always interesting to the choir, and the solo assignments are very satisfying. The composer's melodic gifts never were better exemplified than in this effective work for Easter.

HE LIVES, THE KING OF KINGS CANTATA FOR MIXED VOICES

By Anna Priscilla Risher Price, 50c
Here is a splendid cantata, not only in excellence of music, but also in the well-presented texts by Juanita E. Roos. Its nine numbers impressively bring out the story of the Cross, the Tomb, and the Resurrection. This cantata is recommended especially to volunteer choirs and also for use where the cantata is made a part of the regular church Easter service. Time, 20 minutes.

HAIL! KING OF GLORY CANTATA FOR MIXED VOICES

By Lawrence Keating Price, 60c
This new Easter cantata is just right for the average volunteer choir. With a melodic flow that is ever hitting it tells the Easter story from the dramatic, tragic, and sorrowful moments to the triumphant resurrection and a closing chorus of praise. The text consists of scriptural adaptations and some familiar hymn lines. There are several duets, a trio for women's voices, and solo opportunities for soprano, alto, tenor, baritone, and bass. The finished performance will take about forty minutes.

EVERLASTING LIFE CANTATA FOR MIXED VOICES

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; and through the whole work there runs that vein of satisfying melody for which Mrs. Forman had such a gift. Time for rendition, about 45 minutes.

IMMORTALITY 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.

New This Year! THE CONQUERING CHRIST

CANTATA FOR VOLUNTEER CHOIR OF MIXED VOICES

By Lawrence Keating Price, 60c

In melodic veins that are fitting to the Easter service this cantata will prove a comfortable and satisfying means by which the average choir can signalize its special music this Easter. There are solos for the soprano and the alto; a duet for tenor and baritone; a trio for sop., mezzo-sop., and alto; one number for women's voices, and seven choir selections. The composer has skillfully utilized major and minor effects, enriching the work, and always keeping a churchly fitness in the flow of the cantata.

THE RESURRECTION SONG CANTATA FOR MIXED VOICES

By Louise E. Stairs Price, 60c

This cantata provides a splendid vehicle to convey the Easter story in an impressive as well as rejoicing fashion. Miss Stairs has the rare gift of being able to produce churchly melodies in restrained as well as in jubilant moods and within the vocal range of the average volunteer church soloist. There is use of each of the solo voices and the combining of some of them in duets and trios. Time, 40 minutes.

LENTEN CANTATAS

LAST WORDS OF CHRIST CANTATA FOR MIXED VOICES

By Charles Gilbert Spross Price, 75c

In this Lenten cantata the well known composer, Charles Gilbert Spross, has produced a masterwork. It is melodious, yet devotional. The solos for the men's voices are very fine; the chorus work is solid and very interesting to sing. An excellent work for any time during the Lenten period and especially appropriate for presentation at the Good Friday services.

THE MESSAGE FROM THE CROSS CANTATA FOR MIXED VOICES

By Will C. Macfarlane Price, 75c

This is a sacred musical work of unusual excellence. Few, if any, compositions embracing "The Seven Last Words" of Christ upon the cross surpass it in beauty of melody, in effectiveness of harmony, in pathos of recitative. The chorus work leaves nothing to be desired. 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.

THE MAN OF SORROWS ORATORIO FOR MIXED VOICES

By Leroy M. Rile Price, 75c

For the choir of ample proportions, with opportunity for frequent rehearsals, and with capable soloists, this is an ideal Lenten offering. It should satisfy for special musical services during this season. The organ accompaniment is especially noteworthy while the solos and choruses will appeal to the discriminating congregation.

CALVARY CANTATA FOR MIXED VOICES

By Ernest H. Sheppard Price, 60c

In this cantata one of our prominent composers makes 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.

CHRIST'S WORDS FROM THE CROSS A LENTEN MEDITATION FOR MIXED VOICES

By Mrs. R. R. Forman Price, 40c

With the effectiveness of sincere simplicity, this musical work provokes soul-stirring meditation on Christ's last words. It is easy to sing. There are short solos for baritone, bass, and alto. A men's chorus is called on, chiefly in unison. Four-part mixed chorus work.

Ditson CANTATAS for the EASTER SEASON

THE RISEN KING

Cantata for Alto Solo, Choir and Organ

By P. A. Schneckner Price, 75c

Considerable variety is achieved in the musical content of this 25 minute cantata of love and praise with an alto solo, trio of women, and choruses for men. The fact that only one soloist is required will make it appeal to many choir directors.

The Risen King also is available in an arrangement for Three-Part Chorus of Treble Voices. Price, 75c.

THE RESURRECTION

Cantata for Soli, Choir and Organ

By Charles Fonteyn Manney Price, 75c

An excellent Easter cantata, running about 25 minutes, with solos, a cappella quartet, trio for women's voices and a thrilling choral Finale. The work is in three divisions and the text is entirely Biblical with the exception of a few appropriate hymns.

The Resurrection also is published in an arrangement for Two-Part Chorus of Treble Voices. Price, 75c.

THE NEW LIFE

Cantata for Soli, Choir and Organ

(Orchestra Parts available)

By James H. Rogers Price, 75c

An Easter cantata that differs from many in approaching the narrative of the Resurrection by the paths of prophecy, and following it by an epilogue which dwells upon the human significance of victory over Death. The solos are modest in their requirements and the choruses well calculated for convenient yet strong performance. Biblical text.

HAIL THE VICTOR

Cantata for Soli, Choir and Organ

By Alfred Wooler Price, 75c

Told in both Biblical and metrical verse, the Easter narrative, from preparatory events to glorious fulfillment, is told with clarity and continuous melodic flow, the contrast of mood being gained through the intelligent textual arrangement. A fine work for the average choir.

CHRIST IS RISEN

Cantata for Soli, Choir and Organ

By Eric H. Thiman Price, 75c

A scholarly conceived cantata for Easter Day in which the composer has followed somewhat the Wagner style in use of the *leit motif* for the various scenes and characters. There are solos for each of the four usual solo voices, stirring choruses and an organ part that is quite superior to the average. Texts mainly from the Gospels.

FROM DEATH TO LIFE

Cantata for Soli, Choir and Organ

By J. C. Bartlett Price, 75c

In two parts—The Crucifixion and The Resurrection—and, therefore, suitable for presentation separately on Good Friday and Easter. The composer's "gift of melody" is well exemplified in the melodious solo passages and the easy-to-sing choruses. The text is made up of Biblical and metrical elements.

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