1945

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James Francis Cooke

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born the King of an-gels adore Him, Oh come let us a-
dore Him, Oh come, let the Lord. A-men.
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TWENTY-TWO WORKS by modern composers have been programmed for this season’s concerts by the Cleveland Orchestra under the direction of Erich Leinsdorf. Included are these Americans—Copland, Antheil, Noble, Foote, Hill, Thompson, Piston, and Foss.

DR. WILLIAM WALLACE GILCHRIST, distinguished composer and choral conductor, was born January 8, 1846, at Easton, Pa., but most of his life was spent in Philadelphia. Accordingly, many friends, pupils, and admirers of this gifted American composer are planning public performances of his works, and are remembering his centenary this year with special concerts and services. His Passion Service, “The Lamb of God,” will be given by Dr. Alexander McCurdy at the Second Presbyterian Church, Philadelphia, on the second Sunday in Lent. On the same day an entire service of his music will be given in Philadelphia at the Church of the New Jerusalem.

ERNEST BLOCH’S “Suite Symphonique” received its world premiere on October 26, when it was given as the opening program of the Philadelphia Orchestra under the direction of Pierre Monteux, guest conductor.

CARL OSKAR ALWIN, former Austrian orchestra conductor, died on October 15 in Mexico City. He had been director of the Vienna State Opera for eighteen years, and since 1941 has been conductor of the Opera Nacional in Mexico City. Dr. Alwin came to the United States in 1938, following the Nazi march on Vienna, and served for a time as accompanist to Jan Kiepura. In 1939 and 1940 he filled the post of conductor for the Chicago Civic Opera Company, following which he was invited to Mexico City.

WILLIAM KAPEL, the first American pianist to tour Australia since 1939, returned to New York in mid-October, after three months of concertizing, during which time he made some twenty-five appearances. He made concert appearances in Melbourne, Sydney, Adelaide, Brisbane, Perth, and Canberra. On October 25, 26, and 28 he was soloist with the New York Philharmonic-Symphony Orchestra.

GEORGE FREDERICK HAMER, widely known as composer of music, organist, choir director, and teacher of piano and organ, died on October 2 in Methuen, Massachusetts, at the age of eighty-nine. Mr. Hamer was born in Lawrence, Massachusetts, February 7, 1862, and began his musical career at the age of fifteen, when he became organist and choir director of St. Thomas’ Episcopal Church. Among his teachers were George Chadwick in Boston and Rheinberger at the Royal Conservatory of Munich, Germany. He served in various churches in and around Boston and conducted classes and taught privately. He was the first president of the Greater Lawrence Pianoforte Teachers Association.

LOUIS MEINZER, young American pianist, pupil of Ernest Bloch and of Ernest Hucheson at the Juilliard School of Music in New York, is announced as this year’s winner of the Edgar M. Leventritt Award.

THE FOURTH ANNUAL Young Composers Contests of the National Federation of Music Clubs has been announced. A total of $500 in awards is offered for compositions in three classes. Class One, for which the prizes are fifty and twenty-five dollars, is for a choral work with or without accompaniment. Class Two, with similar awards, is for a string quartet, or a chamber instrumental combination without piano. Class Three, with a first prize of one hundred dollars and a second prize of fifty dollars, is for a composition for small orchestra. Composers between the ages of sixteen and twenty-five are eligible. The closing date is April 1, 1946, and full details may be secured from Marion Bauer, Chairman, 115 West 73rd Street, New York 23, N. Y.

AN AWARD of one hundred dollars for a setting of a prescribed metrical version of Psalm 135, in four-part harmony for congregational singing, is offered by Monmouth College. The contest, open to all composers, will run until February 28, 1946; and all details may be secured from Thomas H. Hamilton, Monmouth, Illinois.

THE JUILLIARD SCHOOL OF MUSIC has announced its annual competition for the publication of one or more American orchestral works. The school plans for the publication of the winning composition and the composer receives all accruing royalties and fees. The closing date is March 1, 1946; and full details may be secured from Oscar Wagner, Juilliard Graduate School, 130 Claremont Avenue, New York City.

A FIRST PRIZE of $25,000 is the award in a competition to be held in Chicago in May, 1946. The contest is to select the outstanding composition by a living American composer. Any composition written by an American composer during the past ten years is eligible. The closing date is March 1, 1946; and all details may be secured from Oscar Wagner, Juilliard Graduate School, 130 Claremont Avenue, New York City.

THE SCHOOL OF MUSIC of De Paul University, Chicago, announces an Inter-American Chopin Contest, the final of which will be held in Chicago in May, 1946. The contest is to select the outstanding Chopin pianist of the hemisphere and entries are invited from the United States, Mexico, Central America, and South America. The first prize is $10,000.

IRVING BERLIN, composer, whose musical review, “This Is the Army,” with a soldier cast, put more than nine million dollars into the Army Emergency Relief Fund, has been decorated with the Medal of Merit, by direction of President Truman. The presentation was made by Gen. George C. Marshall for “extraordinary service to the United States Army in building and maintaining morale among soldiers and civilians.”

THE WORLD OF MUSIC

HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

Competition

LeoNARD Liebling, member of a family distinguished by its valuable contributions to music, died in New York on October 23. nephew of the distinguished composer, writer, and teacher, Emil Liebling of Chicago, and of his equally famous brother, George Liebling of Los Angeles, and brother of the noted concert prima donna and vocal teacher, Estelle Liebling, Leonard found his musical field as an editor, pianist, critic, composer, and bretzett. He was born in New York, Feb. 7, 1874. After being graduated from the College of the City of New York in 1897 he went to Berlin to study piano with Kulak, Godowsky, and Berth. In 1902 he joined the staff of the “Musical Courier,” becoming editor in 1911, and held this position until the time of his death. He was an amiable lecturer and a brilliant wit.

Luther Trowbridge and John Bradlen, composers of New York City, were the winners in the 1945 Publication Award Concerts of the Composers Press, Inc. Mr. Trowbridge’s winning work was a quartet for violin, viola, cello, and clarinet while Mr. Bradley’s won his award with his setting of The First Psalm, for mixed voices.

Dr. George Coles Stebbins, internationally famed hymn writer, died on October 6 in Catskill, New York, at the age of ninety-nine. Many of Dr. Stebbins’ hymns were written for the famous evangelical team of Dwight L. Moody and Ira D. Sankey, during the quarter of a century from 1876, when Dr. Stebbins was their director of music. It is estimated that he wrote about fifteen hundred hymn tunes, including such well known favorites as Haste Thine Own Way, Take Time to Be Holy, Saviour, Breathe an Evening Blessing, and There’s a Green Hill Far Away. During the time of his connection with Moody and Sankey he made two trips to Great Britain to assist the two evangelists in the great soul-saving campaigns in London and Glasgow.
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Rejoice, all ye of every land:
Upon this golden morn,
For in the darkness of the night
The Prince of Peace was born.

Once more the heav'nly choirs proclaim
The majesty of right.
Good will to all throughout the world
Comes with the morning light.

Arise, ye children of the Lord,
Forget your hates and fears,
Bind up the wounded souls of all
And wipe away their tears.

The hosts of heroes gone before
Look down this Christmas Day,
Stand firm and keep their sacred trust
To live in Christ's own way.

The Star Eternal always shines
For all who look above,
The songs the heav'nly angels sang
Bring everlasting love.

Teach us, dear God, to do Thy will,
Help all to see Thy way,
That we may teach through living faith
Thy children gone astray.

The joy of Christmas fills the air
And myriad voices sing
The Christ Child's glorious song of love
While all the heavens ring.

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World Christmas Carols
by Vincent Edwards

Speaking of Christmas carols did you know:
- That John Byron, who wrote Christian, or the Happy Morning, was the inventor of shorthand in England?
- That Franz Gruber, who composed the music for Silent Night, made his arrangement for a guitar accompaniment because the organ at the church in Oberndorf, Austria, where he was the choir director?
- That Charles Wesley, the author of Hark! the Herald Angels Sing, wrote more than six thousand hymns, and that of Mendelssohn, to which his carol was now sung was not adapted to the words until the poem was over one hundred years old?
- That nobody knows definitely who wrote the words and music for The First Nowell, though it was first printed in a collection, "Christmas Carols Ancient and Modern," which came out in England in 1833?
- That the first known Christmas carol was Shepherd of Tender Youth, written in Latin by Clement of Alexandria, and the third century, and rendered into English by Rev. Henry M. Dexter, a Congregational minister in Manchester, New Hampshire, in 1846.
- That Isaac Watts, who wrote Joy to the World, was invited to spend a week at the country home of a Lord Mayor of London and made himself so popular that he stayed on there as a guest for thirty-seven years, producing more than five hundred hymns in his lifetime?
- That James Montgomery, who wrote two well-known Christmas hymns, Hail to the Lord's Anointed and Almighty King of Nations, had an exciting career as an English newspaper editor and was three times put in jail for speaking his mind in print?
- That Nahum Tate, the author of While Shepherds Watched (Flocks by Night), was regarded as one of England's greatest poets, and held the office of Poet Laureate under three successive kings, King William, Queen Mary, and Queen Anne, but is now remembered for this particular Carol?
- That William C. Dix, the author of As With Gladness Men of Old, was a successful English businessman, and held for many years the position of manager of a marine insurance company?
- That John Mason Neale, who translated Good Christian Men, Rejoice, from an old Latin carol, was in favor with his Church of England superiors so that he was given an obscure post as warden of the East Grinstead Grammar School, for which he was paid twenty-five dollars a year, but then used his spare time to delve among old Greek and Latin hymns of the early Christian church, turning out memorable English versions that are now found in every hymnal?
- That Christina G. Rossetti, the author of In the Bleak Midwinter, was the daughter of a famous Italian exile in London, and was the subject of many of the paintings of her artist-brother Dante Gabriel Rossetti and that of a famous poet?
- That nobody knows who wrote either the words or music of O Come, All Ye Faithful, though it is supposed to have been sung in the private chapels which many of the wealthiest men and women attached to their homes in both France and England during the early eighteenth century?

An article upon "America and the Christmas Carol" by Cry de Brant appears elsewhere in this issue.

The Legend of Switzerland's Native Instrument
by Marie Widmer

A PRETTY LEGEND relates how a lonely young herdsman in the Alps constantly wished for some beverage that might keep him warm during the long hours of his solitude. One evening, after he had retired, he heard voices in the room below. Peering down he perceived three strangers around the fireplace. In the huge kettle which always hung in the fireplace, one of the men was boiling a mixture.

Presently one of the nocturnal visitors went outside and strange sweet music began to float through the air. The herdsman listened spellbound, all too soon the music stopped and the three men rejoined his companions. "Come down" the three men now urged the youth in the loft; he fearlessly obeyed.

The stranger tending the boiling mixture took one of the three glasses which stood on the table and filled it with a liquid of a brilliant green color. He gave a rap with his dipper, then filled the second glass, with a bright red liquid. With another rap he filled the third glass with a liquid of pure crystal transparency.

"Drink," urged the men. "The green liquid will make you victorious in many battles," promised the first. The red beverage will bring you countless riches," announced the second. "Neither glory nor riches can I give you," declared the third, "but I offer you the happiness of real music and my alphorn.

Without hesitation the youth drank the clear liquid. The music of the instrument was sometimes short, but by bending the upper part of the conical pipe to run parallel with the lower part, The average length of Swiss alphorns is now only six feet. Nevertheless, even these can be heard at a distance of one and one half miles.

Few sharper clarinet or graves furnish the wood preferred for alphorns. These are cut in two, lengthwise, carefully hollowed out, and then bound. The hook end for the sound-hole is made of the root. At first, the horn was covered with tree-bark, most of birches, or with hemp yarn soaked in tar or pitch. Later on roots of young fir trees, about as thick as a pencil, were used, also ratten cane. While excellent and attractive, this, however, proved too expensive. Today birch-rind or thin oakwood chips are generally used as protective materials.

Seeing that the octave scale of the alphorn is not complete, players have been advised not to attempt the rendition of entire songs on this instrument.

Nevertheless, in spite of its limitations, the music of the alphorn in alpine regions is an unforgettable delight, especially when it mingled with the sound of tinkling cowbells joyously strung to the cows in the pasture.

Since the aesthetic effect of the alphorn depends not so much on the sound as it does on the echo, the instrument is most effective out-of-doors where it is free from the limitations of enclosed spaces. Interesting observations have been made regarding the quality of the echo. It has been found that the first echo usually retains the key of the original melody, while the second echo may be a quarter tone lower.

Alp horn melodies, although living, are not so definite from the ninth century on. In those early days, in the Bernese and Valaisan mountains, the alphorn reached a length of over thirteen feet. In other sections, especially in Central Switzerland, where the Rigi and Mythen districts near Lucerne were its favorite haunts, the alphorn was sometimes shortened by bending the upper part of the conical pipe to run parallel with the lower part.

The Queen Receives the Queen

THIS IS A PICTURE to make musicians blink and think. Centuries of tradition demand that a Queen be seated while receiving those presented to her. Years ago, in the days of Haydn, a master of the art in alphorn playing for young people, was given to be in the Bernese Oberland by the composer Ferdinand F. Huber, a teacher at the Fellenberg School at Hofwil. Huber accordingly spent seven weeks at Gmunden and gave lessons on the alphorn.

He wrote the first musician to attempt the tuning of several alphorns in the same pitch and to have alphorn melodies played in three parts.

The Queen Elizabeth at Buckingham Palace, chats with the Queen and the two Princesses Royal, Members of the Royal Household at Windsor Castle and Buckingham Palace, who served and knitted over 15,000 garments for all branches of the service, were invited.

Miss Lawrence, in March 1943, in an interview in The Erune, paid the following tribute, of which we have always been undeniably proud.

"I find it most gratifying to be able to tell of my experiences in the pages of The Erune, because that fine magazine was one of the earliest and most beneficent factors in my musical education. When I was a child, I was virtually cut off from the activities of the great world of music. My parents were musical, and I, as well as my brother, was indulged by playing and singing as long as, though to play and sing without some new music to inspire me and without some musical guidance in my musical education, and then, into that small assortment of educational books there came The Erune! A friend of mine, Mr. Wright, who had read the summer number, new issues, he would send them to me. I shall never forget the eagerness with which we watched for the book that brought us the music that gave us advice and encouragement, and best of all, music. The Erune brought us new joy, and I feel that our musical progress would have been greatly

TAKES SKILL to acquire the lip technique necessary for producing the desired notes and for giving musical variety. While there is no complete record of alphorn artists in days gone by, a few outstanding players are mentioned in small chronicles. Thus the "Berner Taschenbuch" of 1892-1894 remembers one Jakob Henzi of Château-d'Oex who lived during the sixteenth century. He was the son of very poor people, but admirers of his alphorn music found a position for him as one of the guards of the Duke of Anjou in France.

In the nineteenth century there was a general revival of interest in Swiss folklore. About the same time renewed attention was focused on the alphorn. Thus Major Fre von Müllner arranged for a course of study in alphorn playing for young people, to be given in the Bernese Oberland by the composer Ferdinand F. Huber, a teacher at the Fellenberg School at Hofwil. Huber accordingly spent seven weeks at Gmunden and gave lessons on six alphorns. He wrote the first musician to attempt the tuning of several alphorns in the same pitch and to have alphorn melodies played in three parts.
Music's March of Victory

From a Conference with

Beardsley Ruml

Internationally Known Executive, Economist, and Educator

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

"FORWARD MARCH WITH MUSIC"

The outstanding role that music has played through the entire war has led to many speculations upon the position the art will have in the emerging new world to which we are now awakening. Blending hope and thrilling expectations, art is great because its appeal is both universal and primitive. It is not circumscribed by national boundaries nor by language. The music of Russia, France, Italy, Germany, Scandinavia, Hungary, Spain, and other countries has flowed America, and millions who cannot speak the language of the countries whence it came, revel in it. To similar musical works sung in America, such as the songs of Stephen Foster, the marches of John Philip Sousa, and the Rossbo-Romany-Neo-ragtime works of Broadway and heard around the world. Music regarding a passport or travel, to the property of all people who enjoy it. Painting, sculpture, architecture, and industrial design are far more national in complexion, but they are not as activating upon the emotions as is music. Perhaps music may unerringly become one of the catalysts which will solve the greater problem of human understanding between races and nations, which seems to be the only road to enduring peace.

For years we have been hearing of the boundless benefits that the people of tomorrow are to receive through the production of innumerable new materials and contrivances that are coming from the amazing chemical and physical laboratories of all countries. At the height of this exciting parade of promises comes the bewildering fission of the atom. Behold, a new force, far greater than any other ever developed by man, almost paralyzes our imagination with its possibilities. It stopped the greatest war of all time in a week. The portals of a great new existence for Man have been thrown wide, and in one cosmic crash our whole conception of power has been changed. Now that this change is here, everyone is asking, "What will be its effect upon my life?" Of course no one fully knows. The world has been spinning for millions of years splitting its own atoms in a quiet sort of way, and it probably will be many decades before the further controlled application of the atom as a source of power to the various uses in the life of the individual can be devised. Yet this tremendous discovery and invention, together with the world's wars, World War II, makes 1945 an annum mirabilis, comparable only to the discovery of the controlled use of fire.

To many it may seem that the atomic bomb places us, at this time, upon the very pinnacle of materialism. As a matter of fact, it stresses the importance of those contributions of culture and the humanities through which the world may be redeemed from its ghastly era of horror and bestiality. In this redemption it seems that music, wordless and limitless and yet all-powerful, must have a far-reaching function.

American Music

"Music, to be fine, may be of two types. On the one hand, it may be a pure art form without date, nationality, or other specific reference. But, on the other hand, to be fine it must be indigenous to the place of its origin, at the time of its origin. It must come from the spirit of the people sincere and uncontrived. We are not likely to have a single national music representation of the entire country in America, because we are such a cosmopolitan collection of peoples that we must produce music of many types. When we take our native themes and treat them as Dvorak did Indian themes in the New World Symphony, we do not have American but American melodies embodied upon a European formal structure. Music representative of the life in our great cities cannot be the real music of our plains and our bayous. A composer in Mexico City, who has never been further away from home than El Paso, Texas, may set out to write a song in a Parisian style, but it is more likely to make one think of Popocatepetl than of the Eiffel Tower. American jazz, imitated in London, Paris, or Vienna, sounds no more like the real thing than the costumes at a masquerade party look like real knights and ladies. However, composers who have lived in or near foreign countries sometimes absorb the musical atmosphere, as did Bizet. 'Carmen' to us is as Spanish as saffron. It seems as real and newfangled as the wares of Jerez. The Spaniards, however, have never favored the music of Bizet as much, for instance, as they have that of De Falla. Beautiful as is 'Carmen,' De Falla's 'El Amor Brujo' is more indigenous to Iberia than the music of his French neighbor, Bizet."

The Cultural Stream Reversed

"Nevertheless, there are young composers from all parts of the country who go to our highly organized music schools and universities and learn the technique of the international structure (Continued on Page 734)."
A Revolution in Opera

An Interview with

Laszlo Halasz

Internationally Distinguished Conductor
Musical Director, New York City Center Theater

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

For the past twenty years, at least, readers of The Etrs have heard one opinion reiterated by every opera expert who has addressed them: the need for municipal repertory companies which can serve the double duty of guiding public taste and developing young talent. And now the miracle has come to pass. A civic repertory opera company exists in the New York City Center. Organized early in 1944 as one of the municipal projects of Mayor Fiorello H. LaGuardia, the New York City Center has blazed a new trail in American music, functioning as a nonstar group that gives the public first-class operatic performances at a two-dollar top price, and that provides young artists with the urgently needed drill in stagecraft that is impossible for them to obtain in any commercial company. First credit for the City Center’s notable achievements goes to its director, Laszlo Halasz, who has so far satisfied the definition of genius in that he has created something out of nothing. Born in Hungary, Mr. Halasz first studied piano at the Franz Liszt Conservatory in Budapest, under Dohnányi. Two years before his graduation, he was selected to appear as piano soloist with the Royal Philharmonic Orchestra of Budapest and became infatuated with the desire to conduct as well as to play. In 1929, he was graduated with honors in piano and conducting, and immediately became Assistant Conductor at the Budapest Royal Opera. In 1935 and 1936, he was invited to Salzburg, as assistant to Toscanini and Bruno Walter, after an immensely successful record of work in Prague, Vienna, Rome, and Budapest. In 1936, Mr. Halasz had a long visit from his cousin, the son of Dr. Eichhorn, distinguished chemist and Chief of the U. S. Division of Bacteriology in Washington. During the months of young Eichhorn’s stay, Mr. Halasz heard but one refrain: the complete superiority of everything in America! Gifted with an investigating turn of mind, Halasz came over to find out for himself. The purpose of his coming was to see America: its result has been a revolution of American opera. In the following conference, Mr. Halasz tells readers of The Etrs how he organized the New York City Center, and how other communities can use the same methods in establishing civic opera of their own.

—ETUDE

M Y work with the City Center grew out of the observations I made during my American debut, in 1937, in St. Louis, where I was called to conduct ‘Tristan und Isolde’ with Kirsten Flagstad. I was struck with the lack of homogeneity of the performance as a whole, despite the fine material I had to work with. The ‘stars’ were visitors who had learned their parts in different companies and in differing styles; the scenery was borrowed; the orchestra was the local Symphony; and the chorus consisted of volunteer music-lovers who gave their services, without fee, in exchange for the pleasure of singing. Each element was excellent in itself— but there was little if any fusion among them. And the working conditions were even more disastrous to the hope of fusion! Coming as they did from different cities, the ‘stars’ met each other for rehearsal about four hours before the curtain rose. If all the company members were in town as much as twenty-four hours ahead of time, we wrote the occasion down on the calendar in red letters.

The “Star System” Condemned

“Mysteriously, I rebelled against this strange condition that gave the public not opera, but ‘stars’ and unfused roles; but I was powerless to change it. And then I noticed a strange thing. The printed reviews divided their praise into two categories: the ‘stars’ were lauded for their voices, their gifts—but the orchestra and chorus were commended for their homogeneous production. The balance, the smoothness, the organized projection of the performance were said to come from the orchestra and chorus—and those were the only elements in the performance to have had the rehearsing which alone can blend individual voices into a single and unified artistic expression. I was delighted to find such statements in print! The critics were saying exactly what I had been thinking and complaining of. After that, I made up my mind to do something about it!”

“My worst obstacle was the ‘star system’ which seemed to prevail here. Let me make it clear that I have no criticism of any company, any artist; it is the system itself which I condemn. The ‘star system’ sets individual artists above the performances in which they appear; it encourages people
How Records Helped Win the War

by Doron K. Antrim

CAPTAIN ROBERT VINCENT

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Christmas V-Discs were flown to remote theatres by the Army Air Transport Command to insure their opportunity arrival. From the Philippines a GI wrote, "All of a sudden, Marian Anderson's voice came out to us singing "Ave Maria." Then Stokowski said, 'Won't you boys join in and sing with us?' For a minute there was utter silence, then every man joined in and sang Silent Night and other Christmas hymns. For just a little while we were all transported home again—it was Christmas Eve and we remembered it.' Special records played for the civilians in occupied countries created good will. In Italy, Roosevelt urged his countrymen to cooperate with the Allies, and conducted the Garibaldi War Hymn. Local civilians swelled with pride. In French villages and towns, from foot to truck loud speaker, Lily Pons sang a stirring rendition of the Marseillaise in English and French to the cheering populace. Interested in the actual sounds of Army and Navy life, Capt. Vincent began recording them while on tour of Army camps; bars of tough top sergeants, wise cracks and lingo of the troops, musical and histrionic talent, original poetry, bugle calls, mock battle sounds. Impressed with the musical talent in the ranks, he selected the best for V-Discs.

