

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

10-1-1945

Volume 63, Number 10 (October 1945)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Music Pedagogy Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 63, No. 10. Philadelphia: Theodore Presser Company, October 1945. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/201>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

THE ETUDE

October
1945

Price 25 Cents

music month

Miss Lola May Secor
283 South Main St.
Jamestown New York
M#444 46
Ma.
1945



EUGENE
ORMANDY
Photo by R.T. DOONER

Turkey in the Straw...

A rollicking old-time Saturday night barn dance. A country fiddler sawing away at a boisterous, lilting tune . . . "Turkey in the Straw." Rafters ringing with the merry shouts of the young folks. Floors swaying to the rhythmic stomp of heavy shod feet.

"Swing your partners!" calls the dance leader, "with a-do-se-do! . . . back to your partners! . . . promenade!" ¶ The old-time barn dance is fast vanishing from American life. But

"Turkey in the Straw" is still dear to our hearts. For it is in the great tradition of our native folk music: humorous, vital, close to the soil. ¶ Also disappearing are many of the clumsy, old-style pianos in American homes—largely replaced by the modern Wurlitzer Spinette. ¶ Wurlitzer has completed its war work and its factories are returning to the manufacture of peacetime products. A great new line of juke boxes, pianos, electronic organs, accordions, etc. has been perfected by Wurlitzer research and production engineers. These instruments will offer more in beauty, performance and value than ever before.

The Rudolph Wurlitzer Company, 105 W. Adams St., Chicago.



The music of Wurlitzer pianos, accordions, and juke boxes is heard "round the world." Wurlitzer is America's largest manufacturer of pianos all produced under one name . . . also America's largest manufacturer of accordions and juke boxes.



One of a Series on "Music from the Heart of America"

Awarded with Star De Kalb Division,
Awarded with Stars No. Tonawanda Division

WURLITZER

THE NAME THAT MEANS *Music* TO MILLIONS

S • PHILCO • RADIOS • REFRIGER

COMING SOON!



*Sensational new Radios
and Phonographs from
PHILCO The Leader!*

PHILCO...FAMOUS FOR QUALITY THE WORLD OVER

Bernard Wagness Publications

WAGNESS ADULT PIANO COURSE Vols. I and II

A first instruction book for Adult, High School, and College Students featuring the highly effective Chord Approach. Designed throughout to appeal to the older beginners, the course progresses in an easy, logical and precise manner with ample foundation material at each phase to provide substantial progress. The musical content includes a choice selection of Classical and Operatic melodies as well as favorite folk songs and extracts from standard piano literature, all of which are especially arranged and edited. Price, One Dollar per book.

ONE, FOUR, FIVE PIANO BOOK

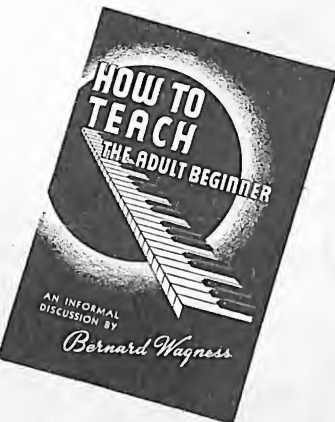
By Bernard Wagness and William B. Coburn. A practical approach to harmony study for the advancing student. An indispensable aid in developing and furthering student proficiency in fluent chord performance. The procedure of this book is unique, in that as soon as a principle is stated, it is used as a Secondo to the melody played by the teacher. Price, 75 cents.

I PLEDGE ALLEGIANCE

A patriotic album for all Americans. Contains easy piano solo arrangements (with words) of eight famous national songs. Fingered and phrased especially for teaching purposes. Beautifully illustrated in Red, White and Blue throughout, this folio makes a delightful, interesting and appropriate gift for every young student. Price, 35 cents.

Teachers—send for a complimentary copy of **HOW TO TEACH THE ADULT BEGINNER**. An Informal Discussion by Bernard Wagness.

RUBANK, INC.



738 So. Campbell Ave.
Chicago 12, Illinois.

THE ETUDE music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA 1, PA.

EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, Editor
Guy McCoy and Ethel M. McKray, Assistant Editors
Dr. Rob Roy Peery, Editor, Music Section
Harold Berkley, Ruth Evans Buhman, Pietro Deiro, Dr. Nicholas Douty, Edna Fort, Dr. Henry S. Fry, William D. Revelli, Karl W. Gehrken, Elizabeth Gest, George C. Krick, Dr. Guy Maier, N. Clifford Page, Peter Hugh Reed

FOUNDED 1883 BY THEODORE PRESSER

Contents for October, 1945

VOLUME LXIII, No. 10 • PRICE 25 CENTS

EDITORIAL

Concert in Berlin 543

MUSIC AND CULTURE

Music "Down Under" Dr. Eugene Ormandy 545
The Wine of Islam Paul Nettl 546
There's a Future in Radio, IF Nan Merriman 547
Britain Produces New Operatic Success Joan Littlefield 548
The Piano Never Talks Back Dorothy Pifer Buck 549

MUSIC IN THE HOME

What Now, in Radio Programs? Alfred Lindsay Morgan 550
The Etude Music Lover's Bookshelf B. Meredith Cadman 551

MUSIC AND STUDY

The Teacher's Round Table Dr. Guy Maier 552
What Do You Know About the Symphony Orchestra? Alice Thornburg Smith 553
The Technic of Music Listening Dr. Thomas Tapper 554
Your Voice—Asset or Liability? Edith Bullard 555
Master Rhythmic Problems at the Table First George S. Schuler 556
A Worth-While Institute of Sacred Music Waldemar H. Hollensted 557
On Playing the Oboe Myron E. Russell 558
Musical Education or Music Education? William D. Revelli 559
The Violinist's Forum Harold Berkley 561
Questions and Answers Dr. Karl W. Gehrken 562
What! Not Able to Read Music? Carl Anthon 563
Choral Art for America Robert Shaw 564

MUSIC

Classic and Contemporary Selections
By Silver Moonlight Vernon Lane 565
Cloud Dreams James Francis Cooke 566
Hungarian Dance No. 5 Johannes Brahms 568
Ghost in the Haunted Room Bert R. Anthony, Op. 251, No. 6 570
Abide with Me (from "More Concert Transcriptions of Favorite Hymns") William H. Monk-Clarence Kohlmann 571
Menuet in G #2 Ludwig Van Beethoven 573
Little Ranger Robert A. Hellard 574
Norwegian Dance No. 2 (Piano Duet) Edvard Grieg, Op. 35, No. 2 576
Vocal and Instrumental Compositions
A Son at Sea (Secular song—medium-low) Blanche Douglas Byles 578
Gavotte (Violin and Piano) Frz. Jos. Gossec 579
Prelude in E-flat (organ) Edward M. Read 580
Delightful Pieces for Young Players
Playing Indian Anna Priscilla Risher 582
On Horseback Ella Ketterer 583
Mexican Serenade Leopold W. Rovenger 584

THE WORLD OF MUSIC

THE JUNIOR ETUDE

MISCELLANEOUS
Mendelssohn's Religious Faith Stella Whitson-Holmes 544
A Modern Device for Teaching the Scales George Chadwick Stock 555
Band Questions Answered William D. Revelli 559
Voice Questions Answered Dr. Nicholas Douty 587
Organ and Choir Questions Answered Dr. Henry S. Fry 589
Violin Questions Answered Harold Berkley 591
Letters from Etude Friends Esther Dixon 600
A Progressive Rest 600

Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1945, by Theodore Presser Co., for U. S. A. and Great Britain.

\$2.50 a year in U. S. A. and Possessions; also in Costa Rica, Cuba, Dominican Republic, Guatemala, Haiti, Mexico, Nicaragua, Panama, Republic of Honduras, Salvador, Spain and all South American countries except the Guianas. \$2.75 a year in Canada and Newfoundland. \$3.50 a year in all other countries. Single copy, Price 25 cents.



Present BIG NEW Jazz Jump Boogie-Woogie PIANO BOOK
1001 Brand New Ideas!
Learn to Play Like a Professional at Home
Ready at Last!—The Book the Public Has Been Waiting For!

Just released by Virg Cavanaugh, one of America's foremost authorities on Modern Jazz! Here, for the first time... a complete, practical, self-instruction Book which shows you how to arrange and play any popular song. A BRAND NEW EDITION! Easy directions for beginners; advanced instruction for players. This extraordinary Book gives you the exact how and why of nearly every basic music problem. You learn to play by playing... have fun as you learn. Never before a book of its kind so complete!

OVER 100 PAGES sparkling with New Piano Ideas! Over 200 Bass Styles, 400 Breaks and Fillers, 105 Professional Introductions and Endings shown for the first time... complete with rules. No Tiresome Exercises—NOT an overnight Ear System or Correspondence Course. Every step described, illustrated. You get FREE, a complete, diagramed, printed instruction manual, explaining how to apply entire contents of this famous Book, right at home! PROFESSIONAL SECRETS REVEALED—Learn to play Blues, Jazz, Swing, Jump, BoogieWoogie Piano. This big, beautifully engraved Book has been 10,000 hours in production! Everything you need to know about improvising explained in detail. Radio and Orchestra playing described. A gold mine of material. IT'S NEW! IT'S EASY! IT'S FUN! Endorsed by some of the Nation's top flight pianists as the finest Piano Instruction Book. The CAVANAUGH name is assurance that even a beginner can follow directions with complete confidence. It's America's most expensive Piano Book... intended especially for those who can afford the finest. SEND TODAY for CAVANAUGH'S Finest Instruction Book on how to play popular songs. Price \$10 Complete... postpaid and insured. Rush your order now... today... supply limited!

CAVANAUGH PIANO SCHOOLS
475 FIFTH AVE. DEPT. E NEW YORK 17, N. Y.

Successful STUDY METHOD FOR COLLEGES • SCHOOLS • TEACHERS

Endorsed by eminent authorities. "Musical Theory" by S. M. de S. M. Marcouiller combines practice with theory in a simple, proven study method. \$2.75 complete. For folder address—

E. J. MARCOUILLER, 17 E. 42nd ST., NEW YORK 17

IMPROVE YOUR PLAYING

Pianists—Send for free booklet showing how you may greatly improve your technique, accuracy, memorizing, sight-reading, and playing thru mental muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.
Broadwell Studios, Dept. 65-K Covina, California

PRESSER'S PICTURES OF MUSICAL INSTRUMENTS—(with descriptions) Pr. 10¢
THEODORE PRESSER CO., Philadelphia 1, Pa.

IS YOUR SHEET MUSIC Distinctively YOURS?

You will be proud to own and keep your personalized music. We neatly print your name, without cost, on the covers of any Sheet Music, and mail to you (postpaid in U.S.) when orders total \$2 at regular retail prices. Latest hits 35c, classical selections 15c ea. Albums and orchestrations 50c up. Write for catalog.

Serving musicians everywhere... with the Music of All Publishers... Personalized
WISSING'S 254 BRIDGE ST. DREXEL HILL, PA.

NOT in that exquisite gem of a summer palace, *Sans Souci*, with its gorgeous gardens where Germany's famous ruler, Frederick the Great of Prussia, wholeheartedly welcomed the immortal Johann Sebastian Bach, but in the ornate imperial edifice of Kaiser Wilhelm II, on last July twentieth there occurred an international concert which will not be forgotten in musical history. The following morning there appeared in *The Philadelphia Inquirer* a cartoon by Hugh Hutton which deserves to rank with the historical sketches of Thomas Nast, Sir John Tenniel, and Homer C. Davenport. On the same page was this notable editorial.

"SO HE SAT DOWN AT THE PIANO

"It was a long time ago, if ever, that President Truman might have felt called upon to use that famous American quotation: 'They laughed when I sat down at the piano—!' His virtuosity at the keyboard first really became a matter of public notice when he was elevated to the Vice Presidency.

"If some skeptical souls retained any doubts about it they should be dispelled by Mr. Truman's performance at Potsdam where, the news dispatches inform us, he entertained Winston Churchill and Josef Stalin with a finished rendition of Beethoven's *Minuet in G*.

"That he followed Eugene List, militarily a humble sergeant but musically an artist of note, who had brought Premier Stalin to ecstasies with Tchaikovsky, Chopin, Shostakovich, and Russian folk songs, called for courage and genuine ability.

"History is replete with strange incidents, but few more remarkable than this one of a Missouri ex-farm boy taking a little time out from a fateful international conference to play Beethoven—in the palace of the ex-German Kaiser he fought against in 1917-18—for the entertainment of a Soviet Premier and a British Prime Minister who seldom if ever before mixed music with their world politics."

After World War I John Philip Sousa lamented many times to us that he had not realized his ambition to march down the *Unter den Linden* with his glorious Navy Band of three hundred, playing *The Stars and Stripes Forever*. Indeed, there are many who have always had a strong feeling that if he had made that march, the followers of the Kaiser might have had some slight suggestion that they had lost the war. Instead, the helmeted troops of the Reich came back goosestepping through the *Brandenburger Thor* with all the arrogance of victors. Now, amid the rubble of

Concert in Berlin



"NOW HERE'S WHERE YOU BOYS COME IN!"

Hugh Hutton in *The Philadelphia Inquirer*
Reprinted by permission

the most terrible demolition ever given to any nation, the tags and tatters of Nazism must have a quite different outlook upon things. The day of reckoning has come, and all who are not stark mad must know that any future attempt to bring war disaster upon the world will be met with even greater punishment.

A courageous, smiling, determined man of peace, from Independence (mark the name), Missouri, went to Potsdam as one of the Big Three. At a dinner given by the United States to the representatives of the Conference, he was requested to play for the gathering. He chose a composition of the immortal German democrat, Ludwig van Beethoven, from whose "Fifth Symphony" came the victory theme (. . . —) used by the United Nations through the entire war. The *Menuet*, simple, chaste, and beautiful, is no more militant than a lark soaring in the heavens. It is reproduced on Page 573 of *The Etude Music Section*.

The enthusiasm of Winston Churchill and Josef Stalin and the distinguished audience was unbounded, but it did not compare with the enthusiasm of millions of Americans, who saw in their minds' eye the former little farmer lad from Missouri, who never could have dreamed of himself in such a position, doing just the thing which, at a

moment of staggering world tension, said far more than millions of words. This incident was a trifling link which brought our President and our country closer, in a human manner, to the powers with which we have to deal, than hours of hysterical arguments, craftily wrought State papers, diplomatic fiddle-faddle, or a show of personal importance.

President Truman is the first president since Thomas Jefferson to be a practical musician.* If Fate had placed Governor Thomas E. Dewey in the White House we might have had a president with high professional musical ability. Many prime ministers and premiers in Europe have been exceptionally fine musicians, including Earl Balfour, Jan Masaryk, I. J. Paderewski, Paul Painlevé, Édouard Herriot, and many others.

One thing which readers of *THE ETUDE* should remember is that when the moment came, Harry J. Truman was prepared to meet it and to acquit himself with honor. For many years your Editor has delivered Commencement addresses at colleges and universities in many parts of our country. One of the most frequently given has been "The Winds of Destiny," in which it was pointed out that the Winds of Destiny are always blowing—that success comes most frequently to those who are ready to utilize

* President Harding "pointed with pride" to the picture of a silver cornet band in Marion, Ohio, of which he was a member. Vice-President Charles G. Dawes played the flute and composed music.

(Continued from Page 543)

these winds and who steer toward a desired goal when the opportunity comes. There could be no more striking illustration than this incident in the unassuming life of President Truman, who to most Americans, was merely one of the many members of our National Congress, and yet who in a few months, brought confidence to all, irrespective of party, in one of the most difficult positions given to any man in our history.

This seemingly immaterial incident of Truman's performance of the Beethoven *Menuet* under such circumstances was a real asset to all America, inasmuch as it showed that he, like thousands of others of his countrymen arising from what Abraham Lincoln was proud to call "the common people," had taken enough time from a busy life to cultivate the beautiful and to make musical masterpieces a part of his daily routine.

At the same conference a young American piano virtuoso, Sergeant Eugene List,* astounded and delighted all by his brilliant performance and gained the enthusiasm of Josef Stalin through his performance of the works of Shostakovich.

The Winds of Destiny were blowing, but List (to whom paternity had given a challenging name) was also ready when the great moment came to utilize them.

"What are the winds of destiny
That touch the soul of every man,
And send us out upon the seas,
From Zanzibar to Hebrides.
To follow some amazing plan
That no one knows and no one sees,
And still, we must go on?"

"These are the winds of destiny
That move the soul of every man.
Behold! The Master's plan reveals
The power of truth and high ideals.
For he who wills, is he who can
Respond to Heaven's sublime appeals,
And thus, we shall go on!"

* List was born in Los Angeles, California, in 1918. He studied at the Sutro-Seyler Studios, making his debut at the age of twelve. Later, he studied in Philadelphia with Olga Samaroff and then at the Juilliard Graduate School in New York. In 1935 he made his professional debut with the New York Philharmonic, playing the Shostakovich Concerto.



SERGEANT EUGENE LIST

Sergeant List played for President Truman, Winston Churchill, and Josef Stalin at the memorable meeting at Potsdam. He is shown here with his wife, the violin virtuoso, Carroll Glenn.

Mendelssohn's Religious Faith

We have been inspired by the care and thoroughness with which distinguished musicians in all parts of the world have read THE ETUDE for years. Beginning with Reinecke, Riemann, Moszkowski, Scharwenka, Sir Charles Villiers Stanford, Max Bruch, Saint-Saëns, Sinding, Leschetizky, and others who, if they saw a slight error in THE ETUDE (often in fine print), would write to inform us at once. We realized and appreciated the thoroughness with which THE ETUDE was read. Anneliese Landau, Ph.D., noted musicologist of Los Angeles, sends the following interesting letter about the faith of Felix Mendelssohn, which was discussed in an article upon Meyerbeer by Arnold Hugon and which appeared in THE ETUDE, for June 1945.

—EDITOR'S NOTE.

DEAR MR. HUGON:

It does good to meet someone nowadays who draws the attention to the "Virtuoso of the orchestra, Giacomo Meyerbeer." And since your article resulted from sound studies—a fact that every reader will realize spontaneously—I must put my finger on one item of false information that has fallen into your hands in order to avoid quotations of errors by your readers.

The error slipped in when you compared Meyerbeer and Mendelssohn as follows:

Mendelssohn's mother, whose name was Lea Salomon, had a brother who was a protégé of the owner of a restaurant garden named Bartholdy. He persuaded young Salomon to adopt his name and become a Protestant Christian and willed the young man a fortune. When Lea Salomon married the banker, Abraham Mendelssohn, he decided to adopt the name Bartholdy and to become a Christian also.

It is not the question about the prayer book that the composer might have used, but the religious background of his education rather that shaped the man and composer.

Both, Lea and Abraham Mendelssohn, never turned Protestant. Abraham Mendelssohn, however, found it advisable to have his children baptized for matters of society. To differentiate them from the remaining Jewish members of the family, he added the second name, "Bartholdy," to the first. These facts, and also his reasons for having the children baptized, and for his remaining Jewish are given in the letter which Abraham wrote to Fanny, the elder sister of Felix, on the occasion of Fanny's confirmation. Since this letter is a beautiful document of interfaith relations, and typical also of the inner struggle of the first generations of emancipated Jews in Europe, I may quote some paragraphs of this letter:

... I know that there exists in me and in you and in all human beings an everlasting inclination towards all that is good, true, and right, and a conscience which warns and guides us when we go astray. I know it, I believe it, I live in this

faith, and this is my religion. This I could not teach you, and nobody can learn it; but everybody has it who does not intentionally and knowingly cast it away.

This is all I can tell you about religion, all I know about it; but this will remain true, as long as one man will exist in the creation, as it has been true since the first man was created.

The outward form of religion your teacher has given you is historical, and changeable like all human ordinances. Some thousands of years ago the Jewish form was the reigning one, now it is the Christian.

We, your mother and I, were born and brought up by our parents as Jews, and *without being obliged to change the form* of our religion have been able to follow the divine instinct in us and in our conscience.

We have educated you and your sisters and brothers in the Christian faith, because it is the confession of the greater part of civilized people and does not contain anything that leads you away from the good, but something that leads you to love, obedience, suffering, and resignation.

By pronouncing your confession of faith you have fulfilled the claims of society on you, and obtained the name of a Christian. Now be what your duty as a human being demands of you, true, faithful, and good...

(Published in "Die Familie Mendelssohn" by Sebastian Hensel)

The different religious beliefs in the Mendelssohn family caused many conflicts for the children since the grandparents on their mother's side never knew about their baptism. One incident with Fanny at the age of 7 turns the spotlight on these problems:

The grandparents had banished their son, Lea Salomon's brother, from their house when he had turned Protestant and took the surname Bartholdy. One day, Fanny was playing the piano very prettily, and so her grandmother in appreciation allowed her to make a wish. Fanny made certain that any wish would be fulfilled, and then she said softly: "Forgive Uncle Bartholdy." Deeply touched, the grandmother wrote to her son, "return for the sake of Fanny." What must have taken place in the heart of this child until she found the courage to win this pardon for her uncle, which must also be a pardon for her own undeserved guilt.

The effect on Felix was that he turned to the Old Testament as well as the New one, crowning his life-work with two biblical oratorios, the one on the chapter of Elijah, the other on the chapter of Paul. Without any remaining Jewish element in the family, we might have missed "Elijah."

A Modern Device for Teaching the Scales

by Stella Whitson-Holmes

MOST children are slow in memorizing their scales. One reason is that the child plays, sees, and thinks of a scale not as a unit, but as so many separate parts forever divided in their relationships, regardless of what corrective measures the teacher may try as a remedy. A similar condition perplexed teachers of reading and spelling for years. When the psychologists discovered a child could unify the letters as a group, and see words as a small unit instead of separate letters, reading and spelling lessons were simplified.

The experienced piano teacher has seen how readily a child will play three-tone chords in the same spirit, and with the ability used in word recognition, even

learning them more quickly than lines of separate notes.

This principle of teaching applied to scale study can be made by showing the child an entire scale as a unit; in other words, by giving him (or her) a "picture" of the scale. The complete scale of C can be depressed with the outspread hand turned sidewise. Where one must deal with black notes in a scale, both hands can manage it with a tetrachord for each hand, or some similar arrangement. In any case, one should divide the scale between the hands in a way that is simplest for the child to see it and to remember it, and also to play it, not as eight separate parts of the scale, but as one complete unit.

Music "Down Under"

Many Surprises in Musical Activity in Australia

From a Conference with

Dr. Eugene Ormandy

Distinguished Conductor

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

So many biographies of Dr. Ormandy have appeared in THE ETUDE that it is hardly necessary to recount the rise of the brilliant, energetic, affable personality who came to America as a virtuoso violinist and by reason of his musical genius and fine organizing ability found himself elevated to the directorship of the Minneapolis Symphony Orchestra and then to the greatly coveted position of conductor of The Philadelphia Orchestra.

The Philadelphia Orchestra has the most crowded schedule of concerts of any orchestra in the world and is intimately known, through the radio and recordings, to hundreds of thousands of admirers all over Christendom.

In the summer of 1944 (winter time down under), Dr. Ormandy was invited by the Australian Government to conduct a series of performances on the island continent. This resulted in an intense and vivid tour, during which he gave twenty-nine concerts. His description of some of the highlights during this notable musical voyage will astonish readers of THE ETUDE. Note the excellent portrait of Dr. Ormandy by Richard Dooner on the cover of this issue.

—EDITOR'S NOTE.

Nellie Melba, Frances Alda, Florence Austral, Percy Grainger, Ernest Hutcheson, Marjorie Lawrence, George Boyle, Guy Marriner, John Brownlee, and others.



MARTIN PLACE, SYDNEY, AUSTRALIA

HERE IS ALWAYS a fascination in telling of one's travels, just as there is in describing the thrill of one's first day in Paris. It is perhaps best, however, to let some time elapse before giving one's opinions about another country. My welcome in Australia was so cordial, and my experiences so delightful, that every day was a wonderful revelation. The trip was one of twenty-six thousand miles, one thousand miles more than the circumference of the earth, and all of it was accomplished by airplane, save for the short railroad ride from my home in Philadelphia to New York City. The length of the trip was so great that if I had had to do it by way of ships, it would have taken so long that I could not have crowded it into my busy schedule. So much for the airplane and modern musical development.

We left Philadelphia on May 12, 1944 and arrived home September 1, 1944. The vast number of new experiences was in itself staggering. The flight over the Pacific Ocean, the encounters with the difficulties of wartime regulations, the meetings with our own soldiers and sailors in Australia, the enthusiasm of the fine, cultured people of the great cities and their eagerness to hear the best in music—all made indelible impressions. Millions of American tourists have visited Europe, South America, North Africa, and even India, China, and Japan, but relatively few have ever seen Australia, save in the pages of the "National Geographic Magazine" or in the cinema. We know of Australia musically by the number of artists from Australia and New Zealand who have endeared themselves to the American public:



BRISBANE, AUSTRALIA, AS SEEN FROM THE SKY



STATELY COLLINS STREET IN MELBOURNE, AUSTRALIA

Australia is the largest island in the world and the only island continent. Its size (2,974,581 square miles) is only slightly smaller than that of the United States (3,026,789 square miles). On December 7, 1941 (Pearl Harbor Day), Australia and the United States made a remarkable discovery. They realized that destiny had made the two nations blood brothers. Fighting against a common enemy determined upon the conquest of Australia, they have now put that danger behind them. It must be remembered that without the magnificent cooperation of Australia, the tremendous victories of American arms against Japan would have been impossible. Great armies of Americans, led by General MacArthur, made Australia their base, and the marvelous welcome given to the heroic military leader and his troops will never be forgotten by Americans. Speaking the same tongue and moved by the same pioneer Anglo-Saxon ideals, an indissoluble (Continued on Page 588)

The Wine of Islam

Coffee, Coffee Houses, and Music

by Paul Nettl

THOUSANDS OF TIMES the poets and musicians have sung the praises of wine, as the great dispenser of sorrows. We are told that the juice of the grape has inspired countless poems and musical compositions, but is not also coffee one of the indispensable comforts of mankind, a treasure which gives new life and strength when the nerves and muscles do not respond and our vitality is sapped? Countless moderns accustomed to wine often do without it even when they do not like to do so, but for most it would be much harder to have to renounce coffee.

History tells us how coffee was introduced into Europe. That was long before coffee was known in Brazil. The Venetians imported it for centuries from the Orient and sold it at fantastic prices. Only the richest gourmands who appreciated oriental customs knew the value of those dark, aromatic beans. The common man, until well into the seventeenth century didn't even know the word coffee.

It happened that the Turks, during their European campaigns of conquest, penetrated in 1683 as far as Vienna and besieged that city which was at that time capital of the German Empire. Well behind the Turkish besieging force was an army of German princes—inactive and incapable of helping the completely surrounded city. No communications existed between the defending army and the army intending to lift the siege, and Vienna's position was desperate. Then the Pole, Georg Kolshitsky decided to risk his life and, disguised as a Turk, to sneak through the enemy lines and establish contact with the German army. He had lived for years in Turkey, spoke and dressed like a genuine Mussulman. Trilling Turkish songs, he arrived unnoticed behind the enemy lines and, with valuable information, returned to Vienna. The immediate result of the courageous deed of the Pole was a feeling of new optimism among the Viennese, which culminated in a victorious sally, and this combined with an attack by two Christian armies, forced the Turks to retreat and flee. When the defenders examined the booty left behind by the Mussulmans they found a huge mass of unknown food material in the form of apparently useless ordinary beans, which they wanted to get rid of by burning, until Kolshitsky appeared. He exclaimed, "Why, you are burning coffee!—the most valuable stimulant of the Orient!"

The First Coffee House in Europe

Kolshitsky had asked for his reward free privileges in business. So, what did he do when he had discovered the tremendous supplies of coffee? He established the first coffee house in Vienna and in Europe. In his neighborhood the excellent baker, Peter Wendler, had his business, which supplied the Viennese "Kipfeln" and "Krapfen" which since that time have become so famous. But newspapers and billiards in the Viennese coffee house were not introduced until the eighteenth century. However, when the great Viennese musicians Gluck, Haydn, Mozart, and Beethoven visited their regular coffee houses, they often played there a game of billiards or bowls. Mozart, for example, who frequently went to the house "Nationalkaffee" in the center of the city, had his regular game of billiards there. Mozart's whole family was addicted to coffee and a particularly charming source for the cultural history of coffee, are the letters which Leopold Mozart the father of the great composer, wrote to his daughter

Nannerl. To our astonishment we read there that coffee was honored as a particularly good—laxative. When Mozart on the occasion of his stay in Prague, where he conducted the premier of his "Don Giovanni," came home late at night from his friends to his modest hotel, he stopped regularly at a certain coffee house to drink quickly, before going to bed, a cup of the nut-brown liquid.

From the days of Kolshitsky the "Wiener Kaffeehaus" was the favorite rendezvous of great musical genius. Beethoven was accustomed to visit the so-called "erstes Kaffeehaus" (first coffee house) in the Prater, and also the coffee house "Zu den drei Löwen" (to the Three Lions) in the Kärntnerstrasse was a favorite of his. Beethoven was a coffee specialist. His biographer and most intimate friend, Schindler, relates, for instance, "Coffee seems to have been a food that he did not do without . . . sixty beans were reckoned for a cup, particularly if guests were present." He never learned the secret of a limited measure. Once the Viennese musician Starks visited him, and Beethoven served an excellent coffee, which he prepared in a glass machine. Afterwards the great composer was so stimulated that he improvised brilliantly at the piano. Coffee machines played a great role in Beethoven's life.

Schumann a Coffee Drinker

Also Robert Schumann was in a good mood after drinking coffee and also this composer liked to tinker with coffee machines. To his mother the young master once wrote in ecstasy: "How shall I describe for you my bliss at this moment? The alcohol is cooking and spluttering in the coffee machine and it is a heaven worthy to be kissed, pure and golden."

The coffee house for centuries had been the place where not infrequently the most brilliant musical ideas were born. Schubert often sat with his friends in the so-called "Milani" coffee house in Vienna, chatting and drinking coffee. Coffee was then still quite cheap—three Kreuzer—about three cents a cup. And how long one could sit then over such a cup! No waiter thought of coming after an hour and with raised eyebrows remarking, "Is there anything else?" And that is the reason why hundreds of talented but not overrich musicians sat for hours in the coffee houses over a cup of coffee in order to read newspapers, to study or write down scores. And after every concert, after every operatic performance—*nota bene*—it was obligatory for all those with professional music interest to meet at the coffee house. Neither Brahms nor Hugo Wolf, Bruckner nor Mahler broke with this tradition. And one can say that particularly in Vienna many great and not-so-great musicians spent a good part of their lives in the coffee house. There they read, wrote, studied, disputed, and settled all problems of life or art. Many a great and holy score of Mahler or Schönberg—not to speak of Johann Strauss—went through the coffee house. Such a musicians' coffee house was, until Hitler's terror, the "Opernkaffee" or the "Kaffee Herrenhof" in Vienna, or the "Orlando di Lasso" named after the great Renaissance composer in Munich. I remember particularly the "Kaffee Kontinental" in Prague, where daily men like Bodanzky, Klemperer, Zemlinsky, and later Szell, came together. In another little coffee house on the Moldau was a corner in which Smetana had sat daily seeking the inspiration which could come only from such a spot.