Last summer some members of the Air Force Tactical Command in Orlando, Florida, petitioned Capt. Vincent to make V-Discs of their Symphonette, a miniature symphony orchestra recruited from the flters. Capt. Vincent listened to a record sent him and was amazed at the Symphonette's superiority. He replied he could cut the record if provided with quick transportation for his equipment. They considered the moral factor sufficiently important to send a plane. When he went down there, the recording session had to be set at midnight when the sound of plane motors would not interfere. From then until dawn, the Symphonettes, stripped to the waist and wet with perspiration, recorded Bach and other classics for the whole Army.

Some promising discoveries were made, among them Corp. Gordon Myers, baritone. Corp. Myers made his record debut on a V-Disc singing A Soldier's Prayer, music by Maj. Brown Bote, words by Lt. Col. Harold G. Hoffman. Now NBC and phonograph companies are waiting to sign him up on his return to civilian life.

Requests by the hundreds for favorite selections from privates to generals helped the staff supply music the boys liked best. General Eisenhower wanted to hear Benny Hinnons, an old (Continued on Page 728)

Music and Culture

"FORWARD MARCH WITH MUSIC"

DECEMBER, 1945

Doran K. Antrim

A Valuable Hobby

Making records has been Capt. Vincent's hobby, his profession, his life. When studying history in public school, he wished he could hear the voices of Alexander the Great, George Washington, Abraham Lincoln. When he was eleven, he met Thomas Edison who gave him a recording outfit and recited a humorous story for his first record of famous voices. Next, young Vincent made a recording of a talk President Theodore Roosevelt gave before a boy's club, the first authentic record in existence of the Rough Rider's voice.

Tracking down celebrated voices became an adventurous obsession. In Europe, during World War I, he saw service as second Lieutenant in the Signal Corps with the A.E.F. And later at the American Embassy in France, he added such prizes to his voice collection as the Kaiser, Franz Joseph, Poch, Lloyd George, Clemenceau, Kipling, and King Albert of the Belgians.

After the war, he worked with the Edison Laboratories for a time, then launched out on his own. Capturing voices of the great was still his hobby. He got them from old cylinders, off the air, and from over the telephone. Prize exhibits in his collection of over five thousand records of famous voices, recently given to Yale University, include F. T. Barnum, McKinley campaigning against Bryan's Cross of Gold speech, Nellie Melba's farewell to opera, Admiral Peary, Sarah Bernhardt, Mark Twain, and every U. S. president from Cleveland.

The Experiment Begins

After Pearl Harbor, a record he once made of the voice of Garrett A. Hobart, McKinley's first term vice-president, gave him an idea. He recalled that Hobart's son, known as "Hobie," a popular voice in forty years, came all the way from Florida to New York to hear it. If this record meant so much to Hobart's son, thought Capt. Vincent, what would the voices of thousands of young men going off to fight in the war mean to their sweethearts and home folks?

The next morning, Capt. Vincent went to USO headquarters in New York and offered to spend evenings at the Brooklyn Navy Yard, making free recordings of sailors' voices to send back home. USO told him to try it out. When his evenings turned into all-night sessions, USO put him on full time and sent him out in a station wagon fully equipped to tour the nation's camps installing recording machines. The thousands of talking letters on black acetate discs mailed home each month from camps proved so popular with the boys and home folks that the service was continued throughout the war.

Before Capt. Vincent could begin making regular service records, which he dubbed V-Discs, he started a phonographic record tough enough to stand the knocks and wear of Army life, got priorities and enough presses to turn out quantity production, lifted the recording ban of James C. Petrillo, AFM Chief, and got the go sign from music publishers, recording companies and performing artists. Then, with his staff of five enlisted men, all experts in sound, he began concentrating on talent. The first shipment was a total of 50,000 V-Discs in waterproof boxes. Later, a Hit Kit folio of popular songs containing music and lyrics to the records was added. The response from the front was immediate. Quotas had to be increased steadily until a total of 300,000 records were sent monthly, including 60,000 to the Navy.

V-Discs primed the troops for the invasion of the Philippines. The convoy of LST's sailed into the Gulf of Leyte with their amplifying systems blaring band music. It instilled confidence and quelled the jitters. Corp. H. C. Engelbreton, who conducted with a loud speaker truck within range of enemy guns along the invasion line, wrote, "Often the men haven't heard their favorite band in months. It's great to see them stroll out of the woods all smiles when the music starts." In Italy the men in isolated artillery and anti-aircraft units heard their music over telephone wire and ear phones when the system was not used for communication.

Christmas in the Jungles

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I—I have nothing to do with this story. I am just the clef (or the chorus, if you prefer), to tell you what it is all about. I am also trying very hard to look like the Spirit of Christmas. As for the two flats—well, the action of the story did take place in two flats, or as they were called at that time, lodgings. But here is the story:

II—Ebenezer Scrooge was one of the meanest, most selfish and hard-hearted men in London. As an assistant in his office he employed an underpaid and brow-beaten man whose name was Bob Cratchit. Now—

III—Bob had a wife and several children, and this was a loving, tender-hearted family. One of the children was a cripple who, because of his condition, had grown very little and was called Tiny Tim.

IV—Tiny Tim was always sunny and cheerful, and he was the very heart of the Cratchit family.

V—The year had rolled around to Christmas Eve and Scrooge had grudgingly given Bob permission to spend Christmas at home with his family. When he left, he wished his employer "Merry Christmas," but Scrooge bitterly scoffed at the idea and sneered Bob out of the office. He had done the same thing earlier in the day when his nephew came by to ask him to dinner.

VI—That night, when Scrooge went to bed and to sleep, he was in the worst of tempos and—

VII—Was visited by three apparitions: The Spirit of Christmas Past, the Spirit of Christmas Present, and the Spirit of Christmas Future. They took him, one at a time, through his youth, his hard, flinty manhood, and his probable future. The things they showed him affected him greatly, and left him so convinced of his wrongdoing that he promised the last Spirit to make amends, if given another chance.
VIII—The spell of the heart-breaking scenes he had witnessed in his sleep was still upon him when he awoke, and he determined to begin his reform at once. First of all he thought of Bob Cratchit and how he might make his Christmas happier. (Scrooge began to grow a halo).

 IX—Raising the window of his room he looked out and called to a boy in the yard below, "Boy, what day is this?" When the youth answered that it was Christmas Day he told him—

 X—"Go to the Poulterer's, around the corner, and buy the largest turkey he has for sale and send it to the Cratchit family."

 XI—The turkey was duly paid for and sent to its destination, and there was both astonishment and delight when the Cratchits realized who had sent it.

 XII—Such a turkey had never been dreamed of by the Cratchits, and they were happy beyond belief. In the meantime—

 XIII—Scrooge had gone to his nephew's for dinner, and he was warmly welcomed and made much of for the balance of the day. Old scores were forgotten and a new basis of friendship established.

 XIV—When he walked home that evening Scrooge realized that the day had been a happy one because he had had a part in making other people happy, and he determined, more firmly than ever, to follow this idea for the rest of his life.

 XV—The next day he surprised and delighted Bob Cratchit by raising his salary to a decent sum, upon which he could live comfortably.

 XVI—He became a second father to Tiny Tim, who learned to love him, as did the other members of the family. But here we must let Tiny Tim close the story, which he does by saying, "God bless us every one!"
Radio Music for the First Post-War Christmas
by Alfred Lindsay Morgan

There's going to be a calendar of abundance for this first post-war season on the airways. The great American listening public is to have the opportunity to hear those compositions which are standard in every music-loving home, together with many novelties, new stars, and added attractions. This first post-war Christmas will be full of radio surprises, and we're all our readers to watch their daily papers for announcements.

The American Broadcasting Company announces that its 1945-46 schedule offers much of interest to the trained musician and the student of music, but also to those who like music for its own sake. Recently, this network announced the appointment of Alfred Wallenstein as director of music. The division of its music activities is into two distinct fields. Mr. Wallenstein is in charge of the strictly classical field, while Paul Whitehead is in charge of the other side of the fence. With these two gentlemen at the helm, we rather imagine folks are going to be often turning their dials to the American Broadcasting way. The Metropolitan Opera and the Boston Symphony Orchestra, both leaders in their own respective endeavors, again appear on the ABC music calendar this winter. In addition, the Ford Sunday Evening Hour returns to the airways, as a part of the ABC family presenting its program of music which is familiar and widely loved. Offering distinguished guest—conductors, vocalists, and instrumentalists—a program will aim to blend the familiar in operatic and symphonic literature with the old favorites in the ballad field, the folksong and the so-called "lighter music." The Ford Hour, which began on Sunday, September 30th (8 to 9 P.M., EST), will carry through next June.

The first of thirty broadcasts of the Boston Symphony Orchestra, to be heard from Symphony Hall in Boston, Hunter College in New York, and from Milwaukee, began on Saturday, October 6 (9:30 to 10:30, EST). This is the third season that this ensemble has been featured on ABC. As in the past, the season, in addition to the thirty concerts in charge of Dr. Serge Koussevitzky and others, will include the summer concerts at the Tanglewood Festival. Dr. Koussevitzky is observing his twenty-sixth consecutive year as conductor of the Boston Orchestra, and the organization itself is celebrating its sixty-fifth season. During the thirty broadcasts, four guest conductors and several soloists will appear.

An early Sunday morning program (for Easterners at least) is the Coffee Concert, heard each week over ABC from 6:30 to 6:40 A.M., EST. Sylvan Shulman, the concert master of ABC's own orchestra, is heard on this program with Earl Wild, pianist, and other soloists. The program is a chamber music one, and a mighty nice eye-opener for those who like music with their coffee.

The return of the Metropolitan Opera is scheduled for December 1st. It will be celebrated by the season's first performance of "The Magic Flute," with Bruno Walter conducting. There will be a total of eighteen matinee performances this season, broadcast directly from the stage of the Metropolitan Opera House. Manager Edward Johnson announces quite a number of new artists who will be heard during the season and the return of several others, including the popular Scandinavian tenor, Jussi Bjoerling. Among the new artists are Robert Merrill, baritone, and Thomas Hay ward, tenor, winners in last season's Metropolitan Opera Auditions of the Air, as well as Dorothy Kirsten, soprano; Ernst Haasbar, tenor, and Arthur Kent, baritone. Radio listeners from coast to coast have expressed their approval of the Columbia Broadcasting System's switching the time of its famous American School of the Air from morning to late afternoon. These programs, now heard from 5:00 to 5:30 P.M., EST, are finding a larger and more enthusiastic audience than before. Although these programs are designed for education, and primarily for the schools, their interest is not confined to the young. Old and young alike find these programs stimulating and interesting listening, and we cannot recommend too highly that our readers make it a practice to tune-in on them. There are five programs a week, Mondays bring us the "Story of America," presenting in colorful dramatizations the founding and growth of the nation. Two programs will be heard the first of the season, Friday and Saturday evenings, will carry the "History of the Orchestra," which will open with the music of the Earliest Days (December 5), and "The Story of Music," the new NBC University of the Air program series, heard Thursdays from 11:30 to 12:00 midnight, EST.

With current events. This month's broadcasts are entitled, "Japan's Road" (December 6), "Controls for Inflation" (December 13), "Training for the New Age" (December 20), and "1945 Review" (December 27). "Tales from Far and Near," "Fridays" program, has its appeal mainly to the young. But it will be fun for the parents when possible to join in to the listening of these stories! This month four tales will be presented: "Pecos Bill" (December 7), "Reluctant Dragon" (December 14), "Pickwick Papers" (December 21), and "Taming of the Shrew" (December 28).

"This Living World," Thursdays' programs, deals with current events. This month's broadcasts are entitled, "Japan's Road" (December 6), "Controls for Inflation" (December 13), "Training for the New Age" (December 20), and "1945 Review" (December 27). "Tales from Far and Near," "Fridays" program, has its appeal mainly to the young. But it will be fun for the parents when possible to join in to the listening of these stories! This month four tales will be presented: "Pecos Bill" (December 7), "Reluctant Dragon" (December 14), "Pickwick Papers" (December 21), and "Taming of the Shrew" (December 28).

"FORWARD MARCH WITH MUSIC"
Practical Hints from Caruso

by Francis Rogers

In 1926 there appeared "Wings of Song, the Story of Caruso," by Dorothy Caruso and Torrance Goddard (Caruso's widow and her sister), in which was recounted discreetly and lovingly the story, both happy and sad, of the brief married life of Enrico and Dorothy Caruso. In 1943 appears "Enrico Caruso, His Life and Death," by Dorothy Caruso alone. The latter publication contains most of the material in the earlier version, plus numerous additional photographs of the singer in various costumes and poses, several characteristic caricatures drawn by him, a goodly sheaf of love letters written in quaint, Italianized English to his wife in the course of his infrequent absences from her, and an informative appendix of facts and figures. Readers who enjoy a good love story will find the book worth perusing; the occasional references to Caruso's methods and habits as a singer merit consideration by students of singing.

It can hardly be disputed that Enrico Caruso was the most popular and the most generously remunerated musician that the world has ever known; the memories of those old enough actually to have known him, the two hundred and thirty-four records offered by the Victor Company, and the figures of what was paid him after he came to this country, all conspire to show that his incomparable popularity and financial success were unquestionable.

His voice was exquisite in quality; thrilling in its intensity. Madame Sembrich thought more highly of the voice of Masini, a tenor with whom she had sung in Russia in the eighties. Rubini, the primo Tenore par excellence of the 1840's, may have been Caruso's equal. Who can say? There is no doubting the ear-satisfying quality of the Victor records. Caruso loved his art and practiced it with profound reverence, even adoration; in the field of bel canto he had no equals, no rivals. He had shortcomings, of course, but, from the Italian point of view, they were very few. It is never possible to explain just how a great artist achieves his greatness, but it may be worthwhile to try to explore the secrets of greatness and perhaps to learn "Hints of the proper craft, tricks of the tool's true play.

A Simply Told Tale

Since Caruso's death much has been published in regard to his vocal method; some of it offered by men who based their claim to authority on personal contact and an intimate knowledge of the singer's throat; some of it by teachers who, without direct knowledge, felt sure that his art was based on principles taught in their own studios. All these assertions and surmises have some interest for the student, some of them have real value, but the fact remains that in the twenty-five years that have elapsed since the singer sang his last note, not one singer has come before the public who can, in any sense, be said to be Caruso's successor or to have really inherited any of his outstanding qualities.

Mrs. Caruso makes no pretense to musical knowledge or to explain how her husband won his triumphs; her aim is only to tell simply and reverently the story of their life together. But, sprinkled here and there in her pages, are sentences and paragraphs that are worth pondering by students of singing like ourselves. For instance, it is surprising to learn that Caruso had never had any regular voice lessons. In singing, as a very young man, he was doing military duty he sang for a reputable teacher in Naples. The maestro's comment was, "You have a voice like wind in the shutters!"

Declined to accept him as a pupil, but allowed him to listen to his lessons to others. Throughout his long operatic career Caruso came under the influence of a number of great musicians, like Puccinii and Lombardi, but there is no trace in the record of a teacher of voice, pure and simple.

At the time of Caruso's first seasons in New York he was often associated with Plançon, the famous French bass, who was a past master of vocal technique. Plançon was asked what he thought of Caruso's voice production, Je crois que c'est l'émission du Bon Dieu! (I think his emission is the gift of God.) And we probably shall have to agree with Plançon that the secret of the tenor's art was largely in the keeping of the singer and his Maker.

Plançon was asked who his own teacher had been. He spoke gratefully of Sirigali, an Italian, teaching in Paris, who had helped him greatly in the matter of breathing, but he referred to no one else. About the time of this conversation there was a revival of La Sonnambula at the Metropolitan with Sembrich, Caruso, and Plançon in the leading roles. It was impossible to say which of the three excelled in the execution of the many coloratura passages with which the opera abounds—all three singers proved themselves expert vocalists.

Nellie Melba's flawless technique has been generally credited to the teaching of Mathilde Marchesi in Paris, but Isidore Luckstone, a competent judge, heard her in Melbourne before she left Australia and thought that already a perfect instrument.

Bernard Shaw did not sing himself, but was brought up in an atmosphere of voice production. He heard de Reszke in London in the early eighties and described his voice as a light baritone of pleasing quality. After three or four years in retirement de Reszke was back on the Operatic stage, singing leading tenor roles, the outstanding tenor of the time. So far as is known he expected the transmission under his own guidance.

The Teacher No Miracle Worker

In citing these cases of celebrated singers who seem to have achieved their celebrity with little or no regular teaching, I have no wish to disparage the value of good teaching in the development of a young singer; my point is that for a successful career the quality of the teacher is perhaps not so all-important as the quality of the student. Too often young singers think that a teacher is a kind of miracle worker who can train a voice to perform while the student remains as passive as a mass of clay in the hands of the sculptor. A good many years ago a young soprano made a successful, but unheralded, debut before the New York public. Her voice was found to be exquisite, her singing truly delightful. Every other young soprano, anxious for a similar triumph, asked who was her teacher. It was a worthy, but hitherto little known maestro. In a few weeks the voice was transformed into a kind of vampire who expected him to transform them into nightingales. Alas, he never again had such good material to work with, and the aspirants flocked to other schools to learn the trick.

We are, I feel, justified in believing that Caruso's vocal apparatus was constructed in the most favorable way for the utterance of 'Profound strains of unpremeditated art.' Mrs. Caruso says that, "The cavities within Caruso's face were extraordinary. The depth, width, and height of the roof of his mouth, the broad cheekbones, and flat even teeth allowed him to keep wide-set eyes—this spacious architecture gave him his deep resonance of tone. He could put an egg in his mouth and no one would guess that an egg was there. His chest was enormous and he could expand it nine inches. Does he never breathe?" people sometimes asked as a phrase, unbroken by a breath, went on and on to its final supreme note. But his vocal cords themselves were no more remarkable than those of most singers. When he was asked what were the requisites of a great singer he said, 'A big chest, a big mouth, ninety per cent memory, ten per cent intelligence, lots of hard work and something in the heart!' Mrs. Caruso quotes the 'How can I explain how I do it? I hold my chest up—so. And my stomach in—so. And my sit down in—so. And then I sing.'

An Unusual Personality

Surely, it is safe to assume that the amplitude and the sonority of his voice were, at least in part, to his extraordinary facial structure and his amazing breath control. (His capacity for long phrases is notably exemplified in his record of 'Spinto gentil').

"Enrico was a musician who had no time for music. We never went to hear opera. I don't believe he had heard one for twenty years, except those in which he himself sang, and even then he never stood in the wings to listen to the other singers." He did not play the piano and probably knew little about the theory of music. "No amateur companion ever played for him nor did he ever sing for amateur parties."

It is strange that a singer of so friendly and generous a disposition as Caruso should have taken no interest in the performances (Continued on Page 722)
### Rote or Note?

Should a small child be taught by rote without too much emphasis on note reading, or will this lay a poor foundation for good sight reading later? My son was five years old recently and has been playing for four months. He has absolute pitch, is halfway through Mason's "Folk Songs and Famous Pictures," and plays most of Thompson's "Teaching Little Fingers to Play." At first I sent him to another teacher, but then I decided to take over myself, as she was making note-reading such a drudgery that he was losing his enjoyment of playing. The point she made was that he must be made to read, or eventually, having such a good ear he would never read well. Two other competent teachers, friends of mine, believe that small children should not read notes, but learn everything by rote . . . who is right? — Mrs. M. B. K., Maryland.

What do you think of teaching beginners entirely by rote? Rote teaching helps them to master the keyboard in a very few lessons, and play pieces like the Wood-Nymphs' Harp or Einenreich's Spinning Song in fifteen to twenty lessons. Why are little children made to play by note from the very beginning? . . . I am not specializing in Rote teaching and would like some advice. — Mrs. F. W. P., Illinois.

Just how soon and how thoroughly should a seven year old beginner read his notes? Should he know all the notes on the staff by fifteen lessons? I recently heard a teacher say that if his pupils played by fingering "or numbers" for months it didn't worry him. It does worry me, for I am very anxious to have my own children's notes. I confess that my greatest problem is teaching six and seven year old children to read—Mrs. J. P. S., North Carolina.

These letters, chosen from many recently received, epitomize the serious note-rote dilemma which worries many Round Tablers. I think the majority of successful teachers—who hold their students three years or more—agree with me that rote and note training go hand in hand from the first lesson. The beginning of note reading should be made at the very first lesson. This applies to all age-groups and is especially necessary with young children whose association with staff and notes should start with their first touching of the piano keys. In the early lessons of such young children (four to six) some of the notation association may be made casual, like a "suggestion" of the melody line played, but even at this early age the habit of playing from the notes can be firmly established.

The important function of reading from the start is to make the pupil aware of the inextricable relation between printed page and keyboard. The visual representation of the music stands before him, it is constantly referred to and examined, its texture is painlessly insinuated into his consciousness. As a result, the symbols of notation are quickly bound up with his aural and physical approach to the piano.

Unless such association is made, right from the start, faulty reading foundation will almost certainly be laid. The longer it is delayed the more difficult it becomes for students to adjust and coordinate the simultaneous reading-playing process. The talented pupils—those with good ears, physical condition and intelligence—resent and combat the later introduction of a brand new and highly involved process, while the less gifted or suddenly feel thrown overboard without a straw to clutch. Is it any wonder that many of them find "note reading a drudgery" as Mrs. M. B. K. says, and lose their "enjoyment of playing"?

### How to Begin

We know of course that fluent reading is only possible after a certain amount of automatic control of the keyboard has been developed. Without fail, part of each lesson must be devoted to finding keys and keyboard intervals without looking at the hands. The Children's Technic Book (Maier-Ligeti) gives a thorough explanation (pp. 18 & 19) of how to proceed with this "Blind Flying." . . .

Correct reading habits will be initiated after a few lessons if the teacher "makes a game" of transferring the notes from the staff to the keyboard without looking. As soon as the pupil is able to locate some of the Cs by "feel" give him exercises like these—printed in large staff and notes, under no circumstances permit him to look down at the keyboard. His eyes follow the line of printed notation as he plays:

#### Ex. 1

*Mid-1 clef C walks home from school*

Use right or left hand, third finger. He then finds "treble" C blindly and plays similarly:

#### Ex. 2

*Treble C runs home from school*

Other Cs, likewise:

#### Ex. 3

*"Is by Cl too young for school?"

#### Ex. 4

*"Big bass C won't go to school."

(The "Grand" staff is, of course, to be used for all such drills.) During this time, automatic keyboard control, pianistic facility and sight reading are developing simultaneously. Teachers are surprised (and delighted) to see how avidly all pupils take to the blind finding process. Lines, spaces, leaps are quickly and thoroughly mastered if the teacher insists and persists in the "not looking" rule even to finding the first notes of all pieces.