The coffee houses in Paris, Vienna, Rome, Madrid, and other places were, of course, also meeting places of musicians. But they were more mundane, international, not so intimate as the Viennese coffee houses. There was the famous "Florian" in Venice, noted for almost three hundred years, which almost all great musicians—presumably beginning with Galuppi and continuing through Simone Mayr, Donizetti, Rossini, Verdi and Respighi, Casello—frequented. After the performance of the international music festival in Venice, musicians came together in the "Florian," and other antagonistic musicians like Richard Strauss, Schönberg, Artur Schnabel, sat peacefully side by side. A quite famous musicians' coffee house was also the "Kaffee Bazar" in Salzburg, the rendezvous of all great directors and virtuosi. Often one could observe men like Toscanini and Bruno Walter drinking coffee and reading the paper. But also all the great American managers at some time or other found their way thither and many an engagement of the Boston Symphony and New York Philharmonic Orchestras were concluded there just as many a Metropolitan opera career began at the "Kaffee Bazar."

Here in America "Cafe" is somewhat different from the European "Kaffee." In the American cafe one gets almost anything else than coffee and nobody goes into a cafeteria thinking of the old meaning of the word. But in New York many "coffee houses" also have their significance for the history of music, as, for instance, the "Fleischmann" Cafe at Broadway and Tenth Street, where fifty years ago Anton Dvořák came together daily with Anton Seidl and other musicians. I have a letter from the Dvořák pupil Kovařík before me, which is not without significance for the history of Dvořák's "New World Symphony." "I was delegated," Mr. Kovařík writes, "to bring the score to Mr. Seidl. Left it with him and the following afternoon—the main meeting of Seidl and Dvořák at Fleischmanns not a word was said about the Symphony, but at parting Seidl said to me in German, 'You know, the symphony is nothing but Indian music.'"

But back again to the eighteenth century. At that time in Germany Leipzig played the most prominent musical role. In 1730 Leipzig had no less than eight coffee houses. I do not know or rather I doubt whether Johann Sebastian Bach belonged to the guests of the famous coffee house "Zum Kaffee Baum." Bach belonged to that type to whom musical ideas came in the quiet of a room, while walking, or in church, rather than after the enjoyment of stimulants. And still his name is forever connected with the cultural history of coffee. His "Coffee Cantata" has become a symbol. Well, coffee at that time, in 1732, when Bach composed his cantata, may have been better than today, but it is a fact that in all of Europe Saxon coffee is still regarded as the worst. At that time Leipzig was crazy about coffee. As in every other particular the Saxons imitated the French, who thought highly of coffee drinking.

Bach's Cantata

Bach's librettist Picander, a somewhat mild satirist, aimed his jibes at his coffee drinking compatriots. He had written a satire against the misuse of coffee. Then he told the story of how through a royal decree coffee was forbidden in the whole realm and reserved for the court. Then was heard a terrible lamentation and wailing throughout the whole land. "Take away our bread," the women called, "but without coffee life is not worth a farthing!" Bach was impressed by this satire and then wrote, to a new text of Picander's his world-famous cantata. Here Father Schlendrian wishes to expel from his daughter Lieschen the coffee devil, to which she, like all Leipzig females, has succumbed. All threats are in vain. Only the most extreme—that she will not get a husband—seems to have any effect. But Lieschen pulls the wool over her father's eyes. While he is looking for a son-in-law, she broadcasts the condition: "No wooer shall come into my house until he has promised that when he goes to marry me I will be permitted to cook my coffee as I will." The delightful Bach piece is certainly the most famous "Kaffeemusik." But, for heaven's sake, do not confuse it with coffee house music as it has been heard in Budapest, Paris, Vienna, and London for a hundred years. In many coffee houses there is Hungarian Gypsy music, in Barcelona and Madrid characteristic Spanish dance music, in South America Spanish-American dance music. In Vienna and in many (Continued on Page 592)

Nan Merriman's astonishing progress—from a member of motion picture choruses to soloist with Toscanini—offers a stimulating example of the opportunities that are still to be won by the right people. In two years, Miss Merriman has traveled from obscurity to acclaim. But those two years were preceded by intensive study and unbelievably hard work. Born in Pittsburgh, Miss Merriman removed to Los Angeles in 1936. Before she finished high school, she dreamed of studying singing. Lacking the means for uninterrupted study, she mastered stenography and took a commercial position to earn the money for her lessons. She practiced before eight in the morning, worked at her office desk from nine to five, and then rushed to her teacher, Alexia Bassian, herself a pupil of Marchesi, after business. While still a student, Miss Merriman entered motion picture chorus work, as one of the unseen group that provides ensemble vocalising in films. She says that this was splendid practice in sight-reading and repertoire. By 1942, she was ready to audition in the Cincinnati Opera Contest, and emerged as winner. She made her debut as Cieca in "La Gioconda," with Martinelli, and won immediate success, earning not only public and critical approval, but the interest of music patrons who wished to "do something" for the gifted girl and asked what that "something" should be. Miss Merriman replied that the thing she wanted most was a period of concentrated study, without the worry of ways and means. She was granted a year of work at the Cincinnati College of Music where she coached with Lotte Leonard. At the end of that year (1943), Miss Merriman entered the Federation of Music Clubs Contest which provides prizes in several branches of performance, and one fifteen-minute radio broadcast for the best of all the winners. Miss Merriman came out of the contest as the only winner of the grand prize of \$1000, in all departments. In May of 1943, she came for the first time to New York, with an NBC contract. Exactly one month later, she was advised that Toscanini had heard her over the air and wished to meet her. Miss Merriman confesses that she trembled so at the meeting that she could scarcely say "How do you do?" Maestro Toscanini put the girl at her ease, told her that they would simply "talk music" that day, and do no singing. But a week later he summoned her again, heard her sing, and engaged her as soloist for an all-Verdi program (during the broadcast of which there came the news of the fall of Mussolini). In the two years since her arrival in New York, Miss Merriman has appeared three times as soloist with Toscanini; has seen her prize radio "spot" extended into a regular NBC feature; has sung the solo part in Leonard Bernstein's "Jeremiah"; has been offered a manager's contract by Columbia Concerts; has joined the Victor Records group of red-seal artists; has appeared with the New York Philharmonic, under Rodzinski; and has presented a large number of recitals. As a rising young artist who has established herself the hard way, Miss Merriman speaks to readers of THE ETUDE about the requisites for public success.

—EDITOR'S NOTE.

IT IS WONDERFULLY EXCITING to talk to THE ETUDE, which has been of such great assistance to me. Only a short while ago I was a student myself—indeed, I still am; and while I do not yet 'know all the answers', I am happy to tell of what I have learned in getting this far. Most ambitious young singers are eager to know one thing: *How can I get a start?* The best answer I can give is—make yourself ready for any start! It almost never happens that a 'first chance' comes in the form of the work one wants most to do! The student who dreams of *Lieder* interpretation seldom begins with a Carnegie Hall program of *Lieder*; only by the rarest good fortune does an operatic aspirant begin with a leading rôle! And yet the all-important start must be made. My belief is that any start is a helpful one—provided that it offers opportunities for learning and development.

Choral Work a Stepping Stone

"Don't scorn the chorus. My own work in motion picture choruses was of invaluable help to me—long before I even dared dream of the wonderful opportunities that have come to me. Chorus work gives you a chance to be heard, to make yourself known to practical musicians; it provides wonderful drill in reading, and acquaints you with various styles and types of music. Actually, the kind of work you do is less important than the spirit in which you do it. If you believe that chorus work is a disgrace, you'll sing as if you were under a cloud, and the chances are that you won't stay long in a good chorus! If you look on it as a chance to do your best, to show what you're capable of, and to learn to do better, you probably will do better!

"Despite the splendid advantages of radio work, you sometimes find singers who feel that radio is a sort of last resort—a field to seek only when other chances have failed to materialize. Now, there could be no greater misconception! For the right people, radio offers

tremendous opportunities—opportunities to be heard, to advance, to develop. It seems to me that, before rushing off to conquer New York, the serious young singer would do well to explore the possibilities of his local radio station.

"For one thing, radio work is about the best vocal mirror we have. If people listen to you at all, they listen to you intently; they have nothing else to do, and there is nothing else to distract them. For that reason, anything you do, whether good or bad, seems intensified. A full, free, pure tone seems to sound fuller, freer, purer than from the stage—not because the engineers 'do' anything, but because that tone reaches its hearers more directly, more concentratedly. Similarly, weaknesses in vocal production that might pass unnoticed from the stage, leap out glaringly from the radio! Actually, a successful career in radio demands the best possible vocal production. It demands a great deal more than that, but let's take one thing at a time.

Radio—A Merciless Mirror

"Nothing is more important to the radio singer (or to any other, for that matter), than correct production. The first thing the ambitious student should do is, not to practice *vocalises*, but to assure himself that he has a teacher who lets him sing naturally and without strain. If you visit a new teacher who says, 'Your voice is phenomenal—within two years, I guarantee to have you in the Metropolitan Opera!' get out of his studio as fast as you can. The student should spend the first three years of his vocal work, under the best teacher he can find, on the mechanics of production—breath control, support, resonance, exercises, scales, scales, and more scales. Isn't that hard? Of course it is hard! It takes determination, when you long above anything else to sing your heart out, to work through a *grand*

There's a Future in Radio, IF....

A Conference with

Nan Merriman

Brilliant Young American Mezzo-Soprano
Star of Concert and Radio

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT



NAN MERRIMAN

scala of full tones on long, exploring breaths. But the less you sing in the early stages, the better you'll sing later on.

"Defective diction is mercilessly revealed by radio. Here again, a lack that may possibly be covered up on the stage, where lip reading and facial expression serve as (unconscious) aids to the audience, is accentuated over the air. And good English diction isn't enough! Every word, in every language, must reach the listeners in complete purity. In mastering a song in a foreign tongue, it seems to me that the words need first attention... even more than the color or mood of the song, because mood and color almost always derive from the words. My own working plan is first to make a good translation of the

song and from it to familiarize myself with the meaning as a whole. Next, I make a word-by-word translation. This may violate the smooth flow of the poetic significance, but it is immensely helpful to see exactly how the word-meanings fit in. In third place, then, I try to have the original poem read over to me by someone who speaks the foreign language absolutely correctly. Knowing the meaning of the words, it is remarkable to see them come to life in pure enunciation. At this point, my study properly begins. I go over the words repeatedly—fifty times if necessary—with the expert who has pronounced them for me, listening sharply for linguistic nuances and duplicating them.

Syllable by Syllable

When a word is long and difficult to say, I divide it into syllables, and I find it helpful to begin with the last syllable. When I have mastered that, I begin on the syllable before it; then the two together; then the third-from-the-last; then the three together, and so on until the word comes as a smooth, fluent whole. Of course, it is best to learn, not (Continued on Page 592)

Britain Produces New Operatic Success

by Joan Littlefield

Well-Known Feature Writer and Music Critic

DRIVEN from Sadler's Wells in September 1940 by incessant bombing . . . pursued by bombs on their travels in Britain . . . shorn of some of their best singers by urgent demands of national service, Sadler's Wells Opera Company made a triumphant return to London on June 7, 1945, with Benjamin Britten's "Peter Grimes," thus conferring on battered London the honor of being the first of the world's capitals to present a new opera since before the war.

"Peter Grimes" is a work apt to the times. Though loosely based on incidents from George Crabbe's long narrative poem, "The Borough," written in 1810 when women wore poke bonnets and men stove-pipe hats, the opera, both in its music and in Montagu Slater's libretto, is impregnated with a fierce modern sense of injustice; the injustice of the narrow-minded, unthinking mob—of bureaucracy—to an individual different from themselves.

Peter Grimes, a lawless, cruel fisherman in Crabbe's poem, becomes in this opera a dreamer and visionary, who is cruel because he is misunderstood. Whispered about and shunned by the townspeople, despite the return of an open verdict, after his apprentice has died in doubtful circumstances, Peter is driven to ill-treat and eventually to kill the boy's successor by accident. Only the widowed borough schoolmistress, Ellen Orford, sticks up for him, and her faith wavers when she sees the bruises on the second boy's back. When this child through Peter's impatience falls down a cliff, the townspeople set out with sticks and staves to chastise him. Peter goes out in his boat, returning after several days, crazed and haunted by past deeds, and is persuaded to put to sea again and scuttle himself rather than meet the fury of the mob.

Well Sung Roles

This grim tale, enlivened by some good character drawing in the minor parts, is enriched by exciting, sometimes cacophonous and occasionally lyrical music which is always of the theater, adding life and color and emotional content to each dramatic situation. Peter Grimes, a tenor role, is beautifully sung and well acted by Peter Pears; Joan Cross is sincere and moving as Ellen Orford; but, as in "Boris Godounov" the Chorus bears the main burden; and seldom outside Russian opera has one heard such vigorous, exciting choruses.

In the second scene of Act I, which takes place in "The Boar Inn," while a storm of

Berliozesque proportions rages without, the crowd brawls, sings catches, fights, boozes, and makes love in a way that both to eye and ear recalls Hogarth. In Act II, the Plainsong and responses of a Church service off stage mingle effectively with Ellen's sickening discovery of the second apprentice's bruises and her subsequent quarrel with Peter. In Act III, the cries of the mob for Peter Grimes, punctuate and add pathos and terror to the madman's wanderings.

The scenes are linked by continuous symphonic music, but sometimes when the curtain is up, unaccompanied solo voices alone carry the story.

Benjamin Britten, thirty-one-year-old son of a Suffolk dentist began to conceive his opera in California in 1941, when, recovering from a serious illness and homesick for his native Suffolk, he began to read Crabbe's poems. On his way home, he was urged by Serge Koussevitzky to write an opera, and when he reached England in April, 1942, he asked Montagu Slater to collaborate with him as librettist. Composing the music (he wrote every note in his own hand) took him from January, 1944 to February of this year, and the completed score, according to Tyrone Guthrie, Director of Sadler's Wells, who has carried it, is "as outsize as a St. Bernard dog."

Two hundred singers, instrumentalists and

technicians of the Sadler's Wells ensemble worked for months on the production, which is presented according to this theater's high pre-war standards.

The Play Must Go On

When the Opera Company again trod the boards of its old home, the thoughts of many of its singers must have gone back to that Saturday in September, 1940, when Nazi bombers set the Port of London aflame. At the matinee they played "Tosca." The sirens went just before curtain fall, and bursts of gunfire mingled with the crashing chords which bring the opera to a close.

Afterwards, from the theater's roof, I watched the fire-engines and converted taxis trailing pumps, dashing from all directions towards the Thames, while the cloud of dense black smoke over the river grew ever bigger and white puffs of anti-aircraft fire speckled the blue sky. That evening the curtain rang up as usual, "Faust" being given. But the fires that gave birth to *Mephistopheles* paled beside the seventeen conflagrations incarnadining the night sky outside.

The next time I visited Sadler's Wells was in October,



SCENE FROM ACT II OF "PETER GRIMES"



PETER GRIMES SINGING OF THE CONFLICT OF THE SOUL

"FORWARD MARCH WITH MUSIC"

1940, when it had become a rest center for some two hundred and fifty bombed-out people. Aged men and women slept in bunks under the stage, children were bedded down at the back of the pit, mothers and babies made their temporary homes in the bars. In the ballet rehearsal room, Tyrone Guthrie and his wife (who also slept on the premises) served hot food, supplied by the London County Council, and spent most of their lives, assisted by the ballet master and his wife and members of the company and theater staff, washing up dirty crockery in readiness for the next meal.

Yet, even in those dark days, Mr. Guthrie was determined that Opera should not die. He got together some of his best singers, including Joan Cross, the leading soprano, who subsequently became director of the Opera Company, and, with an orchestra of four, in which the conductor, Lawrence Collingwood, played the piano, and a chorus of about a dozen, began rehearsing "The Marriage of Figaro" for an experimental tour of England's smaller towns. The scenery consisted of two three-fold screens, the furniture of two chairs and a sofa, while chorus members also (Continued on Page 592)

The Piano Never Talks Back

by Dorothy Pifer Buck

ONE CAN ONLY GUESS at the large number of busy adults who "would like to study music, but—" I was one of them. One evening I told my husband, "I'd like to start piano lessons next fall after the children are in school and someone else has the weekly meeting of Camp Fire Girls, the P.T.A. jobs, and so on." He bluntly asked, "Why wait?" The following Monday afternoon I took my first piano lesson. Yes, the weekly wash was done that morning and so was the usual morning housework—enough to salve my conscience. The point is that if one really wants to do a thing, one can find the time.

Lack of time is the biggest problem of busy adults who want to round out life—or is it just the most convenient excuse for their failure to do those interesting things? Arnold Bennett, in his book "How to Live," tells us, "We never shall have any more time. We have, and we have always had, all the time there is." No, we cannot deny that every one of us has the same number of precious hours in every day—twenty-four hours to spend as we choose. Finding time to do things is simply a matter of planning. Since time-planning is an individual problem, my method of getting things done will not fit your needs; but telling how my plan works may encourage you to try one of your own. It is a foregone conclusion that once you find the time, the problem is almost solved.

My first consideration is the comfort and well-being of my family. Their comfort necessitates a clean, pleasant home with carefully prepared meals attractively served on time. The family's well-being includes such things as careful supervision of their health, keeping in touch with their outside interests, and having free time with them. The secret to getting things done is to decide what is worth while and then eliminate all waste of effort and all other activities.

A Weekly Schedule

Here is "a week of my life" as an illustration. By half past nine every morning the house is tidied up, the girls being responsible for their own room. The rest of Monday morning is spent in washing. The soiled clothes have been sorted ready for washing as they were picked up during the week; they have also been soaking overnight to lessen the washing time. This saves at least one-half hour on Monday. My own daily practice hour is from one to two in the afternoon. Monday from two-thirty to three-thirty I take a lesson. Shortly after that I'm home to bring in the clothes, saving a later sorting time by having two baskets ready as the clothes are taken from the line—one for the clothes to be ironed and one for those to be put away immediately.

Tuesday morning the bulk of the ironing is done with only those clothes which really need it being ironed. This eliminates the sheets, underclothes, and so on which last longer when no crease is ironed into them; they also retain that sunshine-fresh fragrance better. After practice time I meet with the Camp Fire Girls for an hour. This guiding of tomorrow's women is my war-time service to Uncle Sam.

We prefer home-baked goods; so the baking is done Wednesday morning and again Saturday afternoon. Wednesday after two is spent in mending, sewing, and finishing the ironing. Thursday morning is the time for writing, visiting the public library, or sewing. Thursday afternoon is for calling on friends, or doing such occasional jobs as cleaning the refrigerator, the closets, the windows, or working in the garden.

Friday morning I shop, buying once weekly in a two-hour trip instead of spending one-half hour or more daily. Whenever any supply gets low it is put on the market list thus avoiding that extra trip when something was forgotten. Saturday morning the house is carefully cleaned.

Monday and Tuesday evenings are kept for meetings of Camp Fire Council, Parent-Teachers Association, and my study clubs. All other evenings and all of Sunday are free to be spent with the family. Of course illness sometimes interferes with this program; but then some of the free time can be used for necessary

tasks. Perhaps you think, "That's not the best house keeping." We won't argue. My goal is not immaculate housekeeping, but intelligent, pleasant homemaking.

Now that we have plenty of time, may I tell what has been learned in these few months besides how to play a pretty tune? Our children had been taking lessons on the piano for several years but not until I, too, started studying music did I realize the problems faced by all students of music—children as well as adults. It is with the hope that others may be helped that I offer an analysis of our problems and their solution.

The first problem to arise was that of finding a teacher, preferably one outside the family circle because she could give more impersonal instruction and

others. When rested and unhurried it is easier to do well than when tired or worried about something. This has taught me to give my children a fair chance by making allowances for them when under par physically. We also have no more rushing off to music lessons accompanied by nagging.

An Amazing Coordination

A new appreciation of children's accomplishments has resulted from my taking music lessons. Adults can expect to grasp more quickly than children the principles of harmony so that "music makes sense"; adults can reach an octave easier and therefore may find it easier to play chords; but children have more flexible fingers and are not so slow to make them behave. Did you ever stop to think that a pianist coordinates simultaneously and harmoniously the movements of the eyes, the foot, both hands with different fingering in each one, and also listens carefully while playing even a simple piece? It's a wonder a tot learns to play at all! Probably no child would if he weren't enjoying it.

The enjoyment of music is very important. For the very few, music will be a career; for the many it should be a source of pleasure and relaxation. Too much fussing over technicalities may dampen enthusiasm while most of us will criticize our own playing if given a fair chance. A fair chance can easily be the opportunity to hear fine music played as it should be played. How many raucous sounds come over our radios every day and how few fine musical performances most of us get to hear! May I illustrate one way in which hearing music played helped our nine-year-old? She was working on a piece called *The Band Concert*. Eighth notes were played the same as quarter notes.

Her father said, "That's pretty. May I try it?" He played it in correct time. At her next practice period she was still giving all notes the same value and when I was about to correct her she said, "There! Now my fingers know the notes. They were lazy and *walked* to the band concert and were late; now they can *run*." Thus her time was righted. I'm sure her accomplishment meant more than if I had impatiently corrected her. She had an example to follow, an understanding of what she was trying to do; that adds to the enjoyment of music. Why expect a child to play a waltz or a rumba correctly if he doesn't know the difference between them? Bombs, autumn leaves, and birds all "fly through the air"—yet how differently we would play music interpreting them! Yes, understanding adds to enjoyment.

Enjoyment in Recitals

While considering the enjoyment of music we must not forget recitals because they are an important source of encouragement to the students and of satisfaction to their parents. The beginners hear the more advanced students play music as they will soon be able to play it; the advanced players can gain new confidence by comparing their performance with that of others and realizing that they really are making progress. It is always interesting to notice the difference in technique and ability shown (Continued on Page 586)



MRS. DOROTHY PIFER BUCK AND HER DAUGHTERS

criticism. We also took into consideration her pleasant disposition, the accomplishment of her other students, and the fact that she lived near. A teacher is necessary for most of us because she can explain puzzling details; she will furnish the incentive to "measure up" to her expectations and study each lesson well; and she can detect weaknesses and help overcome them. Of course you will have to pay her and therein lies another of her virtues: you will want to get your money's worth and will work hard.

We Analyze Our Study Problems

At first, one distressing problem for us was that of finding adequate practice time. An adult's work, community service work, clubs, and friends take his practice time; a child's schoolwork, chores, playtime, and friends take his practice time. Our solution has been to find out where our time was going, to plan a time-schedule which has been explained, and then to take a definite time for practice and keep it inviolate. During that time we act as "private secretary" to each other, answering the door or phone and asking for a message or offering to have our "boss" call back later. This gives everyone a sense of importance; it also brings us to our piano in a receptive mood; and the uninterrupted practice makes possible greater concentration and a feeling of accomplishment.

For me, music comes easier at some times than at

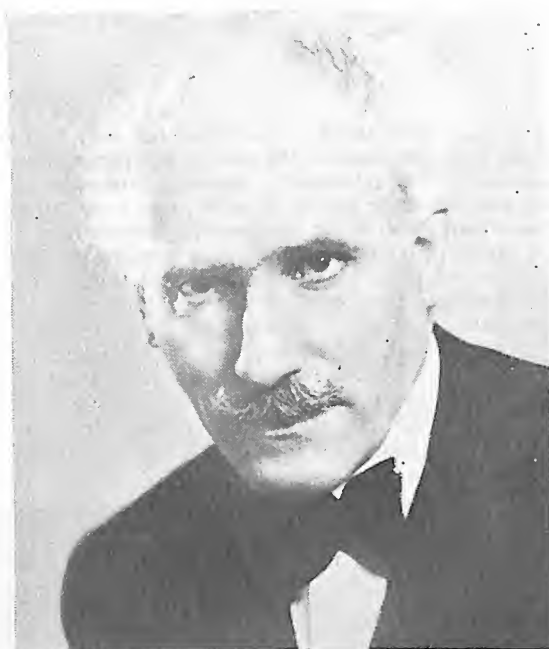
What Now, in Radio Programs?

AT THE TIME OF WRITING it is impossible to prognosticate the many changes in radio which will take place with the end of the war. During the war years, radio has proved itself a potent force. With its political connotations we are not concerned, but in its work toward morale building and keeping the fighting men in touch with home, radio has done a job which cannot be underestimated; and it is of this side of radio which we shall speak. The rebroadcast to all parts of the globe of great musical programs not only served to stimulate and encourage the spirit of the fighting music lovers (never before in history has there been a more musical army) but also served to awaken in others a love of music of which they had never been aware. Men will come home from the far-flung fighting fronts eager as never before to hear the best in musical programs on the air, and their own enthusiasm will undoubtedly be conveyed to their family and friends.

Of radio in wartime, Paul W. Kesten, executive vice president of the Columbia Broadcasting System, recently said: "The six years of war that have now ended in victory for America and her Allies have demonstrated, as never before in history, the unity of mankind in the one hope of lasting peace for the world . . . we in radio are proud to have brought men of good will throughout the world so much closer together in spirit, in thought, and in deed. Instantaneous worldwide communication was not born of this war. But the six years now drawn to such a triumphant close have seen it mature and come of age. With the dawn of this new era, we are deeply conscious of our solemn duty to continue serving America and the rest of the world in peace as we have in war."

The freedom of the press and of radio in America during the war years has turned the eyes and ears of the world our way. The excellence of our musical programs has pleased no end of listeners in other countries, and the rebroadcast of many of our best programs will unquestionably become a cultural part of many foreign nations. Listeners in distant lands who do not have comparable musical broadcasts will, if their own radio stations fail to supply them with American broadcasts, undoubtedly turn to short-wave to get the best from America. The responsibility of American radio in peacetime is made greater by virtue of the splendid work it did during the war years. And where foreign ears would not find full enjoyment of our multiple variety shows, they will unquestionably find great pleasure from our best musical broadcasts, because the language of music needs no translation to make it understood.

Looking back on the summer broadcasts we are made cognizant of the splendid jobs done by various musical organizations—the concerts of the NBC Symphony Orchestra, under the direction of Dr. Frank Black, and those of the Philharmonic-Symphony of New York, under Artur Rodzinski, Dimitri Mitropoulos, and others. Dr. Black has programmed music which everyone loves, and he has revived a number of works too seldom heard in the concert hall. He also introduced for the first time on the air several important new scores. Among the seldom-heard works, we recall a performance of Tchaikovsky's Concert Fantasy for Piano and Orchestra, Opus 56, with Leo Smit as soloist, and among new works there was Morton Gould's Concerto for Viola and Orchestra, with Milton Katims as soloist, and Dr. Black's Suite for Strings, arranged



ARTURO TOSCANINI

by

Alfred Lindsay Morgan

from Bach's sonatas. The many soloists featured in the concerts of the Philharmonic-Symphony Orchestra gave music lovers opportunities to hear favorite works played by favorite artists. Details concerning soloists, guest-conductors and works to be played during the coming winter season of the Philharmonic's concerts have not been announced to date, but one can expect a highly gratifying season with peace.

The return of Arturo Toscanini to the podium of the NBC Symphony Orchestra on Sunday, October 28 will be anticipated with great expectancy. In an article on the conductor in the August issue of *International Musician*, Cecil Johns said: "Arturo Toscanini is so much a part of our lives, political as well as musical, that he seems the very essence of humanity . . . We have cause to be thankful, in this day of complexity and chaos, that we have such a one standing among us firmly and unequivocally for the right, that we live contemporaneously with him who unites the greatness of man and musician, who proves in his own life that to be immortal is in reality to be human." But to Toscanini, music making is not immortal; he views his work as a conscientious effort to reproduce the thoughts and wishes of the composer as honestly and faithfully as it is humanly possible to do. It is not he who departs from tradition, one finds on studying the score, but others who seek to impinge upon our ears

new conceptions of old works.

What changes the end of the war will bring in radio it would be hard to prophesy at this time. Television will undoubtedly become a greater reality in the near future and Frequency Modulation will add immeasurably to radio reception providing it can be brought into the home in the right way. New methods of broadcasting will be brought about by the changes in studio building. Radio acoustics will be better served by the modern improvements in radio studios. Recently, Station WOR—Mutual's New York center—announced the rebuilding of some of its main studios along postwar lines. Like other radio networks, Mutual has found it necessary to expand its broadcasting facilities to accommodate the increased sustaining and commercial program schedule of its New York station WOR. Three new studios, costing in the neighborhood of \$150,000, are to be approximately twenty-five by forty feet, and will be completely air-conditioned. The technical equipment, of postwar design, incorporates all the improvements developed since the manufacture of equipment was discontinued by the war. The studio walls, we are told, will be "floated" and the ceiling suspended to avoid the transmission of sound through the structural building. The most modern acoustic technique will be employed.

Columbia's American School of the Air opens its sixteenth year on October 1. A larger audience than has enjoyed these programs during the past fifteen years will hear the programs of the 1945-46 season owing to a change in broadcast time. The previous morning period gives way to a late afternoon one, 5:00 to 5:30 PM, EWT. The five weekly broadcasts will be: (Mondays) "The Story of America," a new series dramatizing the development of American life and institutions; (Tuesdays) "Gateways to Music," featuring the Columbia Symphony Orchestra; (Wednesdays) "The Marches of Science"; (Thursdays) "This Living World," analyses of current events and social issues; (Fridays) "Tales from Far and Near," dramatizations of contemporary and classical literature. In arranging the shift of time, Columbia announces it has completed a plan to make the hour 5 to 6 on Fridays, one of its most attractive periods for family listening. The second half of the hour will continue to be occupied by heard respectively at 5:30 and 5:45. These two programs, one recalling the drama of the opening of the Southwest, the other depicting adventure in modern peacetime aviation, are presented under guidance of Dr. Arthur Jersild, Consulting Psychologist on Youth Programs for Columbia Broadcasting System.

Alfred Wallenstein, musical director of the Los Angeles Philharmonic Orchestra, who is conducting the tober 7, recently resigned as director of Mutual's New York station WOR. Hereafter, Mr. Wallenstein will devote all his energies to the Los Angeles Philharmonic, and his broadcast work in the future will be for program making and for sponsoring unusual radio concerts—his series of Mozart operas and concertos and of Bach's Cantatas heard over the Mutual network are still the talk of radio circles—will unquestionably place him in the forefront of American symphonic conductors.