### Interval Reading

The following exercises for all important interval-playing process are given:

1. they may be assigned over a period of weeks, assignments beginning on different notes; 2. intervals are firmly implanted in ears, eyes and fingers through constant note-keyboard drill; 3. rotary freedom in playing is developed painlessly; 4. keyboard orientation and control are solidified.

#### Ex. 5

*Big boom Cls too old for school*

Other exercises follow from the pupil's own instruction book. Examples:

#### Ex. 6

*"Mid-dle C walks home with Dr*"

Similarly: "Treble C runs home with D; Big bass C walks home with F, and so on.

#### Ex. 7

*C, D, E, walking to-gather to school*

#### Ex. 8

*C, B, A, walking to-go ther to school*

TEN PROFITABLE YEARS

The Editor of THE EVOLVE extends warmest congratulations to Dr. Guy Maier, to the readers of this department, and in fact, to The Evolve itself, upon the completion of ten profitable years of cooperation. Dr. Maier's connection with The Evolve began with the November 1933 issue, and during this period he has developed a loyal following of earnest and sincere teachers and pupils who depend upon his advice because they have found it to their advantage to do so. He has carried ahead the fine traditions of his predecessors, N. J. Corey and Clarence Hamilton, and to teacher. Two of his pupils are among the most widely heralded of the younger virtuosi of America—Dalis Frantz and Leonard Pennario. The Evolve is especially proud of its editorial staff in all departments and is grateful to its readers who have sent it literally thousands of letters stating their delight and satisfaction for the advice and information they have received.

"FORWARD MARCH WITH MUSIC"

(Continued on Page 113)
In the United States well over 100,000,000 phonograph records are sold annually. There are about 400,000 coin phonographs in commercial establishments throughout the country, this being only a fraction of the number of phonographs being used in private homes and in educational and recreational centers. During one year 364,945 pianos were sold in America. For performance fees of music for profit the American Society of Composers, Authors and Publishers distributes among its approximate eighteen hundred members between $5,000,000 and $8,000,000 annually. Glad Henderson, former editor of several leading musical trade magazines estimated a few years ago that close to $1,000,000,000 was spent each year, in the United States alone, in all the various artistic and commercial musical activities. Multiply these amounts by money spent for music in all the various countries in the world and the grand total is staggering. Just how did this all come about?

Many factors, of course, have entered into the present-day enthusiasm for the participation in music and in the field of musical appreciation. But two accomplishments and their subsequent developments stand out predominantly; namely, the printing of music and Edison's invention of the phonograph.

During the Middle Ages the drafting by hand of musical manuscripts was a common occupation in the monasteries and in large churches. This costly process required laborious patience and involved great expense, therefore the access to musical works was limited. The first secular songs were composed by the Troubadours who flourished about 1100. Prominently among these composers were William, Count of Poitiers; Richard I of England; Queen Eleanor of France; and others of the leisurely elegant class.

Early Music Printing

Many of the songs of the Troubadours were learned "by ear" by a class of itinerant vagabonds who were known as Joglars. These Joglars were wandering entertainers who danced, clowned, did acrobatics, sang songs, and played on the lute, viol, and harp. Many Troubadours were poets and rhapsodists who sang the legends of the land in verse. Thus the songs of the Troubadours were brought before the general public.

The first music printing from type was done by Ulrich Hahn in Rome in 1476. In these printed copies the crude staves were in red while the notes were printed in black. In 1528 Pierre Haultin, a type-maker, first worked out a process for printing both staves and notes simultaneously in black ink. With this development music publishing as a trade was started in various cities. The printing of music from copper engraved plates was accomplished in 1586 by Veronio in Rome. Copper being very hard, it was laborious to engrave on it and it was not until about 1700 that the plan of engraving on soft metal plates began. This method continues to be used today.

The invention of the magnetic telegraph by the American artist and inventor, Samuel F. B. Morse, in 1837, was followed by years of countless experimentation in Electro-physics in relation to sound, upon the part of scores of inventors. Mr. Edison took a very deep interest in these experiments, notably that of the telephone.

Alexander Graham Bell and Elisha Gray both filed applications covering the basic principles of the telephone on the same day, February 14, 1876. Bell's application was filed a few hours before Gray's and Bell was granted the patent. Edison realized the great possibilities of Bell's magnetic telephone. He immediately went to work and produced the Edison carbon transmitter, also the electro-motograph, a device which greatly amplified the human voice. These inventions made the modern telephone and radiomicrophone possible.

In the early days of the telephone, it was customary in "calling up" to say, "Are you ready to talk?" or, "Are you there?" Grabbing the receiver one day Edison excitedly shouted into the transmitter "Hello." The world at large has been "hello-ing" ever since.

In his experiments with the telephone Edison realized the power of a diaphragm to take up sound vibrations. A toy was made in which the ratchet and pawl were connected to a diaphragm. By speaking in a loud voice into the funnel, a pulley on the ratchet would automatically cause the effigy of a little man to saw wood. In this Edison "saw" possibilities.

The First Voice Reproduction

This experiment coupled with a device he had perfected which embossed telegraph signals on a revolving paper disc, brought Edison to the realization that if the movements of the diaphragm could be properly recorded, he could record and reproduce the human voice. His associates thought the idea was absurd. But with his usual bulldog tenacity, the then thirty-year-old inventor, drew sketches and a crude model was made. A recording needle attached to a diaphragm made indentations in tinfoil wrapped around a cylinder. The cylinder was rotated by hand and by resetting the needle after recording, reproduction was accomplished.

When Edison spoke the words "Mary had a little lamb" into the crude model and the words were played back perfectly, he was almost as surprised as were his assistants. All were jubilant. News of the uncanny invention spread rapidly. The Pennsylvania Railroad ran special trains to Menlo Park to accommodate the crowds who were eager to hear and see the latest invention of the "Great Wizard." President Hayes invited Edison to the White House, and the words, "Mary had a little lamb," echoed through the corridors of that historic edifice.

The logical procedure from recording the spoken word was the recording of music, and this Mr. Edison did with sheer delight. He was the most ardent lover of music I have ever met and spent several hours each day listening to music. (Continued on Page 680)
George Eliot—Musician

by Rose Heylbut, Ph.D.

In November of 1819 (Schubert was then twenty-two years old, Mendelssohn and Chopin were ten, and Wagner, six), Robert Evans, farmer, surveyor, and estate manager in Warwickshire, England, registered the birth of his daughter Mary Ann, thus entering the first record of a career destined to become that of the most learned woman of the time and the greatest woman writer of all time—George Eliot.

The little Mary Ann (or Mary as she was later to call herself) was in no sense precocious. She was so fond of play that learning to read was a hardship. Her earliest pleasures were wild romping with her brother Isaac, later captured in "The Mill on the Floss." The girl showed precocity of soul, however. From childhood on, she was tormented by all the hungers of the artistic spirit. Sensitive, shy, ardent, and warmly affectionate, she was constantly reaching out toward—something. The fact that that "something" was creative genius did not show itself until she was nearly forty. Until then she gropped, busying herself with studies, minor literary work, and the music which all through her life was her favorite relaxation.

Music ranked as part of a general education which, for a country girl of her time, was usually liberal. The state of her mother's health made it necessary to send Mary Ann to school when she was five, and she distinguished herself as an apt pupil in several boarding establishments. Her best school subjects were English composition, modern languages, and music. When she was eighteen, her mother's death placed her in charge of her father's home, and she acquiesced herself conscientiously of her responsibilities, even though she deplored the lack of time for study and piano practice. Still, she used what scanty leisure she had to pursue the interests she loved best. In between supervising household and dairy (in later years, she remarked to a friend that one of her hands was a little broader than the other from years of butter-making), she read avidly, studied German and Italian, and worked as best she could at her music.

The Literary World Opens

At twenty-one, her household removed to Coventry, where the eager girl found herself suddenly and for the first time in contact with world thought. She was quickly accepted in the intellectual circle, took part in discussions of the modern ideas of the 1840's, and made the acquaintance of figures like Froude and Emsworth. Her first serious writing venture grew out of her interest in religion—a translation, from the German, of Strass's "Life of Jesus," a two-year task which brought no recognition whatever. When her father died, in 1849, she joined friends on a tour of the Continent and began, at last, to find herself.

A brief visit to Geneva prolonged itself into an eight-months' stay because of the congeniality she found in the home where she lodged, an artist's home where music and sociability were cultivated. Under these influences, she intensified her study of music.

On her return to England, she again took up writing. After placing several contributions in the Westminster Review, she was invited by its editor to join the staff, went up to London, and found herself part of the literary world. Mary Ann Evans' place in that world was but a minor one. She did most of the hard routine work of the magazine, reviewed books, and wrote articles. However, she was finding her wings.
I

IN SPEAKING of the soft palate Dr. G. Hudson-Makuen, celebrated oral surgeon says, “Both the soft palate and the tongue are important organs of speech, but the former is the more so, for not only is it essential in the enunciation of nearly all the elements of speech, but owing to its direct attachment to the larynx, it is an important factor in the production of voice. The vocal cords be articulated when the soft palate is defective, but their resonance is so much impaired that they are scarcely recognizable, and their pitch cannot be changed with any degree of accuracy. In addition to this impaired resonance, the soft palate interferes with the infections of the voice and thus destroys its natural melody.” Later he says, “Its function in vocalization is to assist in controlling the actions of the vocal cords and regulating the size and shape of certain important resonance chambers.” Such is the importance of the soft palate in speech. Now let us see just how important its actions are in singing.

Up to about the year 1900, and for as far back as the writer remembers, the best teachers demanded of their pupils that they “arch” the palate. This was stressed also by great singers such as Jean de Reszke, and Enrico Caruso, the latter going so far as to advise the use of a hand mirror to see the action of the palate.

We now shall endeavor to show that an arching or a higher and higher elevation of the palate as the voice ascends, assists in the tension of the vocal bands (cords), and for an extended period of time, the vibrations of the larynx are impaired, and a pointless, breathy, reedy sound results. In connection herewith, we would say that the writer’s hand-knowledge of the larynx has failed to reveal the slightest possibility of vibrations of an equal part of the voice above the arch.

The point is important, for knowing that it is fine, sensitive edges and not bulky masses that must resist great breath force, the person who values his voice is well to know it.

Now are the vocal bands tensed? In this way: The larynx rests upon a base which can swing forward and downward. The vocal bands are attached at their back part to the upper edges of these cartilages. If held in place but little power of forward movement, while their front ends are attached to the front of the Adam’s apple. So, when the Adam’s apple swings forward and downward the range of the vocal bands is increased, thus causing a pull on the vocal bands which stretches, hence tenses them. To illustrate this tending, place an elastic band over the thumb and forefinger, and while holding the first steady, stretch the elastic band by moving the thumb.

Now Dr. Hudson-Makuen has said, “But owing to its direct attachment to the larynx it is an important factor in the production of voice.” And later, “Its function in vocalization is to assist in controlling the actions of the vocal cords.”

The forward and downward swinging action of the larynx is caused by contraction of three pairs of muscles and that one of the three pairs forms the downward continuation of the soft palate.

What then would be the result were the palate pair to relax? The other two pairs would also relax. It is a matter of sympathetic relaxation so that even if the palate were not lowered the palate and larynx would cause all of the tension muscles to relax. Therefore, one can but conclude that a lowering of the palate prevents tension in the vocal bands adequate to resist the extraordinary breath force, and with injury to their vibrating edges as a result. Then how may an arched position of the palate be developed? Through either a yawning sensation or a sombering of tone; but since both of these can be carried to a degree harmful to the voice, we prefer another way. The first natural cause of palate elevation is dilation of the throat; with dilation of the throat the larynx lowers and the palate rises, which could not be lowered by the use of the larynx and the palate lowers. Therefore, if when singing an exercise to the vowel E, in particular, the jaw is dropped a little lower for each higher interval and the effort made to preserve the identity of E in opposition to the dropping law, the throat is caused to dilate and the palate to rise.

Essential in this is that the tip of the tongue be held in contact with the lower front teeth throughout the exercise, for if the tongue is not kept in this position voice will not be raised and the dilation will be only half the degree necessary to a full arching of the palate. Also, the vowel must be held focused on the upper front teeth, and be free of the least suggestion of nasality, otherwise the effort will prove a failure.

The greatest opposition to an arching of the palate is nasality, for in order to produce a nasal sound the palate must be lowered.

Now, if as a kind of habit, the nasal cavity is the principal resonator, why the anything but pleasant sound in the case of soft-palate, for here we have direct communication with the nasal cavity.

The writer has observed numerous well-ribbed skulls and the largest of these measured one inch in width, height, and depth. Knowing this, what sort of tone would result were the resonance cavity of the mouth and throat, and the air in the lungs eliminated, and only the small nasal cavity left as a resonator? A funny sort of sound. Then why make a fetish of nasal resonance? All things being equal, the nose is the most important organ of voice; so important that a combination of a larynx of inferior construction, and a nose of which the passages are clear and the nostrils well-flared is productive of a much flatter tone than a combination of a perfectly constructed larynx and an inferior nose. The production of a clear, well-pointed, brilliant yet soft tone, demands a channel through which the resonances of the head and the skull itself, can reach the outer air, and the nasal cavity and passages form the only such channel.

The Palate a Conductor

But would not a complete elevation of the palate close the entrance to this channel? Yes it would; but here there is compensation, for when the palate is fully elevated it is stretched, hence thinned out, thus making of it a conductor through which vibrations are transmitted to the nasal cavity and passages. But in singing, any complete closing of this entrance is but momentary, or for articulation of consonants, and for the reason, two pairs of muscles are engaged in the elevation of the palate, that is, the palate elevators and the palate tensors. The former close the entrance to the nose; whereas the latter spread the palate laterally, thus leaving a slit-like opening into the nose. The latter are principally actuated in singing, while in speech they are in control. In this connection we would say that the writer can elevate and lower his palate with ease and hold his highest note and still breathe through his nose. This tending of the palate is part and parcel of the general muscular contraction necessary to resisting extraordinary breath pressure. Develop and preserve the resisting powers of the vocal bands, and all will be well. Fail in this, and the voice will become as a cracked bell—will have lost its sonority.

The Soft Palate in Singing

by William G. Armstrong

VOICE

"FORWARD MARCH WITH MUSIC"

DECEMBER, 1943

769
Edison's Contribution to Musical Appreciation

(Continued from Page 677)

Practically every piece of music recorded on Edison records was personally passed on by the great inventor. On one occasion I sat at the piano for six hours without getting up, playing through compositions for Mr. Edison in his search for recording material.

Mr. Edison bought immense quantities of music, frequently purchasing old music for an agreed price per foot. This he would listen to intently with the same enthusiasm that he would employ in making hundreds of experiments and tests to discover some apparently insignificant material for use in an invention. It was in this way that he discovered the carbon filament once used in electric lamps and thus pointed the way to modern incandescent lighting. It was in this empirical manner that he would listen, and set aside the few compositions that he liked. Among these were several that he had recorded, resulting in enormous sales of records. One was "I'll Take You Home Again, Kathleen," resulting in an astonishing revival of the song.

He had many curious ideas about music. Once in a meeting with John Philip Sousa and James Francis Cooke, Sousa stated that one of his favorite composers was Mozart. Edison expressed amazement and said that he thought so little of Mozart's music that he almost had an aversion to it. Mr. Sousa said that any one who knew so little about music as Mr. Edison and criticized Mozart "was crazy." Thereupon "the fat was in the fire," and it was some time before the heated argument was extinguished. Mr. Edison's taste ran to compositions of the straight melodic line with simple and direct harmonic foundations.

Music relaxed Mr. Edison and stimulated his imagination. His sense of humor was acute and his enjoyment in telling or listening to a good joke also relaxed his ever active mentality. These two relaxing factors undoubtedly played an important part in enabling him to keep everlastingly at a perplexing problem in his inventions which have meant so much to human comfort and enjoyment. The device which first spoke to the words, "Mary had a little lamb," has reached a state of perfection where nuance and phrasing of the world's greatest operas, symphonies and other music masterpieces may be enjoyed in seclusion by people in the four corners of the globe, with Edison's invention of the phonograph and subsequent developments of that invention today undoubtedly represent the greatest medium we have in musical appreciation.

A Christmas Music Quiz

by Nancy D. Danlea

1. Who wrote the words and who wrote the music of "O Little Town of Bethlehem"?
2. What Christmas Carol has the title of a fruit tree?
3. What beloved Carol is written by Mendelssohn?
4. Charles Wesley, the brother of the famous John Wesley, wrote the words to what famous Christmas hymn that closes with, "Glory to the New-born King?"
5. "We Three Kings of Orient Are" has been called the first all-American Carol. Who wrote it?
6. What is the title of the hymn words by Cannon? Who wrote the music?
7. "Good King Wenceslas" mentioned in the song with the title song was legendary King of what country?
8. Martin Luther is credited with what hymn?
9. "Silent Night" was the work of what Bavarians?
10. Upon the Midnight Clear" was written by what two American ministers?

Music in the Air

by Shirley Joan Eder

While Americans thrill to a Beethoven symphony or a brilliant soloist as they sit in splendid halls thousands of miles away the Chinese are enjoying an aerial concert of their own. But the "artists" are pigeons, not people; and the conductor is usually as great a bird-lover as he is an esthete. The performance is not on a podium, but literally in the air.

These Chinese, whom we are wont to think of as a sober and rational race, show a curious emotional expression in applying whistles to a flock of pigeons. Each instrument is tuned differently, but as the birds dip and soar in the skies of China, the music is blended into an ethereal tone that excites the curiosity.

At the stage of a pigeon's life paralleling the time that a baby does discover, this small whistle is attached to the tail of a fine copper wire. Made in Peking by men with ingenious minds and clever fingers, the device weighs but a few grams. One type consists of bamboo tubes placed in a row; in the other, which resembles a miniature mine, the tubes are attached to a gourd body or wind-chest. As a protection against atmospheric changes, they are lacquered in yellow, brown, red and black.

Gourd whistles with the mouthpiece and small openings were often given picturesque names. One Chinese bird fancier affectionately called a whistle with a single mouthpiece and ten tubes, "The Eleven-eyed One." In prewar Peking it was not unusual to see a Celestial strolling along with his pet on a stick, fastened by a thread tied to its foot, but with plenty of freedom of motion. You might watch the gentleman pause to let the bird swing on the branch of a supple tree while he listened to the aerial concert of a flock of pigeons.

If as Young remarked, "Wonder is involuntary praise," the first time that Mrs. Katherine Henderson, of Hanoi, Ind., Pa., heard this strange music, her applause was fortissimo. The closest thing to it that she remembered in the United States was the sound of a soft windmill instrument. She described the tone as not blending with the other "thousand trills and quivering sounds" of the barber pole, the hogs, the night watchman who claps wooden blocks together, rattles, etc., used by vendors for aural identification.

In an esthete's view of the Protestant, Episcopal bishop of Shanghai, tells of waking up in the mornings and hearing the gentle sound outside her window—"never shrill, but rather liquid."

But these aerial concerts are not known all over China as familiar as cod is to a Bostonian, these concerts are to many in the northern and central areas, while in the south, they are little known.

The story is told of a Britisher who had lived in Hong Kong for twenty years and returned to his native England for a brief visit, where visiting the postman he attended a lecture on China by another Briton who had lived in Peking. The Hong Kong resident grew restless as he heard the speaker describe the customs of the Chinese. But when he saw the audience listen attentively to a story about whistles in the tails of pigeons, whistles that make music as the flock of birds bends and swoops, he could squirm no longer.

Leaping from his seat, the gentleman from Hong Kong berated the lecturer who dared to return from the Orient to tell overgrown tales.

Two years later the man visited Peking. He was seated in bachelor barracks repeating the story to those at the breakfast table. They smiled, but in the British manner, were silent. The officer who was assigned to show the stranger around the city, headed straight for the East Wall of Peking where the concert may be heard at almost any hour. The first question was not long in coming.

"That strange noise—what is it?" As if he were saying, "Apples grow on trees," the guide answered, "Chinese pigeon whistles." The stranger looked like a pigeon that had swallowed its pitch-pipe. But he was convinced.

Do the Chinese have a practical explanation for this unique custom? The answer is that they give it more rationalization than it is rational. They tell us that these whistles hold the flock together thereby protecting the Chinese from wild fowls.

But it does not take a skeptic to note that the delicate sound is far too innocent and aatonic to be a fumi- tion from an evening meal. It is easier to believe that the Chinese skill in perfecting these instruments is directed to their sensuous pleasure in the aural music of the open-air concert.

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Music in the Air

by Shirley Joan Eder

Carrier Pigeon with Gourd-Type Bamboo Whistle

and soar in the skies of China, the music is blended into an ethereal tone that excites the curiosity.

"FORWARD MARCH WITH MUSIC"
America and the Christmas Carol

by Cyr de Brant

ACRE THERE any American Christmas carols? This question came up for discussion, a few years ago, in a class in American literature. One of the students who went to a social event in search of the answer was fortunate, for at the moment his friend had just received copier of carol arrangements that seemed to give a positive answer.

To shorten the story, the professor and the musician arranged a lecture and a musical program on carols that included the two newly published American folk-carols.

In the early colonial days the carols heard on these American shores were either the traditional ones of the mother country or variants of the old melodies and words which appeared later. New carols were certain to be composed, for the Christmas associations of many of these people were ancient and strong. Among these later home productions were It Came Upon the Midnight Clear and O Little Town of Bethlehem both of which in time became sufficiently popular as to be spoken of as traditional themselves and to be heard in European lands. We must, however, distinguish between these nineteenth-century carols and the earliest ones which were constructed on a different plan. This earlier conception showed marks of the relation of the carol to the dance but was replaced in England as early as 1653 by what might be more properly called the carol hymn. Both the carols mentioned above exemplify the later form.

The early New England colonists, and all the English colonists, were untrained in music and were unlikely to produce a carol literature because of their attitude toward hymn singing and the celebration of the Christmas season in particular. In this connection we must not overlook the fact that it was not until the early nineteenth century that the carol revival began in England. As early as 1653 the English law for the observance of Christmas was passed and this was followed in 1659 by a similar statute in Massachusetts. Nonetheless, with the coming of the English governor Andros, some concessions were made. A little more than a hundred years later that picturesque figure of early American music, William Billings, published the "Singing Master's Assistant" (1778) in which we find a few carols, including a setting of A Virgin Unspotted (Judaean), an old text of which Billings changed some of the words in the only stanza he set to this original tune. Another seventy-five years was to pass before It Came Upon the Midnight Clear was written.

A Quaint Survival

In the Dutch colonies, especially New Amsterdam, the Christmas season was a festivity. The observance, to avoid any associations with the Roman Catholic celebration, was centered around Saint Nicholas the patron saint of New Amsterdam. There were many songs heard during the season in honor of Saint Nicholas or Sinter Klaas, a term from which Santa Claus was finally evolved.

Another quaint and interesting survival in America of the old world traditions is found in the Southwest. The Spanish missionaries who opened a chain of mission settlements to civilize the native Indians made music an important part of the liturgy of these nations and a tool in their education. The old Nativity mystery plays or "Carols of the Bizarre," offered excellent material in these pioneering days. The performances were an annual affair, carried on in a traditional manner, and preserved orally from generation to generation, long after many of the missions were disbanded. These simple dramatizations were unintentional and, according to the reports of eye-witnesses, were carried out under conditions almost as primitive and lowly as those that accompanied the birth of the Saviour. Some of the versions which were performed in such places as Santa Fe, Las Vegas, or San Antonio have been recorded and translated but the carols, even in name, would have little significance to us for they have been confined to a narrow circle.

The carols of "La Pastores" were not the only carols among the Indian tribes. There are those from the Dakota tribe (Great Happiness and Carry It On), and that of the Sioux tribe (Stars Lead Us Ever On). The most colorful of all of these however, is that of the Hurons. This has the distinction of being the first American Christmas carol, a poem, Jesus amat vel, by the Jesuit missionary, Father Eberhard. The carol was composed in the Huron language, one of the most difficult of the Indian tongues and one which has daunted many who tried to master it. The carol was preserved by tradition for about one hundred and fifty years at the Loreto mission in Canada, until it was written down by Father de Villeneuve. The tune chosen to accompany the carol was the old French "timbre" or air Une jeune pucelle which bears some resemblance to the well-known air, God Rest You Merry, Gentlemen. When speaking of the Indians, a reference to Thomas Cummack, an American Indian composer, should not be omitted. He wrote a large number of hymns which were published in 1845 with the melody in the tenor, as was customary at the time. Among them were several carols tunes for Hark! The Herald Angles Sing and White Shepherds Watched Their Flocks.

The Negro and the Nativity

To the Negro who also created the spirituals, the Nativity theme was central in his inimitably outlet. They learned many of the traditional carols from the white folks and both preserved them for posterity. Many of the popular carols such as Dives and Lazarus, the Carol and the Crane, the Twelve Apostles and especially the Cherry Tree Carol have been recorded by various collectors with a number of variants and additions. The singing of these melodies varies in their interpretation from the deeply and sincerely religious, to a singular and individualistic one such as that given by John Jacob Niles of the Cherry Tree Carol. In this instance the singer with seemingly no knowledge of the original religious connection of the carol, sings it with an irreverent twinkle and a sprightly rhythm. From among the Negro spirituals such carols as Behold the Star, Rise Shepherd and Follow and Oh, Field to the Mountains can be mentioned.

Phillips Brooks (1835-1890), Episcopal Bishop of Massachusetts and a prominent figure and influence in American life has given us one of the most widely-known American carols O Little Town of Bethlehem. It was originally written as a Sunday School hymn in 1868 two years after a trip that took him to the Holy Land and the East. Redner, a Philadelphia organist made the setting most frequently used although another of Barnby is sometimes heard. There are several other Christmas carols among his collected poems but none of them has caught the popular fancy as this simple carol. Nevertheless, his Everywhere, Everywhere, Christmas Tonight has become a favorite and is often quoted.

The Rev. Edward Hamilton Sears (1810-1876), a Unitarian minister living in Massachusetts wrote the well-known carol It Came Upon the Midnight Clear in 1864. It was to a melody of Willis and later on Sir Arthur Sullivan became sufficiently interested to write another setting, one which he probably adopted from an old folk song. Some years earlier, in 1834, Sears' Calm and on the Listening Ear of Night appeared and had a strong appeal both here and in Europe. The Rev. John Henry Hopkins (1820-1891), also a New England clergyman and the author of We Three Kings From the Orient Are, differed from these other writers. Hopkins was also a musician and made the musical setting for his poem and, for that matter, for several other hymns that became well known.

Traditions of the South

At the time that these New Englanders were creating a new carol tradition, the South was preserving orally an earlier carol heritage. Evidences are found in the collections of Cecil Sharp, Ralph Estes, and John Jacob Niles. Niles has published a happy collection of ten carols recorded in Kentucky, Tennessee, and North Carolina. Among these are the Lullaby, a variant of the so-called Coventry Carol from the Coventry mystery play, and Down in You Forest Garden, a variant of the Corpus Christi Carol. Neither we must overlook the historical "Southern Harmony" in the field of southern hymnody, for its author, William Walker, included The Babe of Bethlehem in the 1833 edition. From the American carols (Continued on Page 721)
The Clarinet
The Mouthpiece and Its Facings

by Myron E. Russell

The following article by Mr. Russell represents one of the most informative, concise and valuable digests of the subject that has ever been presented to or seen by the editor of this department.

It is suggested that copies of this discourse be placed in the hands of every school clarinetist, most of whom would not have learned or otherwise are not practicing the many helpful ideas and points presented by Mr. Russell.

—E. M. L. Smith

In selecting a prospective clarinet player, a number of important points should be kept in mind:
1. The logical school age to begin the study of the clarinet is at the fifth grade level.
2. Select a student whose scholastic rating is good, one who is a willing worker and has plenty of patience.
3. If either of the upper center front teeth is chipped or broken it is a handicap. The lower teeth should not be sharp, irregular, or broken.
4. Double-jointed fingers are a great handicap when playing the clarinet. Fingers need not be extremely long, only long enough to comfortably make the necessary reach.
5. The fingers must be large enough to pad or cover the holes.

For the proper care of the clarinet:
1. Have a substantial case. Always replace the clarinet in the case when not in use.
2. Do not let others play your clarinet.
3. Store the clarinet on a shelf out of the reach of young children. The room should not be subject to extreme temperature changes.
4. After practicing, wipe the perspiration from the keys with a soft cloth.
5. Following each playing period, wipe the moisture from the joint sockets and the bore, using a linen cloth about eight by twelve inches, attached at one corner to a twenty-inch length of flax line. At the other end of the line attach a fish line sinker (lead weight). When the cloth becomes soiled either wash or replace with a new cloth.
6. Wash the mouthpiece with soap and water at least once a week.
7. Clean the cork joints with cold cream and a cloth once a month. Replace regular joint bellow after cleaning.
8. Remove dust from under all mechanism once a month with a small paint brush.
9. Once a month clean the finger holes and rings with a silver of clarinet reed. Then wipe the hole with a folded pipe cleaner.
10. Oil the mechanism seasonally (four times a year) with a fine grade of oil. Use a fine wire, needle or toothpick to carry the oil to each moving metal joint.
11. Apply oil on all exposed springs with a pipe cleaner slightly moistened with oil.
12. Oil the bore of a wooden clarinet with olive oil. (Use a swab just moistened with oil or use a commercial oiler). Oil once a week for one month when new, then once a month for one year, and then four times a year for the life of the instrument.

Selection of the clarinet reed involves these points:
1. Choose a standard brand from a reliable dealer.
2. The color of the reed should be that of ripe wheat straw. The shell or glazed section, should have an oily appearance. Cane with spots or dark specs on it is usually good cane. Cane with prominent dark streaks in and on it tends to be too dead.
3. The cut or lay of the reed should be neither too short and nor too long in the form of a compound curve. It is quite arched at the base of the cut, gradually becoming less toward the tip. The reed must have a backbone to withstand playing. Select a reed that has a dark center extending almost to the tip of the reed.
4. The texture of the reed should be close grained and smooth. Rub your finger lightly up the lay of the reed. Does it feel rough like the unplaned side of a pine board? If so, this reed is most likely made of very soft cane. The pitch in the pores of the cane has swelled since cutting; in fact it probably was not cut smoothly in the first place. Select a reed that does not have too many dark fibers running entirely to the tip of the reed. A reed of this type usually has a dull stuffy tone.
5. Today, with our softer American grown cane, I believe it best to select a reed that has been cut from a large, rather than a small tube of cane so that the tip of the reed will be made from the material nearer the surface of the tube, thereby giving more snap to its vibrations. The reed cut from a small tube places the tip nearer the center or pithy portion of the tube. Select this:

| Illus. 1 | Not this:

6. With a little practice the general strength of a reed may be judged quite accurately by passing the tips of the reed lightly across the thumb nail at the amount of deflection at the tip. No apparent flexing should occur. Flexing of the tip of this reed means a very soft reed and will need trimming (or tip is thrown away).
7. A very reliable test is what I call the "Air Bubble Test." Dip a new reed in clear water (this will not be filled with dirt or they will be swollen shut), place the base of the reed in the mouth, seal the lips firmly around the reed and attempt to blow through the reed. If air bubbles appear all over the lay of the reed, the cane is likely to be too soft and porous. In playing, it may start out as a fine reed, but will soon water-log. The same reed with many playings might become a fair reed after the pores become filled so that it does not take up water so readily. The reed through which no air can be blown will, most likely, be either too stiff or have a very needly tone quality. Select a reed through which only a small amount of air can be taken in.
8. The strength markings on reeds today are quite reliable, the markings usually ranging from 1 to 5 or 6. The strengths of 2-2 1/2-3 are the best for the average player. (These markings would be more accurate if they were all made with the reed wet as in playing). 9. The final and only sure test is in playing the reed. If you have a reed that to all appearances violates all the rules here set down, yet is a "wonderful reed," it's most likely that the reed was not made properly or is not the same reed as the one you are using.

To soften a reed:
1. Place the reed (wet) on 7-6 "Wet or Dry" sandpaper, the flat side down. Work back and forth lightly with the first three fingers of the hand.
2. The tip may be thinned by holding the reed at a very low angle (curved section nearest to sandpaper), working it lightly as if sharpening a chisel with a very long bevel.
3. Place the reed on a piece of glass and with a sharp knife where needed, or using 7-6 sandpaper, sand down grain using plenty of water. The reed must have dark center or backbone, never remove it. If you wish to have a clear tone, a reed that will speak, and one that will last for a reasonable length of time.

To stiffen a reed:
1. Use a commercial reed trimmer, trimming only the width of a fine pencil line at each cut. One can always remake more, but one cannot add once it is remade.
2. A fair substitute for a trimmer is a pair of scissors. Razor blades may be used for trimming quite successfully, cut against a clean grained piece of hardwood, many players do to.

Selecting a clarinet:
1. From a reliable dealer, select a standard model with the manufacturer's name on it. (If he was reluctant to put his name on it, one certainly does not want it).
2. The standard model of seventeen keys, six rings, is best.
3. It is generally accepted that the wooden clarinet is superior to the composition or metal model. Case Amber at the time you purchase a clarinet.
4. Test the clarinet for general tone quality, the first space and B-flat, a second space sharp and an E. A true clarinet should sound sharp or flat and very fuzzy, general condition of the facing.

Checking a mouthpiece:
1. Moistened a piece of plate glass (1/16" by 3") and place the reed on the mouthpiece on the wet surface. You may now see if the reed is warped or has much pressure from the ligature (clamp).

(Band, Orchestra and Chorus Edited by William D. Revelle)

"Forward March with Music"

(Continued on Page 718)
For many years the vocal and instrumental music programs of our schools have lacked the coordination, integration, and cooperation necessary for the proper musical development of its students. On the one hand, we find the teachers of the vocal program disregarding the instrumentalists and thereby failing to realize the potentialities of the vocal program as a necessary medium for the training of all students engaged in the study of instrumental music.

On the other hand, teachers of instrumental music have been so concerned with the development and function of their own organizations that they have paid little heed to the choral departments and thus have failed to partake of the many advantages offered their students through the vocal ensembles in the curriculum of their schools. Each seems to have taken individual routes, paying little or no attention to the objectives or results of the other, and their slogan could well seem to have been, "Never the twain shall meet."

Many vocal teachers have been jealous of the popularity of the instrumental program. They have questioned its educational values and activities. Many instrumental teachers have condemned the vocal program on the basis that it was deficient in providing its students with a proper musical foundation, especially in relation to reading ability, rhythm, phrasing, and general musicianship. Naturally, such discussions and attitudes have served only to stifle or defer progress and have encouraged contemptuous attitudes for both programs.

Reading Ability Compared

Perhaps it is true that students of the choral departments do not read as fluently, nor possess the technical skills comparable to those of instrumental students; however, a careful study of the reasons for such deficiencies would more likely result in progress and increased proficiency than would mere criticism or constant rebuke.

In making an analysis of these problems we are likely to discover that the superiority of the instrumentalist over the vocalist in regard to reading ability is not due to our teaching methods, nor to the superior musicianship of the instrumentalist, since it is not as difficult to read proficiently upon an instrument as it is to acquire similar ability in singing. This is due chiefly to the fact that the instrument itself provides a tangible means of producing the tones, whereas, in the case of the voice, the source of tone production is a much more complex problem. If one would doubt this fact, one need only ask the instrumental student to sing a phrase from a selection which he has just performed so expertly upon his instrument. We will be amazed by what he does not hear.

To produce with the voice the exact tones indicated upon the score involves much more than the mechanical knowledge of tone production or the ability to read printed symbols. The performer must be able to hear the tone before he produces it. While this is theoretically true and certainly desirable of all instrumentalists, it is not so essential in the actual production of the tone, since the instrumentalist can with the aid of his instrument plus a knowledge of fingering and tone pro-

The production of a tone when it is produced by means of the voice than when an instrument is the medium of expression. The elements of notation and rhythm are for the same reason more easily acquired through instrumental than through choral training.

It is for these, as well as other reasons that our choral and instrumental programs should be coordinated. Each needs the other and each is indispensable to the complete training of the student. Hence, members of our vocal ensembles should be encouraged to begin the study of an instrument just as soon as it is possible. By so doing, they will eventually become more valued members of our choral ensembles. Likewise, all students of the instrumental ensembles should be encouraged to become members of the school or church choir, as this experience is certain to improve their hearing and listening capacities.

We are all agreed that for the most part choral conductors prefer instrumentalists as members of their choirs, rather than persons with no instrumental experience, for they have learned that instrumentalists are more proficient in reading and usually possess a better understanding of the various ensemble effects and problems. Participation in vocal ensembles would do much to improve the instrumentalist's conception of pitch, tone quality and in the case of wind players, greatly improve their breathing, tone production, style and taste.

Benefits from Student Singing

In my experience of conducting festivals, clinics, and concerts, throughout the nation during the past fifteen years, it has always been a source of great interest to observe the performances of instrumental students who have had no vocal experience. Invariably, they play consistently out of tune and yet are totally unaware of their deficiencies. Here is another interesting fact. In practically all instances, these younger were being conducted and taught by teachers who had missed too many of their ear training, theory and vocal lessons.

Singing is an essential part of one's education in music, because it emphasizes... (Continued on Page 714)
Music in the Elementary Schools

by George P. Spangler
Assistant Director, Division of Music Education
Philadelphia Public Schools

The average private music teacher apparently assumes that all children acquire in school a rather extensive and fairly accurate knowledge of Italian music terminology. For example, a piano teacher seemed quite surprised because one of her pupils, who, happened to be in the fifth grade of school, was unable to explain the significance of "lento." It is quite possible that the child was seeing and hearing the word for the first time in his life.

In order to clarify certain questions which frequently arise among music teachers, the writer recently made a careful study of the use of Italian music terminology in the elementary grades, one to six.

Many of the findings of this study should be of value to the private music teacher, since private teaching can be planned more effectively if the extent of public school music instruction is more fully understood.

These three sources provided fundamental information:

1. National, state, and city courses indicated that musical terms are generally taught to children.
2. A "word count" of the terms used in well-known school songbooks showed what terms occur most frequently in actual use.
3. Standardized music tests contain terms considered important by educators and give the results of testing large numbers of children.

"The Standard Course in Music for Graded Schools," published by the Music Educators National Conference (1921) does not state what terms should be taught. By the end of Grade three, this course expects the pupil to have a "knowledge of some twelve of the more familiar signs and terms used in connection withstaff notation." By the end of Grade eight, one of the "attainments" is "knowledge of all essential facts of elementary theory sufficient to enable seventy-five per cent of the students to give a correct explanation of any notational features contained in the pieces of average difficulty in the standard books of music for the seventh and eighth grades."

The national course is obviously made in outline form and is not intended as a content course; but it makes no specific reference to Italian terminology.

The National Course Followed

The Pennsylvania State Course of Study in Music Education (1933) reflects the national course in philosophy and content. With occasional slight modifications, the aims, material, and attainments follow closely the national course. In spite of the fact that the Pennsylvania course is somewhat detailed, little mention is made for the first six years of the most commonly used Italian terms. Apparently instruction in terminology in the elementary grades (one to six) is to be incidental and entirely subject to the judgment of the individual teacher.

The Philadelphia Course of Study in Music Education (1933 revision) provided definitely for formal teaching of thirty-five commonly used musical terms in grades four, five, and six. The twenty-nine Italian terms in the following list were selected as the result of observation and experience, but they correspond very closely with minimum lists determined by counting the frequency of musical terms found in song books used in elementary grades.

Musical Terms Used in Elementary Grades

<table>
<thead>
<tr>
<th>Grade Dynamics</th>
<th>Tempo</th>
<th>Notation</th>
<th>Miscellaneous</th>
</tr>
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<tbody>
<tr>
<td>4A Piano</td>
<td>Andante</td>
<td>Staccato</td>
<td>Legato</td>
</tr>
<tr>
<td>4B Crescendo</td>
<td>Fortissimo</td>
<td>Slur</td>
<td>Staccato</td>
</tr>
<tr>
<td>Diminuendo</td>
<td>Allegro</td>
<td>Tie</td>
<td>Dolce</td>
</tr>
<tr>
<td>Accelerando</td>
<td></td>
<td></td>
<td>Espressivo</td>
</tr>
<tr>
<td>A tempo</td>
<td></td>
<td></td>
<td>Maestoso</td>
</tr>
<tr>
<td>5A Pianissimo</td>
<td>Ritardando</td>
<td></td>
<td></td>
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<tr>
<td>Fortissimo</td>
<td>Da capo</td>
<td></td>
<td></td>
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<tr>
<td>5B Mezzo forte</td>
<td>Andantino</td>
<td></td>
<td></td>
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<tr>
<td>Allegretto</td>
<td>Fine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cresc.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Decresc.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>6A Largo</td>
<td>Alla breve</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rallentando</td>
<td>Syncopation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6B Animato</td>
<td>Dal segno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vivace</td>
<td>Legato</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moderato</td>
<td>Staccato</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dolce</td>
<td></td>
<td></td>
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</tbody>
</table>

Since a knowledge of Italian terminology is intended solely for use in interpreting the musical directions of a composer, it is obvious that any formal instruction in terminology should include those terms which are met most frequently in school music books. In order to determine the most commonly used terms, a word count was made of the terminology used in various elementary music books. For illustration, let us examine the frequency of Italian terms in a series of five well-known song books designed for use in grades two to six of the elementary grades.

One hundred forty-nine different musical terms, abbreviations of terms, combinations of terms (for example andante semplice) symbols, and interpretative directions are used in these six books. One hundred and five different terms are Italian, forty interpretative symbols. The most commonly used Italian terms, over a five year period, are:

<table>
<thead>
<tr>
<th>Term (or symbol)</th>
<th>Number of times used</th>
</tr>
</thead>
<tbody>
<tr>
<td>mp</td>
<td>282</td>
</tr>
<tr>
<td>mf</td>
<td>268</td>
</tr>
<tr>
<td>Allegretto</td>
<td>205</td>
</tr>
<tr>
<td>cresc.</td>
<td>185</td>
</tr>
<tr>
<td>andante</td>
<td>129</td>
</tr>
<tr>
<td>rit.</td>
<td>122</td>
</tr>
<tr>
<td>moderato</td>
<td>104</td>
</tr>
<tr>
<td>p</td>
<td>102</td>
</tr>
<tr>
<td>ritard.</td>
<td>82</td>
</tr>
<tr>
<td>poco</td>
<td>66</td>
</tr>
<tr>
<td>a tempo</td>
<td>61</td>
</tr>
<tr>
<td>rallentando. rall.</td>
<td>55</td>
</tr>
<tr>
<td>allegro</td>
<td>53</td>
</tr>
<tr>
<td>andante</td>
<td>40</td>
</tr>
<tr>
<td>fine</td>
<td>35</td>
</tr>
<tr>
<td>maestoso</td>
<td>20</td>
</tr>
<tr>
<td>D. S.</td>
<td>19</td>
</tr>
<tr>
<td>espressivo</td>
<td>16</td>
</tr>
<tr>
<td>marziale</td>
<td>15</td>
</tr>
<tr>
<td>grasonio</td>
<td>13</td>
</tr>
</tbody>
</table>

(The slur and tie are not included since they are not symbols for Italian terms. The Italian terms for < >, >, and > are more frequently used than the English equivalents.)

Many terms such as accelerando, legato, allargando, and maestoso, are used only once or twice in the series of five books. It would be impossible to teach the meaning of these rarely used terms without much hope of retention on the part of the pupil.

Terms in English

The tendency today in modern elementary school song books is to use as little Italian terminology as possible and to limit that use to the very common terms. There is also a strong tendency to give directions in English, especially in books for young children. Fears posthumously with respect to terminology are abolished by the word count of the "musical directions" used in the fourth book of a series designed for use in Grade Six. The total of forty-five songs in this book, used generally in symbols and abbreviations. The few combinations of component parts.
His Harmonics Break

"... so I think you might be able to help me with my harmonics. When I hold a
harmonic—artificial—or play a melody of them, the tone grinds on almost every bow
I can't figure what is wrong... If you can
tell me what is the trouble, I shall be gra-
ful, because I enjoy playing harmonics."

— J. G., Illinois

A harmonic that fails to come off and
is unexpectedly damp may have much in common—they are both
lamentable fixtures. And each makes the
person responsible for it feel exceedingly
small. So everyone will easily understand
your concern.

One or more of several causes may
account for a consistent failure with har-
monics: an unresponsive violin, strings
that are old or poor in quality, or a bow
that needs rehairing, a fourth finger that
moves slightly from its exact place on
the string. But the most common cause
is the player's failure to draw the bow
near enough to the bridge. Not many
violinists realize that for sustained har-
monics the bow should travel within an
inch of the bridge, and fewer still are
aware that the bow pressure must be
consistently firm. The widely-held idea
that harmonics must be played with a
very light bow is a frequent cause of
disappointment. For most sustained pas-
sages the bow pressure should be such
as would normally produce at least a
meso-forte tone. And the pressure should
vary with the passage. The intensity of
a very responsive violin can risk playing
harmonics with any real expression.

Aesthetically speaking, a melody in
harmonics is as valuable as a solo on the
piccolo—it is appropriate about once in
a blue moon. But it can be very effective;
and as such passages occur in many
otherwise excellent solos, the ambitious
young violinist should master the tech-
nique of playing them. As this technique
requires a steady and sensitive bow arm,
the work he does will benefit his entire
technique of tone production.

Concerning Fingerings

"... I have four books of scale and
arpeggio studies, but no two of them
agree in the fingering for chords of the
seventh in three octaves. ... I was brought up to
believe that Sequenz was the best word in
violin technique... but the fingerings he
gave do not seem practical to me. Is there
any high enough authority which is gen-
erally used by accomplished violinists?
I would be very glad to know what you
recommend." — Mrs. A. L. R., Pennsylvania.

There has always been a considerable
difference of opinion concerning the best
fingerings for three-octave arpeggios, the
diminished and dominant seventh
chords, and the controversy still goes on.
Whether it will ever be settled is a ques-
tion, for an advanced player's choice of
fingerings is dictated to a large degree by
his personal idiosyncrasy. Perhaps it will
be well if the matter is never quite set-
tled, for in disagreement there is usually
progress.

In the above examples I have given two
fingerings. The lower is that which has
been in widespread use for a number of
years, and which is still used by the
majority of violinists. The upper
fingerings are one that is being increasingly
used by progressively-minded players for
it embodies some of the modern principles
of fingering.