Invitation to Music, Columbia's Wednesday night symphonic program, still (Continued on Page 593)

RADIO

"FORWARD MARCH WITH MUSIC"

A REMARKABLE CAREER

"MUSIC MASTER OF THE MIDDLE WEST." By Leola Nelson Bergmann. Pages 230. Price \$2.50. Publishers, The University of Minnesota Press.

This is the saga of a Scandinavian-American, F. Melius Christiansen, who came from Norway in 1887, when he was a boy of seventeen, and by dint of hard labor, natural ability, enormous patience, and musical gifts, created one of the most widely hailed musical choral organizations in the New World, the St. Olaf Choir, of Northfield, Minnesota.

His family in Norway included many accomplished amateur musicians, and Melius soon learned to play the violin, the organ, the clarinet, and other instruments, so that he could take part in ensemble work.

In America he settled in Oakland, California, but soon went to Washburn, Wisconsin, where he received an appointment as a band director. Later he moved to Minneapolis, where he took an active part in the music and educational work of the city. In 1897, Christiansen and his wife went to Europe, and he later entered the Leipzig Conservatory, studying with Hans Sitt and Gustav Schreck. He received a diploma in 1899.

In 1903 he was called to head the music department of St. Olaf College (then thirty years old), at Northfield, Minnesota, and raised the musical reputation of the institution to exceptionally high levels. There he did a pioneer work, resulting in the great St. Olaf Choir, which has repeatedly toured America, impressing multitudes with its fine musical and spiritual character.

Following a European tour with the St. Olaf Band in 1906, Mr. Christiansen returned to Leipzig, where he resumed work at the Conservatory, studying composition and counterpoint with Gustav Schreck, and violin with Hans Sitt, both his former instructors.

Dr. Christiansen's ideal of a choral singer is expressed in the following paragraph from the chapter, "How Does He Do It?" and will be read with the keenest interest by all interested in choral music.

"The ideal choir personality is one with courage, buoyancy, and aesthetic feeling; one who is plastic and responsive to the varying moods of music. Yet, there is another type of personality that fits into a choir well: the sturdy, solid type, which may be less pliable but is nevertheless of real value to the choir. I have had many stiff personalities who sing Bach well. It is difficult to find the happy combination of all these qualities which the ideal ensemble singer should have."

VOCAL ART AND SCIENCE

"YOUR VOICE." By Douglas Stanley, M.S., Mus. D. Pages, 306. Price, \$4.50. Publishers: Pitman Publishing Corporation.

Dr. Stanley's theories have attracted so much attention that this very comprehensive book has been long awaited. The author had an early ambition to become a singer. Accordingly, after being graduated from Rugby and London University as a student of chemical and electrical engineering, he attended Trinity College and the Guildhall School of Music. He then studied voice under some of the most famous private teachers, only to find that his voice had been completely ruined by incorrect training. Dismayed by this, he came to America, determined to apply his scientific training to the serious study of the voice. In this country he tackled the problem with Dean Holmes C. Jackson of the Department of Physiology at New York University, and with the aid of the Physics Department of N. Y. U., the Bell Telephone Laboratories, the Electric Research Products, Inc., he made many startling discoveries. He has fellowships from the American Association for the Advancement of Science and from the Acoustical Society of America.

An indication of the comprehensive nature of Dr. Stanley's work is that the book starts with a technical glossary covering forty-nine pages, so that the layman, in reading the ensuing text, will find definitions of the terms used.

The work is based upon what Dr. Stanley calls "areas of tension"—A, the Actuator; B, the Vibrator; and C, the Resonator.

Music in the Home

The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

Dr. Stanley's delineation of his thesis is too long to be discussed in a short review. It is a book which calls for slow and careful study, but young teachers and singers will not feel like missing this very thorough and thought-provoking work.

THE HYMN-TUNES OF LOWELL MASON

"HYMN-TUNES OF LOWELL MASON—A BIBLIOGRAPHY." Compiled by Henry L. Mason. Pages, 118. Price, \$3.00. Publishers, University Press.

At a public dinner in a big city your reviewer met a sincere refugee musicologist from war-torn Europe

destitute of anything resembling the human voice of melody. He said frankly, "I do not understand why Americans pay so much attention to Lowell Mason. Musically he was only a farmer—a *Bauer* who has no right to any consideration." Perhaps this man's children's children may become sufficiently identified with American pioneer ideals in education to realize that much of our tremendous musical development of the present reaches back to the sound and healthy roots planted by Lowell Mason. He was told that if at any time he might write a simple melody with the lines and dignity of Mason's *Nearer My God to Thee* he would have some claim for permanent recognition, which his chaotic compositions (now rapidly being erased from any public interest) never could provide.

Therefore, it is a real pleasure to welcome "Hymn-Tunes of Lowell Mason—A Bibliography," by Henry L. Mason. Lowell Mason produced a total of sixteen hundred and ninety-seven hymn-tunes, four hundred and eighty-seven being adaptations based upon melodies or upon motifs selected from other sources.

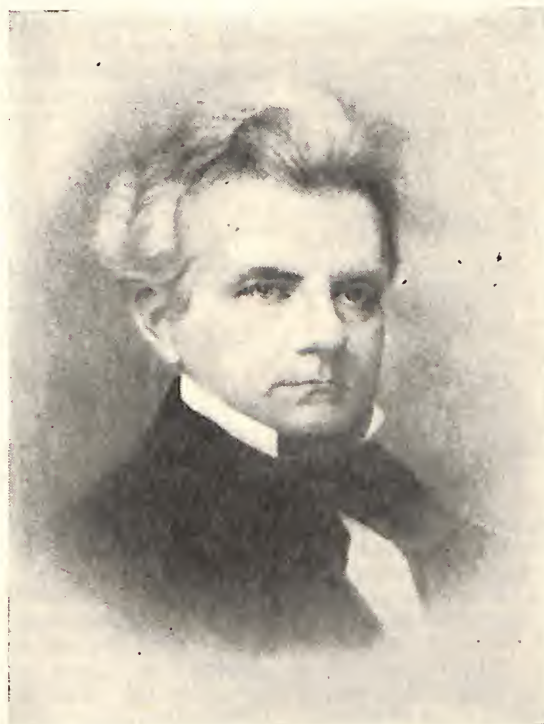
Born one hundred and fifty-two years ago at Medfield, Massachusetts, he developed a type of music for the song service of the Protestant Church in America. The chapters, fourteen in number, form an especially valuable addition to American musical scholarship. The work is published under a grant from the Sonneck Memorial Fund in the Music Division of the Library of Congress.

A NEW AESTHETIC STUDY OF MUSIC

"THE UNDERSTANDING OF MUSIC." By Max Schoen. Pages, 186. Price, \$2.00. Publisher, Harper & Brothers.

Ever since Pythagoras (582-507 B.C.), and probably many centuries before, in the incense-clouded East, Man has been striving to tell other men just what the phenomenon of Music is, and what it is not. In this day of dissonance, the term "esthetic" which is the philosophy of beauty in the study of any art, may seem malapropos and inopportune, since never in the history of the art has such stress been laid upon the beauty of ugliness as at present. Dr. Schoen, Austrian born but American bred musicologist and psychologist, has produced a work which deserves the serious and deliberate reading of any music lover who desires to "find his bearings" as to the significance of the art. Dr. Will Earhart of Pittsburgh, who knows the author well, in commenting about the new work from his long and rich experience, says:

"Here is the definitive book on musical esthetics. The reader who is familiar with the writings of Hauslick, Gurney, Santayana, Pater, Oscar Wilde, Ortman, and a host of others will realize, (Continued on Page 600)



LOWELL MASON

who has gained considerable notice by his modern compositions, all of which are by his own admission,

BOOKS

"FORWARD MARCH WITH MUSIC"

Haunted by Hanon

I teach in a school in a fanatically Pischna, Wolff and Schmitt minded country. I'm already a fanatic with my U.S.A. ideas of teaching. Tell me, am I doing wrong to use Hanon for the students? They love it, and ask how soon they can start on it. Is it useful or detrimental?
—Mrs. E. E. H., Costa Rica.

I know you don't approve Hanon for beginners, but my nine and ten year olders just eat it up—V. M. P., Maine.

I can see your eyebrows raise in disapproval when I tell you that my teacher has decided to keep me on Hanon.
—Cpl. D. B., Chicago.

All right, ALL RIGHT! The Hanonites win! Hanon haunts me day and night. . . . I've been deluged, damned and all but liquidated by the flood of pro-Hanon propaganda. . . . From all corners of the earth, except the Axis-lands, Hanon-loving Round Tablers are protesting; and without a doubt the Enemy Countries have already condemned me to slow torture for my anti-Hanon activities. . . . The letters above are quoted because they are mild and unrepenting. You should see some of the others!

Well, Round Tablers, I'll have to admit the fact that Hanon has survived lustily all these years; and since so many of you swear by him and at me, I am finally persuaded that there must still be plenty of life in the old boy. If you and your students regard him so affectionately, and find those dull exercises so stimulating and helpful, I'll withdraw all my objections with as much grace as possible (which ain't much!). . . . What's more, I'm going to take your advice and start right in now to practice him, to see if I can't learn the secret of his success. . . . Such penance will no doubt be good for my soul, and in the end perhaps even I will become Hanonized. . . . Good heavens—who knows—if I live long enough I may even come to grips with Schmitt and Pischna!

From Pennario In India

Since returning from my last entertainment tour of this region (China and Burma) I have played many programs at various bases, hospitals and Red Cross Clubs in this large area of India. At last night's concert, there were soldiers on leave from China and Burma in the audience. Tomorrow's performance in a huge out-door theatre will be for personnel of a large Air Force Installation. . . . As you know, I play music to please all tastes, both classical and popular, and my programs always feature a group of selections requested by the audience. . . . I expect to leave in a month for another tour of China.

As you may imagine practice conditions are anything but favorable. The only good point to cite is that at last we have procured an upright piano which is not in as hopeless a condition as the broken-down one I have been using. As to actual practice, I am never alone in the room; and there are innumerable distractions. Transient pilots are always lounging about, swarming round the piano requesting this or that number, and altogether making pleasant "nuisances" of themselves. Of course they do not understand when finally I beg off playing their "favorites" and try to explain to them that this is the only short time I am given for practice. The fact remains that it is next to impossible to practice in a room filled with people!

How I've managed to accomplish anything at all, I'll never know. Mind you, I'm not complaining about the practice conditions; I'm very grateful to have an instrument to play on.

In reply to your question as to what



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

I've been studying: I have memorized Brahms' Second Concerto, and have discovered beauties in it that had passed unnoticed in the performances I have heard of it. . . . Also some of the pieces I have learned or reviewed are: The Arthur Bliss Concerto, the Rachmaninoff Third Concerto, the Brahms-Handel Variations, the Schumann Symphonic Studies, many Chopin Etudes, Brahms Intermezzi and Capriccios and E-flat Rhapsody, some of the Liszt-Paganini Etudes, the Bach-D'Albert Prelude and Fugue in D Major, the Bach-Tausig Toccata and Fugue in D Minor, and many shorter pieces like Mendelssohn's Rondo Capriccioso, Chopin's Ballade in A-flat, Liszt's "Un Sospiro" and Sonetto del Petrarca No. 104, the Dinicu-Heifetz "Hora Staccato," and so forth.

I also have many other duties and projects. I conduct weekly classes in Music Appreciation and have a Glee Club in which much interest has been shown. . . . And I am an old hand at spending afternoons at army correspondence, typing out reports, letters of transmission, requisitions, requests for work orders, reports to Division Headquarters, historical data, and doing other departmental clerical work.
—Sgt. Leonard Pennario, India.

Such a letter puts us comfortable, comfortable stay-at-homes to shame. . . . And that and so forth at the end of Sgt. Pennario's list of pieces is a gem! How in heaven's name he finds time to learn or review such a large repertoire under those conditions is incomprehensible to me.

Note, too, that he doesn't complain of the Indian heat which is appalling, nor does he gripe about the filth, the bugs, the smells or even the hawks which swoop down to snatch chunks of food from your kit or a piece out of your arm as you stand in the mess line.

Perhaps such ordeals are good for the soul. . . . We hope so. . . . Few pianists or artists in America today have had to endure such discipline. . . . All honor to the greatly gifted Sgt. Pennario for taking it so cheerfully "on the chin."

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.

Noted Pianist

and Music Educator

Mozart and Grieg

Why do you dislike the Grieg second piano parts for Mozart Sonatas? I think they are very charming. Of course they are not pure Mozart, but what of it? They remind me of a salad I once ate of oranges with horseradish dressing! Unusual? OF COURSE, but very good. Since you have shown such good judgment in so many other cases, I'll overlook this minor error!
—V. K., Michigan.

Just now, following your precedent, I tried your salad recipe. . . . Yes, I too, found it unusual, but regretted spoiling one of those luscious, sun-kissed California oranges (picked from my garden) by adding the horseradish sauce. . . . After all, it's only a matter of taste, isn't it? I prefer my heaven-kissed Mozart, pure and unadulterated. . . . You apparently don't mind the horseradish. . . . But, wow! I didn't realize horseradish could be that hot!

Sitting Still

My young pupils have been criticized for too much body and arm movement in their playing. I will admit that several of them make a lot of unnecessary motions. Should I insist on them keeping absolutely quiet whenever they play?
—L. F. R., Texas.

Have you ever heard Ethel Smith, that cyclonic, electrical organ "popular artist" who plays with her fingers, arms, feet and knees, dances on the pedals, and moves her whole body in rhythm with the music? She certainly is a whiz! "Anyone who sits still," she says, "shouldn't be playing the organ". . . . To which I add fervently, "Or the piano!"

And I'd like to say also that any very young child who sits still isn't enjoying playing the piano. . . . The reason children first love music is for the physical exhilaration it gives them, the propulsion, the lift, the kick it affords. So, when they are very young, permit them to move about as they play—but of course not too exaggeratedly. . . . Later, toward adolescence as they discover spiritual and emotional release in playing the piano, they will calm down soon enough. The few who do not, can be taught to sit more quietly by being shown that aim, accuracy, speed and power can only be achieved by a playing approach which

employs the least possible wasted motion.

As a matter of fact, most adolescents and adults sit altogether too immovably at the instrument. . . . It would do many of us a lot of good to cultivate some slight back-and-forth or sideward swaying as we play, in order to loosen up these tight, pent-up bodies. The free movement of a relaxed torso over the keyboard need not become excessive. . . . And to demonstrate feather-light elbow tips doesn't mean flopping and slopping all over the place.

Yes, I'm afraid that's just one more legacy from the crusty old "pedagogues" who taught players to sit stolidly before the keyboard like ancient oaks with legs rooted solidly to the ground, with no movement whatsoever of the "trunk," and with just an occasional slight rustle of the outmost branches and leaves. (Hands and fingers). . . . It is not necessary for you or your children to play that way unless you want to.

Have you ever watched Artur Schnabel at a concert? . . . There's physical exhilaration for you! . . . And no one objects to it, either. . . .

So, please don't curb your young children too much.

A Teacher's Self Check

Your test for a "Superior Teacher" was a tough one. Now could you give me a test for "Ordinary Teachers," for those of us who teach young children almost entirely? . . . I mean something tangible to check up on after a lesson to see if we are meeting the requirements of a good teacher. . . .
—W. L., Virginia.

That, too, is a tough one! I did not trust my own "tests" so I consulted with Mary Jarman Nelson (Florida)—co-author of "The Two of Us"; together we devised the following after-the-lesson check-up. It omits all obvious and specific matters of materials, technic, touch, and so forth, and considers rather some items which often escape the teacher's attention. Here are ten "tests":

1. Did the lesson include a variety of musical experiences besides piano playing? Examples: rhythmic body-movement or "conducting," ear training, blackboard work, listening to a short solo played by the teacher, singing, playing a percussion or other instrument.
2. Did I watch the pupil's attention span, stimulating concentration and avoiding fatigue, allowing the student to move about freely during the period, changing position, and so forth?
3. Was the pupil successful and commended at least once during the lesson?
4. Did I give him a free "choice" somewhere along the line? ("What shall we do now?" or "What would you like to do next?")
5. Did I talk or tell too much, explaining points which might better have been learned through suggestion or drawing out?
6. Did I find out why he made those

(Continued on Page 585)

WHEN YOU GO to hear a symphony orchestra do you feel at home, or does it appear to be a conglomerate mass of persons and instruments? Do you ask your neighbor to tell you what that "funny-looking instrument" is, or do you know?

Here is a quiz to test your knowledge of the symphony orchestra. Let me warn you that if you try to guess the answers, your score will probably be no better than if you candidly admit, "I don't know." Orchestral and musical terms have a way of sounding quite the opposite of their meanings.

Score two per cent for each question not starred. The starred questions count one per cent each.

If your score is ninety per cent I should say that you have had special instruction in the subject. Seventy-five per cent is excellent for most persons. Fifty per cent is a fair knowledge which you could easily increase. Less than forty per cent would seem to indicate that you have lacked interest or opportunity.

When television comes, we shall all have the opportunity to see as well as to hear the symphony orchestra.

Select the Correct Definition by Letter:

1. The symphonic instruments are divided into so-called *a.* groups, *b.* classes, *c.* families.
2. The second violins play *a.* always the same part as the firsts, *b.* always a different part than the firsts, *c.* a part of their own which is sometimes the same as the firsts and sometimes different from that of the first violins.
3. The second violins are tuned *a.* the same as the first violins, *b.* a fifth lower than the firsts, *c.* a fifth higher than the firsts.
4. The viola is *a.* larger, *b.* smaller, *c.* the same size as the violin.
5. *The violoncello is played *a.* standing, *b.* sitting, *c.* either way.
6. A violoncello is sometimes called *a.* cello, *b.* bass-viol, *c.* alto violin.
7. *Cello is correctly pronounced *a.* chello, *b.* sello, *c.* kello.
8. The largest stringed instrument played with a bow is correctly called *a.* the bass viol, *b.* the double bass, *c.* the basso.
9. The bowing of the violins is beautiful to watch because the players in each section *a.* use the same bowing, *b.* play the same notes, *c.* watch their neighbors.
10. *The stringed instruments are always seated *a.* in the front rows on either side of the conductor, *b.* all to the left of the conductor, *c.* all to the right of the conductor.
11. Each player tunes *a.* with a pitch pipe, *b.* by ear, *c.* to the oboe.
12. The oboe is *a.* a brass-wind instrument, *b.* a wood-wind instrument, *c.* a stringed instrument.
13. The oboe is *a.* a good solo instrument, *b.* a poor solo instrument.
14. The tone of the oboe is produced *a.* by blowing into a tube through a reed, *b.* by blowing into the end of a tube, *c.* by blowing into the side of a tube.
15. The oboe tone is *a.* easy to produce, *b.* hard to produce, *c.* requires a large mouth to produce.
16. The tone of the oboe is *a.* easy to distinguish, *b.* hard to distinguish.
17. Embouchure is a French term meaning *a.* to blow hard, *b.* the manner in which a player holds his lips when producing a tone, *c.* an attachment for the trumpet.
18. *An overtone resulting from faulty production is called *a.* a goose note, *b.* a blue note, *c.* a muffed note.
19. Wood-wind instruments are *a.* all played with a reed, *b.* played with or without a reed according to the construction, *c.* played with or without a reed at the discretion of the player.
20. *The flute, sometimes made of wood and sometimes of metal, belongs to *a.* the wood-wind section, *b.* the brass-wind section.
21. The trumpet, the cornet, and the bugle are *a.* all the same instrument, *b.* all different instruments.
22. *The timbre of an instrument is *a.* its distinguishing voice, *b.* the weight of the instrument, *c.* the kind of wood used in wood-wind instruments.
23. The English horn is *a.* a large sized oboe, *b.* a brass horn of low range, *c.* a small trombone.
24. The bass clarinet, bassoon, and contra-bassoon are *a.* different names for the same instrument, *b.*

What Do You Know About the Symphony Orchestra?

A Practical Quiz for Classes and Clubs

by Alice Thornburg Smith

- three different instruments, *c.* two real and one imaginary instrument.
25. *The piccolo is *a.* a small flute with a higher range, *b.* a fife, *c.* a large flute with a lower range.
26. A flute can be played *a.* from a sitting position only, *b.* from a standing position only, *c.* from either position.
27. A mute is *a.* an appliance for changing the quality of the tone of the instrument on which it is placed, *b.* a player who cannot produce high tones, *c.* a player who is scored for a rest while the rest of the orchestra plays.
28. A bridge is *a.* that section of a score which leads from one movement to another, *b.* the piece of wood like an arch, over which the strings of the violin are stretched, *c.* another name for the sounding post of the violin.
29. The concertmaster is another name for *a.* the first violinist who sometimes substitutes for the director, *b.* the business manager, *c.* the conductor.
30. *The score is *a.* a record of the number of mistakes made by a player in rehearsal, *b.* the music from which the conductor directs, *c.* the number of players in the first violin section.
31. The piano is *a.* an essential instrument of the symphony orchestra, *b.* used only for the playing of concertos, and is not a true member of the orchestra, *c.* used only as a substitute for the harp.
32. All instruments of the orchestra play *a.* in the same signature, *b.* a fifth apart, *c.* in the proper signature for producing harmonious tones.
33. A transposing instrument is *a.* one which plays equally well in any key, *b.* one which produces a tone in a different key from that in which the music is printed, *c.* one which is used for high passages only.
34. Tutti is a term meaning *a.* all wind instruments play in unison, *b.* all instruments play at once, *c.* drums only.
35. Timpani means *a.* kettle drums, *b.* all kinds of drums, *c.* bass drums.
36. Kettledrum handles are for *a.* increasing the tone, *b.* tuning the drums, *c.* loosening the heads of the drums when not in use.
37. A percussion instrument is one which is *a.* struck to produce a vibration of parchment or of a metallic body, *b.* a member of the drum family, *c.* any instrument not belonging to the symphony orchestra.
38. All orchestral scores have *a.* a part for drums, *b.* drums ad libitum, *c.* drums tacit.
39. The harp has *a.* two pedals, *b.* seven pedals, *c.* five pedals.
40. The harp strings are *a.* all colored, *b.* all uncolored, *c.* partly colored.
41. *The orchestra players warm up by *a.* exercising their arms previous to playing, *b.* limbering up tongues and instruments with a few preliminary exercises, *c.* leaving the instruments in a warm room an hour before using, *d.* playing the first number of the program.
42. *The conductor sometimes directs with a small stick correctly called *a.* a baton, *b.* a cue, *c.* a stick.
43. *In playing a number all conductors use *a.* the same interpretation, *b.* their own interpretation

- regardless of markings put in by the composer or arranger, *c.* their own interpretation of the idea of the composer assisted by the musical markings.
44. *Each player plays the music *a.* as he feels it, *b.* as he thinks the composer meant it to be, *c.* as directed by the conductor.
45. *A conductor is necessary *a.* to teach the performers to play, *b.* to help the audience follow the score, *c.* to help the players remember their cues, *d.* for a united rendition of the music, and interpretation of the score.
46. *Regulations regarding conducting require that conductors may *a.* direct orchestras other than their own as guest conductors, *b.* conduct no orchestra other than their own, *c.* direct another orchestra only in case of the illness of the orchestra's own conductor.
47. The meaning of the word symphony is *a.* concord of sound, *b.* many instruments, *c.* full harmony.
48. The symphonic form is *a.* a sonata for orchestra, *b.* any composition for symphony orchestra, *c.* an orchestral fugue, *d.* a symphonic poem.
49. The symphony orchestra is named *a.* for the symphonic form of composition, *b.* for the harmonic performance of various instruments, *c.* because it plays symphonies only.
50. *Attendance records show that love for symphonic music is *a.* increasing in the United States, *b.* decreasing in the United States, *c.* at a standstill.
51. *To appreciate symphonic music you must *a.* be familiar with the instruments at least by sound, *b.* play at least one instrument, *c.* become a finished musician.
52. *Symphony orchestras are popular for *a.* out-of-door concerts, *b.* indoor concerts only, *c.* both.
53. *The greatest agent for bringing symphonic music to all is *a.* the phonograph, *b.* the concert halls in and out of doors, *c.* the radio.
54. *Civic symphony orchestras are maintained for *a.* advertising purposes, *b.* cultural enjoyment, *c.* profit, *d.* all the above benefits.
55. An orchestral arranger's duties are *a.* to place the music on the rack in the proper order for the program, *b.* to arrange the seating of the orchestra, *c.* to book all playing engagements, *d.* to harmonize and arrange the music for certain orchestral effects.
56. The orchestral librarian *a.* looks up all musical terms unknown to the players, *b.* maintains a textbook library for the education of the performers, *c.* has charge of all the music used by the orchestra.
57. A musical score is arranged with the first violins *a.* at the top of the page, *b.* at the bottom of the page, *c.* fifth from the bottom of the page.
58. Orchestral scores can be read by *a.* a conductor only, *b.* by any student of music, *c.* by anyone who can read music.
59. *Following a symphonic concert by means of a score is *a.* an affectation, *b.* the way to get the greatest good from the performance, *c.* apt to spoil your ear.
60. Scores for well-known symphonies can be purchased in miniature form *a.* at music stores, *b.* from conductors, *c.* from any member of a symphony orchestra. (Continued on Page 593)

THE OBJECT of what follows is to offer a few of the many possible suggestions that may, if applied, increase one's pleasure and understanding as a music listener. For music has a meaning and that meaning invites our intelligent approach. Some listeners, as we shall see, hear incredibly much in music, while the same music arouses in others no more than a response to its possible lilting tune, or the tapping of foot or finger to its beat. Both of these types of listeners may have a good time at the same concert. And yet it is quite possible for both of them to have a much better time if they so desire.

To that end let us see what happens with one and another listener when the conductor taps with his baton for attention and the orchestra begins. We may possibly discover if listening be not an organizable procedure that may be acquired by anyone to a degree, and worth all the effort it costs. First, what are listening people all around us doing and hearing at a concert?

The first witness in the proceeding is an amateur (but a real lover of music). Commenting on his long experience as a concert-goer he quoted the following incident in the matter of listening and what can sidetrack it.

The Views of an Amateur

"Sometimes," he remarked, "circumstances are stronger than concentration. I settled myself comfortably at a recent concert, closed my eyes and prepared to enjoy the symphony (G-Minor, Mozart). Simultaneously with the beginning of the music, my neighbor at the right, a dowager type of lady, began to cough, not loudly but persistently. After a few moments of this she attempted to quiet the tickle by means of a piece of peppermint candy of double horsepower strength. Being, probably, conscious of the disturbance she might be creating she became nervous and fidgety.

"I fear I am not individually gaited to a high degree of concentration for, with all of this, I could no longer listen efficiently. See what I had to contend with: the music score which is of few lines only. But now—plus (1) a noise line which compelled my listening; (2) an odor line which captured my sense of smell; (3) a fidget line which attracted my sense of touch. Probably I am too sensitive but, whether or not, the one hundred per cent of concentrated listening I should have been giving, fell to twenty or thirty per cent." Then he said:

"I have cited this instance only to bring forward a fact that may interest a concert-goer to ponder. This is it:

"The technique of music listening is attended by many forms of competitive sense appeal. This is perhaps the first of all concert-listening conditions we must endeavor to master. I spoke in the beginning about closing my eyes when the symphony began. I always do this to reduce to such minimum as I can control the insistent distraction of lights, colors, motions, movements, and sounds that attend the gathering of one or two or three thousand people at a concert. So missing out on the symphony of Mozart was my fault in so far as I had not built up a bullet-proof defense. However, I conclude, I am not alone in this response to competitive disturbances in the concert hall. DePachmann once stopped playing abruptly and fixing his attention on a lady just in front of him, he said to her:

"Madam, I am trying to play this Mazurka of Chopin in three-four—you persist in fanning yourself in two-four—I cannot keep my balance."

Intensity of Listening

Turning now to the right, so to speak, how much listening, that is, to what degree of intensity is listening possible? How much more do capable listeners hear than the majority of us?

Ignace Moscheles once played at a public concert given by Thomas Bethune (Blind Tom) in Edinburgh, Scotland, a composition of the classical type. To this, Blind Tom sitting near the piano while Moscheles

The Technic of Music Listening

Channels Through Which the Fine Art Reaches the Emotions

by Dr. Thomas Japper

played, listened with what in him, has been described as "an avidity" for tone. When Moscheles was done, Blind Tom took his place at the piano and repeated the distinguished musician's performance. Perhaps few, if any, in the audience were capable of checking the literal accuracy of the repeat—but Moscheles declared it to be absolutely exact.

Again, the instance of Mozart listening to a composition at the Sistine Chapel in Rome is good testimony to what a human being can hear if (1) his listening is keen and (2) if he knows how to use it as a highly specialized tool. The composition referred to was not permitted in written form, to the public. But on one hearing (checked by a second a day or two later) Mozart listened to it—carried the memory of it to his room and wrote it out. The check, a day or two after, showed that his written version was correct.

The "Natural Musician"

Many of us have met the "natural musician," who, though having had little instruction, can after a single hearing of a musical comedy, for example play it "straight through" by ear; that is, from the one hearing. Rarely, if ever, do they do that but, with a ready ear, a quick intake of the tune and perhaps, most of all, a pronounced sense of rhythm, they can relate what they hear in music about as exactly as people, generally, can repeat a conversation. The gift of these people is well-worth while, spontaneous, genuine, and decidedly worth cultivating. I have been surprised, through a long run of years, to meet many of these "natural musicians" who were far more gifted than many professional musicians but who had done little or nothing constructively with their talent.

There is a factor of "hearing music" that the average music listener overlooks or many never encounter. It is listening intently and critically or just happily to the music that plays in the mind and imagination. The late Franz Kneisel once said to me that he had spent much of the forenoon rehearsing mentally the Schubert Symphony which, in a few days, he was to conduct at the Worcester (Massachusetts) Festival. The entire score was actually alive to him in the silence of concentration.

Beethoven was a tragic example of this in that final performance of the Ninth Symphony when the orchestra finished some "beats" before he ceased to move the baton. Yet the physical sense of hearing must have meant more to him, for a careful historian Edmundstone Duncan records of him saying in his last illness: "I shall hear again in heaven."

Inasmuch as some hear a great deal more by listening than others, what can we do to increase our music intake and also increase our pleasure?

Today most homes possess, in the Radio and Phonograph, the best possible experimental laboratory for music listening practice. What it permits us to learn by experiment can become our concert-hall technic. All music is characterized by a few simple com-

ponents any one of which may be readily understood. They are (1) Melody (tune), (2) Speed (tempo), (3) Harmony (chords), (4) Rhythm (the way the tune goes), and (5) what is improperly called Time—that is, the 'beat'—two, three, four, six, and so forth. (6) Color.