One of the most valuable of these
principles is the use of neighboring
fingers in the playing of minor thirds.
This enables the player to eliminate
many small shifts and to make many
others at least one position shorter, with
a consequent increase in technical clarity.
An examination of the upper fingering
given for the above arpeggios will make
clear the application of the principle. In
the ascending diminished seventh
chord there is only one shift, with the first
finger; the use of the lower fingering
calls for two shifts, and the second one
goes from the second finger to the first—one
position further. Descending, the upper
fingerings requires only one small shift,
instead of one long one, or, possibly, two
smaller ones.

It should be pointed out that accuracy
and clarity in the ascending arpeggio
are greatly helped if the player sees to it
that his first finger is in place, ready
to play its note, as the third finger stops
the preceding note. For example:

When this system of fingering—known
at many violinists as "Extension Shift-
ing"—is used, the hand seems to glide
up and down the fingerboard instead of
moving in a series of jerks. In the last-
given example there is no slow shifts to
the first and second fingers. The latter
finger extends forward to the A-flat, and
the hand pivots forward into the third
position as that note is being played. The
same movement occurs in the next octave.

"Extension Shifting" is fully as valu-
able in melodic playing as it is in arpe-
ggios and other kinds of technical passage-
work. There are many cantilenas passages
which require frequent changes of pos-
tion, but in which the sound of frequent
shifts would be decidedly unmusical. The
opening of the Andante of the Mendels-
sohn Concerto is a striking example:

Ex. 3

The mood of this music is so elevated
and spiritual that it would be in bad taste
to allow more than a few slow shifts to the
example—two shifts in the first five
notes—is the one used by most violinists,
and it probably has been used since the
concerto was written simply to avoid
mucus, and much lofter effect is gained
by using the upper fingering. Here the first
double shift is to the A on the second string,
to which a slide, if it is light and rapid, is
quite permissible and appropriate.
In fact, the ethereal effect of this slide is
much enhanced if there is no shift im-
mEDIATELY preceding it.

This system of fingering is most easily
studied in arpeggios of various types, and
I am sorry that limitations of space
prevent me from giving you the entire
cycle of arpeggios fingered according to
modern ideas. However, I am sure you
can work them out for yourself if you
apply carefully the principles here men-
tioned.

Hints on the Trill

"... I play the violin fairly well and for
my own pleasure, but being self-taught
have a lot to learn. ... I am thirty-five
years old now... and with my little more
technical training I could play Felix Men-
delssohn's Violin Concerto, but I have to
work in a factory and my fingers are not
too stiff to try and accomplish anything real-
ly rapid. ...Please, I would like to ask
you how is I can acquire a fairly rapid trill.
I know it needs constant practice, but aren't
there any secrets concerning the execution
of the trill? ... W. B., New Jersey.

If only there were some magic secret
I could impart to you! Thousands of
violinists besides yourself would be glad
to learn it. But in violin playing—and
this includes the trill—there is just one
road to success—the road that is flanked
on one side by careful, consistent prac-
tice, and on the other by infinite patience.
However, some ways of practicing are
more constructive than others.

First, forget about trilling rapidly, and
work towards the development of
strength, flexibility, and independence
in your fingers. If you practice consistently,
I think you can overcome the handicap
of your factory job. For a player of your
advancement, the trill studies of Kreutzer
offer the best material for study. But
start with No. 9, in F major, as a pre-
paratory exercise. Play it at first at
quite a moderate tempo, and be very sure
that each finger movement is made with
slowness and "snap"—the fingers should
snap down on the string and spring back
from it. For a few days your fingers may
tend to stick, if so, be patient, and con-
tinue practicing with a clear ideal of
what you want.

Another point you should keep in mind
is to make the trill as small and supple
a rapid trill the fingers are raised very
little, but in the preparatory exercises
they must be raised high in order to
develop strength and independence—and
to develop that reserve of these qualities
which is sometimes very useful. There is
a rough guide for lifting the fingers
which may be helpful to you: A) Lift the
third finger so that its tip is about as
high as the first joint of the second
finger; B) lift the fourth finger so that
its second phalanx is higher than the
third phalanx of the third finger, D) it is
assumed that the second finger, and
B the third, are resting on the string.

When you begin to feel the results of
your good work on No. 9, you should
practice No. 19 in D major. But play it
at first in the following manner:

Ex. 1

Be content still with a moderate tempo,
and don't forget to raise the trilling
fingers high and with snap. Later, as
your trills improves, you should substitute
three groups of eight thirty-seconds for
the three groups of four sixteenths. Work
on this Etude until you feel a definite
improvement; there is no better study
for developing the essence of a good trill.

Next you should work on No. 15, in
B-flat major. This is primarily a study
in short trills, and you should use it as
such; for the present purpose the trills,
with the hand is ready for them, is a
great help in developing long trills. These,
too, can be practiced in this study, by
changing its rhythm, and I advise that
you do so. Make a four-quarter measure
out of each pair of eighth notes, in this
way:

Ex. 2

By now, your fingers should be suffi-
ciently strong and flexible for a good
trill, so go ahead and play every trill
(Continued on Page 728)
Does an Accidental Affect Other Staff Degrees?

Q. If a piece is written in four sharps and an accidental sign occurs before it, and on the bass staff does this affect the D's on the treble staff, or vice versa? I am thinking of the Schubert Prelude, Op. 9, No. 1, which in measure sixteen has a D-## on the treble staff.—C. H.

A. I do not happen to have this piece at hand but the principle is that an accidental on one staff affects only the staff degree on which it is found and has no influence on staff degrees of the same name either on the same staff or on another staff.

Advice to a High School Junior

Q. How much knowledge of music does one have to have before he may enter a college? I have had three years of clarinet but I am greatly interested in piano. I plan to go into church work and have been complimented on my organ playing. I have always wanted to be a musician. I think I should like your advice as to what to do during my last two years in high school. I am a junior this year.—H. H.

A. It all depends on the standards of the individual college. Some schools admit practically anyone who is interested in music and has money to pay his tuition, while others admit only those who have considerable musical talent and have studied for a number of years. I advise you to write to a number of music schools early in your senior year, asking for catalogues and for information about admission, so that you may be able to adjust your senior schedule to the music school's admission requirements.

The first thing to do is of course to complete your high school course, not merely because most music schools require graduation from high school, but because the opportunity to study music intensively is possible only during these two years. I advise you to study music as intensively as possible, especially piano. Take at least one lesson a week and practice a minimum of two hours a day. Work under the finest teacher available even if it costs a little more for lessons. Play your clarinet in the school band, and if there is an orchestra in school or perhaps outside of school, play in it too—I mean an orchestra playing salon or "classical" music rather than a dance orchestra. By all means start violin or some other stringed instrument even if you can practice only half an hour a day; and if there is a theory class in your high school, elect it. Begin to make a collection of recordings of fine music and listen to the same—one many times—with the score before you if possible. Talk to your school superintendent or high school principal and see if they can help you.

If you practice two hours a day on piano the school ought to give you a unit of credit at the end of the year and this would enable you to take only three other high school subjects instead of four, thus giving you more time for music. But be sure to end up with at least three years of English, two of mathematics, some language, and some history. Most schools require at least this much for entrance.

Questions and Answers

Conducted by
Karl W. Gehrken, Mus. Doc.

Professor Emeritus
Oberlin College
Music Editor, Webster's New International Dictionary

About Strict Timing

Q. I have wondered about strict timing in an orchestra, a big band club, and even soloists; is there such a thing as strict timing to the extent that if a metronome were going throughout the performance of a large group of persons or a soloist, the piece would end at exactly the correct beat, considering the number in the piece to begin with? Doesn't the interpretation of the piece come through the holding of certain notes and rests? For every note does there have to be a phrase which is quickened so that the piece will necessarily have to end on the exact beat? I have held the opinion that the retarded and quickened pieces were up to the conductor's interpretation, and the group he directed were to follow whatever that might be—if it's different every time they play the same piece.—B. M.

A. You are right in your assumption that there is no such thing as strict timing in ordinary musical performances. Theoretically the performer or conductor adopts a certain tempo and sticks to it, but actually, all sorts of things happen. Sometimes the feeling is different when the time of performance than it has ever been. This difference in feeling may not only cause him to change a slightly quicker or slower general tempo, but it frequently affects his accent and phrasing. This is often caused by trouble in radio performances, where music is supposed to be timed to a split second, but I am guessing that the performer will always be subjected to changes of feeling—at least I hope he will; and in this case there will always be these slight differences in performance. It is this that makes music so fascinating—it is always a little different each time it is performed, because the performer himself is always a little different. If we are thinking of making presentations for an automobile or a gun, then of course absolute invariability is the rule; but art is flexible, and the particular rendition of a musical composition must always depend on a nice balance between the intelligence of the artist, and his feelings at that particular moment. There must be a certain amount of the technical, the mechanical, of course, but in the end a great musical performance is dominated by the feeling as well as by the intelligence—and feeling is different at different times. That is why music never becomes monotonous—it is always different; each performance is, as it were, a recreation of the work.

About High School Orchestras

Q. I have been interested for some time in reading your "Questions and Answers" page in The Cruse and feel sure that you will be able to give me some information on this branch of music that will be of great benefit to me in my preparation for the teaching profession. I am interested in finding myself with an interesting project of study in this direction. Would you send me any information you have to spare? It would be particularly valuable to me in my study of the development of orchestral music. I am greatly interested in the Bruckner and the Mahler. Would you kindly give me some notions as to how to proceed?—A. B.

A. The school orchestra is a comparatively new development. The original concept of "public school music" included vocal, instrumental, and choral music. About twenty-five or thirty years ago there were several high school orchestras in Richmond, Indiana; Charles Farnsworth, with his orchestra, was creating a great stir. Today, I understand, there are more than 10,000 children playing in high school orchestras, and a steadily increasing number of others who are beginning to form bands, string quartets, and so forth.

A. The school orchestra is one of the best institutions in the United States for the development of musical talent. There are schools in which the average student's major interest is music and it is the result of this that the school orchestra is so successful. In these schools the orchestra is not just an afterthought, but is a part of the daily life of the students. It is the responsibility of the orchestra to provide an outlet for the musical talent of the school, and it is the responsibility of the orchestra to provide a place for the students to learn how to work together. The orchestra should be a part of the daily life of the school, and it should be a place where the students can go to hear good music and to learn how to appreciate it.

About Transposing

Q. I studied piano during the past eight years but lately dropped my lessons. Though I have a fair knowledge of harmony, I have never had a lesson on transposing. My teacher and I are very interested in the study of this art so would you kindly give me some notions as to how to proceed?—A. B.

A. There are three ways of transposing on the piano: 1) by interval; 2) by harmonic analysis; and 3) by use of clefs.

Since the thing that is presupposed is an infallible control of the seven clefs (the treble, bass, and five clefs), few of which are equipped to use it. Most people probably transpose by a combination of the first two ways.

It is impossible, within the confines of these columns, to outline a course in transposition for you. So I would suggest that you buy yourself a "Keyboard Harmony and Transposition" by Anna H. Hamilton (in the small volumes). This is an excellent set of books, and well adapted to self-study. In addition to doing these lessons, I would suggest that you spend an hour each day transposing simple hymns or pieces from such books as the "Twelve 5's" or "Twelve 6's". Higher or lower than written and then transposing on the piano. The three months' diligent work on this suggested material should make you fairly proficient at transposing. The best advice mentioned may be obtained through the publishers of The Cruse.
Getting a Piece Ready
For Public Performance

by Martin C. Burton

Martin C. Burton, instructor of piano and music theory at the University of Connecticut, was born in Kansas City, Missouri, in 1906. His early education was secured in eastern Kansas and Oklahoma, and later he was awarded a three-year fellowship at the Juilliard Graduate School, where he studied under Alexander Siloti and Franklin Robinson. In 1941 he received his Master of Music degree from the Eastern School of Music of the University of Rochester. From 1936-1940 he taught piano and harmony at the College of Emporia. He recently finished two and a half year’s service with the Army Air Forces.

MUCH TIME can be saved in learning a composition if one acquires a clear-cut idea of how it should sound before beginning to practice it. On the conception depends the knowledge of how to go about practicing the piece; for example, the ultimate tempo must be considered in deciding the phrasing and the kind of technique to be learned by slow practice. Furthermore, if one begins slow, firm practice at once, it is sometimes difficult to erase this impression in interpreting the piece later. A vivid concept of how the piece should ultimately sound is necessary to keep slow practice in proper perspective of being the best way to drill the fingers in accurate movements, so that later they can realize in actual tones an inner aural concept.

Steps in Forming a Concept of a Piece

You should not think that the following steps are meant to be taken literally in order, for two reasons: (1) in working in his artistic medium, a pianist, like other artists, depends somewhat on flashes of insight as well as on method; (2) different parts of the same piece are often in different stages of development. But until you have learned what a complete understanding of a composition really means, you may be helped by the following list of steps for acquiring it. Check each item in learning a new work.

1. Understand the precise meaning of all of the musical terms employed. They are the most important cues the composer has left us for interpreting his composition.

2. Be sure you know the right notes and the right rhythm throughout. Accuracy is to interpretation what eating is to living; an indispensable preliminary but not a chief end.

3. Decide the fundamental tempo or tempos. Adopt the attitude of a conductor who conceives a tempo apart from the necessity of playing an instrument himself. In other words, do not consider the difficulty for the fingers, but the effect on the listener. Always be sure that tempo primo is really the beginning tempo, after a different tempo has intervened.

4. Decide where the melody lies.

5. Find the extent of the phrases throughout.

6. Notice the relationship of the phrases to each other—that is, which phrases are exactly alike, which are alike up to a certain point, and which are entirely different.

7. Without concerning yourself with fingering, play the melody alone, in strict rhythm and with fundamental equal loudness of tones, but with enough holding to make it sound vocal. Sing or hum the melody as you play it, so that you identify yourself with it in a more intimate fashion than is possible by thinking of it as a series of key-depressions.

8. Get a clear-cut idea of the different registers of the melody, as they are among the most striking impressions the listener receives when he hears a piece for the first time. Even if the register is out of the range of your voice, you can imagine the melody as an extension of your voice.

9. Play and also sing the bass alone, so that you think of it also as an independent melody.

10. Play the melody with the bass, in strict rhythm, and with the proper balance of loudness between the voices. These two voices are the outlines of the piece.

11. Where the melody is in an inner voice, play it with the soprano and the bass, making each of the three voices an independent melodic line, but adjusting their balance properly.

12. As much as you can at your present stage of development, play and analyze the chords in order to discover the harmonic foundation of the piece. Do not attempt to keep any rhythm, but sustain each chord until you have analyzed it. Play a broken chord with the tones sounding together. Know what key you are playing in, and the root and quality of each chord (unless it is an unessential or passing chord). The quality of a chord is its sound as a whole, such as that of a major triad, a minor triad, a dominant seventh, or a diminished seventh chord. Know which tones belong to the chord and which are nonharmonic tones.

Listen To Your Own Playing

13. Play the piece very slowly and listen. This is useless advice unless you know how to listen for. Try to tell from the sound of each chord what you want to go. Anticipate in imagination the resolution of each dissonance. Get the flavor of each chord, not by isolating each tone, but by hearing the total effect of the tones from the lowest to the highest. Listen to how the nonharmonic tones want to go to the chord tones. When chords progress deceptively, play the expected progression so that by contrast you are more surprised at the deceptive progression. Hear the dissonance that a suspension makes, and mentally anticipate its resolution. In this kind of practice, you can hear the melodic relationships more easily if you eliminate repeated tones; you can then concentrate on the relationship of the tones when they first sound.

14. Imagine the dynamic levels throughout the piece, noticing their interrelationships. Translate your aural imagination into muscular terms; recall how it feels to play any of the five chief dynamic levels: pianissimo, piano, mezzo forte, forte, and fortissimo. For each of these levels, adjust the balance between the melody and the accompaniment.

15. Decide in advance the kind of technique that is demanded by each effect, instead of later permitting an inadequate technique to give the wrong effect. For example, decide which passages require melodic and need mainly a full-arm touch, and which passages require mainly rapid finger movements. Notice which passages are predominantly staccato and which predominantly legato. Of course, the muscular adjustments for each of these tonal effects can be only roughly imagined.

Absolute control and the exact position of the fingers for each particular passage can be acquired only by practice.

16. Decide the mood or moods of the piece. A feeling for the mood is the first requisite for interpreting a piece. However the mood should not be determined too early, because it is a synthesis of musical elements with which you must become familiar separately.

17. Finger the piece carefully, and allow a second day for revising the fingering before beginning concentrated practice.

18. Remember that the mental concept is only the projected plan of a piece. Slight modifications of the concept and much added richness of detail, such as subtle shadings and rubato, naturally occur when you are able to play the piece. Such a maturing process is sometimes aided by a period of not practicing or playing the piece, after which a fresh approach to the interpretation is possible.

Before accepting an engagement, the wise student inquires what kind of piano will be provided. If he is told that the piano is poor, but that the audience will not know the difference, he should discount the statement. Few listeners would be moved by the profound pathos of the Moonlight Sonata if it were played on an out of tune, tin-penny piano, even if Beethoven himself were the pianist. A poor instrument is certainly undesirable for the music’s sake; it is also likely to affect a performer’s attitude. No performer should accept an engagement with the feeling that it is not worth while to play his best.

Physical Preparation on the Day of the Performance

The author has found that observing the following suggestions on the day of an important engagement is beneficial, but he wishes to stress the fact that each individual must to some extent evolve his own set of rules through experience.

1. Bodily exercises give a general sense of fitness.

2. Hand exercises away from the piano are extremely helpful. The best ones develop muscular control by a few slow movements requiring complete contraction and relaxation of the muscles concerned, rather than by many rapid movements of only partially contracted muscles.

3. Much of the good that is derived from vigorous practice is lost when a hot bath is taken. The bath endures and relaxes the muscles used in playing.

4. Coffee stimulates the mental process of some people.

5. Unless the weather is warm, back stage drafts may chill the fingers so that they are clumsy during the first minutes of performance. It is common sense, not affection, to wear gloves to keep the same glow in the fingers that they have after practicing.

Always practice on the day (Continued on Page 727)
Wayfaring Minstrel

A Conference with

Burl Ives

Distinguished American Balladist
Popular Star of Stage and Radio

SECURED EXPRESSLY FOR THE ETUDE BY TERENCE ANTHONY

The American people have found a zealous interpreter in Burl Ives, whose seemingly artless performance of folk-songs and ballads, bathed on coast-to-coast broadcasts. In dramatic productions like "Sing Out, Sweet Land!," have taken the country by storm. A native of southern Illinois, Mr. Ives grew up with music; his grandfather; and he has been playing the banjo and the guitar (upon which he improvises his own accompaniments) since he was eight. His musical education has been chiefly a matter of following his instinct. He has had varied ambitions—music was his first love, however, and along toward 1930, young Burl and his guitar took to the road. In a search for something he didn't know quite how to name but which always was banded up with music, way of freight cars or on foot. Wherever people were singing, he stopped, listened to their songs, and

At last he came to New York, song in his ears, and completed his vocal studies with the late Mime, Tolstoi! But the Ives instinct was again whispering to him, and presently he understood what it said—the foreign song he had been collecting shortly for his own amusement, and began his career. Burl Ives has a unique music. Always, for him, the way of life comes first. In the following conference, Mr. Ives explains the mental of singing through a familiarity with them.

—EDITOR'S NOTE.
FRAGMENTARY PRELUDE

A short, dramatic episode, suitable as an encore on a recital program. It must be played sonorously and brilliantly and relieved by the eight cantabile measures beginning with Measure 9. Grade 5.

Maestoso ($d = 80$)

RALPH E. MARRYOTT

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DECEMBER 1945
Few more suitable Christmas piano pieces have ever been written than Carl Mueller's *Christmas Fantasia*. The variety of his variations, his practical modulations, and the splendid climax, returning to *Adeste Fideles*, make a fine character piece for the holiday season. Grade 3½.

Andante religioso

CARL F. MUELLER, Op. 20
ON ROLLING WAVES

Miss Ketterer's compositions always have a specific educational value. The accompanying arpeggios should be played with a very light wrist and upper arm. The melody notes distributed between the right and the left hands should be tried out in practice apart from the accompaniment. The pedal must be very accurately employed precisely as marked. Grade 3½.

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Ella Ketterer
Mozart's compositions of this type have all the charm and color of exquisite eighteenth century petit-point. While this work demands precision, it never should be stiff. The mordents and turns must be executed lightly and delicately. Grade 5.

Allegro (\( \text{\textit{d}} = 126 \))
From here go back to the beginning and play to the sign (Φ); then play A.
TIDBITS

A very tuneful "novelty" piece with a few new ear-catching twists. Study it thoroughly and play it well, for it is not "jazz." Do not over-emphasize the left hand accompaniment. Grade 3/4.

Lightly ($d=80$)

ROBERT A. HELLARD

*T From here go back to the beginning and play to sign ($\Phi$); then play Trio.

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THE WITCHING HOUR

'Tis the witching hour of night,
Orbed is the moon and bright,
And the stars they glisten, glisten,
Seeming with bright eyes to listen.

Berenice Benson Bentley, whose educational pieces attract wide attention, has sought in this little tonal fabric of dreams to catch that mystic moment between twilight and dawn when the night winds seem to carry the message of the stars to waiting souls. Grade 2-3.

Mysteriously; not fast ($\text{d} = \text{about 54}$)

Much slower

A little faster ($\text{d} = \text{60}$)

Slower

In time

Tempo I

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FROM OLD SPAIN

Grade 4.

Moderato \( \text{j} = 92 \)

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YULETIDE MARCH

Allegro maestoso

MANUALS

PEDAL

Prep. Gt. Dis. to Sw. Ped. 10' to Gt.

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Hammond Registration

(10) 00 5452 101
(11) 10 7651 312
Chorus off

CYRUS S. MALLARD
MY CHRISTMAS PRAYER

1. God be with thee at this Christmas-tide;
   God be with thee all the way.
2. God be with thee, and the rose shall blossom
   On the desert way.
3. God be with thee every-where thou goest,
   Guard thee with His loving care.

Lit- tle pow'rh ave I to guide or keep thee;
I can only pray.
O'er the hard-est path shall shine a glory
Light-ing dark-est day.
Till the time when thou returnest,
Home and love to share.

Lit - tle pow'r have I to guide or keep thee;
I can only pray.
O'er the hard-est path shall shine a glory
Lighting dark-est day.
Till the time when thou returnest,
Home and love to share.

1st and 2nd verses

Lit - tle pow'r have I to guide or keep thee;
I can only pray.
O'er the hard-est path shall shine a glory
Lighting dark-est day.
Till the time when thou returnest,
Home and love to share.

Lit - tle pow'r have I to guide or keep thee;
I can only pray.
O'er the hard-est path shall shine a glory
Lighting dark-est day.
Till the time when thou returnest,
Home and love to share.

3rd verse

Lit - tle pow'r have I to guide or keep thee;
I can only pray.
O'er the hard-est path shall shine a glory
Lighting dark-est day.
Till the time when thou returnest,
Home and love to share.

Lit - tle pow'r have I to guide or keep thee;
I can only pray.
O'er the hard-est path shall shine a glory
Lighting dark-est day.
Till the time when thou returnest,
Home and love to share.

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DECEMBER 1945
CHRISTMAS EVE
MUSICAL RECITATION

With a deep rhythmic swing
Auntie has hung my stocking, And told me to go to sleep,
For Santa would think it shocking If I should wake up and peep.
The night-light winks on the table In the friendly fire-light glow, (with regret and sympathy)
But Jesus is out in the stable All in the frost and snow!

gayer and faster)

par-ty to-night was jolly, With crowds of girls and boys; We had decked the house with holly, And we

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(chuckling) filled the house with noise.

Auntie said 'twas Ba-bel;

(Uncle gruffly) called it din, But I

(longingly) wished I could go to the stable

(beseechingly) And bring that Ba-by in!

(lingeringly)

(happily and actively) I'm going to wake up early;

(confidently) Long be-fore it's days The

(happily and actively) moon will be shin-ing bright-ly, And a star will point the way. I'll hur-ry through all

(confidently) dan-ger Where the darkness crawls and creeps, And hang my sock in the manger While the

(Hum this melody rather lovingly)

Ba-by Je-sus sleeps.

DECEMBER 1945
THE FIRST NOWELL
For String Ensemble with Unison Voices and Piano

1. The first Nowell, the angel did say,
   Was to certain poor shepherds in fields as they lay;
   In fields as they lay, keeping their sheep,
   On a cold winter's night that was so deep.
   Chorus
   Nowell, Nowell, Nowell, Nowell,
   Born is the King of Israel.

2. They looked up and saw a star
   Shining in the east, beyond them far;
   And to the earth it gave great light,
   And so it continued both day and night.
   Chorus

OLD ENGLISH CAROL
Arr. by Elizabeth Pyffe

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THE ETUDE
MY TIGER KITTY

Moderato \( \left( \text{j} = 112 \right) \)

I have a tiger kitty with stripes of black and gray; His eyes are green as emeralds, and you should see him play. Fine

He has a little motor, and sometimes, just for fun, I scratch his head and smooth him so he will turn it on.

FROM A MUSIC BOX

Andante moderato \( \left( \text{j} = 72 \right) \)

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DOLLY IN BLUE

Grade 2.

Tempo di Valse (\( \text{\textit{\textit{\textit{j}=54}} \))

GRANT CONNELL

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DECEMBER 1945
O HOLY NIGHT!

Andante maestoso

O holy night! the stars are bright-ly shin-ing; It is the night of our dear Sav-iour's birth!

Long lay the world in sin and er-ror pin-ing Till He ap-peared, and the soul felt its worth.

A thrill of hope, the wea-ry world re-joic-es, For yon-der breaks a new and glo-rious morn;—

Fall on your knees! O hear the an-gel voic-es! O

night cre-sc. O night, di- vine! O night, O

night, O ho-ly night, O night, O

night di- vine!

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The Teacher's Round Table

(Continued from Page 676)

Recreation Books

Always use at least one “fun” book in addition to the regular study volume. This contains short pieces assigned for sight-reading or recreation. These must of course be easier than the pupil’s grade. Teachers have found it a good plan to offer “points” toward year-end prizes for each fun piece which is satisfactorily played at lessons. No learning help is given by the teacher, and no insistence is made on perfection or expression. A “satisfactory” mark of five points is awarded if the piece is played straight through, clearly, in correct time, and with good tone quality, even if a few errors are made. A “good” mark gives ten points, a “perfect” score is worth twenty-five. “Extra special” points are given for pieces learned in addition to the regular assignment. If (say) two hundred and fifty points are acquired in six months, a special “Fun-Reading” award is given . . . five hundred points rate a “Distinguished” or “Outstanding” award.

Be sure that the assigned pieces are short and easy, and permit the student to use practice time for this activity. You may need to loan recreation books to him, especially if he ploughs through so many that he draws complaints from his parents about the expense of buying them.

Examples of excellent “fun” books for second or third graders: the entire series of Colt-Hampton “Childhood Days of Famous Composers” (latest volume, “Handel”); Thompson’s “Tuneful Tasks,” with the recently published second piano parts by Benford; and the Maier-Liggert “Children’s Technic Book” (from which, incidentally, the youngsters will painlessly absorb a lot of first rate technic).

Role Playing

All this does not mean that role teaching should be discarded. Not at all. Part of every early lesson must be given over to role work. Role learning stimulates listening, reduces playing complication, increases facility, develops relaxation. Its worth is immeasurably increased if the pupil is taught to play all his role pieces without once looking at hands or keyboard.

This then, is the answer to Mrs. M. B. K. and Mrs. F. W. P.: I am sure that exclusive rote training at the beginning is unwise and unwise, and that note and rote must go hand in hand. Children are well able to tackle the formidable complications of eye, ear, hand, and keyboard; in fact, do not consider them complications at all if teachers present these naturally and stimulatingly from the very first lesson.

We teachers do not appreciate the capacities of our youthful students who will cheerfully ride rough-shod over difficulties that appall adults. So, why not capitalize on this innocent unawareness? We can do much more to instill in our students a love of music which will carry them through the years of study for which we do not have the time to spend.

Some Reading Help

A part of every home practice period must be devoted to music writing. Keyboard reading is implemented by weekly assignments in attractive books like Biber’s “Spelling Lessons in Time and Notation; “Music Spelling Book” (Tunbridge); Fletcher’s “Theory Papers”; Sutor’s “Note Spelling Book,” and Schuem’s “Note Speller.” Young people are relieved (to say the least) to be allowed to spend

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Let's Get Together!
(Continued from Page 683)

By Franklin D. Lawson, M.D.

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Voice Questions
Answered by Dr. Nicholas Douty

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

Falsetto, Singing in a High Ceilinged Room

Q. Has it been definitely decided just how the falsetto in the male voice is produced? Its use sometimes seems to help in working out head resonance.

A. The usually accepted theory about the production of the falsetto voice is that the vocal cords are not as firmly approximated by the vocal muscles in falsetto as they are in the normal tone. The force of the breath is also diminished or an ugly, insecure, breathy quality of tone is the result. There is a little tendency in falsetto to interference in the passage of the tone by the throat, muscles, pharynx, jaw, and the tongue. Therefore the tone comfortably finds its proper resonation in the cavities of the nose, mouth, and head as you point out. The falsetto voice is pretty, delicate, small and lacking in masculinity. In order to change it into the normal tone, both the resistance of the vocal cords and the pressure of the breath must be gradually increased until they become normal also. This is a difficult process and it must be done without any stiffness anywhere in the whole vocal mechanism. It is recommended by quite a number of authorities, among them Dr. Douglas Stanley.

2. It is certainly more comfortable to sing in a high-ceilinged room than in one with a low ceiling. These vibrations which we call the fundamental tone are projected into the air in a spherical form. Therefore the strike of the ceiling of a high-ceilinged room sooner than in the low-ceilinged room and, as a result, part with some of their energy more quickly. Read Heimbaht or any other book on Acoustics.

Period of Rest for the Adolescent Voice

Q. I am a college student doing research study on the problem of the adolescent changing voice. I am especially interested in the falsetto voice. I have eleven of twelve and fifteen should be given voice training if so what are some of the recommended methods to be used.

A. Here is evidence has shown that the range of the male voice goes from one octave to another during the change of voice. As a boy sings high soprano before the change, he is a baritone or tenor when his voice and in his case for this—G. T. R.

A. The March 1942 issue of THE ETUDE contains an article by John C. Wilcox entitled "Vocal Guidance for Children and Adolescents," which gives in detail an ingenious method of procedure which he believes to be the proper one to preserve and develop the true voice of boys and girls during the period of adolescence. By this method the boy's and girl's voice is maintained in the same three octave range for years. It will take seven years or more, and the voice will not be interfered with. It would be impossible to completely avoid the change in the voice. It would be quite worth your while to obtain a copy of THE ETUDE and study Mr. Wilcox's article carefully and well.

2. The normal adult male voice is the baritone; in other words, there are more baritones than either tenors or basses. The former, the tenor and bass, have a more pronounced consonance in the voice than either tenor or bass. The voice is high due to the period of the tenor or bass. We have known a few cases where high voices of tenor or bass have been trained. We have known a few cases where high voices of tenor or bass have been trained. The voice is high due to the period of the tenor or bass. We have known a few cases where high voices of tenor or bass have been trained.

1. In very young men it is often quite difficult to determine whether the voice is a tenor or a baritone. In both range and quality this is often the case. It is often quite difficult to determine whether the voice is a tenor or a baritone. It is often quite difficult to determine whether the voice is a tenor or a baritone. It is often quite difficult to determine whether the voice is a tenor or a baritone.

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DECEMBER, 1945
The Clarinet, the Mouthpiece and Its Facings

(Continued from Page 682)

2. With a *glass gauge scaled in hundredths of an inch, and a set of feeler gauges check the facing of the mouthpiece for even-ness of side rails and opening throughout. Compare these measurements with the table given. (The dime store variety of feeler gauge, with from eight to fifteen leaves, is entirely adequate and costs only about twenty-five to thirty-five cents.)

3. It is permissible for the feelers to drop a little lower (0.01 to 0.02) between the glass and the mouthpiece, on the left side rail. This is due to the fact that the left hand imparts a slight twist, to the left, on the clarinet, tending to close that side of the opening a little quicker than on the right.

4. To check a student mouthpiece with a known correct facing, place mouthpiece, the table down, on any smooth hard surface. Split about 1/8" from each side of a clarinet reed. Push the remaining portion gently under the tip of the mouthpiece. With a sharp pointed pencil scribble on the reed, at the tip of the mouthpiece, a fine line. Now insert two or three thicknesses of cardboard and scribe the tip line on each card, finally inserting a thin piece of paper (onion skin) and tracing the mouthpiece tip. Now place the student mouthpiece on the smooth surface and repeat the process. By this method you may obtain a fairly accurate check as to the condition of the facing of a mouthpiece. Perhaps the student does need a new mouthpiece; you may be quite sure, one way or the other, by the above method. Perhaps he just needs more practice of the right type.

5. If the tip rail and the side rails are too wide, the mouthpiece will have a heavy dull tone and rapid articulation will be difficult. If the tip rail and side rails are very narrow, the tone is likely to be reedy and too bright; however, it should respond readily to rapid articulation.

6. In refacing a mouthpiece use only the finest grade of sandpaper or garnet paper on a square of plate glass.

Two medium or fine sandstones or Carbabondum stones (2½ by 6") are excellent for refacing. (Use the stones for refacing, seldom over the garnet paper.)

After each refacing clean the stone with alcohol and then rub lightly together, in a circular motion, to keep them keen and absolutely true.

Warning—Never touch anything other than a mouthpiece to the stone, and clean it after every few strokes.

Steps in refacing a mouthpiece:

1. Square up the table of the mouthpiece on the stone if it is badly warped or hollow.
2. Record present measurements of the mouthpiece on a sheet of paper and compare with the facing desired.
3. Remove excess material from the tip and side rails by drawing the mouthpiece lightly along the stone.
4. Measure and check after every two or three light cuts on the stone. Warning—Clean the stone often. Make many light cuts. Measure often. Remember you can always remove more material, but you cannot replace it.
5. Bring the whole curve down or into shape at the same time, not the tip, to 0.045 then the center and then the end of the curve.

Mouthpiece Facing Specifications

Illustration 2

<table>
<thead>
<tr>
<th>Feeler gauge No.</th>
<th>Distance gauge can be inserted between glass and mouthpiece No.</th>
<th>Medium piece</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.040</td>
<td>0.045</td>
<td>0.046</td>
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<tr>
<td>0.035</td>
<td>0.040</td>
<td>0.041</td>
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<td>0.020</td>
<td>0.021</td>
</tr>
<tr>
<td>0.010</td>
<td>0.015</td>
<td>0.016</td>
</tr>
</tbody>
</table>

6. Finish to within about one thousandth or two of the desired facing.

7. With a die maker's file (on mill on the edges) narrow the side rails on the inside, from the tip to about half the length of the opening or slot.

8. After the rails are as you want them, about 1/32" to 1/16", at this tip, give the stone. Start with the table flat on the stone, the tip of the mouthpiece point

(Continued on Page 718)
Q. I have a cabinet reed organ, and do not know the names of the stops. With description and picture enclosed will you please try to help me. No. 1 on the right is soft and has no tremulant until No. 3 is added. No. 2 is a Trumpet like stop and has no tremulant effect alone. No. 1 on the left is the bass and is just loud enough to balance the treble stops. Nos. 2 and 3 on the left each raise the bass one octave but do not couple them. The middle pedal, as indicated on the drawing, is the coupler for both the treble and the bass. The two pedals in either side work the bellows. I have installed a player-piano motor in the basement to suck the air for the organ so that I do not use the two outer pedals.—R. D.

A. The naming of the stops is a difficult matter without seeing the instrument, and even then there is no assurance that the original names would be the ones suggested. Were it not for the fact that you mention No. 3 (on the right) as being of a flute like quality and having no tremulant effect alone, we might suggest that stop being a tremulant. Under the conditions you might investigate whether it is an undulating stop—such as Celeste—or whether it requires tuning. Nos. 2 and 3 on the left are probably 4 stops since they raise the bass one octave, but do not couple them. For your general information 8 stops are of normal pitch (same as piano) 4 stops are one octave higher; 2 stops are two octaves higher, and 16 stops one octave lower, than normal pitch.

Q. I own a one manual reed organ. I am very handy with tools and if you will advise me how to make it I am sure I can connect it satisfactorily.—D. C.

A. We see no reason why the organ cannot be equipped satisfactorily and blown by electric fans. We suggest that you communicate with the maker of the organ, or various blowers interested in your needs and asking for specific information to connect the blower to the instrument.

Q. I am Secretary to the Organ Committee of our church and as such will be glad to receive all the information you may suggest. We should have in purchasing a pipe organ for our church.—E. H. E.

A. In keeping with the policy of The Etude our suggestion would be that you advise all builders of the various instruments of your needs. The firm will probably intercede with their plans, but the various builders can advise you accordingly.

Q. Enclosed find stop list of organ (one manual reed) in our church. There is also an octave coupler. Do you think of the stop list? Do you not think there are a good many stops included for a one manual reed organ? The Flute is a very sweet tone. The Boarden and Sub Bass are both very deep and loud and act only in the two lower octaves of the organ. The Diapason also acts only in the bass section, but only in the second octave, and act in the two lower octaves of the organ. The Trochee also acts only in the bass section, but only in the second octave, and acting only in the two lower octaves of the organ. The Viola also acts only in the bass section, but only in the second octave, and acting only in the two lower octaves of the organ. The Organ is the least effective and produces a good balance of tone. The list is for a fair organ and probably effective in the range below "F" below middle C. Reed organ stops are usually divided. The Sub Bass 16' is the lower one. For accompanying loud congregational singing you might try "full organ" with the right knee swell open. As this combination is usually available through the opening of both knee swells the stops actually drawn would be effective if the knee swell on the right hand side were closed. The Dulciana is a soft organ tone, and you can use soft 8' stops in its place. Vox Celeste is an undulating or vibrating tone and Salicional is usually a soft so-called string tone. 16' tone is one octave lower than normal tone (8') and 4' tone one octave higher. 2' tone two octaves higher and so forth. For reed organ books of music we suggest examination of the following: "Hand Organ Selections for Church Use"; Ditson; "Classic and Modern Gems for Reed or Pipe Organ"; Felton's "Two Staff Organ Book"; all of which are available through the Publishers of The Etude.

Q. I am church organist as well as a teacher of piano and organ. I feel that a beautiful organ touch is more of a "gift" than an acquired asset. Will you inform me as to whether or not my theory is correct?—J. A. M.

A. The basis of the so-called organ touch is legato, and what that natural legato is preferable may be acquired, in fact a legato is required in a one octave piano technique.

In chorus singing of church anthems what is the exact rule to follow with regard to rhythm? As to their tempo? Do the two much time between some of the measures in the chorus? I can see that it is necessary that they be observed by the organist when there is no comma between the words.—L. A.

Q. Sing and play in a rhythmical way. Not all communion should be observed. If by "two little lines between some of the measures" you mean that the end of the lines, this should be observed by the organist and choir. We suggest that you observe the rule of "two little lines between some of the measures": the last note of the phrase, the first note of the new measure, and the end of the line. This rule makes that note last, the note that follows it, and the note after that, the notes before that, and the final note of the line. It should be observed by the organist when there is no comma between the words.—L. A.

Q. I am an organist and chairman of an Anglican Church in this city where we have a two manual tracker organ. The instrument is very old, but has been kept in good condition. Recently I have had trouble with coupling. Recently I have had trouble with coupling. I would like to know how and what should be done?—C. H. R.

A. We advise consultation with an organ mechanism in reference to the trouble you mention.

Q. I am a music student at the University of Chicago. I am interested in organ performance and composition. I would like to take lessons in organ performance and composition and would like to know if you have any suggestions for me?—P. H.

A. The number of stops is not too great if they are effective and produce a good balance of tone. The list is for a fair one for the type instrument. The stops you mention as acting in the bass section only are probably effective in the range below "F" below middle C. Reed organ stops are usually divided. The Sub Bass 16' is the lower one. For accompanying loud congregational singing you might try "full organ" with the right knee swell open. As this combination is usually available through the opening of both knee swells the stops actually drawn would be effective if the knee swell on the right hand side were closed. The Dulciana is a soft organ tone, and you can use soft 8' stops in its place. Vox Celeste is an undulating or vibrating tone and Salicional is usually a soft so-called string tone. 16' tone is one octave lower than normal tone (8') and 4' tone one octave higher. 2' tone two octaves higher and so forth. For reed organ books of music we suggest examination of the following: "Hand Organ Selections for Church Use"; Ditson; "Classic and Modern Gems for Reed or Pipe Organ"; Felton's "Two Staff Organ Book"; all of which are available through the Publishers of The Etude.

Q. I am a church organist as well as a teacher of piano and organ. I feel that a beautiful organ touch is more of a "gift" than an acquired asset. Will you inform me as to whether or not my theory is correct?—J. A. M.

A. The basis of the so-called organ touch is legato, and what that natural legato is preferable may be acquired, in fact a legato is required in a one octave piano technique.

In chorus singing of church anthems what is the exact rule to follow with regard to rhythm? As to their tempo? Do the two much time between some of the measures in the chorus? I can see that it is necessary that they be observed by the organist when there is no comma between the words.—L. A.

Q. Sing and play in a rhythmical way. Not all communion should be observed. If by "two little lines between some of the measures" you mean that the end of the lines, this should be observed by the organist and choir. We suggest that you observe the rule of "two little lines between some of the measures": the last note of the phrase, the first note of the new measure, and the end of the line. This rule makes that note last, the note that follows it, and the note after that, the notes before that, and the final note of the line. It should be observed by the organist when there is no comma between the words.—L. A.
The Clarinet, the Mouthpiece and Its Facings

(Continued from Page 716)

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2. Keep the chin muscles smooth like "shaving the chin."
3. Turn the lower lip slightly over the teeth.
4. Bunch or thicken the lower lip somewhat like an inverted "whistle-position."
5. Think of your lips as a rubber band or as if they had a draw string in them. Press all around not just on the top and bottom

The Clarinet, the Mouthpiece and Its Facings

(Continued from Page 716)

ing away from you. Draw it toward yourself lightly, lifting the heel or cork joint end, and gradually increasing the pressure as you near the tip. Measure again, play it, and repeat the process if necessary.

With patience, care, and average ability you can do a good job of refacing right from the start. Plan on it taking you one, two or even three hours on the first attempt. If you tire or become nervous, lay it aside and come back to it the next day. N. B. Do not start with your best ten dollar mouthpiece.

Playing the clarinet:
1. Assume a good posture either standing or sitting.
2. Keep the arms close to the sides.
3. Support the clarinet at the base of the thumb nail, not on or beyond the first joint.
4. The clarinet is held from thirty to forty-five degrees from the body, with the wrists straight or slightly arched.
5. The left thumb is held at an angle of about thirty degrees from horizontal.
6. The left hand—First finger—Curved, touching both the G-sharp and the A keys and extending about 3/4" beyond the finger hole ring. Second finger—Arched, the amount depends on the length of the center finger. Cover the entire ring not just the hole. Third finger—Almost straight, well across the tone hole. Little finger—Always arched if possible, amount depending on length of finger and on the position of the key being depressed. Never fold it under when not in use.
7. The right hand—First finger—Curved, passing over and just touching the E-flat—B-flat key, extending about 3/4" beyond the ring. Second finger—Curved, or arched depending on the length of the center finger, up to the entire ring. Third finger—Almost straight, well across the ring. Little finger—Curved or arched depending on the key being depressed.
8. A good statement to repeat often is, "Slap the holes and hammer the keys."
9. All finger action takes place in the knuckles, the other joints serve as shock absorbers.
10. More time should be spent by all students in the study of hand position. Mirror practice, watching others, having others watch you and criticize, the study of good pictures, all will help you greatly in learning to play. Often just a slight change of position will "release the brakes" in your fingers. Just think how much time a good violin teacher spends on hand position. Are the clarinet hand positions less important?

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The Spelling Tells
T. A. A., Mississippi. So far as is known, Carlo Bergonzi never put two Z’s in his name. So the chances are that your violin is a copy — probably German. No one could possibly tell you what its value might be without examining it. A genuine Bergonzi, in fine condition, could be worth up to twelve thousand dollars. But there are very many cheap imitations on the market.

Better to Have a Teacher
Miss C. H., Kansas. Your letter was written before the September issue of The Etude reached you. In these columns you probably found an answer to your question regarding books on violin playing. However, I feel that you need a good teacher more than you need books. Even if you could study very regularly, you would get a great deal more out of lessons with an experienced teacher than you would out of all the books ever written. I think that as you have no ambitions in the concert field you would get much more pleasure out of your violin if you gave less time to developing left-hand technique and more to tone production. To play a difficult composition inadequately, gives no satisfaction to anyone; but to play a simpler piece well and with true expression is a satisfaction to the soul.

Overcoming Handicaps
Miss E. K., New York. I think you are making a mistake, as that is too bad, for you are much too young to let such a thing happen. Do your best to fight against it. Of course, if you are very discouraged to be in poor health and to lack finances; but if you are proving yourself now, and the finances are in better shape, then give rein to your ambition and do your utmost to achieve it. With chances of success may be, I cannot say without hearing you play and knowing more of your habits. But a combination of great talent and good health, then only lack of perseverance can prevent you from going a long way. One thing; though you must do — study with an experienced and understanding teacher.

Concerning the Maker, Baldantoni
J. R., Pennsylvania. Joseph Baldantoni (1758-1823) worked in Ancona, Italy, and made only a small number of instruments. He was of a good flat model, and the varnish used was a very fine and durable one. Baldantoni’s violins are very well made and have a fine quality of tone. They are valued at from $600.00 to $600.00, to $900.00, to $1,200.00, to $3,000.00, to $6,000.00, to $10,000.00, to $20,000.00, to $50,000.00, to $100,000.00. There are no violins existing in the catalog, and many are usually very inferior instruments. Only an expert can say if your violin is genuine, and he would have to examine it personally.