These are the basics of laboratory work, to look at (or rather "hear at") until they become familiar. It is all so simple that anyone can do it.

The Basics of Laboratory Work

Melody: This is what you hum or whistle. And it is impossible to hum or whistle the harmony that usually goes with it. There is then a melody-memory, a gift for catching a tune and remembering it. If you like a tune you can set yourself the stunt of humming it repeatedly until you get it correctly. This, of course, if you care to do it. You have now a worth while mental possession, and for all time.

Speed: Musicians refer to this as tempo. It is how fast or slow the music moves. The composer posts this information at the beginning of a composition, commonly in Italian words like *allegro*, which means cheerful, hence moving at a happy-go-lucky pace, or *andante*, which means to walk and calls for a moderate speed. Observation by the ear will master this.

Harmony: This is the chord make-up of music. It gives color to music; "rich effect" it is often called. It is a vigorous factor all through "Boris Godunov." In the *Heldenleben* by Richard Strauss it is often ugly noise. In *Nearer My God to Thee* it is as limpid and light in color as water. One can enjoy all these effects of harmony without knowledge of chords. They are like attractive shape and color in clouds—one admires their beauty without benefit of analysis.

Rhythm: This factor is not easy to explain in words. One might say it is the way tones are grouped into measures. But it is much simpler, perhaps, to say that it is the peculiar "go" of music that characterizes the *Blue Danube* as a waltz rhythm, while, in the same three-four measure, the tune *America* is a sort of hymn-like rhythm. Again, it is the rhythm that tells you that a certain three-four measure is a Muzurka and not a Waltz.

Meter: This is the count, or that to which you tap your foot or drum with your fingers. There are many varieties of meter but for all practical purposes they reduce to twos and threes.

Color: On the one hand, Color may refer to the natural richness of a voice or of a beautifully made instrument. Or it may describe the effect of tones in chords or of instruments of the orchestra in original combinations. Trumpets and drums give a martial color to march music. Distant voices with harp accompaniment arouse the thought of the celestial.

Food for Thought

All these are factors to note and to think about until they are instinctively applied. Countless people love music, enjoy it, "fondle it" by humming and soft singing who, however, know little about it. That is a di- that we may admire a landscape, its unity and color contents, and yet be untaught in the biologicals and botanicals of its life factors.

One final factor: Music rouses the imagination. Often it rouses the ego in us—takes us "on wings of song." Here is an actual case in kind:

Many years ago when George Henschel conducted the Boston Symphony Orchestra, a school master, wholly uninstructed in music had this experience every Saturday night. At one partially climactic point of the orchestral performance he would see himself the hero of the evening, being greeted by the music. He imagined himself marching to the stage to the applause of the audience—he having just been elected President of the United States.

In this instance of Music Listening it would seem as if the Emotion of it had become a Technic.

"If a man plays a bit himself he better appreciates what the musician is trying to do. But just as making feeds and stimulates our musicianship."

—PERCY GRAINGER

THE SPOKEN WORD is the principal medium by which we express ourselves most adequately to our fellow man. His understanding of what we say depends not only on *what* we say but *how* we say it; therefore voice-consciousness is of the greatest importance. To quote Henry James: "All life comes back to the question of our speech, for all life comes back to the question of our relations with each other. These relations are made possible by our speech and are successful in proportion as our speech is worthy of its great human and social function. The way we say a thing or fail to say it, fail to learn to say it has an importance in life that is impossible to overstate."

The voice is the outer expression of the inner self, whether we realize it or not. It is a mirror of all that we are—physically, mentally and spiritually—a mirror which reflects clearly the real self. Disraeli said, "There is no index of character so sure as the voice."

When meeting a stranger, how do you judge him? First, by his personal appearance and second, by his voice, both of which go to make up his personality. We all wish to make a good impression upon others. To do so, we spend time and money upon our personal appearance; but what do we do about our voice? Improving one's voice will improve one's personality; and the reverse is equally true.

In many instances, people who have poor voices have ruined them by allowing them to be controlled by emotions instead of using the voice as an instrument of service as, for instance, the hand. In reality, the voice is more easily trained than the hand, and it is just as important to us, if not more so. The voice should be as flexible to one's will as the bow of a violin is to its master.

Value of Effective Speech

Inasmuch as the voice is intangible, we should recognize the fact that it is unlike other instruments which can be seen and touched. Perhaps that is one reason why the average person has little appreciation of the value of voices, especially his own, and is not voice-conscious.

Thanks to radio, in recent years we have become more voice-conscious than we have ever been. On all sides there are courses in effective speech, and people from every walk of life are realizing the value of such courses and taking advantage of them. Would you succeed in the business world? Look to your voice! While not the sole ingredient, of course, it is coming to have more and more importance; for employers everywhere are awakening to the selling power of a pleasing voice. It is an accepted fact that the best advertising is done by personal contact and by radio. Thousands of business concerns spend millions of dollars on publicity, some of which could be spent to good advantage in training the voices of those who sell the advertised product. It is well to bear in mind that good speech may mean promotion, leadership, success. Well has it been said, "No other business investment requiring the same amount of time, thought and money pays greater dividends than training in effective speech."

What is effective speech? It is speech which holds the listener's attention by being agreeable in quality—warm, friendly, sincere. Effective speech means power, magnetism; the voice may attract or it may repel. Effective speech helps in developing our talents, our manners and a greater confidence in ourselves—all of which results in a more interesting personality. Many an inferiority complex has been overcome by doing some intelligent work in voice culture.

Becoming Voice-Conscious

Unfortunately, there seems to be a universal idea that high-pitched voices carry farther than those of low pitch. Experiments made in the educational laboratories of the Bell Telephone Company prove conclusively that low, full, vibrant tones have greater carrying power than high, shrill tones. Because a low-pitched voice has more overtones, it will travel farther. A high-pitched voice is so intense that the vibrations overlap, and the tones become blurred or muddy. Therefore, when talking over the telephone or to the deaf, a low-pitched voice is more effective. And not only should our "telephone voice" be low-pitched, it should be unhurried and carry a smile.

People who have high-pitched voices can improve them by learning to be voice-conscious. To do this, it is necessary first to become self-conscious by *listening*

—to others and to oneself—until good habits are established automatically. The art of listening is greatly neglected. We pity the deaf, but we who can hear often do not know how to listen, especially to ourselves. The nearest we can come to hearing our own voices as others hear them is to cup the ear, as the deaf do, or stand facing a corner of the room; then speak, listen and analyze. Listen objectively, as if your voice belonged to somebody else. Reading aloud and listening critically is another and excellent way to develop the ear. Listen to your voice as you would look at yourself in the mirror and for the same reason. Give ear to others and compare; much can be learned by comparison.

Cultivate the most beautiful quality in your voice as the basis for all tone. Have an ideal toward which to work and be satisfied with nothing but the best quality. Correct a bad tone whenever you hear it just as you would correct a false note when playing an instrument. Develop a fine appreciation of different degrees and qualities of sound. In other words, become sensitive to tone by listening. The power of sound analysis grows by practice, so listen critically and creatively.

It is told of Frank Damrosch, whose ear was so sensitive, that when he went to a physician to have his lungs examined, he sang the notes of the vibrations when his chest was percussed.

Every one should cultivate his voice according to the accepted standard of Universal Diction, which is proper articulation and pronunciation, whatever the language may be. The fine actors and actresses, whom we all admire, have Universal Diction. This standardization does not sacrifice the individual quality of each voice, rather it enhances it. Notice, for instance, how different are Ethel Barrymore's husky tones from those of Helen Hayes and Greer Garson. Madame Chiang Kai-shek is an outstanding example of Universal Diction. When she broadcast in America, letters poured in from the Army, the Navy, and the Marines, asking for *just the sound of her voice!* Why?

Intelligent Guidance Needed

One of the best mediums of acquiring Universal Diction is to study with a competent singing teacher because singing is sustained speech. Therefore singing and speaking should be done in the same manner, inasmuch as they are produced by the same mechanism. Even a voice which has no inherent beauty may become attractive and acquire clearness, resonance and warmth by correct training.

In operating your speech mechanism, you should know the fundamental physics of tone—what it is and how and where it is produced. In the production of tone, it is just as important to know what *not* to do as what to do. Intelligent guidance is needed here. The mere possession of vocal organs is not in itself sufficient to produce effective speech. Become conscious of your faults and know what needs to be changed. The ability to correct faults depends upon a *desire* to speak well and a *willingness to change*. Every voice can be improved, and no one is too old to change if he wishes to do so.

Always bear in mind that a person's charm often lies in the quality of his voice. Once a marvelous voice

Your Voice—Asset or Liability?

by Edith Bullard

exists, it is never forgotten—it becomes a world heritage. Of this there is no finer example than the golden voice of Sarah Bernhardt, the great French actress.

A prominent educator has said,

"Work in personality development through speech is a short-cut to the acquiring of ease, charm and social poise."

It may be assumed then that the voice adds to the personality because of the control of self-expression. Let us, therefore, develop a voice which is melodious (love of melody is fundamental), a voice which has power (can be heard without shouting), warmth and distinction. A voice to be remembered! Let the *best part* of you be reflected in your voice. Be natural and sincere and thus convincing. In short, follow Shakespeare's good advice, "Mend your speech a little, lest it may mar your fortunes."

Since the voice is the channel through which we express our personalities to the greatest degree, doesn't it seem important that we should so speak that whoever hears us will listen and *like* it, and liking *it*, will like *us*?

American Teachers for Americans, A Plea

by George Chadwick Stock

AMERICAN standards of vocal training and vocal performances today are easily equal to the best. For American singers, the American vocal teacher is preferable to the foreigner. No foreigner has a real intimacy with the English language until he *thinks* and expresses himself by preference in *English* rather than his native tongue.

It must be remembered that a foreign born and trained teacher has different habits, due to accent, timbre, national traits and characteristics of his speech. These are some of the reasons why foreign teachers find it so difficult to train English-speaking voices to sing in the mother-tongue. Unfortunately this has not been, as it should have been, a matter of prime importance and earliest endeavor among many American students of voice and song.

Every American student of song naturally desires to start his vocal training on a sound basis. To do this *he should study for the first years in America with Americans*. Other things being equal, the preference would lie with native-born teachers. If a foreigner is chosen, *he should be thoroughly Americanized and actually feel the underlying spirit of our native language*.

Foreigners recently arrived, however, can but do the things for which they are fitted by the irresistible influence of their early environment, instinct, inclination and education. They work conscientiously in their own way, but it is impossible for them to enter into fine, sympathetic relationship with native singers. It would be wisdom, then for young American singers to remain, in the early years of training, under American influences and in an American environment. The true place for a foreign teacher would be to teach songs in his own language—a French teacher for French songs; an Italian for Italian songs and so on.

VOICE

Master Rhythmical Problems At the Table First

by George S. Schuler

George S. Schuler is senior member of the Music Faculty of the Moody Bible Institute of Chicago. Aside from teaching piano and pipe organ classes, Mr. Schuler is known for his many anthems, pipe organ selections, and numerous piano teaching pieces—some of the popular selections being *Dream of May*, *Nodding Flower*, *Song at Sunset*, *By Moonlit Waters*, *The Dwarf's Parade*, and so forth. Mr. Schuler was born in New York City where, at an early age, he received his training under local instructors until he entered such advanced music schools as the Chicago Musical College and the American Conservatory of Music. In the religious field of church music, Mr. Schuler is known for his nationally popular *Make Me a Blessing* and *Oh, What a Day*.

—EDITOR'S NOTE.

ONE OF THE MORE DIFFICULT music notations to execute is *two-against-three*. It is a kind of nightmare to the pianist playing easy grade music. Indeed, too many pianists in the more or less advanced grades have trouble with its execution. No doubt every teacher has his individual method of instructing students in the playing of *two-against-three*. The successful teacher will give consideration to any system or method other than the one he is employing in the hope that something helpful may be brought to light. With that thought in mind the following is suggested:

The problem is purely a rhythmical one and rhythm consists in the mastery of a knack. When most pupils encounter a passage in which three notes against two appear they go to the piano keyboard and try to play it. They are filled with nervous confusion, make a few stabs at the difficulty and then usually retire in despair and defeat. However the difficulty is easily conquered if taken by itself. Always master the problem at first, away from the keyboard by tapping it out with two hands upon a table. Thereafter work it out at the keyboard until a smooth fluent performance is accomplished. Many rhythmical problems other than *two-against-three* may be worked out in the same manner.

The study of rhythm is of special significance in this day when more and more music all the way from the productions of *Tin Pan Alley* to the most advanced works employs a great variety of unusual rhythms. Hungarian, Spanish and Latin-American rhythms now in such popular demand call for the mastery of compound rhythms.

The rhythms introduced by expert solo dancers such as Fred Astaire, Bill Robinson, Carmen Miranda and others are in themselves most interesting patterns of sound. César Franck used to say that rhythm was the skeleton of music, counterpoint was its body, and harmony its raiment.

Some teachers have found it very practical to conduct a few "table classes" in rhythm; children seem to learn rhythm very quickly when it is drummed out on a table. One does not really need a number of tables. Let the pupils sit in chairs in rows; give each one a flat book to put in the lap and have them tap out their rhythmic exercises in unison. At first there will be many surprises coming from those who can not keep either time or rhythm. But, in class drill, these are soon mastered.

Every pupil in such a class should have a very moderately priced book, "Studies in Musical Rhythm" by Edgar L. Justis. This book has a large number of exercises suitable for such a table class and the teacher may rest assured that any pupil who has had a drill in these exercises will have far less trouble in rhythm. In a class these exercises have the fascination of a

game. Here is one of the more advanced exercises:



It is a fine idea to start the exercises at a slow rate



GEORGE S. SCHULER

"FORWARD MARCH WITH MUSIC"

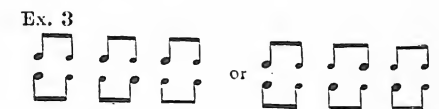
of speed and then accelerate them. At first a metronome is a great help in this process of gradual acceleration.

First of all, have the student think of the *two-against-three* section as a unit of three beats, by dividing each measure into two measures; for example, the opening theme of Grieg's *To Spring* would be thus:

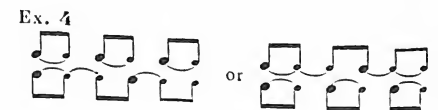


Let the teacher play this section while the student counts one, two, three instead of one, two, three, four, five, six. In this way the student will get to feel the rhythm and pulse of the second note of the two notes. While *To Spring* is given as an example, any other composition with similar rhythm will serve the same purpose.

The next point is to show that the second of the two notes for one hand occurs between the second and third of the three notes for the other hand. The student will sense it better if it is demonstrated with a penciled graph thus:



Then demonstrate the same principle by the use of the tie, thus:



This should always be illustrated not by playing on the keyboard but upon a table or desk, while at the same time counting one and, two and, three. Then have the student play on the table or desk until sense of the rhythm is absorbed. Remember, never start on the keyboard, as that involves the playing of notes, and the sound and the fingering distract the pupil.

When the student is able to play the *two-against-three* rhythm—the three notes with the right hand and then with the left hand, and with gradually accelerated tempo and without counting the "and" for the first and third beat (count one, two and, three)—then work out the principle by playing on the piano.

At first do not have involved music. Rather, use an exercise such as the one here given, ascending for about two or three octaves and descending for the same number of octaves, and alternating the hands.



Any thinking teacher can work out the principles of other rhythmical problems at the table and drill pupils so that these problems can be played without keyboard stammering and stuttering as naturally and fluently as any march or (Continued on Page 588)

THIS IS THE STORY of a highly successful five-day Institute of Sacred Music, sponsored and conducted by the First Baptist Church of Portland, Oregon. The plan and purpose of the Institute was a purely altruistic venture towards improving the standard of music in the churches of Portland. As a result of the organization plans, over four hundred people representing forty-five churches of twelve denominations took part in the final week of the Institute. It is presented with the idea that leaders in other sections of the country may find it advantageous to conduct similar Institutes.

The idea of the Institute was conceived by Dr. Ralph Walker, pastor of the host church, who acted as general chairman. The writer, choir master of the church, served as business manager. Mr. George F. Krueger, recently appointed dean of sacred music at the San Francisco Theological Seminary at San Anselmo, California, was selected as director of the Institute. An Executive Committee of five prominent choir directors of Portland was selected as an advisory group.

It was decided to organize a chorus of three hundred voices, rehearse them for four nights on music suggested by Mr. Krueger, and climax the week with a great service of music and worship on Sunday afternoon. Mr. Krueger submitted a dozen or more anthem suggestions of which six were selected by the Executive Committee. These were predominatingly of the Easter or pre-Easter theme. Optimistically believing in the success of the venture, three hundred copies of each of the six numbers were ordered.

Our First Mistake

As our first step towards organizing the chorus, we worked up a brochure which gave Mr. Krueger's background and the general plan for the Institute. This included a return fly-leaf to be filled out, stating the approximate number of registrants and asking that registration cards be sent. This brochure with an explanatory letter was mailed to three hundred ministers of the city, whose names and addresses were taken from the Council of Churches' mailing list. The ministers were asked to hand these letters and circulars to their choir directors. This was a mistake. We were never able to learn of more than five or six directors who received the circular from their minister. (There's a psychology to this that is worthy of study and investigation.)

So we tried another line of attack. We sent to the same three hundred ministers a letter and an enclosed return postcard, asking for the names and addresses of the choir director, the organist, and the junior choir director. Of these, only seventy-five were returned to us properly filled out. This list of seventy-five was supplemented by dozens of personal phone calls to ministers, until we had built up our mailing lists to one hundred and twenty-five choir directors, ninety organists and one hundred and fourteen ministers who were really interested in the music situation in their church. To these three groups we sent three separate letters, copies of the original circular, and a new comprehensive circular which outlined the courses of the Institute in detail.

The plan of the Institute was to be as follows:

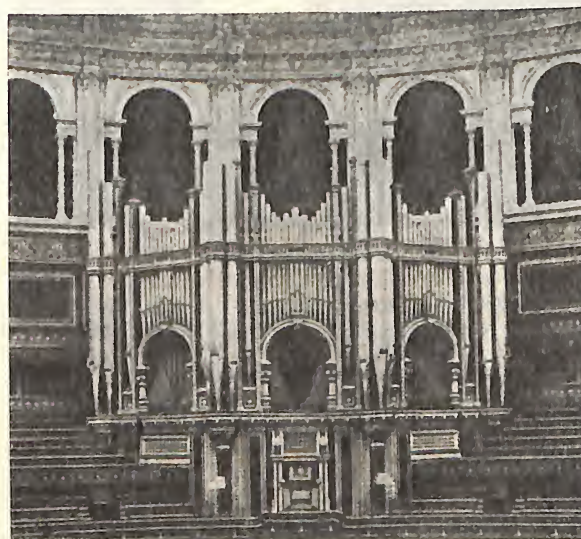
Tuesday night	7:00 to 8:00 P.M.	registration.
	8:00 to 9:30 P.M.	general rehearsal clinic with Mr. Krueger.
Thursday night	7:00 to 8:00 P.M.	section rehearsals under prominent local leaders.
	8:00 to 9:30 P.M.	rehearsal clinic under Mr. Krueger.
Friday night	8:00 to 9:30 P.M.	rehearsal clinic under Mr. Krueger.
Saturday night	7:00 to 9:30 P.M.	full rehearsal with Mr. Krueger.
Sunday afternoon	3:00 to 4:30 P.M.	service of music and worship as originally planned.

In addition to the rehearsal clinics, we sponsored three dinner-forums. On Thursday night, specifically for choir directors; Friday night for organists; Saturday night for ministers and members of music committees. The dinner-forums met at five o'clock and

continued until seven. Each dinner-forum had its chairman and a panel of discussion "stimulators," whose purpose was to bring up points of interest and controversy for general discussion. These dinner-forums proved an invaluable part of the institute. On Saturday afternoon from four until five o'clock, we offered a junior choir demonstration-clinic conducted by Mrs. Raymond Rhea of Linfield College, who has been very successful in this type of work. This clinic was well-attended and enthusiastically received.

Registration returns from our mail propaganda were slow in coming in. The idea was new. Mr. Krueger was practically unknown on the Coast here and the general antipathy towards anything outside its own little sphere which is prevalent in most choirs was noticeable. However, after a few of the major church choirs and prominent directors took the lead in pioneering the venture, others quickly followed suit, so that by the Tuesday night of final registration, every available copy of music was in use. The majority came, eagerly hoping for something helpful, but with their "theoretical fingers" crossed. This attitude was quickly dispelled. Mr. Krueger proved in just a few minutes that he was an inspired director, that he knew just where he was going, and exactly how to get there. He won the whole-hearted enthusiasm, respect and admiration of the entire group in the first half-hour of the first rehearsal. Suffice it to say that during the entire week, from the three hundred singers and forty-two directors, we heard not one complaint or criticism—nothing but the highest unstinted praise.

The service on Sunday was a wonderful climax to an



ORGAN AT ROYAL ALBERT HALL, LONDON

ORGAN

A Worth-While Institute Of Sacred Music

by Waldemar H. Hollensted

inspiring week. In addition to the three hundred-voice-choir, fourteen hundred visitors packed the church in a way that suggested an Easter Sunday. The service included, in addition to the six anthems rehearsed by the choir, three short talks on the following subjects: "Music from the Ministers' Viewpoint," well-handled by the Reverend L. E. Nye of the First Methodist Church; "Music from the Choir Directors' Viewpoint," by Mr. Karl Ernst, choir master of the Rose City Methodist Church; and "Music from the Scriptures," by Professor Krueger. Two hymns were sung by the audience. The service was preceded by a fifteen-minute organ recital by Lauren B. Sykes, prominent Portland organist. Kathleen Stewart, organist of the host church, played the hymns, offertory and postlude.

An Inspirational "Lift"

As a result of the Institute, it would be impossible to estimate the number of requests we have had to make it an annual affair and specifically to have Mr. Krueger return again. Another upshot of the Institute will undoubtedly be a permanent organization or Guild of local choir directors sponsoring an annual Music Festival in addition to an annual Institute. For an inspirational "lift" in your church music, we cannot too highly recommend the idea of the Institute to any city, large or small. Only three simple factors are required, faith in the worth of the enterprise, a fine out-of-town director, and a church willing to sponsor it and put it through.

Here are just a few highlights of business details. A registration fee of one dollar and fifty cents was charged to those singing in the chorus. This included the six copies of music which became the singer's property. The dinners were one dollar per plate for all who attended. Of this amount, twenty-five cents went into the Institute and seventy-five cents was paid the church organization sponsoring the dinner. Our Church Choir sponsored one dinner, a Sunday School Class another, and one of the Ladies' Circles, the third. Each group made a small amount of money on the dinner. The Junior Choir Clinic was free to all those who signed up for the chorus or for a dinner, and one dollar to all others. These registration fees, plus a very generous collection from the Sunday service, made the Institute entirely self-supporting. All bills were paid, Mr. Krueger was given a bonus of fifty dollars in addition to the agreed price, and approximately seventy-five dollars set aside as a nest-egg for future Institutes.

Learning from Experience

Our plan of registration had a few "bugs" which experience would eliminate another time. The original circular sent out had a fly-leaf stating the approximate number of registrants and asking that registration cards be sent them. This proved a clumsy arrangement. It meant that we mailed out the circulars, the recipients mailed back the requests for cards, we mailed the cards, which were then sent back with a check, and eventually, after much criss-crossing, the registrants received their music. The result was, that in addition to the confusion, the majority did not receive their music until the Tuesday night of the first rehearsal. In the future, we feel that a plan can be worked out whereby this will all be handled in one single exchange of correspondence.

On Playing the Oboe

by Myron E. Russell

Associate Professor of Music
Iowa State Teachers College, Cedar Falls

We are pleased to present a series of articles by Mr. Russell on the subject, "Teaching the Woodwinds." Mr. Russell is nationally known as an outstanding teacher of woodwind instruments. This series of articles represents the most interesting, direct, and informative viewpoints ever observed by your editor, hence we recommend them to every student and teacher of the instruments of the woodwind family. In addition to the following article on, "Playing the Oboe," subsequent issues will present: "Problems on Playing the Bassoon and Reed Making," "The Clarinet, the Mouthpiece and its Facings," "Flute on Playing, Good and Bad," "The Mechanical Approach to a Perfect Musical Ensemble," "A Treatise on Oboe Reed Making." This is one of the most detailed works on this subject yet published. Conductors of school bands and orchestras are urged to encourage their woodwind students to read every article. They will serve to greatly improve their playing and knowledge of the instruments. —EDITOR'S NOTE

THE PERVERSION of an old saying, "the oboe is an ill wind that nobody blows good" is all too true. Does this statement fit your young student of the oboe? You say it does? Then there must be a reason, because the oboe can be played very beautifully. The oboe is often poorly played because of one or all of these reasons:

1. The player is not physically adapted to the instrument.
 2. His instrument is not in playing condition. (One of the principal handicaps of the school oboist).
 3. Poor reeds and faulty care of the reeds. (Another problem for the young player).
 4. Improper embouchure. (Faulty lip, chin muscle, jaw, tongue and breath control).
 5. Poor selection of studies, methods and solos.
 6. Misconception of tone.
- The balance of this informal discussion, it is hoped, will help you and your aspiring oboist to overcome some of the common mistakes others have made in the past.

Selection of an Oboe Player

1. There are never enough instruments to try several players so your first choice must be positive.
2. Select a student of good scholastic attainments and an adequate musical background, such as a singer, pianist, and so forth, one who is a willing worker.
3. Do not select a third rate clarinet player.
4. A person with long upper front teeth and a short upper lip should not study the oboe.
5. The lower jaw should be normal or firm, but not protruding.
6. A person with so-called double jointed fingers should not play an instrument whose holes have to be covered with the fingers.
7. A hand with fingers more nearly an even length than the average should be chosen, and an especially long little finger is desirable.

General Care of the Oboe

1. Oil the bore (feather moistened with olive oil) once a week for three months when new, once a month for a year and then seasonal (four times a year) for the life of the instrument.
2. Oil the mechanism once every three months at each moving joint. Use a fine grade of oil and a needle of fine wire to carry the oil to the joint.
3. A pipe cleaner with a little oil on it should be rubbed over all needle and flat springs at each oiling period.
4. Wipe keys with a soft cloth every day especially in warm weather.
5. Dust under the keys with a small paint brush every week or so.
6. After playing wipe the bore dry with the tail feather of a turkey. One feather for the upper joint and two for the lower.

7. Once a month clean the cork joints with ordinary cold cream and a cloth, then grease with the usual joint grease or tallow.

8. Clean the dirt from the six finger holes, with a folded pipe cleaner, every week.



MYRON E. RUSSELL

9. Extreme care must always be used in assembling the oboe; avoid bending the bridge or lap-keys.

Care of the Reed

1. A suitable reed case must be provided, one which supports the tip of the reed free from either side of the case.
2. Always moisten in clear water at least fifteen minutes before playing. Do not let the reed stand in water; dip it in water and let what will, remain in the tip.

**BAND, ORCHESTRA
and CHORUS**
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

then replace in the case until you are ready to play.

3. If the reed seems to be too stiff place it in the mouth for about ten minutes before playing, as the saliva kills the life of the reed quicker than does clear water.

4. The reed is ready to play when it has a free "crow" or "burr—".

5. The reed should be flushed with clear water at least once a week. Hold the cork between the fingers and force water out the tip of the reed; the force of the water will not crack it.

6. A reed brush may be made from a small wing feather of a chicken, trimmed to about one-fourth inch wide. Clean the reed from the cork end with the feather, soap and water. Flush the reed with water after cleaning.

7. After playing, or when fully moistened, a pipe cleaner may be pulled through the reed.

Tools Necessary to Adjust the Reed

1. Plaque—This may be made from an old safety razor blade. (Enders, Star and others). The shape and size shown here is best. The drawing is actual size.

Illus. 1.



2. Cutting Block—This may be made from any hard close-grained wood. It should be about three-fourths inch high and two inches in diameter with a slightly convex top. (The bakelite screw top from a bottle makes a first-rate cutting block).

3. Knife—An old straight edged razor mounted in a stiff handle. A semi or half hollow ground blade is better than a full hollow ground one.

4. Mandrel—A tapered rod that will fit snugly in the oboe reed tube. With a little patience, a small grinder and a file this may be made from a rod about three-sixteenth inch in diameter and three to four inches long.

5. Fish Skin—Sheet, enough for at least two hundred reeds, the cost being about forty cents.

6. Collodial Glue—Duco Household Cement, Carters Airplane Glue, and so forth.

7. Stone—Two grit on which to sharpen the knives.

8. Wire—Spool of #24 or #26 soft brass wire is handy to have for beginners. A reed can be made to stand open more or less with a turn or two of wire around it. (See Illus. 2.)

Illus. 2.

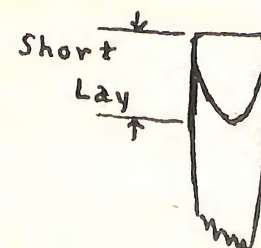


9. Pliers—Small pair of side cutter pliers.

How to Soften or Scrape a Reed

1. Never scrape a dry reed.
2. The knife must be sharp and kept so. In making a reed, sharpen the knife several times. The plaque is inserted between the blades of the reed about three-fourths of an inch.
3. Keep the lay or scrape as short as possible and still have a free speaking reed. (See Illus. 3.)

Illus. 3.



4. Scrape until the reed shows white at the tip when held to the light. Never (Continued on Page 560)

IN THE AUGUST ISSUE of THE ETUDE the writer presented an article entitled, "Music Education or Music Propaganda?" Although we were aware of the "dynamite" contained in its contents, and fully expected our readers to discuss and argue certain points presented therein, we did not realize that its publication would result in an increase of our "fan mail" to such an extent that it would challenge that of Hollywood's most popular movie star. Neither did we predict our readers would so unanimously approve our criticism of the music education program as conducted in many of our schools. Rather, we expected to be somewhat sharply rebuked by some of our readers and perhaps ignored by others; on the contrary, however, almost every letter received was in partial or total agreement with our viewpoints. It was indeed enlightening to know that music educators throughout the nation are in agreement on the basic points of our topic, namely: Music Education and Music Propaganda are two distinctly separate fields and that Music Education must de-emphasize "entertainment" and place more stress upon its "educational objectives."

For those music educators who would use school musicians to propagandize their own departments or careers, the discussion of our subject met with immediate protest and discord. However, it is satisfying to learn that the majority of our readers recognize the false status of many music programs as conducted in their schools and are most anxious to aid in the improvement and correction of such conditions. One reader has asked the following question: "If the music education program as conducted in our schools is guilty of propaganda rather than education (and he believes it is) who is responsible for such and what can be done about it?" In answer to the first question I would place the responsibility for the present status of our music education program upon these three agencies:

1. The teacher training institutions, whose responsibility it is to prepare music educators for their particular field.

2. The music educators who would resort to propaganda as a substitute for education.

3. The administrators, Boards of Education, and school patrons who would sanction such programs. In general, I believe a school administration, student body and community will approve and support the type of program (be it right or wrong) that is fostered or sponsored by its own school music department.

Let Us Investigate Conditions

As far as specific proof of such is concerned, let us look into the organization and functions of music departments as conducted in various schools of the nation. In many situations, we will find widely publicized choral departments whose communities laud their performances from the primary grades throughout high school. The music departments boast of their choirs, the annual concerts attract huge audiences, as do the annual high school operetta. The student body, school administration and community are proud of their music department, but let us look further into the actual educational values of such programs. What do we usually find? In many instances we discover that the majority of these choirs and music classes can not read music, but sing by rote and rely almost entirely upon a piano accompaniment for their tones and pitch. They know little or nothing about actual notation or rhythm. They have had a very enjoyable time and doubtlessly received some little value from their participation in the public performances, yet just how much of this participation could be justified as "educational" value is certainly subject to debate. Often too, we find that in such situations the choral program is emphasized to the detriment and sacrifice of the instrumental program.

In another section of the country we will find the emphasis being placed upon the band program. I can well recall a certain community that has for years maintained one of the nation's outstanding high school concert bands; the community, school and administration, point with pride to its many first place plaques and trophies; the students of the band study privately with excellent teachers and the entire city contributes to the band's budget and maintenance. Yet, the administration does nothing for its choral department and the vocal program receives little or no support from the school or community. While the bandmen receive national honors, trips, and the blessings of the

Musical Education Or Music Education?

by William D. Revelli

community, the choral department is hardly recognized. It is quite doubtful that the band is receiving this wide support because of its *educational values*. It is more likely that this support is derived from the band's *contribution to the city's prestige and its service to the community*.

Is This Educational?

Less than twenty miles from this same city, we find another community of approximately the same size. Here the emphasis is placed on the marching band. Intricate formations, maneuvers, routines, elaborate and costly uniforms, attractive, high stepping, scantily-clad drum-majorettes, receive the plaudits of the crowds, as well as wide publicity from the school and city newspapers. The band spends countless hours on the gridiron and basketball court, preparing for its weekly "floorshows." Here again, the community and school acclaim the public performances of their band.

Regardless of the educational merits of these organizations, the fact remains that their objectives emphasize *public performance* to the detriment of *educational objectives*. Again, I ask: Who is responsible for the propagandizing of these units in their respective communities? Public performance should be a vital phase of every music department program; in fact, our school music groups should be presented before the public more often. However, these appearances should represent the results of the objectives realized through the *teaching of music education*, rather than "entertainment," or propaganda, for the school and the community.

If we will give sufficient study or attempt to seek an honest analysis of various school music programs, we are likely to discover that in a majority of cases the programs represent the viewpoints, ideas and planning of the directors of music of those particular schools, rather than the ideas or philosophy of their administrators. These directors of music have, by means of public performances of their bands, orchestras and choirs, "educated" their administrators, students and community to appreciate and approve the type and quality of "entertainment" presented for their enjoyment. Again, I state, we would find it difficult to prove this *entertainment of educational value*.

Education versus Entertainment

Unlike the academic subjects which are generally agreed by administrators as being of educational value and necessary to our modern way of life, public school music is often classified as an activity, and frequently is scheduled during an activity period and placed in the same category as the "camera club," 4-Y club, athletics and other extracurricular activities that have become a traditional part of the social and recreational plan of our modern school curriculum. Just as the football and basketball teams are looked upon as a source of recreation and relaxation from the student's daily routine of "learning" subjects, so are the various music organizations, bands, orchestras and choirs often conceived and administered.

Was school music born merely to entertain or does it rightfully belong to that phase of our curriculum that is recognized as an educational necessity?

Stock quotations such as: "Teach Johnny to blow a horn and he will never blow a safe," do not prove the value of music so far as its *educational advantages* are concerned. I ask once more: Why is music education not recognized as an integral part of our educational program? Why is it classified as an extracurricular activity and why has it not as yet achieved the status of being considered an essential part of our school curriculum? I believe our music educators can best answer these questions for themselves. So long as music educators adhere to the philosophy that music education must "entertain" rather than "educate," no change should be expected in the attitudes of educators toward its educational worth or accomplishments. The challenge rests with the music educators of the nation.

Band Questions Answered

by William D. Revelli

Instructor for Bugle

Q. I have in my possession a one valve "Ludwig Professional" bugle. Can you tell me the address of the company who manufactures this instrument? I would also like to have an instruction book. Would you recommend one? I am a member of the local American Legion Drum and Bugle Corps, and they have furnished me with this instrument.

—A. E. K., R. F. D. No. 3, Crown Point, Indiana.

A. Your instrument is manufactured by the Ludwig and Ludwig Company whose address is Elkhart, Indiana. You can secure an instruction book from the publishers of THE ETUDE. There are several bugle manuals published by various music publishers, and they will contain the information you are seeking.

Intervals in the Upper Register

Q. I have a friend who is studying trumpet. He plays with excellent tone quality, but has considerable trouble with intervals. He seems to lack control when attempting intervals, especially in the upper register. Can you suggest any studies that might improve this phase of his playing?

—B. M. S., Spencer, Maine.

A. It is very difficult to prescribe any particular studies for your friend without personally observing his playing. A lack of control when playing intervals can be attributed to various causes. I would suggest that he consult a competent teacher for a diagnosis of his problem. Frequently a disturbance or movement of the embouchure will cause this lack of control; however, he may be using the wrong type of mouthpiece for his particular embouchure, or he may be using his tongue incorrectly, and again, it may be due to faulty breath control. The accurate playing of intervals upon a brass instrument is one of the performers gravest problems. It requires consistent study, practice, and above all, competent teaching.

BAND and ORCHESTRA
Edited by William D. Revelli

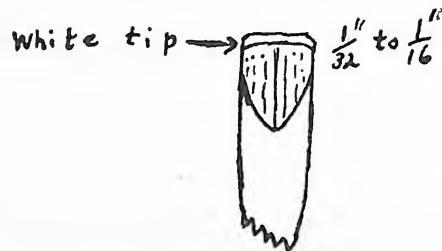
"FORWARD MARCH WITH MUSIC"

On Playing the Oboe

(Continued from Page 558)

scrape the center until it is white; it must always be dark (Illus. 4).

Illus. 4.



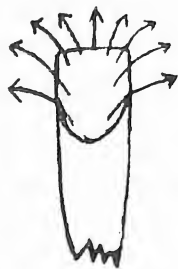
5. Scrape the corners next if the reed is still too heavy or stiff. The dark center should look something like the shape of the end of a pear (Illus. 5).

Illus. 5.



6. Very few scrapes are taken down the center of the reed, but towards the edges and corners (Illus. 6).

Illus. 6.



Tools for Reed Making

The tools mentioned under scraping a reed are necessary plus the following:

1. Cane gouged and folded.
2. Spool of silk thread, size G.
3. Beeswax.
4. Coarse file about four to six inches long.
5. Mandrel—It may be necessary to buy one as it should fit the tube perfectly.
6. Used tubes or stems.

Making Reeds (more experienced player)

7. Shaper.
8. Cane gouged only.
9. Easel.
10. Shaping Knife. (Any knife not to be used for scraping).

Methods for the Oboe

"Fingering Chart," Gillet; "Foundation to Saxophone Playing," Veerecken—Grades 1-2; "Etudes Progressive," Sellner—Grades 2-3; "Universal Method for Saxophone," DeVille—Grades 1-3; Barrett Method for Oboe—Grades 2-5; Neimann Method for Oboe—Grades 1-2;

Gekeler Method for Oboe—Grades 1-2; "The Study of the Oboe," Fitch—Grades 1-3.

Playing the Oboe

Position of the Player. The student must sit erect, feet on the floor, the small of the back supported by the back of the chair, not the shoulders against the chair back. The elbows should be held close to the sides, with the upper arms slightly forward. Hold the oboe between thirty and forty-five degrees from the body. (Not eighty to ninety degrees as some players do).

Lip Position. The upper lip must turn under the upper teeth as far as possible and push down at the same time. The lower lip does not fold over so far, but stands more on edge. The chin muscles

must not push upward, thereby causing the chin muscles to appear dimpled. The chin must always be smooth, as in shaving. Look in a mirror and smile, then draw the lower jaw back and tighten the muscles over the chin. The lips should pucker or bunch as in an inverted whistling position, touching the reed as if controlled by a drawstring or rubber band.

Breathing. A player must learn to exhale more often than he inhales. When a very short place for breath is reached, it is best to exhale just partially and then the lungs will be ready to take a full supply of oxygen and air at the next breathing place.

Tonguing. The tip of the tongue or the under side of the tip of the tongue must touch the tip of the reed. If the flat or upper side of the tongue is used, the reed constantly has water in it due to the scraping action of the tongue across it.

Tone. Tone quality cannot be described on paper. It is a "hand-me-down" process. To achieve the proper conception of tone the student must listen to competent players. The radio and phonograph are also excellent media for the study of tone.

The tone must be smooth, delicate, not nasal nor strident. In lieu of a fine oboe player to imitate, much can be gained from listening to a beautiful violin tone.

As the Mariners, chart your course by the stars (symphony players). You may never attain them, but like the Mariners you will find them an unfailing guide.

Recommended Oboe Solos

1. *Song of India*, Rimsky-Korsakow;
2. *Villanelle*, Labate;
3. *Tarantelle*, Labate;
4. *Souvenir of Old Quebec*, St. Verroust-Andraud;
5. *Trois Pieces* Op. 26, Boisdereffre;
6. "Six Pieces," Barthe;
7. *Concerto in E-flat*, Mozart;
8. *Concerto*,

Rietz; *9. *Concertino*, Guilhaud; *10. *Solo for Oboe*, Paladilhe; *11. *Deux Pieces* for Hautbois, Lefebure; 12. *Piece in G minor* (short), G. Pierne; *13. *Piece in B-flat*, Busser; *14. *Sonate* Op. 166, Saint-Saëns; 15. *Three Romances*, Schumann; 16. *Suite Pittoresque*, Brancour; 17. *Trois Petit Pieces*, Bach-Gillet; 18. *Alla Gitana*, Dukas; 19. *Cinq Pièces*, Ratez; 20. *Fantaisie-Pastorale*, P. Pierne; 21. *Berceuse* Op. 9, Soulage; 22. *Echos D'Armour*, G. Balay.

Those numbers starred are described later.

"Trois Pieces," Boisdereffre

1. *Prelude pastoral*—Quite easy, highest note C above the staff and lowest C below the staff. In the keys of G minor and G major.

2. *Prière*—Short, key of E-flat major and almost all on the staff; *andante* with good places for breathing.

3. *Villanelle*—Key of G major, highest note D above the staff. This is a nice staccato number that both player and listener will like.

"Six Pieces" by Barthe

1. *Idylle*—Very short, highest note C, six-eight rhythm in a slow two to the measure. This is a beautiful short two minute number in G major.

2. *Légende*—In A minor and A major, quite easy, *andantino*.

3. *Bourrée*—A lively number, rather difficult if taken in tempo; breathing rather difficult, but a very brilliant selection.

4. *Le Berger (The Shepherd)*—Slow pastoral number; though not difficult technically, the person playing this should have a good tone and tone control.

5. *Couvre Feu (Curfew Dance)*—A delightful number in A minor; of medium difficulty.

6. *Scherzo*—A rather difficult number rhythmically and technically; only for the advanced student.

Concerto in E-flat, Mozart

1st Movement—Some sections quite easy, others very difficult; E-flat above the staff is highest note.

2nd Movement (*Romanza*)—A beautiful, easy melody about second-grade. This movement and part of the last movement would make a nice contest selection.

3rd Movement (*Rondo*)—A brilliant two-four movement, some parts rather difficult, but stays well in the key so may be cut easily for contest purposes.

Concertino, Guilhaud

1st Movement—Melodic, of medium degree of difficulty, phrases not too long for good breath control.

2nd Movement—Easier than first movement, easy to memorize.

3rd Movement—Rather difficult. The second and third movements make a nice pair for contest purposes, without much cutting.

Solo for Oboe, Paladilhe

A fine solo, rather difficult; high range to E above the staff. Great care should be taken with the interpretation of the introduction. Phrases not long, making breathing easier.

Deux Pieces, Lefebure

1. *Andante*—Very classic, not easy, especially rhythmically; high E to low C is the range.

2. *Allegro*—One of the finest numbers for oboe, but should only be attempted by an advanced player. Range is high F to low B-flat. These two make a fine contest pair for the advanced oboe student.

Piece in B-flat, Busser

A rather long selection for oboe, but may be cut quite easily. This is a very brilliant composition. Again, this number should be attempted only by the advanced senior student.

Sonate, Saint-Saëns

1st Movement—Not very difficult, good tone needed and sense of phrasing.

2nd Movement—The most beautiful movement: the *allegretto* rather difficult. This movement alone would make a fine contest selection.

3rd Movement—This movement is very difficult technically: range is high F-sharp and G above to low B.

Suite Pittoresque, Brancour

1. *Idylle D'Automne*—A slow nine-eight melody, easy breathing; range from high D to low C. This number would make a fine selection. This is in the easy grade.

2. *Élégie Bretonne*—A slow, quiet selection in the key of D-flat major.

3. *Habañera*—A brilliant, Spanish type selection, of medium difficulty. Range is from high F to low B.



... I read your article on Mute Practice in the May issue of *THE ETUDE* with the keenest interest, as I have thought for a long time that if more mental activity were employed in practicing there would be less need for so much mechanical repetition. ... For several weeks I have practiced as you suggested, and feel that my technic has benefited greatly.

But there are two questions I should like to ask concerning this method of practice:

(1) You advise holding each note silently for one second while its pitch is being mentally heard. Would it not be better to hold it for three or four seconds? It seems to me that one second is a very short period of time in which to get the true pitch definitely set in the ear. ...

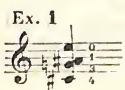
(2) How can this system be used with immature students? In my opinion it calls for greater powers of concentration than the average adolescent usually possesses. I do not think you would advise its use with very young students. ...

—F. W. L., Indiana.

You are quite right—Mute Practice does require a certain maturity of intellect. This, however, is by no means always a question of age. I have known a number of adult violinists who were unable to benefit from Mute Practice simply because they were unable to concentrate sufficiently. On the other hand, I have known many teen-agers who profited greatly from it. And even younger students can sometimes make use of its basic principles with advantage.

It is largely a question of how the subject is presented. A violinist of mature and trained intelligence can well begin with the Preparatory Exercises, continuing with the other varieties of Mute Practice in much the same order that they were discussed in my article. But with a younger student such an approach generally will not work. Abstract exercises are usually too much for him; but a specific difficulty can often be used to introduce the idea of Mute Practice. The teacher should be ready with his method of explaining the idea, so that when a troublesome spot—an awkward chord, or a difficult extension or double-stop—is encountered, he is prepared to take advantage of it.

Let us take as an example the diminished seventh chord in the 20th study of Kayser:



This chord invariably gives trouble—even, on occasion, causes tears! Yet I have known a number of young pupils, including two ten-year-olds, who mastered it in a few minutes by practicing it mutely, and who were thereby "sold" on this novel way of overcoming difficulties.

One way to approach this chord would be as follows: Have the pupil set his fingers on the notes, taking as much time as may be necessary to ensure exact intonation; then have him play each note separately two or three times to fix its pitch in his ear. Then, with the bow away from the strings, tell him to give a little extra grip with his fourth finger, meanwhile imagining the sound of the C-sharp. Relaxing the fourth finger, have him do the same thing with the third, and then the first. By this time, his hand is probably tiring, so let him rest a little. After some twenty or thirty seconds—during which time it is better to resist the temptation to indulge in theoretical explanations—the whole process should



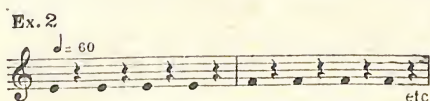
No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

be repeated. Repeat it at least three times. It is advisable for the pupil occasionally to bow the note he is mentally "hearing"; if the resulting sound is not what he is imagining, the teacher must decide whether the finger has slipped or whether the ear is at fault.

After one difficulty has been conquered in this way, the subject should be dropped—to be brought up again when another difficulty presents itself that can be treated in the same way. With a young pupil, no effort should be made to construct a system of mute practicing.

Now for your first question. The basic principle of Mute Practice is the association of the inaudibly "heard" sound of the note with an intensely vital finger-pressure. If this intense pressure is used over a series of notes, each of which is held for three or four seconds, the result is likely to be a very tired hand. Worse still, the muscles of the hand and arm are liable to stiffen—which must be avoided, at all costs, in all phases of violin playing. That is why I advocate that each note be held for one second only, and then relaxed.

If the ear finds difficulty in fixing clearly the exact sound of the note, the finger grip may well be repeated several times—but only for one second each time! In the following way:



The bow must, of course, be used to make sure that the fingers are exactly in tune when they are placed on the strings, but I am sure you found, after a few days of silent practice, that the ear retained the true pitch of each note for a longer and longer period of time. This is one of

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher
and Conductor

the real values of Mute Practice—it always develops the quickness and keenness of the ear.

I appreciated your letter and shall be glad to hear from you again, as well as from others who are working along these lines.

How to Hold and Draw the Bow

Will you please tell me how to hold and draw the violin bow? I have had several different teachers, and each one gives a somewhat different opinion. One counsels that the index finger should lie on the stick at its first joint. Another said it was better for it to lie on the stick between its first and second joints. Still another believes the finger should lie on the stick at the crease of its second joint. I have tried this last method for some time, but it seems a little awkward in fast work, such as the quick *détaché*. And speaking of the *détaché*, should it be done with the hand alone?

By the way, my last teacher also said it was best to play with the stick upright, instead of slanting it away towards the fingerboard. Is this something new? It is contrary to what I was previously taught.

—A. C. D., New York.

The methods of your three teachers illustrate vividly the advances made in bowing technique during the last seventy-five years. The first man evidently was a devotee of the old German school, which taught that the first joint of the index finger and the underside of the fourth finger should rest on the stick; the fingers extended at right angles from the stick, to which the top of the wrist was approximately parallel. Although this method was long ago abandoned by all prominent violinists, there are still some teachers who believe in it.

Considerable gains in flexibility and control were made when the Franco-Belgian method, exemplified by your second teacher, was generally adopted. Resting the second phalanx of the index finger and the tip of the fourth finger on the stick gave the player more freedom of movement at both point and frog, and also enabled him to produce a much more singing quality of tone. However, the teachers of this method insist that the first finger be separated quite widely from the second, which causes a certain tenseness in the knuckle of the first finger. This position, moreover, which allows only a small part of the finger's surface to be in contact with the stick, usually produces a rather small tone. The urge towards a larger and more eloquent tone being increasingly felt, there emerged, some thirty or forty years ago, the modern way of holding the bow—often called the Russian method, from the fact that

it is widely used by pupils of the late Leopold Auer.

Briefly, this method is as follows: the outer side of the index finger rests on the stick at the second joint, while the first and second phalanges of the finger are folded closely around the stick. This gives a much firmer and more personal hold on the bow than was possible with either of the older methods. There is not much space between the first and second fingers. When the upper third of the bow is being used, the second and third fingers are in contact with the stick at an angle of about forty-five degrees—a much more relaxed and physically natural shaping of the hand than that advocated by the German school. The fourth finger rests on the stick—with its tip—only when the lower half of the bow is being used. Because it allows a full, broad tone to be produced with a minimum of effort, and because it permits a maximum of flexibility in all parts of the bow, this method is now used by most of the leading violinists.

One of the greatest advantages of the Russian method is that it permits the forearm to rotate inwards from the elbow joint, thus enabling the index finger to maintain its pressure on the stick automatically and without any tension in the hand.

If you find difficulty in rapid playing when holding the bow in this manner, the reason probably is that you have not sufficiently developed flexibility of hand and wrist. Lacking space to go into the subject here, I must ask you to look up the December, 1944, issue of *THE ETUDE* and read what I had to say there about the Wrist-and-Finger Motion. If you read it carefully, and work on the exercises, I think you will find the necessary agility developing quite rapidly. The same article will answer your question about the drawing of the bow.

This question of how the bow should be held, and the effect of the various methods on tone production, is a very large one indeed, and I have been able to touch on it here only very lightly. If you want to read up on it more thoroughly you should refer to the first book of Carl Flesch's "Art of Violin Playing," and to the opening chapters of my little book, "The Modern Technique of Violin Bowing," both of which may be secured through the publishers of *THE ETUDE*.

Regarding the *détaché*, this bowing is essentially a forearm motion, with which the Wrist-and-Finger Motion combines to ensure flexibility and buoyancy of tone. If by the quick *détaché* you mean the tremolo—in which repeated notes are played as rapidly as possible—then the wrist alone must be used, the tempo of the notes being too fast for any arm motion.

As for the slant of the bow, this depends entirely upon the volume of tone you wish to produce. If you intend to play softly, then the edge of the hair should be used throughout the whole length of the bow; but if you wish for a broad, round tone, then it is better to use the full width of the hair when you play in the upper half.

Next month *THE ETUDE* will publish an article of mine on the Basic Motions of Bowing. I think this will interest you, for it will show how the Russian method facilitates many of the essentials of bowing technique.

Music for the Services

In the course of the past two years I have received a fairly large number of letters from men in the Armed Services, asking me how they might be able to continue their study of music while engaged in training or while on actual duty. I have been able thus far to give only very general advice, but now comes a letter from Washington, D. C., informing me that in our National Capital a group of a dozen women have banded themselves together as an organization devoted to providing musical instruments and instruction for those who are in the Armed Services. The name of the organization is "Music for the Services," and its offices are located at 1330 G Street, N. W. It is closely connected with the Red Cross, although not actually a part of the Red Cross organization. Here any Service man or woman up to the grade of Ensign can obtain free instruction on any instrument, or in voice, harmony, choral training, and music appreciation. The teachers are all volunteers, and instruments and practice rooms are furnished free. I am informed by Mrs. Hogo Hesselbach that about a thousand Service people take advantage of the opportunity each month, and I have written this paragraph both for the sake of those in the armed services who may be located close enough to Washington to take advantage of the opportunity; and as a suggestion to Red Cross and other similar organizations in other cities.

—K. G.

Transposing for Trombone

Q. Will you please tell me how to transpose piano music for the trombone? There are many pieces that have a melody line but when I play from the notes I am not in harmony with the piano. What shall I do?—D. D.

A. Music for trombone is usually written on the bass staff in the same key as the piano, so if your melody appears on the bass staff just play it as you ordinarily would and it will sound all right. But most of the melodies you refer to are written on the treble staff and your trouble probably is that you have never learned to read from this staff. Since this is not a very difficult thing to do I advise you to begin at once to learn to read notes from a staff that has a G clef on it. This G clef, by the way, indicates that the second line of the staff is G and you can easily figure out the other lines and spaces. In other words, if the second line is G then the space below it is F and the space above it is A. Similarly the first line is E and the third line is B. Draw a large staff on a sheet of paper and write the name of each line and space on it, having first drawn a G clef so that it curls around the second line. Now take your trombone, look at the second line—or some other line or space—and say to yourself, "Now I'll play G"—or whatever one you are looking at. Look at the music of *My Country, 'Tis of Thee* and name each note of the soprano part (the top line of notes). If you get mixed up look at your big staff on paper. After you can name all the notes, get out your trombone again and play them. Of course your tones will sound an octave lower

Questions and Answers

Conducted by

Karl W. Gehrken

Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

than the notes actually stand for and as they sound on the piano. Do this same thing in the case of a number of simple songs, and soon you will be able to read from the treble staff as well as from the bass one.

Is a Tied Note Affected by an Accidental?

Q. Does not a bar cancel the effect of all sharps and flats upon the corresponding notes in the next measure? Or does a tie-note become an exception? I have before me a composition which has an accidental G-flat in the bass tied over to another note on the same staff degree in the next measure, and I am wondering whether the note in the next measure is G or G-flat.—Mrs. A. B. C.

A. The rule is that the bar cancels all accidentals, but there is one exception—and you have hit upon it in your question. In other words, when a note with an accidental before it is tied across the bar to another note on the same degree of the staff, the effect of the accidental continues into the next measure.

A Problem of Rhythm

Q. In THE ETUDE for June 1944 there is a piece which represents perfectly a problem that has always baffled me. It is called *Meadow Frolic* and employs the triplet and the dotted-eighth-sixteenth. Evidently what is meant in measures six and seven is a triplet effect like this, but if so why isn't it written that way?



I have always been taught that in the dotted-eighth-sixteenth the sixteenth is to have a quarter of the beat, but in this example it seems to me it should have only a third. Is there some rule that gives the performer the license to play a dotted-eighth-sixteenth as triplet rhythm, or is strict time always the rule?—V. M. S.

A. Your question interests me greatly because many years ago when I was a graduate student in the psychology laboratory, working under Dr. Raymond H. Stetson, the greatest authority on the analysis of rhythm in the world, I took this very problem as one of my studies. With an ingenious apparatus that Dr. Stetson helped me to devise I recorded on a revolving cylinder hundreds of different examples of this rhythmic figure, taken from many different types of compositions. To my astonishment I found that the interpretation was not the uniform, arithmetical one that I had been taught and that I had been teaching others, but an extremely variable and



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

flexible one that depended a good deal more on the feel of the composition than on the way the notes looked. So my conclusion was that the interpretation of the dotted-eighth-sixteenth figure depends on the individual composition in which it is found, and that it varies greatly from the sharp, instrumental effect in which sixteenth is actually shorter than a fourth of the beat, to the vocal effect that you mention, in which the sixteenth is like an eighth note in a triplet.

The thing that many musicians have not learned is that the notation of musical rhythm indicates only approximately what the musical effect is to be, and that the performer must have sufficient artistic feeling so as to be able to modify the "time" of the printed notes in all sorts of ways so as to produce the real "rhythm" of musical performance. Some teachers insist on "exact time" and thus cause their pupils to perform in a stiff, mechanical, inartistic fashion. On the other hand, there are many performers who have never taken the trouble to figure out the "time" of the notation and they offend even more glaringly by playing or singing with practically no regard for the time values of the notes. As usual,

it is the mean between these two extremes that represents the ideal, but this mean is to be arrived at by a combination of feeling and intuition rather than wholly by reasoning and computation. Musical rhythm has a mathematical basis but it is far more than mere arithmetic. Arithmetic is simple and obvious; but musical rhythm is infinitely complex and devious. To be a good performer one must have the intelligence to figure out the mathematical basis of rhythm, that is, the time values of the notes but he must also have the artistic feeling to decide when the sharp angles of the geometric figure shall be kept sharp and when they shall be curved.

In the example that you refer to I myself would keep the dotted-eighth-sixteenth figure sharp and incisive, the triplet in such a case serving to give variety. But in such a song as *Cantique de Noël* (O, Holy Night) the sharp, incisive, instrumental is softened to the more vocal



and this makes the song glow with serene feeling rather than sparkle with frolicsome movement as your example does. Much more might be written on this large and important subject but this is all the space I can give you.

Diverse Questions

Q. 1. In flute music, particularly Bach, does this mean to tongue the last note or to cut off the breath without tonguing it?



2. Will piano playing ruin the timing of a wrist watch?

3. Does the height of a piano stool affect the highness or lowness of the wrist in piano technique?—R. S.

A. 1. It means to shorten the last note but not to tongue it.

2. I don't think so.

3. Yes, but it is only one factor.

What Does This Title Mean?

Q. I am just completing Ravel's composition *Alborada del Gracioso*, from "Miroirs" Suite. I like this music very much and have tried to find out what the title means. Would you help me? Also—if you know something interesting about Ravel's self-explanatory composition *Oiseaux Tristes*, I would appreciate hearing about it.—F. H. R., Jr.

A. Since I do not happen to know these compositions, I sent your letter to my friend Maurice Dumesnil, the well-known French pianist and author, and he has given me the following interesting information:

It is natural that your inquirer could not find the meaning of this title in grammar books. A "gracioso" in colloquial Spanish means a man who is slightly "touched," or a buffoon—in short, a character quite out of the ordinary. The word is also used as an adjective, and when one says "Qué gracioso!" it means "how funny, how strange, how queer, how ridiculous!" As to "Alborada" it is of course plainly a serenade. The music describes all this, and you will notice that the middle part becomes tragic, when the poor serenade, instead of a smile, gets rebuke and laughter from the beauty whom he is serenading.

As to *Oiseaux Tristes* (continues M. Dumesnil), there is nothing to add to the title. It is a mood picture, probably at dusk and when the sun sets on the forest.

What! Not Able to Read Music?

by Carl Anthon



CARL ANTHON

AN ELIZABETHAN composer who contributed not a little to the luster of his period prefaced his "Plaine and Easie Introduction to Practicall Musicke" with the following little scene. At a distinguished dinner party the guests, getting up from the table, got ready for some music. The hostess distributed part books, but one gentleman who was present admitted with embarrassment that he was unable to sing from music books. "What!" the guests whispered to each other. "A gentleman, and not able to read music at sight? What is the matter with his education, his upbringing?" The poor man was an object of general ridicule, and ran straight to a musician to complete his education.

A singer seeking employment at the papal chapel in Rome—or at almost any other large chapel in those days—had to pass a rigid examination. After religion and morals had been properly investigated, he would be handed a part book of a Mass and asked to sing it—at sight, of course—improvising intricate ornaments as he went along. Worse yet, he might be asked to improvise right then and there a fourth part to a three-part motet! Counterpoint by heart (*contrapunto alla mente*) the Italians called it, and it was considered an essential craft for the professional musician.

The Gentleman's Equipment

Again, a certain Italian composer, in dedicating his most recent madrigals to the "gentlemen of Urbino," expressed the fear that these compositions might not be acceptable to them because they were "accustomed to having new and fresh compositions, not yet in print, every evening."

For centuries the ability to perform music was an indispensable part of a gentleman's equipment. Popes, princes, scholars, and politicians were accustomed to demonstrate proficiency on one or more instruments or in singing. The sixteenth century was the great period of amateurism in many fields of artistic endeavor. Men of many walks of life sketched and painted, wrote sonnets, and made music.