Chords in the Beethoven “Fifth”
Miss N. G., Illinois. The chords at the beginning of the Finale of Beethoven’s Fifth Symphony should all be taken down bow and certainly non-divisive. The eighth measure of the second should be played in the lower third of the bow, and not all violists have sufficiently good bowing technique to play them cleanly in this manner.

Cannot Help
J. S., New York. Unfortunately, I do not know of any papers where you could get information as to what instruments are being made by the major makers. None of the makers of The Eurex tell you what you have, so I suggest that you write the publishers of The Eurex, telling them what violins you have. For the purpose of arranging them, you will have to make a list of all the violins you have. Then for any sort of arranging you need a knowledge of harmony; if you have never had a knowledge of harmony, then you should study a good teacher, and you are not at all easy to learn harmony by oneself.

Transferring from Violin to Viola
Miss E. L. S., Ohio. As you hope to devote all your time to playing the viola, the sooner you start doing so the happier you will be. You apparently have a fairly good technique on your violin, and you can transfer it quite nimbly to the viola with much trouble. It is to the viola without much trouble.

Advice to a Far-Away Broadcaster
J. C. B., Jamaica, B.W.I. You are certainly very well advanced for your age, particularly as considering the length of time that you have been studying. I think your two broadcast programs were excellent and with good technique. Whether or not you should be your instrument from now on. By all means join the orchestra you speak of — it will help you a lot. And see if you can organize a quartet in which you are the violinist. That would be of great benefit to you, and a source of much pleasure.

A Violin Stamped “Ole Bull”
W. W., Ontario. A violin bearing a German label and with the name “Ole Gournier” stamped on it is not valuable and is of doubtful origin. It is almost certainly one of hundreds of German or Bohemian violins that are stamped in this way and which are worth from $10.00 to $50.00. It is not very well worth the trouble to make a thorough search, as the instrument was not the best, and its instruments have little market value.

Concerning Violins by Lupot
Miss S. K., Ohio. Lupot is most unlikely that your violin is genuine. Lupot never had his violins between the hands, the edge of the bow, and the tip of the stick. But many cheap copies of Lupot were made by the firm of Stradivarius in the eighteenth century. They were made by the firm of Stradivarius in the eighteenth century. They were made by the firm of Stradivarius in the eighteenth century. They were made by the firm of Stradivarius in the eighteenth century. They were made by the firm of Stradivarius in the eighteenth century. They were made by the firm of Stradivarius in the eighteenth century.

Help Wanted in Arranging Radio Programs
A. F., Michigan. I suggest that you write to the publishers of The Eurex, telling them what you need. The Eurex tells you what violins you have. For the purpose of arranging them, you need a knowledge of harmony; if you have never had a knowledge of harmony, then you should study a good teacher, and you are not at all easy to learn harmony by oneself.

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“FORWARD MARCH WITH MUSIC”
A Revolution in Opera

(Continued from Page 670)

welcome it, if ever he got the chance, and could afford to pay for it. And then we heard that New York's Mayor LaGuardia was formulating plans for a civic theater of musical repertory.

"It was my wife who suggested applying for the directorship of the new enterprise. I had no influence, no friends at court, no acquaintance with any- one connected with the venture. But my wife insisted that I write, and, chiefly to put an end to her persistence, I made a formal application and, to my surprise, got the post. My first meeting with the Mayor occurred after our first performances had been given. In less than a year, we have given three limited seasons of opera, with a lot of new traditions of operatic production. We began with absolutely nothing but a vigorous idea of what we wanted to do. That was, to build on no slogans (we promised all-American casts, and no all-European casts; no 'big names'; no little names; no opera-in-English, no opera-in-any-other-language, no modern melodramas, and no archeological discoveries! We use no devices to present operas at a price that should be readily accessible to all, the best, soundest, smoothest performance of operas that ingenuity and hard work could provide.

The Ideal Performance

"Now, let us stop for a moment to consider what such performances must mean. Obviously, they must mean a perfect blending of music, plot, and stage-craft—a blending in which the singing is fortified (not impeded) by the acting. That brings us to another sore point in the accepted traditions of operatic production. In general, and with due respect for notable exceptions, operatic acting is the lowest form of stage work. It actually seems as if bad acting were requisite for operatic success! This results partly from the 'star system' that a great voice—or sometimes even merely a 'big name'—is enough; partly, from working companies that make adequate ensemble work in the rehearsal impossible. Whatever the cause, though, the result seems to be the general convention of operatic acting which consists in having all the characters enter from the right and leave from the left or vice versa, and having them raise their right arms to denote defiance and lower left arms to signify submission or, again, vice versa...to show passion, the characters raise both arms. Now isn't that nonsense? The opera is not abstract music; it must be good theater! The music that the theater requires can be the subleties of dramatic projection. I determined that the City Center Opera should offer good theater. Accordingly, I secured the services of a stage-director who knew the legitimate stage. Mr. Jose Ruben, veteran actor, knew nothing at all of opera—which was exactly what I wanted. He mounts our performances exactly as he would mount plays with the result that our audiences derive pleasure from good theater as well as from good music.

"As a municipally sponsored company, we have the advantage of unusual working conditions. Our company members learn their roles and work at rehearsals as part of their engagement. There is no 'special coaching', in the sense that some members of the company can engage the services of musical or dramatic directors to give them special help privately, at privately determined fees. No one may accept fees for coaching, and all members are required to coach and rehearse until their work is smooth. Members who need extra rehearsing receive it, of course, but strictly in 'company time' and as part of company work. Since we permit no 'stars', entire performances are built from the very beginning, with musical rehearsals, stage rehearsals, ensemble rehearsals, company rehearsals progressing step by step, not according to the needs of one artist, but according to the needs of the performance as a whole. This, of course, is a vastly different matter from bringing together half a dozen singers, each of whom brings his part in a different way and with a different style and, simply letting them check up on the other security of cues and entrances! It means that all performances are stylistically unified and capable of projecting a feeling of unity in performance. No matter how perfect the individual is, he may be in his parts, there can be no unity in performance unless those parts are blended into a single, projectable whole. That, perhaps, is the secret of good opera, which means good music, good acting which means a unified and balanced blending of music and theater. One result is—we use no prompting.

"Our singers are gifted young artists, some with experience, some with none, who realize that the public is more interested in the performance than in the performer. It is more important than any other participant in it. Some of them have made spectacular success in their work, even though that work will not reach the 'star' level. If a young artist wishes to go in special billing, to demand special fees or the ways; there is no way out in a seriously devoted company. I am happy that such partings of the way have been refreshing few.

That Others May Follow

"The attention attracted to the New York City Center has been such that we must write to the newspapers, that we are serious, about the chances of adopting them else- where. Not a week goes by that we do not have such inquiries. In any event, a municipally maintained company, must be the most desirable influence, and it is certain that any company of this size would fill a civic need of more than 500,000. And the plan, when it is seriously carried out, will work, if it is seriously carried out, most musically, most efficiently, and most use- ful it is. I am sure that the star system, that the get-hold of the public, that the public demands will work, if it is seriously carried out. It is most musically, most efficiently, and most use- ful it is. I am sure that the star system, that the get-hold of the public, that the public demands will work, if it is seriously carried out. It is most musically, most efficiently, and most use- ful it is. I am sure that the star system, that the get-hold of the public, that the public demands will work, if it is seriously carried out. It is most musically, most efficiently, and most use-
Painted backdrops, a large cyclorama covers the rear of the stage, and upon this, detailed scenic pictures are projected by a mechanism something like a magic lantern. This method, perfected in Europe, is gradually coming into use here. It deserves greater attention than it has thus far had. We make extensive use of it, under the capable direction of Mr. Hans Sondheim, formerly Technical Director of the Hamburg State Opera.

But whatever devices are used, the chief thing is to infuse fresh vitality into opera, so that artistically excellent performances can reach the mass of our citizens.

America and the Christmas Carol

(Continued from Page 681)

which appeared in the twentieth century possibly none has become so widespread as Jesu Bambino of the late Pietro Yon. Yon originally wrote this as an organ composition at a time when his other works were little known; but the fame of this carol brought him to the attention of a larger audience. The story seeker will unfortunately look in vain for a romantic angle on which to enlarge, for the composer told the simple truth in an interview some years ago. His inspiration was nothing more than the outcome of his attempt to recapture the mood of a long-remembered day in his early career as organist, when he played in a church in an Alpine village. On this occasion the music of the Mass went along without anything especially to be remembered until the Credo. Then the congregation, which to this point seemed somewhat listless united in a grand and never to be forgotten union, as they sang the simple Gregorian melody. Similar instances are recalled by many musicians who have visited the French cathedrals, but the impression has not been permanent. The always yielded so fruitful a result. The pastoral theme of Jesu Bambino has some relation to the well-known Landi spirituali but Pietro Yon's artistic sense wove along with it the Adesite Fidelis wove along with it the Adesite Fidelis which served not only as a background but placed both themes in a happy juxtaposition.

Community singing and small carol groups have been the custom in many foreign lands, and of late years they have become more and more common in sections of America; one could mention numerous instances in churches, around the community Christmas tree, or in department stores and commercial houses. Several hundred of our large railroad terminals were for the Christmas season now resonated with Cathedral-like organ tones and volunteer carol groups as well as community singing. A survey of college glee club programs would reveal a larger proportion of carol tones and some like Mt. Holyoke have specialized in giving carol programs.

"We are a nation of immigrants" and America has not forgotten the touching traditions of the old world. At the same time she has contributed her own carol literature and added a little to the folklore of the carol. America today again celebrates another Christmas at peace.

In this light an excerpt from a well-known carol of Philip Brooks seems to express vividly the hopeful sentiments of us all.

Christmas where peace, like a dove in its flight.

Broods over brave men in the thick of the fight

 Everywhere, everywhere, Christmas tonight.

Wayfaring Minstrel

(Continued from Page 688)

It's a wonderful thing to be right close up to a man who knows songs, and feel that you're just within reach of a dozen or a hundred new ones. When you're on the road, though, you've got to be careful! Many a time I've wandered into a town, with my guitar, and found myself a bunch of people. Then I start humming a bit—but not too smoothly, too humbly a bit—but not too smoothly, not like a professional. If the men think you're there to put on an act, they turn inside themselves and won't reach out to you. So I just strum and hum, and one of the fellows says, 'Come on, boy, give us a tune.' Then I ask what they know, and what they'd like to sing with me, and as for the simple truth in an interview some years ago. His inspiration was nothing more than the outcome of his attempt to recapture the mood of a long-remembered day in his early career as organist, when he played in a church in an Alpine village. On this occasion the music of the Mass went along without anything especially to be remembered until the Credo. Then the congregation, which to this point seemed somewhat listless united in a grand and never to be forgotten union, as they sang the simple Gregorian melody. Similar instances are recalled by many musicians who have visited the French cathedrals, but the impression has not been permanent. The always yielded so fruitful a result. The pastoral theme of Jesu Bambino has some relation to the well-known Landi spirituali but Pietro Yon's artistic sense wove along with it the Adesite Fidelis wove along with it the Adesite Fidelis which served not only as a background but placed both themes in a happy juxtaposition.

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"FORWARD MARCH WITH MUSIC"
Practical Hints from Caruso

(Continued from Page 675)

of his colleagues. Such lack of interest is certainly not to be recommended to students. An important factor in the development of a singer is the capacity to recognize in others what is good and what is bad, and to try in his own work to emulate the good and avoid the bad. With this belief in mind many teachers prefer to teach in classes.

Caruso’s lack of formal schooling accounts for his inability to play the piano, as well as his (probable) ignorance of musical theory. These deficiencies should be avoided by students; at least a moderate familiarity with the key-board and a reliable knowledge of solfègio and harmony are of prime importance to the singer of today. The radio, by its insistence on clear diction and reliable musicianship, has in these respects done much to improve standards.

In his public career Caruso accumulated a repertory of sixty-seven operas, all in Italian or French. Just how he learned his music is not entirely clear. I suspect that he learned by ear without much direct help from the printed page. He took much pains with the words of the libretto, believing them to be of fundamental importance to the singer, as they were to the composer. “I think to the words of my aria, not to the music, because it is written the libretto and is the reason of the composer to put the melody, like foundation for a house.” This is good, sound doctrine. (When Verdi had completed his score of “Falstaff” he sent it to Maurel, who was to create the namepart, saying “First of all absorb the words. When you have done this, if I have done my part as well as I think I have done it, you will have no difficulty in learning the music”.)

The well disciplined student will learn his words first, just as the composer does, and then study the music. “At night before going to sleep he (Caruso) would read over once his lines (‘La Juive’), he never actually studied them. He said he learned them in the night if his eyes saw them just before he slept.”

The training of the memory also is of first importance to the singer. There are many kinds of memory, quick, slow, retentive, unreliable, visual, aural, accurate, inaccurate, what not; but no matter what weakness the singer is afflicted with, he must overcome it, at least to the extent of being able, without the printed page under his eye, to sing correctly his music and words. Opera, of course, has always been sung from memory, but not so many years ago concert singers often appeared on the platform, music in hand. With the development of the song recital the music sheet was, with increasing frequency, left in the dressing room, its place, as an aid to the memory, being taken by little memorandum books, whose function was to help the singer over the mnemonic bumps. Of course, these evidences of imperfect preparation robbed the interpretation of at least some of its spontaneity and eloquence. Happily, nowadays both music and memorandum book have for the most part disappeared from the concert stage, although not yet completely banished from the performances of oratorio. It is to be hoped that before long oratorio singers will follow the admirable
example of Margaret Matzenauer and Herbert Wilishes, who always sang from memory.

Incidentally, speaking of memory: the ideal accompanist, having prepared thoroughly his part of the program, will bring no printed music to the piano. Before leaving the house Frank LaForge always plays from memory in Madame Sembrich’s beautiful recitals in Carnegie Hall and for my appearances in Town Hall, thereby adding greatly to their interest. Frank LaForge always plays from memory with happy results. Such instances of artistic devotion are becoming more frequent. I know, of course, that the relation of the accompanist is often only temporary and the accompanist does not think it worth his while to memorize his part, but, in my experience, an accompanist who plays from notes, (sometimes with an assistant to turn pages) is less likely to do a thoroughly satisfactory job than one who sits at the keyboard, head up, his eyes fixed on the singer. If a solo pianist can play a long program from memory, why not an accompanist?

Caruso seems to have learned his music with the constant help of his accompanist. While none of the pieces the famous tenors recorded on disc were played before recording, the accompanist would play softly the music they were learning. Little by little, with more intensive study, the notes would register themselves firmly in what must have been an unusually receptive and retentive memory. He never sang a passage that he was studying in full voice until he was satisfied that he knew exactly what he was doing with it. A very wise habit! Altogether too many students fatigue their voices to no good purpose by practicing in full voice, not by practicing in half voice, not by practicing with the proper mind. The prudent way is to sing under the breath, or to whisper the phrases until they are thoroughly fixed in the mind. This is of great importance for the preservation of the freshness of the voice.

Caruso drank much water, but no wine, and, I surmise, no hard liquor. I wish he had not “smoked too many cigarettes, a day, always in an Egyptian room,” because, although many singers smoke more or less without injury to their voices, many do harm to their throats thereby and none do their voices good. Young singers had better choose the safe side and, incidentally, avoid considerable expense.

He never sang scales except in a performance. However, most singers find it to their advantage to sing scales and vocalises every day of their lives. Such vocal exercises, chosen for the pupil’s ability to do them, and for the pupil’s mental and vocal co-operation, yield results. Practice of vocal scales is absolute. Made by famous pianists, teachers and conductors.

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Music's March of Victory

(Continued from Page 669)

of great musical art works (symphonies, sonatas, overtures, and so forth) and who are now producing masterpieces of commanding interest. Only a few decades ago it was considered imperative for American music students to study abroad. A great part of the advantages they received came from travel and contacts with the wider world. They felt their provincialism, to some extent, but at the same time they came back with uncertain ideas as to how the arts at home might receive their music, and this resulted in an undoubtedly inferiority complex. They were convinced in their minds that Europe was the main plant from which the arts must come, and that we at home could be little more than the local branch of the main works. This inferiority complex resulted in a provincial outlook which greatly impeded our national musical progress. It required two great wars to change all this. Now that our boys and girls have done more traveling than any other people in the world, they have had their eyes and ears opened to so many thousands of varying new impressions that it seems only reasonable that this expanding experience will change not only their global outlook in music as an art, but also their attitude toward many life problems. These young men and women, in their travels during the past four years, have had more opportunity to hear great music at first hand than they could have heard in a lifetime at home. The splendid corps of world-famous artists who, at the sacrifice of money, time, and comfort, literally girdled the world to bring the best to our military and naval forces, have made an unforgettable contribution to our country. It is to be hoped that these returning young men and women, after hearing the music of many lands, will have a new respect for the indigenous music of America.

The Delights of Improvisation

"Unquestionably certain nations and races have a kind of melodic fecundity that others do not seem to possess. On one end of the Scandinavian Peninsula in Norway and in Sweden we have a literature of melodies which is one of the world's rarest treasures. At the northern end of the same peninsula, in Lapland, we have few if any melodies produced by that quasi-Mongolian folk, the Lapps. It is conceivable, however, that a Lap, taken as a child to the Paris Conservatory and given an elaborate training and then returned to the land of the aurora borealis, might surprise the world with his creations. However, we have yet to hear of an 'Iglo Symphony' coming from the Eskimos on our own continent.

"The appeal of music varies with the individual. For years its chief interest to me has been in the delights received through improvisation. It provides an emotional outlet which is very gratifying and very restful. Melodic and harmonic invention presents many interesting problems. What becomes of these improvisations is not written down. I make no pretensions whatever of being a composer. Some of them have been recorded strictly for my own use. When they have been worked out, they have served their purpose, since, in the intellectual and aesthetic exercise they provide, they have so absorbed me that there can be no doubt that my mind has temporarily been divorced from other duties and must therefore be rested and refreshed. Many business and professional men who are musicians have found in music study an imitable kind of release and refreshment."

Use of Music in Industry

"One of the most important of all usages of music in the future will unquestionably be in connection with industry. Thus, music leaves the studio, the music room, the concert hall, and opera house and becomes identified with the life of the worker every day in the work year. The results reported by carefully conducted nation-wide statistical investigations are most convincing. As a means of eliminating fatigue upon the part of the worker, it has been demonstrated with a high degree of probability that, under varying circumstances, from ten to twenty per cent more work can be done under the influence of music, without additional effort.

"There are many huge social and economic changes that have been developing the lives of the people of the world for centuries since the first workers proved to themselves the need for music in the fields, in the galleys, in the mines, on the roads, and in the work shops. Now, management in a new world has long since ceased to look upon music merely as a delightful form of human entertainment. Through innumerable tests it has been proven that music is a real essential on the production line in many businesses and industries."

"Another musical field which will unquestionably be widely developed and employed as an outcome of the war is that of musical therapeutics. In the military and naval hospitals it has already been found to be of marked value in certain cases. It has also been discovered that music does something which the psychiatrist is unable to accomplish through language. Such results as are attained through music come by means of a mystic weaving together of subconscious strands, which have brought back fugitive minds afflicted by shock, to a normal rationalization toward life. As in the science and art of medicine itself, it may take years to develop techniques of procedure in musical therapeutics which can be depended upon as specific for mental and nervous ailments where music would be indicated, but such techniques are surely coming.

"After the great advances of the past ten years toward a wider human understanding that the extending uses of music may bring about, we may look confidently and optimistically forward to a new era in which music may become a strong international and interrelational bond leading to priceless human concord and friendship in the world."

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**THE ETUDE**
George Eliot—Musician

(Continued from Page 678)

much inspiration from musical subjects. The Lento in Vivaldi, for example, shows
music as the beginning of that heart-
culture of man which, to George Eliot,
was the basic root of human civilization.

Stradivarius points out that the music is not
as great an artist as Bach who wrote the
Chaconne or Josquin who performed it.

The best known of all her poems
happens, Oh May I Join the Choir Invisible,
uses the symbol of a choir to state her
belief that man's best office in life is to
serve his fellow-men, unselfishly, as
singers in a choir blend their voices to
produce perfect harmony.

The novels themselves abound in little
references to music—to Bach, Purcell,
Palaestrina, Allegri, Beethoven—which
reveal both her familiarity with and her
love for great music. The fiery and
dignified Klesmer, in “Daniel Deronda,”
is said to be drawn after Franz Liszt.

Certain passages from ‘The Mill on the
Floss’ are most significant, perhaps,
since Maggie Tulliver is the most auto-
biographical of all of George Eliot’s
characters.

Surely, the only courtship unshaken
by doubts and fears must be that in
which the lovers can sing together. The
sense of mutual fitness that springs
from the deep notes fulfilling expec-
tation just at the right moment
between the notes of the slow soprano,
from the perfect accord of descending
thirds and fifths, from the unpretentious
loving chase of a fugue, is likely enough
to supersede any immediate demand for
less impassioned forms of agreement.
The central will not care to catechise
the bass; the tenor will forever be
embarrassing dearmth of remark in evenings
spent with the lovely soprano . . .

And here are two heartfelt comments
from Maggie’s lips:

“You would have laughed to see me
playing the little girls’ tunes over and
over to them, when I took them for
practice,” said Maggie, “just for the sake
of fingering the dear keys again . . .”

And,

“I think I should have no other
deadly wants, if I could always have
plenty of music. It seems to infuse
plenty into my brain. Life seems to go
without effort, when I am filled with
music.

At other times one is conscious of carry-
ing a weight.”

Finally, one passage in which Maggie
does not speak but where George Eliot
speaks for her, might be interpreted as
a eulogy. This is to hear George Eliot
speak for herself:

“... It was pleasant, too... to sit
down at the piano alone, and feel that
the old fitness between her fingers and
the music remained, and revived, like
a sympathetic kinship not to be worn out
by separation—to get the tunes she had
heard the evening before, and repeat
them again and again until she had
them all round a way of producing them so as
not to lose any of the charm, the
possession of which was so
precious to her, the possession of
which was so dear to her whole
nature . . .

“Oh May I Join the Choir Invisible”
“Longan illeus tempus, quem nos non erat,
meagi me semper, hoc exiguum.”
—CICERO, ad Att., xii. 18

Oh may I join the choir invisible
Of those immortal dead who live again
In minds made better by their presence:
In minds made better by their presence:
In minds made better by their presence:
In minds made better by their presence:
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Music Terminology in the Elementary Schools

(Continued from Page 681)

These thirty-eight terms, and so forth, in the order of their frequency are:

<table>
<thead>
<tr>
<th>Term (or symbol)</th>
<th>Number of times used</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt;</td>
<td>45</td>
</tr>
<tr>
<td>&gt;</td>
<td>43</td>
</tr>
<tr>
<td>p</td>
<td>34</td>
</tr>
<tr>
<td>moderato</td>
<td>34</td>
</tr>
<tr>
<td>sfp</td>
<td>34</td>
</tr>
<tr>
<td>allegretto</td>
<td>34</td>
</tr>
<tr>
<td>m f</td>
<td>13</td>
</tr>
<tr>
<td>p m</td>
<td>13</td>
</tr>
<tr>
<td>allegro</td>
<td>11</td>
</tr>
<tr>
<td>rit.</td>
<td>9</td>
</tr>
<tr>
<td>andante</td>
<td>8</td>
</tr>
<tr>
<td>rall.</td>
<td>8</td>
</tr>
<tr>
<td>a tempo</td>
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</tr>
<tr>
<td>cresc.</td>
<td>7</td>
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<tr>
<td>dim.</td>
<td>6</td>
</tr>
<tr>
<td>f f</td>
<td>5</td>
</tr>
<tr>
<td>espressoso</td>
<td>4</td>
</tr>
<tr>
<td>s, f</td>
<td>4</td>
</tr>
<tr>
<td>D. S.</td>
<td>4</td>
</tr>
<tr>
<td>grazioso</td>
<td>3</td>
</tr>
<tr>
<td>vivace</td>
<td>3</td>
</tr>
<tr>
<td>al coda</td>
<td>3</td>
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<tr>
<td>con moto</td>
<td>3</td>
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<tr>
<td>con spirito</td>
<td>3</td>
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<tr>
<td>dolce</td>
<td>3</td>
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<tr>
<td>lento</td>
<td>3</td>
</tr>
<tr>
<td>maestoso</td>
<td>2</td>
</tr>
<tr>
<td>sostenuto</td>
<td>2</td>
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<tr>
<td>tempo di value</td>
<td>2</td>
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<tr>
<td>tranquillo</td>
<td>2</td>
</tr>
<tr>
<td>vigoroso</td>
<td>1</td>
</tr>
</tbody>
</table>

In the above list it will be noted that eighteen terms are used not more than three times in all the books studied; twelve of these terms occur only once. In addition, nineteen different interpretative directions are given in English, many of these expressions, such as “in moderate time,” “with spirit,” and so on, are synonymous with Italian terms used elsewhere in the book. The frequency of the directions in English is as follows: quietly, tenderly, gaily, slowly, lively, softly, with gentle motion, with spirit, bright, fast, increase, moderately, not too slowly, rather fast, slower, retard, slowly and smoothly, with much expression, with spirited rhythm.

The standardized music tests devised by Beach, Glidersleeve, Kelsey, Kwawasser-Rach, McCaulley, and others, include the most frequently used Italian terms only.

The results of these tests, given throughout the country, and the conclusions drawn from similar tests given in the Philadelphia schools, indicate that it is illegal to expect an upper grade elementary school pupil to have more than a recall functional knowledge of the commonest terms.

Elementary school music instruction today includes singing, music appreciation, instrumental classes, rhythm orchestra, rhythm drills, “creative music,” and the fundamentals of notation and terminology. In addition, the correlation of music with other school activities is taken for granted. However, the regular time allotted to music as a “minor” subject in elementary schools does not exceed an average of an hour and a half per week throughout the country. How much progress would you expect of your best piano pupil if the total of the weekly lesson and practicing amounted to this time?

The laws of learning, which include the principles of recency, frequency, (repetition or drill) and intensity, apply with equal force to the work of the school teacher and to the private music teacher. The great majority of Italian terms are used regularly by musicians occur very infrequently in song books used by elementary school children. Since many terms are used and are not used for a few times only in several years, it would be unreasonable to expect children to remember the significance of more than the most commonly used terms.

Let us hope that there will be a continuance of the present sympathetic understanding of twelve-year-old Mary’s expression of her taste when she encountered lento, sfs, or tendino in her next week’s piano lesson.

How Records Helped Win the War

(Continued from Page 671)

West Point song, and did. Hit parade pieces got the heaviest plurality. Bing Crosby was tops among vocalists, followed by Dinah Shore and Frank Sinatra. First ranking bands were Harry James, Tommy Dorsey, and Spike Jones. Some rockers preferred the classics. In Skagway, Alaska, Beethoven’s Fifth headed the list. A tank crew of southern boys went in for hill-billies, a non-com’s call in Naples for Strauss waltzes. Generally, the lads in the front lines wanted plenty of live and nostalgic background. The hospital patients preferred some popular classics. St. Louis, home of an orchestra from an orchestra of the best conditioners were old melodies that woke fond memories.

From Alaska to India, from ships and airmen, the verdict was “many things have happened to me on the way”—“it’s been used to the blues away”—“prance and dance.” “Best thing next to mail and movies that ever happened to a GI.”
of the performance in order to refresh all of the mental and muscular associations that you have built up in previous practice. Refreshing what you have already learned should be all that you need to do.

On the day of your performance, estimate how much time you will have for practice, and apportion it so that part can be spent on basic technical exercises and part on each of the pieces you are to play.

Do not allow nervous anticipation to cause you to hurry the tempo either in technical exercises or in the slow practice of pieces. A tempo faster than the one you are used to in daily practice detracts from your ability to individualize your muscles through alternate tension and relaxation.

Practice Slowly

Even if you have time for only one playing of each piece, practice slowly and energetically. However, two or three slow repetitions of each section (relaxing during the pauses) are better. Some slow practice of the pieces themselves is invaluable for strengthening the associations of innumerable details that are necessary for performance unconsciously before the audition, when the mind can attend only to the most important of all the things that happen at once.

As the final part of your practice, if you have time, play your pieces through, but do not tire yourself by playing them more than once or by performing the brilliant passages with your utmost speed and power.

If the engagement is at all important, find an opportunity to practice, in the auditorium in which you are to play, so as to become familiar with what might otherwise be distracting elements at the performance. Above all imagine the auditorium with people in it. The presence of two or three friends will add reality to your imagination; the friends may also be able to make suggestions as to dynamics.

Finally, allow some time to rest before the performance. You should always be able voluntarily to relax physically. If you have less control over your mind and it insists on being active, thinking through your pieces silently is better than either worrying about the performance or worrying because you are worrying.

Stage Presence

All of the advice given here is common knowledge, but it will bear repeating. Walk, stand, and sit erect, without moving stiffly. Do not walk across the stage with undue haste, as if you were late, and do not walk too slowly, as if you were unwilling to approach the piano. Before starting to play, always wait for the audience to become quiet. Acknowledge the presence of the audience when it applauds; if you of the audience when it applauds; if you keep relaxed in everything you do; especially during the minutes before you go onto the stage, apprehension and excitement can easily become physical tension, which will make you awkward and inexpert in playing. Breathe slowly and deeply, no matter how you feel inside.

You must overcome the feeling that the audience is hostile, if only for the reason that audiences are not hostile. Instead of being needlessly apprehensive, imagine that you are playing for the same friend—intelligent enough to appreciate your good points—who have listened to your practice performances.

Your Attitude Towards the Audience

Give the appearance of ease while playing. The members of an audience unconsciously worry with you if you appear to be under a strain, and their sympathy prevents them from enjoying your playing. However, suggesting ease does not mean restricting your movements, which gives the impression of inhibition instead of that of ease. Any motions that are needed to get a desired effect easily, or to insure relaxation between movements of the piece, are justifiable.

Do not make faces. You may feel that in some mysterious way difficulties are made easy by frowning, sticking out your tongue, or pursing your lips, but making faces is visually distracting to the listeners and makes it harder for them to concentrate on the music.

Keep going at all costs. Nothing is more painful to an audience than to suffer with a performer when he comes to a dead stop and seems uncertain what to do. You should keep playing something—anything is better than nothing—until you can jump to the next phrase. Covering memory lapses skillfully is not a blameworthy attempt to bluff your way out of an awkward situation.

Your Attitude While Playing

Before you start, feel your tempo so that you will not, through nervousness, begin at a tempo faster than you are used to, and thus increase your difficulties. Imagine also the mood of the piece before you begin, to help in adopting the proper tempo and the proper level of dynamics. Once you begin playing, one thing only should occupy your mind: the music you are performing. You should be barely conscious of the physical aspect of playing, except to keep your fingers close to the keys and to prevent tensions from conflicting with the movements that you have practiced.

Do not permit yourself to think ahead of the passage you are playing; on the other hand, forget mistakes as soon as you make them. Even a slight regret or disappointment at a mistake will prevent your fingers close to the keys and to prevent tensions from conflicting with the movements that you have practiced.

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ELIZABETH A. GEST
Let's Sing a Carol
(Playlet)
by
Dorothy Heiderstadt

Characters: The Queen; the Princess; Caroline, cousin of the Princess; Ladies-in-waiting; three wandering minstrels; village children.

Scene: Christmas eve in the Queen's sitting room. Queen, Princess, and Caroline seated, comparing Christmas gifts; Ladies-in-waiting sewing or moving about room.

Queen: What a dull evening. The night before Christmas should not be dull. But I have opened all my presents. What shall we do?

LADY-IN-WAITING: Your Majesty, why not send for the Court Jester?

Queen: Oh, I've seen all his tricks a hundred times.

Second LADY-IN-WAITING: Let's play guessing games, Your Majesty.

Queen: Oh dear no! They are so stupid.

Caroline: I know! Let's play singing games. Go in and out the Window and things like that.

Queen: My dear child, ladies of the Court do not want to play childish games like that.

Princess: Mother, couldn't we sing Christmas carols?

Queen: That is a fine idea. But I have even a better one. Here is my purse, filled with golden sovereigns (holding it up); I offer it as a prize for the best carol.

Third (or First) LADY-IN-WAITING: Your Majesty will surely win the prize because you have the sweetest voice in the kingdom.

Queen: Thank you, my dear, but I will not compete for the prize. But I will begin by singing my favorite carol, *Hark, the Herald Angels Sing*.

(Sings, accompanied on piano by Lady-in-waiting):

Princess sings, accompanied by Caroline:

It came upon the midnight clear
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold.

"Peace on the earth, good will to men,
From heaven's all gracious King."
The world in solemn stillness lay
To hear the angels sing.

Queen: That was very sweet, my child. There are so many good voices and beautiful carols it will be hard to choose the winner. Now Caroline, let us hear your carol.

Caroline: Please, Your Majesty let me have the children of the Court sing with me, because my voice is so small you could hardly hear me singing alone.

Queen: Very good, child, bid them enter.

(Caroline opens door and calls children who enter.)

Caroline and children sing, accompaniment by Lady-in-waiting:

Away in a manger, no crib for His bed;
The little Lord Jesus laid down His sweet head;
The stars in the heavens looked down where He lay,
The little Lord Jesus asleep in the hay.

Queen: Indeed, children, that was beautiful.

Princess: Oh, mother, they should have the prize.

Queen: What say you, Minstrels?

MINSTRELS (bowing): The children have sweet voices.

Queen stands, holding prize in her hand, when, in the distance, can be heard the strains of *Silent Night*. All listen, as the music comes nearer.

Voices outside:

Silent Night, Holy Night,
All is calm, all is bright;
Round thou Virgin, Mother and Child,
Sleep in heavenly peace,
Sleep in heavenly peace.

(Continued on Next Page)

DOTTED NOTES
by Lillie M. Jordan

"I don't like dotted notes," said Sue.
"With them I don't know what to do."

But different folks have different minds—
Said Jane, "I understand both kinds.
"One stands alone and counts three beats;
But there's another kind one meets
From coming note it borrows strength,
And leaves its neighbor scant of length.

"So make the first, three times as long,
When e'er it comes in dance or song.
Now watch these dots; be careful with 'em
To give your playing splendid rhythm."

MUSICAL SPELLING BEE
by Leonora Sill Ashton

The Members of Miss Bailey's music class were in the studio awaiting her arrival. "Let's have a spelling bee while we're waiting," said Frank.

So the pupils lined themselves up in a row, showing Frank they approved of the suggestion. "Chord of G major," called Frank, without warning.


"First five notes of the scale of D major," called Harold.

"D, E, F, G, A," said Betty. Several hands went up as Frank asked "right or wrong?"

"The sharp was left out," announced Dorothy. "It should be D, E, F-sharp, G, A," and Betty had to scampers to the foot of the line.

As it was Dorothy's turn to call, she called "Five upper notes of the major scale of A descending."

"A, G-sharp, F-sharp, E, D," Betty answered again, careful this time not to make a mistake.

Just then Miss Bailey came into the room, saying, "I've been standing outside listening and I like your game, so we will continue. But instead of calling for the letters of the tones, as you have been doing, I will sound them on the piano and you will tell me what they are," and she played C, G, E, G, in chord form.

"Major triad, first position," answered Dorothy, who liked this type of ear-training.

"Correct," replied Miss Bailey; then she played B-flat, D, G, one tone after the other.

"Broken minor triad, second position," answered Jack, who had just arrived. After a thorough drill the class decided to continue the same thing at the next meeting, all voting it a good game and good ear-training at the same time.
Let's Sing a Carol

(Continued)

Princess and Caroline look outside. Princess: Oh, mother, it is a band of village children, singing under our windows. Let's call them in.

Caroline: Oh, please, Your Majesty. Let's give them the prize. What do we want with prizes in this lovely palace?

Queen: Very well, bid them enter. (Exit Princess and Caroline.)

MINSTREL: The Princess and her cousins have kind hearts. These are much more valuable than beautiful voices. (Enter Princess and Caroline, with village children.)

Queen: Little children, we bid you welcome, and in return for your sweet singing we give you our prize. And now, follow the Princess into the banquet hall. (Children bow and follow Princess off stage.) What a happy Christmas eve this has been, and how lovely the carols are. I never tire of them. But Silent Night is the loveliest of all, and tonight it was sung the most sweetly. Yes, the village children deserve the prize, as well as the Christmas cakes.

Queen begins to hum Silent Night. One by one the village children and the Princess re-enter and join the humming chorus with the court children, Ladies-in-waiting, and minstrels, swelling into a full-toned chorus on the second verse, with third verse pianissimo.

Curtain

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Junior Etude Contest

The Junior Etude will award three attractive prizes each month for the best and most stories and essays and for answers to questions. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of The Event. The thirteen next best contributors will receive honorabolic mention.

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have any copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the end of December. Results of contest will appear in March. Subject for essay contest this month, "The Chorus."

Other Essay Prize Winners:

Class A, Helen Waneta Hays (Age 15), Montana

Class B, Frankie Ann Strader (Age 13), North Carolina

Honoroble Mention for Essays:

Leona Krebeck; Marianne Schneble; Joanne Copeland; Margaret Deal; Betty Mair; Margaret Harte; Mary Helen Tate; Hazel Jane Stein; Mary Ellen Torrie; Suzanne Kipster; Nancy Beth Stein; Evelyn Norris; Maebe Hope; Effie Wintershine; Harold Barnes; Lelia Fitz; Lorraine Dixon; Nancy Grimes; Luella Fitz; Virginia Wherry; Jean Pollock; Ernestine Whitmore; Doris Maycock; Helen Magness; Mary Hill; Grace Patman; Charles...
December, 1945

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. 

CONCERTINO ON FAMILIAR TUNES, for Two Piano—Four Hands, by Stanley R. Avery—With many piano teachers' studios now equipped with two pianos, interest in duo piano music is increasing. Mr. Avery, whose arrangement in this form of the Haydn Sonatas, Op. 20 was well received, presents in this clever composition a novelty that will appeal to teachers, students and audiences—even those of the latter not made up of musically-trained folk.

CONCERTINO ON FAMILIAR TUNES is a work in three movements and it is especially suitable for recital use by pupils who have not progressed beyond the third grade. The popular tunes used in the old folk tunes introduced are: A B C; London Bridge; All Through the Night; Drink To Me Only With Thine Eyes; Pop, Goes the Weasel; and Three Blind Mice.

The latter two are cleverly combined in a most effective finale.

EIGHTEEN HYMN TRANSCRIPTIONS, for Piano Solo, Arranged by Clarence Kohlmann—This collection of musicianly arrangements of well-known hymns is a compilation volume to those entitled Concert Transcriptions of Favorite Hymns and More Concert Transcriptions of Favorite Hymns. Undoubtedly, pianists will welcome this new volume with the same enthusiasm as in the case of the earlier books. Again Mr. Kohlmann uses his ingenuity in arranging these hymns so that the original religious atmosphere is always in evidence. They do not exceed the fourth grade in difficulty, thus keeping them within the technical grasp of the average church pianist. The hymns have been transcribed in an easy range and are effectively used as accompaniments for solo or group singing.

A single copy may be ordered now at the Advance of Publication Cash price, 45 cents, postpaid.

ALBUM OF EASY PIANO SOLOS by Louise E. Stairs—The catalog of THEOBORO PRESS Co., noted for the variety and excellence of the piano educational materials it contains, seldom has been favored with a more consistently successful contribution than Louise E. Stairs. A remarkable feature of this composer's easy piano pieces, many with fascinating verses which may be sung or recited, is the smooth-flowing melodic line, a feature that immediately endears a musical composition to young folks.

Sometimes teachers find it advisable to assign books rather than sheet music as recreation and study material. For such we heartily recommend this soon-to-be-published collection of Louise E. Stairs' piano compositions. While this volume is in preparation, teachers wishing to become acquainted with its merits may order single copies at the special Advance of Publication Cash Price, 40 cents, postpaid.

THEMES FROM THE ORCHESTRAL REPertoire, For Piano, Compiled by Henry Levine—This very fine new compilation will follow the general style of Mr. Levine's widely used collections, Themes from the Great Piano Concertos (75c); Themes from the Great Piano Sonatas (75c); and Themes from the Great Operas (75c), each of which achieved instant popularity. The contents of this album, however, will run into the fifth and sixth volumes of his series, and it is a fact which will make them special favorites with more accomplished pianists.

From a wealth of orchestral master-works, Mr. Levine chose the favorites which all pianists will desire to transcribe, and the twelve composers to be represented are: Bach, Debussy, Dukas, Enesco, Grieg, Liszt, Mendelssohn, Rimsky-Korsakov, Saint-Saëns, Sibelius, Smetana, and Tchaikowsky.

Prior to publication, a single copy of Themes from the Orchestral Repertoire may be ordered for delivery when ready at the special Advance of Publication Cash Price of 40 cents, postpaid. The sale is limited to the United States and its possessions.

THE CHILD BEETHOVEN—Childhood Days of Famous Composers—by Lottie Ellsworth Coates and Ruth Hamilton—The wonderfully successful Children's Series of the Famous Composers series, which already includes The Child Bach, The Child Handel, The Child Haydn, and The Child Mozart, will be further extended with the publication of The Child Beethoven. The features which have made such engagement books in the earlier subjects also will add to the attractive and educational value of this book, including the attractive illustrations throughout.

Easy piano solos of the solo piano music will be the Minuet in G; A Country Dance; Theme from the Andante con Moto of the Fifth Symphony; The Metronome Theme from the Eighth Symphony; and a Choral from the Ninth Symphony. There also will be an easy piano duet arrangement of the Allegretto from the Seventh Symphony.

The story of Beethoven's childhood will hold the attention of young pianists who, when read aloud with the music interspersed, in order, will be the basis for a unique recital unit. Directions for the performance of the printed pages of each composition as a playlet are included, and also given are instructions for making a small scale model of an incident in the composer's life.

Until this work is ready for the market, a single copy may be reserved at the special Advance of Publication Cash Price of 20 cents, postpaid.

RALPH FEDERER'S PIANO SOLO ALBUM—The great popularity of Mr. Federer's compositions has created a demand for a collection of his works, and this compilation contains an abundance of material suitable for recreational piano playing. The content is in difficulty from grades three-and-one-half to five with splendid variety in tempo and rhythm, those familiar with the composer's earlier work will find no change in the composer's style of writing and are aware of his innate ability in writing music which appeals to those of his own inclinations and the conservative musician as well.

Those wishing this book may order a single copy now at the special Advance of Publication Cash Price 60 cents, postpaid.

THE COVER FOR THIS MONTH—As the Christmas Season approaches we read, sing, and listen to the music of the season and relate the story of the Holy Birth in Bethlehem centuries ago. Likewise, about us we see many pictures and symbolic designs through which artists endeavor to portray and express something of all that is meant by Christmas.

The young artist, Miss Marjorie Santa Maria, of Wawa, Pa., who has pursued studies at the Philadelphia Museum School of Art, designed the cover for this Christmas 1945 issue of The Erude. Through the old carol "Adeste Fideles," it gives the call to adoration and devotion which has rung out through the centuries of Christmases past and which will ring out gloriously through future Christmases as long as man shall be. In its symbolism the design reminds us that the light of the Christmas Star will bless the birth of the Saviour of mankind, which was witnessed by the angels and the shepherds on that first Christmas morning, continued to send a blessing on all today who feel that Christmas as a holy birthday should be greeted "Joyful and triumphant."

WINNING THE WAR AND GAINING PEACE MORE IMPORTANT THAN INCONVENIENCE—Several months after V-J Day and the handicaps faced by the Theodore Press Co. in endeavoring to give service to its many active music workers requiring music publications is more handicapped than at any time during the entire war. The detailing of all of the problems we face through shortage of personnel and the impossibility of getting needed paper, and the fact that music lithographers in all parts of the United States have enough printing orders to keep their plants busy for six months a year but a year without taking additional orders, might seem as though we were complaining. However, while it distresses us considerably that it is impossible to fill orders promptly and that so often we must ask patrons to wait weeks and months for desired publications that are temporarily out of print, we can do no other than be glad that the Armed Services have called for so many of our staff and are now using our plants to increase the war and bring us peace that saved us facing far worse conditions had the war been continued into 1946.

We welcome and appreciate orders for music which is being done, and everything in our power to handle each order in its turn with the greatest possible dispatch. In normal times it was possible to keep up a large enough staff to give immediate service, but today we are suffering through not having been able during war days to make replacements for losses sustained by our staff. In just this same way those who were drafted into the Armed Services from our organization, there is a total of 155 years of service with our company. With several retirements necessitated by the infirmity of eight others taking ten others of long experience, an additional 500 years of service with our company is represented, bringing our total loss of experience with our business to over 655 years.

Obviously, we shall be glad to have back all of our employees as fast as they can be released from the Armed Forces, but with full realization that we are no longer stopping us from adding to our staff, we have been able recently to secure the services of a number of individuals who have had wide experience in the music profession.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

THE ETUDE
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Compiled, by David Laxton: A noteworthy addition to the Music Series Directories, this collection of easy, supplementary material by composers who have made a specialty of technical work for children, a goodly representation from the works of the older composers, such as Louis Köhler, Cornelius Ulrich, and Louis Stroebel, is combined with a select group of compositions by Edmund Parlow, Mathilde Bilbro, and L. A. Bugbee, all well-known, successful contemporary composers. Careful editing as to phrasing and fingering adds greatly to the merit of this work.

ORGAN VISTAS—This collection, selected from the copyrighted publications of the Theodore Presser Co., is the latest book of successful cloth-bound series for organ which includes such favorites as ORGAN MELLOYS, THE CHAPEL ORGANIST, THE ORGANIST'S OFFERING and, most popular of all, THE ORGAN PLAYER. Organists who have admired the refreshing melodicness of these medium grade selections, which have been chosen especially for their usefulness in church service, and which will be found in no other organ collection.

One copy of ORGAN VISTAS may be ordered now in advance of publication at the special cash price of 90 cents, postpaid, and delivery will be made immediately after publication.

PETER RABBIT—A Story with Music, by Ada Richter: This is an addition to Mrs. Richter's delightful series, A Story with Music books. Those familiar with the earlier books CINDERELLA, JACK AND THE BEANSTALK and THREE LITTLE PIGS, will find another favorite childhood story interwoven with well written descriptive music in easy-to-play form. The book may be used for supplementary material for piano; recreational pieces; and recital programs. Teachers wanting new material for programs will readily see its possibilities as well as its suitability for grades three and four.

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