Most of the great painters of the period were avid musicians. Pope Leo X composed religious music and spent large sums on good musicians. The Grand Duke of Tuscany, Cosimo de' Medici, was such an addict of music that he took songs and madrigals, carved on wooden tablets, with him into the Arno River whenever he went swimming with his friends. The princes of Ferrara and Mantua and the members of their families were well educated in music, and some of them were exceedingly accomplished players and even composers. English rulers—Henry VIII, Catherine of Aragon, Queen Mary, and Queen Elizabeth—were instrumentalists.

Carl Anthon specialized in European History at Harvard University, where he received his M.A. and Ph.D. degrees. Throughout those years he played piano and organ, and when these were not accessible he took up the recorder and the violin. He featured the alto recorder, known in Bach's time as the flauto dolce, and played the flauto parts in the Fourth Brandenburg Concerto, Telemann Trio Sonatas, and Bach Cantatas before Cambridge audiences. Mr. Anthon is on the staff of Colby College, Waterville, Maine.

—EDITOR'S NOTE.

Italian nobles organized private, so-called "academies" to participate in scholarly discussions and to take music lessons from professional musicians employed for this purpose. Counts Mario and Alessandro Bevilacqua of Verona maintained their own little musical academy; Alessandro was no mean composer himself. The great madrigalist, Carlo Gesualdo, prince of Venosa, a bold innovator in harmonic progressions, was an amateur. So also was Ercole Bottrigari of Bologna, a gentleman scholar who has about thirty works on astronomy and mathematics to his credit, and was an indefatigable translator of Greek and Latin authors. At the age of eleven he could already play the lute, the viol, the harpsichord, and several other instruments. In later years he wrote at least four treatises on ancient and modern music. The father of Galileo, the great astronomer, was a philosophic and musical dilettante of note who was intimately connected with the resuscitation of Greek drama and the birth of the opera in Florence.

Another practice in sixteenth-century music, totally foreign to our own age, was the art of improvisation. This was not restricted to music alone, but was present in some form in many other fields.

Improvisation in music was manifested in many ways. The most obvious form was the *contrapunto alla mente* alluded to earlier. This consisted of inventing a melody to go with one or several others while singing with the choir. Most Italian professional singers were expected to do this, and the musicians and theoreticians of the day went into raptures in describing the "celestial harmonies" produced by the great church choirs when improvising.

Frameworks of Notes

In those days the notes written down represented only a sort of skeleton to be filled in by the performer as he pleased. The printed page was not sacrosanct as in our day, and performers were given wide scope for individualistic bents.

Our era is sadly unique in that it indulges almost exclusively in the music of the past. Whereas in the sixteenth century, and up to the early nineteenth, music had to be "strictly fresh," certainly not more than five years old, in order to meet the approval of listeners, it must now be "strictly mellowed" with age. Despite efforts to include contemporary composers in the musical fare of symphony programs, audiences still feel uncomfortable in the presence of so much dissonance and noise. We find a deep gulf between composers and performers of the concert stage, on the one hand, and the public, on the other. A handful of composers write the music, and a few handfuls of virtuosi perform for the non-participating mass of the people.

Versatile Choirmasters

In the sixteenth century a choirmaster could hardly get a job unless he had published some compositions, and he had to provide a good deal of the music performed in church services. Today, churchgoers would frown upon a choirmaster who would presume to impose his own or other contemporary compositions on them. We are antiquarians; we preserve the treasures

of the past and tend to depend upon them almost exclusively for our edification. The broad basis for a flourishing musical culture is lacking.

It will be pointed out that many more people play musical instruments today than in previous centuries. This is true as far as sheer numbers are concerned. However, education which was formerly the prerogative of the upper classes is now the common property of all. Everyone nowadays supposedly has had a liberal education of some sort, including the knowledge of musical notation. But what a comparative few ever develop this knowledge into a practical avocation in later life!

Imagine today the President of the United States or the Prime Minister of Great Britain playing Hindemith quartets, or the ambassador to France (in earlier and happier days) sending home enthusiastic reports about the performances at the Paris opera house, or himself singing the tenor in a four-part cantata!

EDITOR'S NOTE: Less than a year after the publication of the foregoing article in *The Atlantic Monthly*, Fate actually led the President of the United States to the keyboard of the late Kaiser's piano in his former palace in Berlin, where Mr. Truman played, before an audience of Josef Stalin and Winston Churchill, the Menuet in G by Germany's greatest musical democrat, Ludwig van Beethoven. Your Editor has in his desk a little book in which he has recorded the names of over two hundred men and women of international renown in all callings, who have studied music and have made it an active part of their busy lives. Among them are: Florence E. Allen, Justice of the Supreme Court of Ohio (Pianist); Peter Arno, artist (Pianist); Wallace Beery, motion picture star (Pianist, Composer); Arnold Bennett, English author (Pianist); Alfred, Lord Balfour, former Prime Minister of England (Pianist-Organist); Ethel Barrymore, stage and screen star (Pianist); Sir Pomeroy Burton, American-British journalist (Pianist); Alexander Porfirievitch Borodin, great Russian chemist (Composer); Edwin C. Broome, Superintendent of Schools, Philadelphia, Pa. (Violinist); Lionel Barrymore, stage and screen star (Pianist and capable Composer); John Alden Carpenter, prominent marine merchant (Eminent American Composer); Dr. Frank Crane, editor and lecturer (Pianist); Cyrus H. K. Curtis, publisher (Organist); Noel Coward, dramatist, actor (Composer); Kent Cooper, General Manager, Associated Press (Pianist); Thomas E. Dewey, Governor of New York (Fine voice); Pierre S. duPont, manufacturer (Pianist); Charles G. Dawes, Banker, former Vice-President of the United States and Former Ambassador to Great Britain (Flutist-Composer); Major Alexander P. de Seversky, airplane designer and manufacturer (Composer and plays accordion); Elizabeth, former Queen of England (Virginal virtuoso); Elizabeth, present Queen of England (Pianist); Albert Einstein, theoretical physicist and scientist (Violinist); John Erskine, author, educator (Pianist); Elizabeth, Dowager Queen of the Belgians (Violinist); Benjamin Franklin, humanist, philosopher, inventor, author (Fine Virginal Player); Frederick the Great, King of Prussia (Composer and Flutist); John Fiske, Harvard historian and philosopher (Fine Singer and Writer on Music); Prince Louis Ferdinand of Prussia, nephew of Frederick the Great (Esteemed by Beethoven as Pianist and Chamber Composer); Montague Glass, author (Pianist); Harvey D. Gibson, financier, chairman, N. Y. Emergency Relief Committee (worked his way through Bowdoin College by conducting orchestra); Sir George Grove, engineer, theologian (Organist); Francis Hopkinson, statesman and banker (Composer); Edouard Herriot, former Premier of France (Pianist); Rupert Hughes, (Continued on Page 600)

Choral Art for America

A Conference with

Robert Shaw

Vocal Director for Fred Waring's Pennsylvanians
Founder and Director of The Collegiate Chorale

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Robert Shaw was born in California. Son of a minister and brother of two professional musicians, he grew up in an atmosphere of church music. He entered Pomona College, near Los Angeles, to study for the ministry, and carried a heavy program of religion and literature with but minor stress on music. However, he became student conductor of the glee club, learned much from observing Ralph Lyman conduct, and found that he could "do things" with massed voices. Fortified with this natural aptitude rather than with academic theory, he directed a small church choir and went from there to join Fred Waring (whose views on massed music were outlined in the February and March issues of THE ETUDE). During the six years that Mr. Shaw has been in charge of the Waring choral group, preparing five radio shows a week, he has gained the experience which has won for him recognition as one of America's outstanding choral directors. He makes time to accept invitations to colleges and other educational centers, to demonstrate his methods by drilling choirs all day and giving a concert the same night. In 1941, he organized the Collegiate Chorale, a noncommercial, nonprofit-making sort of vocal partnership, in which some two hundred amateurs sing for the joy of singing, and take active part in the planning of their vocal program. The Collegiate Chorale has given concerts in Carnegie Hall, and has appeared with major symphony orchestras, including that of Leopold Stokowski. Mr. Shaw himself has conducted several symphonic organizations, having made his orchestral debut with the CBS Symphony. He has recently been awarded a Guggenheim Fellowship for advanced study, but will postpone its use because of his more immediate duties with the US Armed Services. Mr. Shaw has a deep conviction that choral art will be America's greatest and most spontaneous form of expression. In the following conference, he tells of his development of the Collegiate Chorale, and suggests practical means by which other communities can organize chorales of their own. —EDITOR'S NOTE.

"IT SEEMS TO ME that America's musical development lies chiefly along choral lines. We have splendid native material, and we grow up with the democratic spirit that is the soul of this truly democratic form of expression. In choral work, people get to work together, to understand each other, and to respect each other; moreover, the responsibility lies less with the conductor than with the group itself. Finally, choral work centers around language, which is the focus of culture. Well developed choral work finds almost limitless outlets, in community concerts and in industry. I should like to see every town, every industrial plant, building a chorus of its own. Every school conductor should have a mixed adult chorus, drawn from the community and serving the community. I know that it is possible to draw the interest of singers and public alike to work of this kind, and heartily urge that the experiment be made.

"The Collegiate Chorale began as such an experiment, although it has somewhat altered its character since 1941. At that time, I wanted very much to try to extend professional techniques to large groups of interested amateurs, and to build for amateur singing a sounder, more artistic repertory. So I put an advertisement in The New York Times, and went to work! Our original group was an interesting one, proving and disproving a number of things about public music interest.

An Interesting Experiment

"We began with one hundred and seventy-five members, most of them young people of college age who could not go to college and who came to us to continue their hold upon cultural self-expression. We had a notable preponderance of male voices—four men to three women, and three basses to two sopranos. None of the group was paid a fee—indeed, we soon found it necessary to charge small dues to keep the thing going—and some came from as far as eighty miles to attend the weekly rehearsals. This, of course, contributed greatly to the immediate success of the group,

since the best choirs are those that *really want to sing*. There should never be anything too fixed or rigid about mass singing. Accordingly, we prepared each arrangement with an eye to the needs and possibilities of the group, providing sixteen and sometimes twenty parts, and making use of the unique sonorities of the (then) heavily preponderate male voices.

"That first year we gave a number of programs and were well received, but it was not until the following winter that we got really big attention. By that time, we had gotten together with a number of young composers, notably William Schuman, and we appeared at one of the Town Hall Forums with an all-Schuman program. That brought us national attention. We were hailed as a new group that was doing new things with American music—and this angle somewhat altered our original purpose of just singing. We still want to sing, of course, but we now wish to assume our share in bringing the American public and the American composer into closer relationship. I may say, incidentally, that this is one of the finest services that any choral director can render American music, by performing existing new works and by commissioning new ones. Because of this addition to our original policy, we have attracted a somewhat different group of singers. We still have our young people, but in addition, we have a large number of aware and interested musicians—pianists, music teachers, public school specialists in music, and studied amateurs. Since we work as a vocal partnership, all are encouraged to express their views and to help plan the kind of music we sing and the kind of program we give. Enthusiasm grows when people who want to sing are allowed to help 'boss' the show!

Original Working Methods

"As to our working methods, members are selected by careful audition—and the audition is *not* based on vocal quality alone! We test first for musical feeling and musicianship; then come the desire to sing, reading ability, rhythm, and, finally, voice. Standards

are not fixed, and every new group is selected from the best of the material available. We read as much music as we can, devoting any extra time (or any extra rehearsals) to the sight-reading of works which we have no intention of performing. The qualities that make a choir successful and unique are, to my mind, clarity of enunciation; vitality of rhythm; and variety of tone color. Many choirs, I find, make the mistake of trying to develop a single, fixed color of their own, as a sort of hallmark. I think it better to avoid any fixed norm and to try for as great a variety of color as possible. Color is improved by regarding the works to be performed as *dramatic* expressions which must impart a story, a mood, and thoughtful significance in addition to the sensation of tone. The director can draw out this dramatic quality by insisting on absolutely clear enunciation, by stressing the poetic value of the lyrics, and by adapting the color of each musical phrase to the mood of the words it accompanies.



ROBERT SHAW

"The greatest of our means to vitality, though, is rhythm! Fine rhythm may be built by attention to six basic 'musts.' (1) The inviolability of the inner pulse of the music which, like a heart-beat, makes itself felt over any and all retardings or accelerations. (2) The vital importance of the (so-called) weak beat; it is the beat of movement, of surge and lift, of ascension. (3) The discipline of thinking in terms, not of whole measures, but of the rhythmic accuracy of the eighth and sixteenth notes that make up the measures. (4) The rhythmic vitality of the releases which must match that of the attacks, style for style, and accent for accent. (5) Recognition of the vitality of rests, which have dramatic significance and purely rhythmic significance as moments of recoil and pre-emptive speech. Rhythmic vitality may be further developed by the practice of helpful drills, such as the cross or polyrhythmic patterns (the time-beating, of two against three, and so forth, to be done *not* by the director, but by the singers themselves, as a non vocal exercise).

Choral and Orchestral Conducting

"Naturally, techniques are best administered at the actual rehearsals. However, at each weekly rehearsal, I make note of points, good and bad—technical or interpretative—and write a very informal letter to the members of the choir, outlining what is what, and what to do about it. It helps (Continued on Page 586)

"FORWARD MARCH WITH MUSIC"

BY SILVER MOONLIGHT

This piece should be played in flowing style, not too slowly. The harmonic background is smooth and appropriate. Grade 3½.

VERNON LANE

Allegretto (♩ = 144)

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of five systems of music. The first system begins with a tempo marking of 'Allegretto (♩ = 144)' and a dynamic marking of 'mp'. The second system continues the piece. The third system includes a 'rit. e dim.' marking and a 'mp' dynamic. The fourth system features a 'mf' dynamic and a 'cresc.' marking. The fifth system concludes with a 'f' dynamic and a 'Fine' marking. The score includes various musical notations such as notes, rests, slurs, and fingerings. Pedal markings 'Ped. simile' are present at the end of the first, third, and fourth systems.

First system of musical notation for "Cloud Dreams". The piece is in 3/4 time and B-flat major. The right hand features a melodic line with fingerings (2, 1 3, 1, 2, 2, 1 2 3, 5, 2, 4 2, 4 2) and dynamics including *p cresc.* and *dim.*. The left hand provides harmonic support with chords and single notes, including a triplet of eighth notes in the fourth measure.

Second system of musical notation for "Cloud Dreams". The right hand continues the melody with fingerings (2, 1, 1, 2, 2, 1 2, 5 2) and dynamics including *p cresc.*, *mf*, *rit.*, and *D. C.*. The left hand continues with harmonic accompaniment, including a triplet of eighth notes in the fifth measure.

CLOUD DREAMS

This composition suggests the type of waltz which made an international ballroom, with its flood of brilliant costumes, a picture of great charm. It should be performed smoothly and undulatingly and always with a note of sweet romance. Grade 3½.

JAMES FRANCIS COOKE

Lento e sognando (♩ = 52)

Third system of musical notation for "Cloud Dreams". The right hand features a melodic line with fingerings (1, 1, #1, 1, 1) and dynamics including *mf* and *f*. The left hand provides harmonic support with chords and single notes. A *Ped. simile* marking is present at the end of the system.

Fourth system of musical notation for "Cloud Dreams". The right hand continues the melody with chords and single notes. The left hand continues with harmonic accompaniment. A *poco rit.* marking is present at the end of the system.

Fifth system of musical notation for "Cloud Dreams". The right hand continues the melody with chords and single notes. The left hand continues with harmonic accompaniment. A *a tempo* marking is present at the beginning of the system, and a *Ped. simile* marking is present at the end of the system.

1st Time 2d Time

Fine

Poco più animato

mf legato

D.C. ✱

TRIO

ff

D.C. al Fine

✱ From here go back to the beginning and play to *Fine*; then play TRIO.

HUNGARIAN DANCE No. 5

Brahms' rhapsodic *Hungarian Dance No. 5* is one of the most characteristic of the set. It is reported that while on a tour with the gipsy violin virtuoso, Eduard Rémenyi, the latter gave Brahms the caravan themes which he wove into these historic compositions. They originally were published from 1852 to 1869 in four books as piano duets. In this particular dance many teachers insist upon the pupil's learning and practicing the left hand part first, until it can be played without effort. The left hand imitates the crisp *staccato* effect of the gipsy cymbal.

Edited by Karl Benker

Allegro

passionato

JOHANNES BRAHMS

The musical score is written for piano in 2/4 time, key of D major. It consists of six systems of music. The left hand part is characterized by a rhythmic pattern of eighth and sixteenth notes, often with staccato markings. The right hand part features a melody with various ornaments and trills. The score includes dynamic markings such as *f*, *sf*, *p*, and *sf*, and tempo markings **Allegro** and *passionato*. The score is written for piano and includes fingerings and articulations.

f marcato

p poco rit.

f a tempo

1st time Last time

Fine

Vivace

sf

poco rit.

p

a tempo

p leggiero

poco rit.

a tempo

p leggiero

D. S.

GHOST IN THE HAUNTED ROOM

A little scenic composition which captures the imagination of young folks. It is easy to play when once learned. Watch all the expression marks.

Grade 3.

Very slow (♩ = 76)

In a weird and creepy manner

BERT R. ANTHONY, Op. 251, No. 6

The musical score is written for piano in 2/4 time. It begins with a treble and bass clef. The first system contains measures 1-4, featuring piano (pp) and forte (f) dynamics. The second system contains measures 5-8, with piano (pp) and forte (f) dynamics. The third system contains measures 9-12, with piano (pp) and forte (f) dynamics. The fourth system contains measures 13-16, with piano (p) and forte (f) dynamics. The fifth system contains measures 17-20, with piano (p) and forte (f) dynamics. The sixth system contains measures 21-24, with piano (p) and forte (f) dynamics. The score includes various dynamic markings (pp, f, ff, p, dim., ffz, ff, D.C. al), articulation marks (accents), and fingering numbers. The piece is described as 'Very slow' and 'In a weird and creepy manner'. The final measure is marked 'Long Pause'.

CODA

pp

ff

Long Pause

ppp

Much slower

ABIDE WITH ME

One of the most frequently played in this widely admired series of transcriptions by the late Clarence Kohlmann, who for many years was the organist at the Auditorium of Ocean Grove, New Jersey.

WILLIAM H. MONK
Trans. by Clarence Kohlmann

Andante religioso

mp

rit.

a tempo

mp

pp

f

mf

Ped. simile

mf

poco rit.

5 2 3 1 5 5 4 3 2 1

a tempo

mf cantabile, melodia ben marcato

f

rit.

3 3 3 1 1

3 2 1 4 3 4

f

mf

Ped. simile

4 5 2 3 4 3

1 2 4

f

rit.

ff allargando

5 1 3 1 5 1 3 2 5 3 2 1 2 5 3 2 1

MENUET IN G, No. 2

This is the memorable Beethoven Menuet played by President Truman at the meeting with Churchill and Stalin in the Imperial Palace at Potsdam on July 20, 1945. Grade 3.

LUDWIG van BEETHOVEN

Moderato M. M. ♩ = 76

The musical score for Menuet in G, No. 2 by Ludwig van Beethoven is presented in a standard piano format. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato' with a metronome marking of 76 beats per minute. The score is divided into two main sections: the first section (measures 1-24) and the Trio section (measures 25-32). The first section begins with a mezzo-forte (mf) dynamic and features a series of chords in the right hand and a simple bass line in the left hand. The Trio section begins with a piano (p) dynamic and features a more complex melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mf, f, sf, p). Fingerings are indicated by numbers 1-5 above or below notes. The score ends with a 'Fine' marking and a 'D. C. senza repetizione' instruction.

LITTLE RANGER

MARCH

Grade 3½.

Tempo di Marcia (♩=108)

ROBERT A. HELLARD

The musical score for 'Little Ranger' is written for piano and bass. It consists of five systems of music. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Tempo di Marcia' with a quarter note equal to 108 beats per minute. The score includes various musical notations such as dynamics (f, mf, fz), articulation (accents, staccato), and fingerings (numbers 1-5). The piece concludes with a 'Fine' marking.

f *fz* *mf* *f* *mf*

mf *f* *mf*

mf

f *mf* *mf* *f* *mf*

fz Fine

sempre staccato

sempre staccato

First system of musical notation. Treble and bass staves. Dynamics: *f* (forte) and *mf* (mezzo-forte). Fingerings: 2, 3, 2, 4 2, 3 1, 3 1, 1, 1, 3 1.

Second system of musical notation. Treble and bass staves. Dynamics: *f* (forte) and *mf* (mezzo-forte). Fingerings: 4, 5, 3 1, 1, 1.

Third system of musical notation. Treble and bass staves. Section: **TRIO**. Dynamics: *mf-f* (mezzo-forte to forte). Performance instruction: *sempre staccato*. Fingerings: 1, 2, 1 2, 4 1, 2 1, 4 2, 2 1, 3 1, 4 2, 2 1.

Fourth system of musical notation. Treble and bass staves. Fingerings: 1 2, 1, 4 1, 2 1, 4 2, 2 1, 3 2.

Fifth system of musical notation. Treble and bass staves. Fingerings: 1, 1, 4 2, 3 1.

Sixth system of musical notation. Treble and bass staves. Section: **1** and **2 D.C. ad lib.** Dynamics: *sf* (sforzando). Fingerings: 3 1, 3 1, 2 1, 1, 2, 1, 1.

NORWEGIAN DANCE No. 2

SECONDO

EDVARD GRIEG, Op. 35, No. 2

Allegretto tranquillo e grazioso M.M. $\text{♩} = 76$

p *dolce*
cor. Ped.

p sempre *poco rit.* *pp*

poco rit. e morendo *pp* *Fine*

Allegro M.M. $\text{♩} = 112$

p

f *f stretto*

ff *D.C.*

NORWEGIAN DANCE No. 2

PRIMO

EDVARD GRIEG, Op. 35, No. 2

Allegretto tranquillo e grazioso M.M. $\text{♩} = 76$

The first system of the musical score for 'Norwegian Dance No. 2' consists of two staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegretto tranquillo e grazioso' with a metronome marking of quarter note = 76. The first staff begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes with fingerings 1, 2, 3, 5, 4, and 3. A *dolce* marking appears later. The second staff continues the melody with a *p sempre* marking, followed by a *poco rit.* section and a *pp* section. The system concludes with a *dolce* marking and a *poco rit. e morendo* section leading to a *pp* *Fine* ending.

Allegro M. M. $\text{♩} = 112$

The second system of the musical score begins with a new tempo marking: 'Allegro' with a metronome marking of quarter note = 112. The first staff starts with a forte (*f*) dynamic and features a series of eighth and sixteenth notes with fingerings 3, 1, 4, 2, 1, 2, 3, 1, 2, 4, 2, 3, 1, 2, 3, 1, 2, 4, 2, 3, 1, 2. A *p* marking appears later. The second staff continues the melody with a *f* dynamic and a *f stretto* marking. The system concludes with a *p* marking and a *D.C.* (Da Capo) instruction.

A SON AT SEA

Margery Ruebush Shank *

BLANCHE DOUGLAS BYLES

Moderato *mp*

O God, through to-mor-row and the next day and the next

Watch o'er the sea; Let star-light nights pre-vail, I ask of

Thee; Be Mas-ter of the waves That toss the ship up-on the

deep, And safe-ly guard a lit-tle boy I used to rock to

sleep, I used to rock to sleep.

rit. e dim. a tempo

tespressivo rit. e delicatissimo p a tempo morando ppp

The musical score is written for voice and piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The tempo is marked 'Moderato'. The score consists of six systems of music. The first system shows the vocal melody starting with 'O God, through to-mor-row and the next day and the next'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The second system continues the vocal line with 'Watch o'er the sea; Let star-light nights pre-vail, I ask of'. The piano part continues with similar rhythmic patterns. The third system has the vocal line saying 'Thee; Be Mas-ter of the waves That toss the ship up-on the'. The piano part includes a section marked 'meno mosso' and 'ten.'. The fourth system continues with 'deep, And safe-ly guard a lit-tle boy I used to rock to'. The piano part has a 'meno mosso' section. The fifth system concludes the vocal line with 'sleep, I used to rock to sleep.' and includes tempo markings 'rit. e dim. a tempo'. The sixth system is a piano solo with various markings: 'tespressivo', 'rit. e delicatissimo', 'p a tempo', 'morando', and 'ppp'.

*By permission of the author and GOOD HOUSEKEEPING MAGAZINE.

Copyright 1945 by Theodore Presser Co.

Edited by N. L. Frey

GAVOTTE

Allegretto M.M. $\text{♩} = 108$

FRZ. JOS. GOSSEC
(1734 - 1829)

VIOLIN

p con grazia

PIANO

pp

p *mf* *f*

p *mf*

pp *Fine* *p*

pp

D. C. senza ripetizione

PRELUDE IN E \flat

Regis. { Gt. Diap's 8' coup. to
Sw. 8' without Reeds Sw. A \sharp (10) 30 5767 430
Ch. Mel. 8' Dul. 8' Sw. B (11) 00 5320 430
Ped. 16' and 8' coup. to Gt. Gt. A \sharp (10) 00 7635 200

Andante M. M. $\text{♩} = 104$

EDWARD M. READ

MANUAL

PEDAL

Gt. 1
Gt. A \sharp 2

V

Ped. 42 \wedge

rit.

a tempo

Gt. E \flat
Add Gam. 8' to Gt.

V

V

V

Ch. Mel. 8' and Dul. 8'

Gt. F \sharp

Ped. Coup. off Bour. 16' Fl. 8'

rall.

Mel. off

V

Sw. { 1st time Oboe, St. D. and Trem.
2d time Bour. 16' Quint. 8' Sal. 8'

Sw. F \sharp

Ch. Dul. 8'

Gt. F \sharp

Add Fl. 4' Sw. A#

rall. *a tempo*

Gt.(or Ch.) Dop. Fl.-or Mel.
Gt. G#

rall.

Sw. Vox H. St. D. and Trem.
Sw. B

Bour. 16'

rall. *a tempo*

rall.

Sw. F
Sw. Sal. 8'

PLAYING INDIAN

Grade 1½.

Allegro (♩=92)

ANNA PRISCILLA RISHER

mf *f* *mf* *mp* *cresc.* *rit.* *e* *dim.* *mf* *f* *a tempo* *mf* *rit.* *e* *dim.*

sempre staccato

Copyright 1945 by Theodore Presser Co.

ON HORSEBACK

A WRIST STUDY

British Copyright secured

Grade 2.

Lively (♩=100)

ELLA KETTERER

mp *f* *mp* *Fine* *p.* *mf*

Copyright 1944 by Theodore Presser Co.

British Copyright secured

First system of musical notation for *MEXICAN SERENADE*. The system consists of two staves. The upper staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The lower staff features a *rit.* (ritardando) marking. Fingerings are indicated by numbers 1 through 5 above the notes. The system concludes with a *D.C.* (Da Capo) instruction.

MEXICAN SERENADE

LEOPOLD W. ROVINGER

Grade 2.

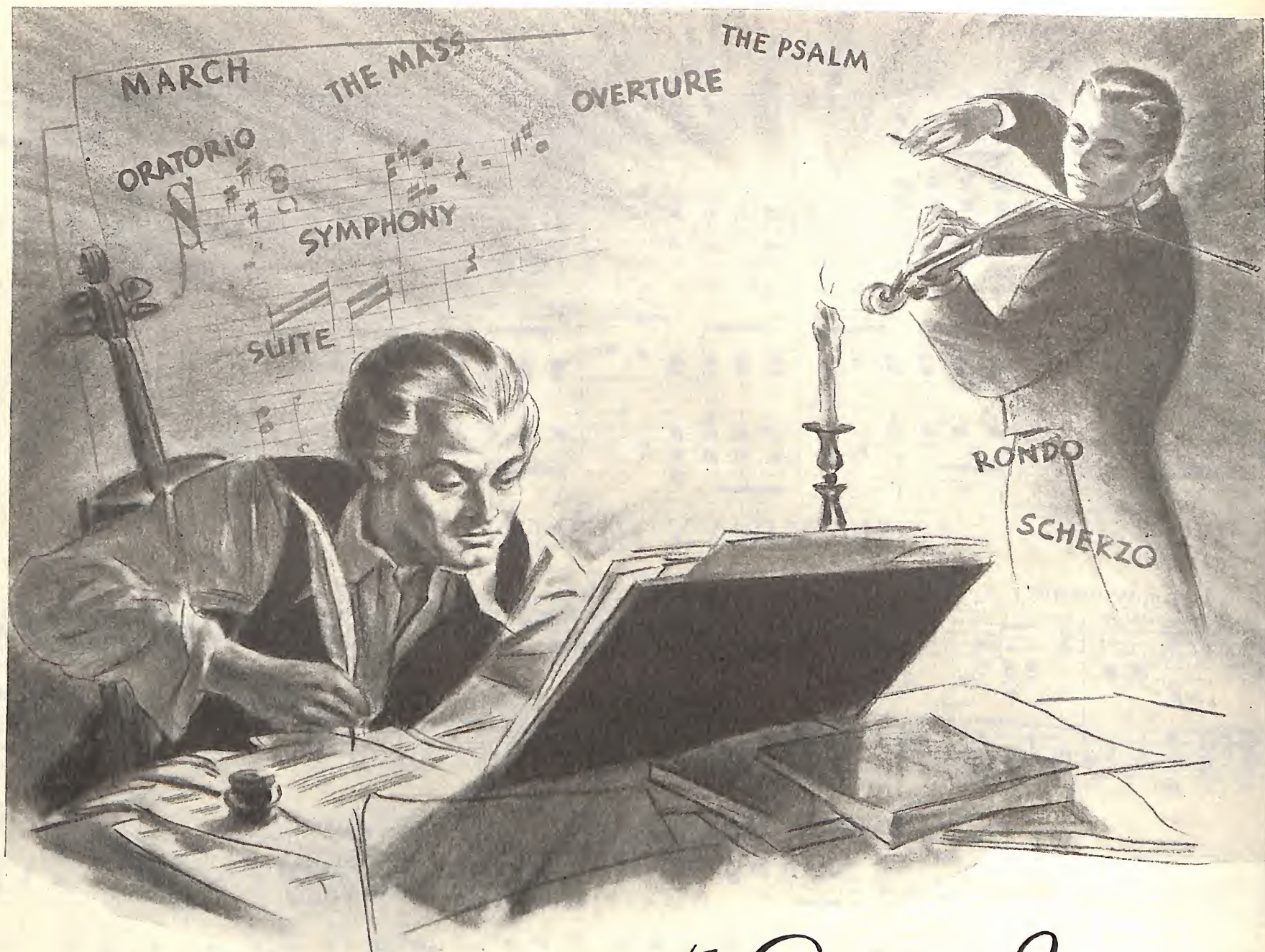
In a gay manner ($\text{♩} = 63$)

Second system of musical notation. The upper staff begins with a mezzo-forte (*mf*) dynamic and a *legato* marking. The lower staff features a *l.h. sempre staccato* instruction. The system includes various fingerings and a repeat sign.

Third system of musical notation. The system includes a *1st time* ending and a *Last time* ending. The upper staff features various fingerings and a *f* (forte) dynamic. The lower staff features a *l.h. staccato* instruction.

Fourth system of musical notation. The system includes a *1st time* ending and a *Last time* ending. The upper staff features various fingerings and a *f* (forte) dynamic. The lower staff features a *l.h. staccato* instruction.

Fifth system of musical notation. The system includes a *D.C.* (Da Capo) instruction. The upper staff features various fingerings and a *f* (forte) dynamic. The lower staff features a *l.h. staccato* instruction.



THE NBC UNIVERSITY OF THE AIR
PRESENTS:

The Story of Music



The NBC University of the Air also offers
these three important courses

THE WORLD'S GREAT NOVELS
Fridays, 11:30-12:00 p.m. (EWT)

HOME IS WHAT YOU MAKE IT
Saturdays, 9:00-9:30 a.m. (EWT)

OUR FOREIGN POLICY
Saturdays, 7:00-7:30 p.m. (EWT)



THE STORY OF MUSIC—a course of 36 programs heard on Thursdays at 11:30 p.m. (EWT) . . . brought to you by NBC and the independent stations associated with this Network . . . offers a delightful experience for all listeners who appreciate good music.

This series unfolds the history of music through the performance of music. Thus THE STORY OF MUSIC is presented in its own language . . . each program containing examples taken from the many different periods.

As is customary with NBC University of the Air courses, a supplementary handbook containing general background for the entire series of 36 programs is available at 25¢ per copy. Write to NBC, 30 Rockefeller Plaza, New York 20, N. Y.

NBC, as a service to its listeners, offers this and many more outstanding educational and cultural programs which help to make NBC "The Network Most People Listen to Most."

National Broadcasting Company
America's No. 1 Network



A Service of Radio

The Teacher's Round Table

(Continued from Page 552)

mistakes, and did I make the corrections positively and graphically rather than negatively and colorlessly.

7. Did I explain (and write down) his home assignment so clearly and stimulatingly that he will not only understand it thoroughly but will be eager to show me at the next lesson what he has learned at home?

8. Was I vital, vivid, imaginative, or only prosaic, factual and adultly dull?

9. Did I sometimes let *him* tell *me* about the music; did I learn something from *him* during the lesson?

10. Did I force my own adult criteria and standards on him, or did I stimulate eagerness, enthusiasm, enjoyment of the music in the frame of his own age and experience?

From the Philippines

Music is, of course, virtually nonexistent out here. . . . There is a great deal of stuff over our radio station; the term "junk" describes it. The programs are aimed at the lowest that is in man, and the least intelligent, so that everyone will be reached. We are surfeited with endless swing, blues, and boogie, blared over the public address system.

The Filipinos I have found most interesting; the guerillas are all and more what has been claimed of them. Today I talked with a young guerilla, twenty years old, a college graduate who spoke flawless English, was well "informed" and especially interested in serious music. We talked of music for a long while—of composers and performers, and of concerts we had attended—when he casually drew a string from his pocket and began toying absently with it. . . . On the string were strung eight pairs of dried Jap ears! . . . It seemed a long way from the dimmed lights and fluttering programs, the hush and the stylized procedure of a concert hall. . . .—Lt. S. C. (U. S. Air Corps)

Come now, Lieutenant! You shouldn't have found that incongruous. . . . If you had asked him what the ears were for, he would probably have answered—just like Red Riding Hood's Wolf Grandma, "All the better to hear the lovely music with, My Dear"!

From Italy

I am now permitted to reveal to you that I have fifty-six combat missions to my credit. My original crew was shot down one day last July when I was not scheduled to fly. Then I was assigned to this Bomb Group. My first mission took me over Leipzig—quite a musical center since the days of Bach; the second took me over Bonn, birthplace of Beethoven. . . . and what a pity to hear that Mozart's house in Salzburg was destroyed in our first raid over that town! I have also flown over Cremona where Stradivarius made his violins.

We bombed strongly defended targets in the Brenner Pass all winter, and on numerous occasions I thought my "number" was up. . . . All my life I have wanted to come to Europe, but these places have little meaning to me now.

—Sgt. R. H. F., Italy.

Thus writes a sensitive musical young friend. The fortitude shown by such boys is beyond belief. . . . When the happy mustering-out day arrives, Sgt. R. H. F. vows that he will study music seriously. If he is able to make it the all-absorbing passion of his life, working intelligently at it year in and out, I am sure it will

restore his faith. . . . After all, Bach's St. Thomas Church in Leipzig, Beethoven's house in Bonn, Mozart's in Salzburg were only frail physical reminders of those glorious creators. . . . Their music is forever with us to heal and bless our spirits.

It's high time for us teachers to take stock. While we sit safely at home these lads have been taking incredible punishment for us. Are we preparing ourselves to give them concentrated courses of technical and musical training when they return? . . . They will come by the hundreds demanding infinitely more than the cut-and-dried, dumb-dumb methods and sleek clichés we've been dispensing these many years. . . . What are we doing about it?

A Music Club Study Course

May I have your suggestions for a study course for our Music Forum next year? In our first season we studied "Slavic Music, Its Origin and Tendencies"; this year, "Nationalism in Music"—B. B., Louisiana.

How about "Romantic Composers of the Nineteenth Century," always an intriguing title for club members; or "Music's Great Triumvirate—Bach, Mozart, Beethoven," which would make a fascinating study in contrasts—heredity, environment, temperament, character, compositional processes, and creative output?

Technic for Beginners

I am troubled as to just what constitutes "technic" for beginning children. Could you give us an outline, please?

—F. L. D., Tennessee.

If you consider technic to mean "finger" technic, aiming for speed, power, endurance, then I don't believe in giving it to child beginners for many months until good playing and reading habits are thoroughly established. By "playing" I include up and down touches, floating elbow, flip-skipping, rotation, flash-bounce, and all the rest of the basic fundamental work which is of course technic in the truest sense of the word. There is plenty of time after that to aim for speed and agility.

Mrs. V.M.F. (Maine) has an excellent routine through which she puts her pupils. She says, "I always teach technic to beginners without music. First I have them memorize an extended five-finger exercise, usually Hanon No. 1 and 2, a trill exercise to teach simple rhythms as well as finger independence and trill technic, and a series of hand-over and thumb-under exercises for scale playing. Chords in all positions, including dominant and diminished sevenths are taught with the scales of each key. After the pupil can read music fairly well I usually put him on "The Child's Czerny."

V.M.F.'s is as good a brief outline as any. Note especially that she always teaches technic *without* music. . . . That's the only possible way. . . . For all technical practice the complication of the printed page must be removed so that the student's undivided attention may be centered on achieving instantaneous "first-try" control.

③ THE THIRD OF A SERIES OF BALDWIN ADVERTISEMENTS IN TRIBUTE TO WORLD-FAMOUS ARTISTS



The choice of master pianist

CLAUDIO ARRAU

Coming from Chile to America, Claudio Arrau was hailed virtually overnight as one of the greatest sensations in the pianistic world. Under the inspiration of the Baldwin, the technique of his performance is phenomenal.

Of the Baldwin's share in this, Arrau says, "The Baldwin is today's great piano. The action is so evenly responsive it seems part of the artist. From bass to treble the scale is completely balanced, and the tone is of singing beauty and amazing color. These combine to make a piano which is my favorite beyond comparison."

Baldwin and Baldwin-built Pianos are increasingly available to teachers and pupils as the perfect medium for encouragement and success. Your Baldwin dealer has set one aside so you can hear and play it any time you like. Let him tell you when and how you can own a Baldwin.



Claudio Arrau

Baldwin

THE BALDWIN PIANO COMPANY, CINCINNATI
Also makers of ACROSONIC, HAMILTON and HOWARD PIANOS

Chopin

— in Century Edition

at 15¢ a copy. An edition of Chopin you would be proud to own at any price! Each copy complete and unabridged; well edited; well printed. Examine these pieces and you will see at once that Century Edition has much more than low cost to make it desirable.

- 1403 Berceuse, Op. 57, D-flat
- 2445 Etude (Black Key) Op. 10, No. 5, G-flat
- 2543 Etude (Revolutionary) Op. 10, No. 12, C-flat
- 2544 Etude (Butterfly) Op. 25, No. 9, G-flat
- 1180 Fantasia Impromptu, Op. 66, C-flat
- 587 Funeral March, Sonata No. 2, B-flat
- 254 Impromptu, Op. 29, A-flat
- 3251 Mazurka in B-flat, Op. 7, No. 1, -3
- 3256 Mazurka in G-flat, Op. 33, No. 1, -4
- 164 Mazurka in G-flat, Op. 67, No. 2, -3
- 1176 Nocturne in E-flat, Op. 9, No. 2, -4
- 3343 Nocturne in F-flat, Op. 15, No. 2, -7
- 2354 Nocturne in G-flat, Op. 15, No. 3, -4
- 3424 Nocturne in D-flat, Op. 27, No. 2, -6
- 337 Nocturne in B-flat, Op. 32, No. 1, -5
- 338 Nocturne in G-flat, Op. 37, No. 1, -4
- 339 Nocturne in G-flat, Op. 37, No. 2, -5
- 340 Nocturne in F-flat, Op. 37, No. 3, -5
- 1725 Polonaise in C-flat, Op. 26, No. 1, -6
- 3483 Polonaise in E-flat, Op. 26, No. 2, -5
- 1181 Polonaise Militaire, Op. 40, No. 1, A-flat
- 853 Preludes, Op. 28, Nos. 6, 7, 9, 20
- 854 Preludes, Op. 28, Nos. 6, 7, 9, 20
- 855 Prelude, (Raindrop) Op. 28, No. 15, D-flat
- 3346 Scherzo in B-flat, Op. 32, -7
- 2444 Waltz in E-flat, Op. 18, -4, -5
- 1768 Waltz in A-flat, Op. 34, No. 1, -5
- 3352 Waltz in A-flat, Op. 34, No. 2, -3
- 3484 Waltz in F-flat, Op. 34, No. 3, -4
- 3425 Waltz in A-flat, Op. 42, -6
- 1175 Waltz in D-flat (Minute), Op. 64, No. 1, -3
- 1174 Waltz in C-flat, Op. 64, No. 2, -4
- 3255 Waltz in A-flat, Op. 64, No. 3, -5
- 3351 Waltz in A-flat, Op. 69, No. 1, -3
- 2446 Waltz in B-flat, Op. 69, No. 2, -4, -5
- 3353 Waltz in G-flat, Op. 70, No. 1, -3
- 3485 Waltz in F-flat, Op. 70, No. 2, -4
- 3486 Waltz in D-flat, Op. 70, No. 3, -4
- 1717 Waltz in E-flat, No. 14, -4

Ask your dealer for Century music. If he cannot supply you, send your order direct to us. Our complete catalog listing over 3700 numbers is FREE on request.

CENTURY MUSIC PUBLISHING CO.
254 West 40th Street New York 18, N. Y.

FRANKIE CARLE—America's Outstanding Stylist of Modern Piano Playing



MISSOURI WALTZ (Swing Arrangement)
HINDUSTAN
DOWN BY THE OLD MILL STREAM
ON THE ALAMO
THE ONE I LOVE (Belongs to Somebody Else)
WITH NO MAN OF MY OWN

Published separately in sheet music form. Each number . . . 40¢

Buy them at any music store or direct from

Forster Music Publisher, Inc.
216 South Wabash Avenue, Chicago 4, Illinois

PIANO TRICKS!

Every issue of our bi-monthly Break Studies brings you clever arrangements for building extra choruses of 8 popular songs on the current "hit parade." Enables you to fill in new modern-style breaks, novel figures, boogie-woogie effects and tricky embellishments.

INVALUABLE TO PIANISTS, TEACHERS AND STUDENTS!

Single copies are 25 cents, stamps or coin. By subscription: \$2 for 10 consecutive issues. Send now for the latest issue. Mention, if teacher.

AXEL CHRISTENSEN STUDIOS
752 Kimball Hall Bldg. Chicago 4, Ill.

Choral Art for America

(Continued from Page 564)

to fix in the minds of the two-hundred-odd singers the same points of importance, and enables them to work at them, or at least think about them, in the six days between group rehearsals. And this, of course, makes for greater security and hence for greater interest. And, coming back to first principles, the interested enthusiasm of the singers is what makes the choir.

"The more my own studies advance, the more convinced I become that choral conducting and orchestral conducting are essentially the same, the difference lying simply in the medium rather than in any difference of musical purpose. Color, vitality, and dramatic continuity are what we expect from a performance of a Beethoven Symphony; they are also what we expect from a choral performance. They can be acquired by a resolute determination to avoid the cardinal sins of choral singing—fixed, inflexible (and therefore monotonous) tone quality; undramatic neglect of the lyrics; and flabby rhythm. When these sins are conquered, we shall look forward to a renaissance of choral art in a new, national art form that will truly be 'of the people, by the people, and for the people!'"

Mr. Shaw has kindly allowed THE ETUDE to draw on some of his weekly letters to his singers. Hitherto unpublished, a number of them are here presented in digest form.

"Dear People: There are two matters about which I've got to talk to somebody tonight . . . (1) Rests are real and rhythmic. They are not unspecified timeless vacuums. They are to be felt intensely and observed meticulously . . . (2) Releases are no less rhythmic than attacks. You let go to pick up again . . . Notation often is inaccurate. Phrases which call for sharp, on-the-nose attacks often are preceded by whole or half-note syllables with no rest in which to prepare the attack . . . We must write in rest values sufficient to allow recoil and preparation . . . The simple rule is: Borrow 'rest' time from the phrase you are leaving, give the releases the spirit and accent of the phrase which is coming up, and never, never be late on the new phrase. The rhythm must roll on. . . . Our three chief scales of criticism and construction are (1) treatment of tone (2) treatment of rhythm (3) treatment of speech. Our tone is to range from strenuousness and stringency to sheen and hush; and tenderness with respect to sacred ideas and persons is not to register with the same patent-leather efficiency as 'Darling, I love you' . . . Rhythm is the name given to music's Time-ness. Its elements are, first, recurrency—alternating stress and rest—and, second (and more subtly), direction—the going-somewhereness which ushers in the whole field of phrasing and dynamics . . . an underpinning vital to all rhythmic styles is the integrity of the 'weak' beat. Full value here and the feeling of movement—or we become singing and static . . . Our treatment of speech has three attentions: (1) clear and vigorous vowelizing, with emphasis upon compound vowels (diphthongs and

triphthongs): vigorous and rhythmic singing of the consonants which have pitch, M, N, and NG . . . and exploitation (for intonation's sake) of the beginning pitches of 'subvocal' consonants, V, L, G, J, D, B, Z, and TH. (3) Unanimous phonation of the explosive and sibilant consonants *always* as though they began syllables, never as though they ended them (thus: Thi—si—zuh—luh—vlee—daee) . . . There should be a subtle difference between bringing music to the people and bringing the people to music. If I were organizing a school of singing and conducting, a primary part of the curriculum would be reading in poetry, drama, the novel and essay forms . . . Language as well as music is a 'language of the spirit.' . . . Music is at the last an act of the spirit. Like matters of the spirit, it shares the symbolism of trinity—the music, the performer, the listener. . . . All these things are basic to our singing together. They should be habits.

Good-night,

ROBERT."

The Piano Never Talks Back

(Continued from Page 549)

by several students of the same teacher; differences which are probably due to a combination of dissimilarities in their inherent ability and effort spent in practicing. Then too, a recital always brings a smile. Once a little girl was all feet; she stumbled up to the piano and breathlessly announced, "I will play *The Star Spangled Banner*, and you're all supposed to stand up!" Then with perfect composure she played our national anthem. At another recital the teacher and an advanced student were playing a duet while the attention of the audience was focused on a huge vase of flowers being jarred closer and closer to the edge of the upright piano as the music continued. The teacher must have noticed it and become unnerved for she made a glaring mistake much to the amusement of her pupils. None of us could be genuinely glad to see her embarrassed, however, for she is unusually patient and fair-minded.

Of course not all of music study can be enjoyment; tedious practice is necessary; but the rewards are ample. For a child, musical accomplishment opens up numerous possibilities for fun such as participating in school activities, or just playing for "the gang" to sing; and it makes social adjustment easier. For me, studying music has brought a new companion with my family—just one more interest to share. It has caused my children to take renewed interest, for what is worth while for parents seems worth while to children. It has brought me a new appreciation of fine music and the best insurance against loneliness in the years to come as well as a new means of self-expression. An hour at the piano passes too quickly and interest in music brings pleasant, unexpected contacts. As an acquaintance once said, "When things go wrong you can bang it out on a piano and it won't talk back." She should know—she has kept her emotional balance through soul-shaking experiences. Surely music can do as much for anyone, with a little expenditure of effort.

Now in Century Edition GREAT ORCHESTRAL WORKS in musicianly piano reductions



Every piece listed here is one you will want for your own music library. They are works that everyone knows and likes to play. Each is tastefully arranged. And, best of all the Century price of 15¢ a copy makes it inexpensive for you to own all of them.

- 3490 Romanze, *Kleine Nachtmusik*, C-4 . . . Mozart
- 3562 Intermezzo, *L'Arlesienne*, E-flat . . . Bizet
- 2452 Valse Triste, G-4 . . . Sibelius
- 129 Allegretto, 7th Symphony, Am-4 . . . Beethoven
- 3561 1812 Overture, Condensed, E-flat . . . Tchaikovsky
- 3566 Roumanian Rhapsody No. 1, A-4 . . . Enesco
- 3723 Hallelujah Chorus, *Messiah*, D-4 . . . Handel
- 3330 Danse Macabre, Gm-3 . . . Saint-Saens
- 3422 Pavane pour une Infante Defunte, G-4 . . . Ravel
- 2334 Minuet, *Symphony in Eb*, -3 . . . Mozart
- 2198 Largo, *New World Symphony*, D-flat . . . Dvorak
- 3605 Espana, F-4 . . . Chabrier
- 2003 Rosamond, *Ballet Music*, G-3 . . . Schubert
- 361 Poet and Peasant Overture, D-4 . . . Suppe
- 3721 L'Apres-midi d'un Faune, E-4 . . . Debussy
- 3643 Allegretto Scherzando, 8th Symphony, Bb-4 . . . Beethoven
- 3642 Good Friday Spell, *Parsifal*, C-3 . . . Wagner
- 3720 Danse Russe, *Petrushka*, C-4 . . . Stravinsky
- 1529 William Tell Overture, Em-5 . . . Rossini
- 3722 Festival at Bagdad, *Scheherazade*, G-4 . . . Rimsky-Korsakoff
- 3236 Finlandia, Ab-6 . . . Sibelius
- 3380 Trumpet Piece & Air in D, -3 . . . Purcell
- 3340 Marche Slave, Am-4 . . . Tchaikovsky
- 3644 Polka, *L'Age d'Or*, C-4 . . . Shostakovich
- 1531 March, *Athalia*, F-4 . . . Mendelssohn
- 3719 Polka, *Bartered Bride*, C-4 . . . Smetana
- 3182 Cortege du Sardar, E-flat . . . Ippolitow-Iwanow
- 3559 Waltz, *Serenade for Strings*, G-5 . . . Tchaikovsky

Ask your dealer for Century music. If he cannot supply you, send your order direct to us. Our complete catalog listing over 3700 numbers is FREE on request.

CENTURY MUSIC PUBLISHING CO.
254 West 40th Street New York 18, N. Y.

DEVELOP THE POWERFUL INFLUENCE



FEUCHTINGER Method Guaranteed
IN YOUR VOICE
DO IT YOURSELF AT HOME
Write for the Voice Book FREE
Sent only to those over 17 yrs of age

PERFECT VOICE INSTITUTE
STUDIO 5587, 910 KIMBALL HALL BLD., CHICAGO 4, ILL.

Make THE ETUDE Your Marketing Place
Etude Advertisers Open the Doors to Real Opportunities

WM. S. HAYNES COMPANY

Flutes of Distinction
STERLING SILVER — GOLD — PLATINUM
Catalog on request
108 Massachusetts Avenue, Boston 15, Mass.

PLAY BY SIGHT

PIANISTS. If you cannot play a composition without constant practice, you need special instruction to eliminate this handicap. The best Pianists and Accompanists are Sight Readers. The secret of SIGHT READING is revealed in "THE ART OF IMPROVE YOUR PLAYING AND ADVANCE MORE RAPIDLY."
5 Lessons complete with Music \$3.00
DANFORD HALL, 1358-AC Greenleaf, Chicago 26, Ill.

LEARN "SWING" MUSIC

Quick course to players of all instruments—make your own arrangements of "hot" breaks, choruses, obbligatos, embellishments, figures, blue notes, whole notes, etc.
MODERN DANCE ARRANGING
—modulating to other keys—suspensions—anticipations—organ points—color effects—swinging backgrounds—Write today.
ELMER B. FUCHS
335 East 19th St. Brooklyn 26, N. Y.

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

IMPORTANT!

Owing to extreme wartime paper restrictions, all inquiries addressed to this department must not exceed one hundred words in length.

A Slow Vibrato in a Young Voice

Q. My daughter, fourteen years of age, entered a High School contest for girls with a high voice. An eminent director gave her the following criticism. "A beautiful voice, but the vibrato is so slow that it turns on a tremolo. I advise speeding the vibrato, singing with records of violin or coloratura soprano. A beautiful voice and she deserves all encouragement."

He said that no high school girl should study singing. He judged her to be sixteen. For the past four months my daughter has had lessons from a contralto, a recent graduate of a famous New York school of music. Will the voice of the contralto teacher injure her high coloratura voice? Should she take lessons at all? Could you recommend a good book of exercises for beginning coloratura work?

—M. P. J.

A. Recent experiments by acoustical scientists have determined that no vocal tone can be sustained for any length of time at exactly the same number of vibrations per second. There is always a rhythmic dip or lowering of the pitch followed by a return. Normally this occurs about four to six times per second though it varies in each individual voice. Perhaps the distinguished musician who criticized your daughter's voice so carefully and so well, meant in his opinion that the change in the number of vibrations occurred so slowly and was so great, that the tone sounded out of tune. Hence he suggested that these rhythmic pitch-variations should be speeded up so that they would be less perceptible to the ear and the voice would therefore sound better in tune.

A tone without any pitch variations (vibrato) would sound machine-like, inhuman, lifeless. You may have noticed that the players upon stringed instruments move their left hands in order to produce a slight vibrato and to prevent their tone from becoming dull, monotonous and unemotional. Even the woodwind players have adopted a somewhat similar device. You must be careful to distinguish, however, between a normal vibrato and the tremolo, in which the pitch variations are so rapid and so great that no single, definite pitch is audible. Tremolo is a very bad habit and one difficult to cure once it is well established. Avoid it.

2—Certainly it would be a good thing for your daughter to listen to records of good singers with voices similar to her own and to learn from them. She should listen also to every fine singer possible both in person and over the air.

3—Fourteen is indeed quite young for a girl to commence serious study of the voice. She seems to be well developed for her age for your critic mistook her for sixteen. If she should continue her lessons, she should be brought along slowly and carefully and not forced before the public before her teacher thinks she is ready.

4—If the teacher of your choice is well grounded in both the theory and practice of singing and is a good musician, we can see no reason why a contralto should not teach your daughter. Some girls learn best by imitation. If your daughter is of this type, a coloratura soprano would be best for her.

5—One of the most important things in the relation between teacher and pupil, is a mutual trust and understanding; where this is absent improvement cannot be rapid. The teacher must suggest all the books of exercises and eventually all the songs and arias that must be studied in their proper order. Subject to her approval we might suggest, Marchesi, Opus I, as an old and tried book of exercises for the coloratura and lyric soprano voices.

Muscular Interference During Singing

Q. I am a soprano and I have reason to think that if my voice were properly developed I would have a range of about three octaves. I have studied for nearly four years but seem not to be progressing. My head tones are most beautiful when accidentally produced. I am unable to produce them at will, as there seems to be muscular interference which I do not know how to control. I should be most grateful for any helpful suggestions.

2—I recall reading an article on voice culture in THE ETUDE by Bernice Hall several years ago. Has she written a book upon this subject? Or could you recommend a book upon the technique of voice production by someone equally capable?—M. A. R.

A. By the expression "accidentally produced" we fancy that you mean that your head tones are freer and more comfortable when you sing them naturally, without recourse to any preconceived method of production. Do you, by any chance, endeavor to focus your tones upon a certain spot in your mouth and endeavor to keep them in that spot no matter what tone of the scale you are singing? This method leads to muscular interference. There must be no rigidity in any of the muscles associated with singing, no stiffness of jaw, or tongue, no tightness of either the external or the internal muscles of the throat. Even the soft palate and the uvula must be allowed to move freely with every tone. If any of these rigidities occur the tone quality is impaired and ease of production diminished. One does not learn to control muscular interferences but rather to sing without them. Look into a mirror during your practice and see if you can detect just where they are occurring. There is often a sign of strain on the external throat muscles under the ear or in front under the chin. Perhaps the lips are contracted into an unnatural grin or protruded like fish gasping for air. One may have a feeling of rigidity even in the back of the neck. Stiffness in the muscles inside the mouth caused by errors in the formation of vowels and consonants is more difficult to perceive and therefore to cure. Learn to speak easily, distinctly and freely.

2. Miss Bernice Hall is now Mrs. Bernice Hall Runkel and may be reached through THE ETUDE. Articles by her appeared in that magazine in March 1935, October 1935, and December 1934. We have no record of any contributions from her subsequent to these dates, nor can we find any record of a book about the production of the voice under her name. "Plain Words About Singing" by William Shakespeare is a simply worded treatise explaining the technique of singing. Franz von Proschowski has published a "Beginner's Voice Book" in two volumes, containing not only good advice, but many exercises for the vocal student and some excellent cuts of the various parts of the body employed by the vocalist. These books may be secured through the publishers of THE ETUDE.

Solmization

Q. I have taught piano and voice for a number of years and I enjoy THE ETUDE very much. I want to know if da, ma, ni, po, tu, la, ba, is an Italian scale. I have always thought so, but a friend of mine says I am wrong. Please let me know about this.—H. A. E.

A. During the Middle Ages it was the custom to vocalize the tones, first of the tetra-chord, then of the hexachord, and finally all the tones of the octave upon some easily produced and easily remembered syllables. Naturally these syllables differed at various times and in different lands. In Groves "Dictionary of Music" there is a rather long and detailed account of the origin of this custom and some of the variations in the syllables are cited. The arrangement you particularize, da, ma, ni, po, tu, la, ba, seems to have been invented and used, with some slight variations by Graun, in Germany, in the early part of the eighteenth century. The whole article is very illuminating and it would be quite worth your while to get it and study it carefully.

To the Woman
with an
eye for Style—



When you see the new Jesse French Pianos it will be love at first sight.

The strikingly original designs created by Alfons Bach, famed New York designer, are brilliantly beautiful.

They are exclusive with French. They are just what you've been wanting for your home of tomorrow.

Musically these new French Pianos are better than ever. French technicians have worked with

America's foremost piano authority,

Dr. William Braid White, in developing tone and scale improvements.

Buy War Bonds now—buy a Jesse French Piano when the war is finished. Ask your piano dealer.

Jesse French & Sons
PIANOS

 DIVISION OF SELMER • NEW CASTLE, INDIANA

JOHN M. WILLIAMS



GRADE-BY-GRADE PIANO COURSE

PREPARATORY AND FOLLOW-UP GRADES

VERY FIRST PIANO BOOK —Original Blue Book with the staff notation chart75
HAPPY HOUR BOOK —Designed for boys and girls who practice only a short time each day.....	1.00
FIRST GRADE PIANO BOOK —The most celebrated piano method before the public today. Written throughout in five-finger position in all keys.....	1.00
ADVANCED FIRST GRADE —Designed especially to bridge the gap between the First and Second Grade Books.....	1.00
SECOND GRADE PIANO BOOK —Preparatory exercises of each study thoroughly worked out to demonstrate to the pupil the proper manner of study.....	1.00
THIRD GRADE PIANO BOOK —Designed to follow the second grade book. Numerous preparation exercises explain in detail how to practice each piece of study so that it will be mastered with ease	1.00
FOURTH GRADE PIANO BOOK. Designed to follow the Third Grade Book. Bach, Chopin, Mendelssohn, Schumann and Schubert are among the composers drawn upon for the studies in this beautifully laid out and carefully edited volume.....	1.00
GRADED SIGHT READING BOOKS I, II, III, and IV Each	1.00
MAJOR SCALES, BOOKS I and II Each	.60

GROWN-UP BEGINNERS — BOY BEGINNERS

ADULT STUDENTS



FIRST BOOK FOR THE ADULT BEGINNER —A first instruction book written for older pupils.....	1.00
FAVORITE MELODIES FOR THE ADULT —Collection of Songs from Operas, Plantation songs, drawing room music, etc. varying in difficulty from very easy to medium grade.....	1.00

Above books gladly sent for your examination

FREE

SEND FOR CATALOG W-1045
Helpful suggestions for teachers and pupils.

NAME.....

STREET.....

CITY.....ZONE.....STATE.....

**THE BOSTON
MUSIC COMPANY**

116 Boylston Street
Boston 16, Mass.

Music "Down Under"

(Continued from Page 545)

bond with our friends "Down Under" was created. The cordial reception given to me as the conductor of a famous American orchestra revealed the splendid sense of "oneness" which has grown up between the two lands separated by thousands of miles of water.

Australia is about 2,500 miles wide, from east to west, and about 2,000 miles from north to south. There are mountains in the east and in the south, but most of the country in the north and in the interior is a vast plain. A large part of the great country "down under the equator" is semidesert. The permanent rivers are few, and it is necessary to depend upon artesian wells for the water supply in many parts of the land. There are some 28,440 miles of railroads, largely state owned, as compared with 236,842 miles in the United States. Each of the seven states in Australia has its own rail gauge (width between rails), which makes intracontinental travel difficult. The country is enormously rich in minerals and other products of great value.

Australia's Cities

Australia was possibly first discovered by a French navigator, Binot Paulmyer, sieur de Gonneville, who was blown out of his course in 1503 and landed on a large island claimed to be this location. Others claim that it was discovered by a Portuguese mariner, Manoel Gadhino de Eredia, in 1601. Spaniards and Dutch explorers visited the island later. Captain James Cook, however, took possession of the eastern coast in 1770. A penal settlement, composed largely of political offenders, was established in 1788 at Botany Bay. This colony was maintained for half a century. Melbourne, first known as Dontigala (normal population 1,100,000), was not established until 1835, or over two centuries after the settlement of New York City. Yet, when it is seen for the first time, it gives the impression of being a much older city; probably because it is influenced in its architectural style by London and other venerable British communities. It has a stateliness, character, and dignity which give the impression of stability and age.

Sydney, the largest city of Australia and one of the most charming in the world, with an unforgettable harbor, has a population of 1,238,660. Of course there is a great deal of rivalry between these two great cities, as to their cultural standing. It was impossible to make up one's mind which was the more cultured. Both are alive and bustling centers, but there is the same natural jealousy between the two art cities as there is between Boston and Philadelphia. This leads to a very healthy and beneficial competition.

The whole musical setup is so different from that in the United States and in Europe that it is difficult to outline. Symphonic music in the larger sense in Australia is, at the most, fifteen years old. Before that time there was much musical enterprise, but there was not a real symphonic background. Large music and W. H. Paling & Co., Pty., Ltd., very great business for years, indicating a vast popular demand for music of all kinds. The foremost musical artists of many lands had toured Australia numerous times, and Australia in that way had become familiar with the highest stand-

ards. In fact, in this day, due to the radio and to recordings, there is an exceedingly keen contact with the latest musical developments, as I shall relate further on.

The photographs in the first part of this article are by courtesy of the Australian News and Information Bureau. A second installment of the article appears next month.

Master Rhythmical Problems at the Table First

(Continued from Page 556)

waltz. After the student has gotten the feel of it on the piano the tempo may be increased until real speed is accomplished.

One thing is very important in playing compound rhythms. The "feel" of the triple rhythm and the duple rhythm must not be lost in the combination of both rhythms. That is you must feel both the 123, 123, 123 and the 12, 12, 12 when they are played together. The student will find in the works of Debussy, Ravel, and other modern writers many lengthy and seemingly complicated rhythms such as a group of fifteen notes to be played against ten. Do not let such things baffle you because by reducing this to its least common denominator you have nothing but two against three.

"But" says some student, "I once saw a rhythm of seven against twelve." This can be calculated mathematically by finding the greatest common denominator of seven and twelve, or eighty-four. This does however make a very complicated mathematical rhythmical problem.

In the Jaques-Dalcroze System of Eurhythmics, students were trained through bodily drills, dancing, and keyboard drills to execute such compound rhythms accurately. But in most cases the figures in which these rhythms occur are played so rapidly that the player joins the two rhythms through an instinctive sense and runs them together with an approximately accurate performance.

Thousands have used "Playing Two Against Three" by the late Charles W. Landon. This book supplies thirty-three studies in compound rhythm the last of which is the famous study by Camille Saint-Saëns. Many teachers employ this study by the French master starting very slowly and then with successive performances increasing the speed until it can be played at a very rapid rate. It is one of the best of all such studies. Other books of studies containing many exercises upon compound rhythms are: Johannes Brahms, "Fifty-one Exercises for the Piano"; Heinrich Germer, "Rhythmical Problems"; Justis, "Studies in Rhythm"; Hepler "Twenty-five Studies in Rhythm."

When the student finally becomes accustomed to the pulse of this problem, assign music in the easier grades where two-against-three occurs. It is hoped that the application of this simple method will make for the successful execution of two-against-three, because rhythm is really extremely attractive and is being used more and more in modern music.

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

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

Q. I have had two organ teachers to interpret the trills in the notation ending of In Thee is Gladness, Bach. Each teacher's interpretation is so different from the other that I am puzzled as to how it should be played. Hope you can help me as I am planning to use the number on a future program.—R. B.

A. In the Widor-Schweitzer edition of Bach, we find under the heading of "The Ornaments," "Begin, as a rule, with the higher auxiliary and do not permit yourself to be put out by the (for a modern ear) harshness of the resultant harmonies." Later, in the same article, we find, "These remarks apply to long trills extending over several beats, an entire measure, or even several measures. Shorter trills, filling out only a quarter-note or half-note, may naturally be treated with greater freedom, especially when," and so forth. In "The Liturgical Year" an edition of "The Little Organ Book" by Bach, edited by Albert Riemenschneider, we find an illustration of the passage you quote, as follows: "The trills at the close should start on the upper note and a group of two sixteenths and one of three before resting on the principal note is sufficient at the pace the piece should be played." As these trills occur also earlier in the number they should all be treated alike. We illustrate

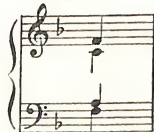


You did not state the interpretation of the two teachers you had in mind, therefore we quote from the works mentioned.

Q. Enclosed is a list of stops of the two manual reed organ in our church. When using "full organ" for congregational singing the effect is too loud and harsh. Which stops should be used for this? Which should be used for solo stops, and which should be used as accompanying stops when the solo stops are used? Can you give an estimate of how much a blower to supply this organ, would cost? If so will you send the names of firms near here who would do the work?—Vox Celeste.

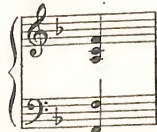
A. We, of course, are not familiar with the tone qualities of your instrument. You might experiment with the stops until you get a satisfactory combination. You might try leaving out the 16' and 2' stops, except when using a 16' stop to play the bass part an octave lower. This may be done (when possible) by playing the tenor part with the right hand, while the left hand plays the bass note an octave lower, for example:

Ex. 1



played

Ex. 2



For solo stop you might try Swell (treble) Oboe with some soft accompanying stop in the Great organ. Or, you might try Great Diapason as solo stop, with appropriate combination on the Swell organ for accompanying (Swell to Great coupler ad lib.). In the reed organ the Vox Humana stop is generally a

tremulant. We imagine a blower can be installed, and suggest that you address the firms whose names we are sending you by mail, stating your needs, with details of your instrument.

Q. Will you please tell me why the following progression is wrong?—M. R. S.



A. The technical reason for the wrongness of the progression you name is that two notes move to a unison, that is "e" and "d" both move to "c". The passage would be much improved if the upper, "e" appeared in the second chord.

Q. I have been reading THE ETUDE for some time. Can you suggest any material that might be used for the making of a bellows for a reed organ. In the April 1940 issue of the Electronics magazine there appeared an article on the electrifying of a reed organ. Can you advise me where I can obtain or borrow a copy of this magazine? I am much interested in this work.—A. J. E.

A. So far as we are acquainted with the work on the reed organ we imagine sheep skin to be the material used for replacing the bellows of a reed organ. Why not replace the original material, if that was satisfactory, and can now be replaced. Perhaps the public library would have a reference copy of the magazine mentioned.

Q. What is the correct position for singers in a mixed quartet? Facing audience is it Tenor—Soprano—Alto—Bass? For a Chorus of three of each group is it desirable to have the same arrangement? Is there another position which is more satisfactory?—S. L.

A. The placing of the singers in the Quartet and small chorus seems correct if the voices of the singers are well balanced. However we advocate change if the musical effect is better, otherwise we do not suggest change.

Q. I would like, if possible, to be given a list of places where I might obtain new or used two manual reed organs. Are there any used Electric organs on the market? I note that the Hammond Organ produces its tone through the use of revolving discs. How is this possible? Does a Hammond Organ come equipped with chimes? Where can I obtain literature on a Hammond Organ and an Organ?—D. D. C., Jr.

A. We are sending you information about reed organs by mail, and suggest that in addition you communicate with various firms who may have used organs of the type you wish that have been taken by them in trade. We suggest that you address the Hammond Instrument Company, 2915 Northwestern Avenue, Chicago, Ill., and for the Orgatron the Everett Piano Co., South Haven, Michigan, for information.

Q. In a number of THE ETUDE are working plans for converting a two manual reed organ into an electric motor controlled instrument. We have a two manual reed organ with the pump lever action on the right hand side, and would like to convert it into an electrically controlled instrument. We have in our membership a mechanic who could do the necessary work. Can you advise as to whether anyone has converted the side pump type reed organ?—K. H.

A. We have known of the type instrument you mention being converted into an electrically controlled motor instrument and suggest that you advise various blower firms of your needs and stating that you have a mechanic who can install the blower. Reed organs are generally of the suction type, and the make you mention is not an exception.

WAIT... this exciting idea is for you!



Would you like to get even greater pleasure from your music? Do you dream of finding richer, more beautiful tones to explore—tones that more perfectly depict the finer shades of every passage?

Skilled musician or student, all this and more awaits you in the Hammond Organ. Here are tone colors and effects that encompass the entire range of musical composition—dramatic crescendos—tenuous, silver-toned whispers—seemingly endless combinations to fit every musical mood. In the Hammond you will find a treasure of fasci-

nating musical experiences. And as you get to know your Hammond better, your enjoyment will increase by leaps and bounds.

If you love music you will want to become familiar with the Hammond Organ. Visit your Hammond dealer . . . play the organ. Then let him tell you how conveniently it will fit into your home, how moderately priced it is, how it is always in tune—ready to play. You can't get one for a little while yet, but you can make plans. Send coupon for literature and name of your nearest dealer.



HAMMOND ORGAN

Hammond Instrument Co., 2929 N. Western Ave., Chicago 18
Without obligation, send full details about the Hammond Organ to:

Name _____

Address _____

The Needs of...

THE PIANO TEACHER

*Always Have Been Paramount
with THEODORE PRESSER Co.*

Any reliable piano teacher may become acquainted with the merits of these or any other Presser Company publications simply by requesting the ones there is a desire to examine sent "On Sale" with return privileges.

The Theodore Presser Co. does not confine itself to exploiting only one method or course of instruction, but offers piano teachers a choice of a wide variety of teaching materials, the majority of which reached publication as the result of successful studio testings by progressive, practical teachers.

PREPARATORY PIANO BOOKS FOR PRE-SCHOOL BEGINNERS

(6 years of age and under)

MUSIC PLAY FOR EVERY DAY Complete in One Book	\$1.25
MUSIC PLAY FOR EVERY DAY— Bk. 1	.40
MUSIC PLAY FOR EVERY DAY— Bk. 2	.40
MUSIC PLAY FOR EVERY DAY— Bk. 3	.40
MUSIC PLAY FOR EVERY DAY— Bk. 4	.40

Although this may be used by some younger or some older, it is particularly fine for children 5 to 8 years of age. It makes first piano study joyous play with its irresistible game-like procedures. There are many illustrations and some cut-out pictures. Altogether, with its attractive melodies, this marvelous first piano book appeals to the juvenile imagination from beginning to end. For continued study after this book there is its sequel volume *Happy Days in Music Play*.

TUNES FOR TINY TOTS

By JOHN M. WILLIAMS .75
This is a John M. Williams masterpiece for little piano beginners. Both clefs are used from the start, and with its pleasing tunes along with the note chart and the many illustrations in the most recent edition, it accomplishes much in private or class instruction. Opens oblong. Teacher's Manual on this book sent Free on request.

LITTLE PLAYERS

By ROBERT NOLAN KERR .50
A profusely illustrated little book (oblong form, 10 x 6 3/4") with a gaily decorated title page in colors, many illustrations, and rhymes and tunes that will amuse and instruct tiny tots of Kindergarten age. For individual or group instruction.

MELODY PICTURES—Volume One

By JESSIE L. GAYNOR & M. R. MARTIN .60
A long-standing favorite and a pioneer book in the providing of attractive piano instruction material on kindergarten principles.

PREPARATORY PIANO BOOKS FOR PRE-SCHOOL BEGINNERS

(Continued)

BILBRO'S "MIDDLE C" KINDER- GARTEN BOOK By MATHILDE BILBRO	.75
This is a great favorite in piano instruction during pre-school music lessons. It is acceptable for private or class use, and is a "both-clefs-from-the-start" book.	
A METHOD FOR THE PIANO FOR LITTLE CHILDREN By JESSIE L. GAYNOR	1.00
Gives piano teachers the attractive materials and plan of instruction used with such great success by Mrs. Gaynor during her life time. Includes interesting pieces and teacher and pupil duets.	
PLAYTIME BOOK By MILDRED ADAIR	.75
Despite the continued offering of other new and attractive first piano books for little tots, there are many teachers who rate this their first choice. It is a helpful book for young piano beginners starting with both clefs, and it is illustrated. Opens oblong.	
ADA RICHTER'S KINDERGARTEN CLASS BOOK	1.00
The story of Goldilocks and the Three Bears musically and pictorially illustrated here makes a captivating "work-play" introduction to piano playing for tots 4 to 6 years of age. Opens oblong.	
NEW RHYMES AND TUNES FOR LITTLE PIANISTS By HELEN L. CRAMM	.75
A neat little piano volume used to the extent of thousands of copies yearly. An immediate start on Middle C with the taking up of new notes, a few at a time, in each clef and soon the young beginner is playing charming little tunes. Opens oblong.	

PIANO INSTRUCTION BOOKS FOR 7 TO 9 YEAR OLD BEGINNERS

MUSIC PLAY FOR EVERY DAY	1.25
Although this very popular first piano instruction book will be found in the preceding list for Pre-School Beginners, it belongs in this list also. It has 20 very musical "playtimes" in which boys and girls 8 or 9 years of age, or even beyond, will revel. This book and its sequel book <i>Happy Days in Music Play</i> each are published complete and in four books.	

FOR 7 TO 9 YEAR OLD BEGINNERS (Continued)

BEGINNER'S BOOK—School for the Piano, Vol. 1

By THEODORE PRESSER 1.00
This veritable "first reader" for piano beginners is one of the most extensively used elementary piano instruction books. Its simple procedures make it ideal for 7 to 9 year old beginners, but it is just as acceptable for any student on up into grammar grade ages. It begins with the use of both clefs. This is the first of three very successful volumes in Presser's *School for the Piano*, the second being *Student's Book* and the third *Player's Book*.

FIRST YEAR AT THE PIANO

By JOHN M. WILLIAMS 1.00
FIRST YEAR AT THE PIANO—Bk. 1 .35
FIRST YEAR AT THE PIANO—Bk. 2 .35
FIRST YEAR AT THE PIANO—Bk. 3 .35
FIRST YEAR AT THE PIANO—Bk. 4 .35

This book played a great part in making the name of John M. Williams famous as an authority on elementary piano pedagogy. It starts with both clefs and it is the initial volume in his famous "Year by Year" course. The edition in four books is the result of the popularity it also enjoys in class teaching. Teacher's Manual on this book sent Free on request.

STANDARD GRADED COURSE OF STUDIES—Volume One—(Mathews)

1.00
Beginners of grammar school ages and on through high school ages who have an earnest ambition to gain a mastery of piano playing can be provided no better study opportunities than beginning with this Volume One in a course that through its ten volumes covers all grades up to virtuosity. Volume One is a superior first instruction book, which in its present-day edition, takes up the very beginnings of piano study with both clefs from the start.

ADVENTURES IN MUSIC LAND

By ELLA KETTERER 1.00
Every page of progress is the fun of a new piece, and a great many of these have texts. Both clefs are used from the start.

BILBRO'S FIRST GRADE BOOK

By MATHILDE BILBRO 1.00
The author's teaching genius is apparent in the clever procedures used to develop a knowledge of notation starting in both

FOR 7 TO 9 YEAR OLD BEGINNERS (Continued)

MY PIANO BOOK—Part One	.50
MY PIANO BOOK—Part Two	.50
MY PIANO BOOK—Part Three	.75

By ADA RICHTER
In these books the favorite composer of fascinating instruction material for young folks, Ada Richter, offers first instruction material so attractively presented as to seem like playing a succession of pretty pieces. The first two books are in oblong form. The third book which covers the second grade of study is the usual 9 1/4 x 12 size.

FOR 10 TO 14 YEAR OLD BEGINNERS

BEGINNER'S BOOK By PRESSER 1.00
This "all-age" piano beginner's book helps achieve results quickly.

FIRST YEAR By JOHN M. WILLIAMS 1.00
Grammar school and junior high age beginners welcome this as a first instructor. This "Year by Year" course offers books for each year of study up to, and including, "Fifth Year At the Piano".

STANDARD GR. COURSE—Vol. I— 1.00
Starts the beginner right for continued later progress to pianistic accomplishment.

THE FIRST PERIOD AT THE PIANO

By HOPE KAMMERER .75
This well-planned instructor for private or class use adapts folk songs to first playing.

FOR 14 TO 16 YEAR OLD BEGINNERS

STANDARD GR. COURSE—Vol. I— 1.00
The substantial material in this Volume One or First Grade of this successful course appeals to the beginner who is learning to think for himself.

BOOK FOR OLDER BEGINNERS

By JOHN M. WILLIAMS 1.00
Perhaps no other piano book so definitely considers the tastes and needs of beginners of junior high and senior high school ages.

GROWN-UP BEGINNER'S BOOK

FOR PIANO By WM. M. FELTON 1.00
Includes many favorite melodies especially arranged to aid the grown-up beginner.

MUSIC TEACHERS GRANTED DISCOUNTS, EXAMINATION PRIVILEGES, AND THE CONVENIENCE OF A CHARGE ACCOUNT

1712 CHESTNUT STREET

THEODORE PRESSER CO.

PHILADELPHIA 1, PA.

Piano Teachers Are Invited to Send a Postal Request for Our Free Thematic Catalogs Showing Portions of Good Teaching Pieces

"FORWARD MARCH WITH MUSIC"

GREAT SONGS

by

JOSEPH MARX

- Blissful Night (Med.)..... 60¢
 Chopin Waltz (Med.)..... 60¢
 If Love Hath Entered Thy
 Heart (High or Low)..... 60¢
 Last Eve He Brought Me
 Roses (High) 60¢
 Nocturne (High or Med.).... 60¢
 O Holy Mary (High)..... 60¢
 Rain Song (High or Low).... 60¢
 Song to Saint Mary
 (High or Med.)..... 60¢
 A Tone (Med.)..... 60¢
 Woodland Rapture (High).. 60¢

MARIAN ANDERSON

has chosen
 two of these songs
Blissful Night
 and *Nocturne*
 for performance during her
 October-November
 concert tour.

For the Finest in Music
 ask for our catalogs.

ASSOCIATED MUSIC PUBLISHERS, INC.

25 West 45th Street
 NEW YORK 19

EASY LEARNING

Violin, Cello, Viola, Double Bass
 WITH A FINGER GUIDE

A new invention for students and teachers: easy
 to put on—does not mar instrument. True intona-
 tion. Gives thorough knowledge of fingerboard and
 positions. No guess work, less practicing. Learn
 correctly. Send \$1.00—state size of instrument.

BURGHARDT SYSTEMS

2720 N. Albany Ave., Dept. E3 Chicago 47, Ill.

GLORIOUS VIOLINS

are the hand-made Frasers. Singing tone of
 great carrying power. Winning fame every-
 where. Moderate in price. Free folder.
 Faulty tone of other violins corrected. Ex-
 pert repairing, refinishing.

CHELSEA FRASER

2025 STARK, SAGINAW, MICH.

A Revealing New Book in Two Parts
PARAGON OF RHYTHMIC COUNTING
FOR ALL RHYTHMS

PARAGON OF HARMONIZING
 applied to

FOUR KINDS OF HARMONIZATIONS

Send for explanatory circular

EFFA ELLIS PERFIELD

103 East 86th St. (Park Ave.) New York City

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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.

IMPORTANT!

Owing to extreme wartime paper restrictions,
 all inquiries addressed to this department must
 not exceed one hundred words in length.

Violins by Potscher

Mrs. H. C., Louisiana.—Carl Gottlob Potscher
 worked in Zwota, Bohemia, between 1800 and
 1830. His violins are almost identical in style
 with those made over the frontier in Saxony,
 Germany. They are fairly well made, and are
 worth up to one hundred and fifty dollars.

An Unknown Maker

E. L., New York.—I am sorry to say that I
 can find no information regarding a maker by
 the name of Heidl in any of the books, nor can
 I discover any elsewhere. He may have been
 an amateur who made a few violins, or he may
 have been employed by a maker of different
 name and produced a few instruments in his
 own time. There are many makers who fall
 into one or other of these two categories.

Measurements of a Stradivarius

R. B. R., Arizona.—In Stradivarius violins of
 the best period, the arching of the back rises
 fifteen millimeters; and of the front, sixteen
 and a half mm. (2) So far as I know, there is
 no good book on violin making at present in
 print. When conditions in England become
 more normal, it will probably be possible to
 obtain E. Heron-Allen's excellent book "Violin
 Making as it Was and Is." I hope so, because
 there are many people who want it.

The Name May Be Fictitious

Miss K. J., Minnesota.—There seems to be
 no information available on a maker named
 Jean Sebastian Château Renauld. He can have
 made but few violins, for the name is not
 listed in any of the reference books. Possibly
 it is a fictitious name inserted in a few violins
 by a maker less poetically named, with the
 object of rendering the instruments more
 readily salable.

Values of Various Makers

J. M. G., California.—The violins of Johann
 Carol Klotz, Mittenwald, if in good condition,
 are worth about four hundred dollars. Those
 of P. A. Dalla Costa—Treviso, Italy, 1700 to
 1768—have sold for as much as two thousand
 dollars—but they are very rarely seen. I can-
 not possibly say whether your violins are
 genuine. There are many violins around bear-
 ing the labels of these makers that are not
 worth one-tenth of the above prices.

The Label Means Nothing

Mrs. F. C. F., Texas.—A Stradivarius label
 in a violin is no indication whatever of the
 instrument's value—it may be worth ten dol-
 lars, or it may be worth a thousand or so. In
 fact, the label is never an indication of a
 violin's origin or value, for labels can be
 counterfeited very easily. The only way to
 determine the worth of a violin is to have it
 examined by an experienced dealer. This you
 should do if you are anxious to find out the
 value of your instrument.

Beginners' Teaching Material

Miss D. E. G., Pennsylvania.—If you will
 refer to the November, 1943, issue of THE
 ETUDE, and the issues for February and June,
 1945, you will find the question of teaching
 material for beginners discussed at consider-
 able length. And in the past two years there
 have been a number of answers on the same
 subject in the Violin Questions columns. It
 may be that you do not possess the issues
 mentioned; in which case, you can probably
 obtain them from the publishers of THE ETUDE.
 If not, you can certainly find them in the
 Public Library.

To arouse and hold the interest of a young
 pupil is not difficult, provided that he is given
 a judicious mixture of studies and pieces, and
 provided that the studies are made as interest-
 ing for him as the pieces. It is not a good plan

to insist that he finish one book before getting
 another; a better way is to let his books—at
 least his study books—overlap. For example,
 when a student is a little more than half-way
 through the first book of the Laoureux Method,
 he is usually ready for some studies from the
 first book of Wohlfahrt, Op. 45, or from the
 "28 Melodious Studies" by Josephine Trott. For
 the older beginner, the Laoureux Method is
 very good, for it is in no way childish.

In your anxiety to develop a sound left-hand
 technique, don't make the mistake of neglect-
 ing the bow arm. This happens far too often,
 and is generally the cause of much trouble to
 the student in later years. With a beginner, it
 is perfectly simple to develop sound bowing
 habits along with a solid left-hand technique.

Also Material for Beginners

Miss I. H., Ohio.—I think that the answer to
 Miss D. E. G. takes care of your problems as
 well. You are quite right in thinking that Rob
 Roy Peery's "Very First Violin Book" is an
 excellent book for beginners.

Translation of Label

Miss C. A. K., Kentucky.—Translated, the
 label in your violin means, "Made by Antonius
 Stradivarius in Cremona in the year 1727." But
 I hope this will not arouse in you any hopes
 that you possess a genuine "Strad." As I have
 had occasion to say many times in these col-
 umns, there are many thousands of cheap,
 factory-made violins that carry a label pur-
 porting to be that of Stradivarius. There are
 also many better-grade instruments bearing
 the same label. Only a personal examination
 by an expert could decide what your violin
 may be.

Music As a Profession

Miss D. F., Pennsylvania.—You certainly are
 very well advanced for your age, and your
 whole approach to music is intelligent and
 sound. But whether you have the talent and
 personality that makes for professional suc-
 cess—that is something I cannot say without
 meeting you and hearing you play. Your
 teacher, and other experienced musicians, can
 advise you better than I can. I think you
 should study as hard as you can—not only
 violin, but also theory, harmony, and piano—
 for another couple of years, and then decide
 what your future is to be. If, by then, music
 still means as much to you as it does now, go
 ahead and study for a career. If you have real
 talent, if you feel that music is the one big
 thing in life for you, then you are entitled to
 go in for it as a profession.

A Novel Recital Program

S/Sgt. D. Z., California.—The program you
 sent me certainly has the merit of novelty,
 though it might be criticized for not including
 more music of established worth. Its success,
 of course, would depend entirely on how well
 you play it. But why do you plan a program
 of unaccompanied violin music? Anyone who
 could play your program well could certainly
 play a much better one with the aid of a
 pianist. A complete recital of unaccompanied
 violin music always becomes monotonous,
 though one unaccompanied solo on a program
 is always interesting.

Concerning Lewis E. Pyle

In the June issue of THE ETUDE I regretted
 that I was unable to obtain any information
 regarding the work of this maker. Since that
 issue appeared, I have received an interesting
 letter from Miss B. W., of Delaware, saying
 that Mr. Pyle, now between seventy-five and
 eighty years old, is living in Elam, Pennsyl-
 vania. According to this letter, Mr. Pyle's
 vocation is repairing and refinishing antiques,
 and that when he was younger he made a
 few violins which he sold for about twenty-
 five dollars. Miss W. writes that she used one
 of Mr. Pyle's instruments when she first began
 to study.

Let

GULBRANSEN

Guide Little Hands
 Along Melody Way



The sensitive, instant response of a
 handsome, period-styled, precision-
 built Gulbransen Console will always
 encourage and inspire your child's
 musical efforts. Why not give her
 the finest in music—a Gulbransen?
 New pianos are now available to
 musicians, music teachers, and music
 students.

GULBRANSEN CO. 816 N. Kedzie Ave.
 Dept. E-11, Chicago 51

TEAR OFF

Send for

FREE BOOKLETS
 showing Gulbransen
 new, charming Period-
 Styled Grands and Con-
 soles.

Name _____

Address _____

City & State _____

Dependability

Since 1874 Serving a Clientele
 of Discriminating String Players
 SPECIALISTS IN VIOLINS, BOWS, REPAIRS, etc.
 CATALOGS AND LITERATURE ON REQUEST

William Lewis and Son

207 South Wabash Ave.—Chicago 4, Ill.

PUBLISHERS OF "VIOLINS and VIOLINISTS"
 America's only journal devoted to the violin
 Specimen Copy 25¢—12 issues for \$2.50

ANNOUNCING PUBLICATION OF
 A LIMITED EDITION

"How Many Strads?"
 "Our Heritage from the Master"

By Ernest N. Doring

An important work of 380 pages recording ex-
 isting instruments with their stories and his-
 torical background, containing over 100 illus-
 trations of genuine specimens of Stradivari's work.
 Expert, Authentic, written in fascinating style.
 The most complete survey ever presented.

PRICE PER COPY \$20

A New Book!

"THE APPRECIATION
 OF RARE VIOLINS"

By Francis Drake Ballard

Many Fine Illustrations. Over 100 Pages
 of Information and Inspiration. Limited
 DeLuxe Edition, Artistically Clothbound.
 \$3.00 Post Paid. Order direct from:

FRANCIS DRAKE BALLARD

Collector and Dealer

TROY, PENNSYLVANIA

Send for List of Available Rare Violins.

Music...for Christmas

Selected Anthems and Carols for Church,
School and Community Programs

MIXED VOICES

ADAM, ADOLPHE	13,164 O HOLY NIGHT! (Arr. N. C. Page)	15
ANGELL, WALTER H.	13,203 "WHERE IS HE?" WISE MEN SAY. (Unison)	15
BACH, J. S.	13,089 GOOD CHRISTIAN MEN, REJOICE. (Arr. Harvey Gaul) (With Sop. Solo) (A Cappella)	15
BAINES, WILLIAM STUART	14,197 I HEAR THE BELLS OF CHRISTMAS. (With Sop. and Alto Solos)	15
BEACH, MRS. H. H. A.	13,913 AROUND THE MANGER. (A Cappella)	12
BORNESCHNEIN, FRANZ	15,093 THE CHANT SUBLIME	15
BUCK, DUDLEY	471 ARISE! SHINE! FOR THY LIGHT IS COME. (With Tenor or Sop. Solo)	12
BUTCHER, FRANK C.	14,028 LET ALL MORTAL FLESH KEEP SILENCE. (A superb festival anthem, based on a beautiful old melody. With Sop. Solo and Trumpets, Bells, Cymbals and Timpani, ad lib.)	15
CLOUGH-LEIGHTER, H.	12,381 SING AND REJOICE. (With Tenor Solo)	20
DIELMAN, FRIEDRICH	12,375 CHRISTMAS HYMN. (With Sop. or Tenor Solo)	10
EICHORN, HERMINE WARLICK	15,100 CHRISTMAS TREE LANE. (A Cappella)	15
FISHER, WILLIAM ARMS	13,361 HYMN OF PEACE AND GOOD WILL.	20
GALBRAITH, J. LAMONT	14,578 SING NOEL. (French) (A Cappella)	15
GAUL, HARVEY B.	12,351 THE PEOPLE THAT WALKED IN DARKNESS	12
	12,376 ALLELUIA, KYRIE CHRISTIE. (French)	12
	14,319 AND THE TREES DO MOAN. (Carol of the Mountain Whites)	15
	12,377 FIVE TRADITIONAL FRENCH CHRISTMAS CAROLS. I Know, O Virgin Mary; Oe Whiny Night; Joseph and the Shepherds; Christmas Day Is Here; Here In This Very Town	10
	14,519 LITTLE JESU OF BRAGA. (Portuguese)	15
	14,908 MEXICAN SHELTER CAROL. (8-part. With Children's Chorus)	15
	14,999 NATIVITY CAROL OF MEXICAN SHEPHERDS. (With Children's Chorus)	15
	14,318 THE SHEPHERDS AND THE INN. (Mexican)	15
	11,375 SING WE NOEL. (French)	12
	14,320 STARS LEAD US EVER ON.	15
HATCH, HOMER B.	14,958 THE GREAT MOTHER'S LULLABY. (With Sop. Solo) (A Cappella)	10
KRAMER, A. WALTER	13,914 THIS IS THE DAY THE CHRIST IS BORN	10
MANNEY, CHARLES FONTEYN	13,338 SIX OLD ENGLISH AND FRENCH CAROLS. Come, Good Christians All (French); Christ Is Born On Christmas Day (French); In Stable Lowly (French); Though Thou Art Now an Infant Small (French); Lullay, Thou Little Tiny Child (Traditional); Earth Today Rejoices (French); Mode	10
	13,601 SIX OLD FRENCH CHRISTMAS CAROLS (First Set). Here a Torch, Jeanette, Bubbelin, Ye Bunchen All; Sleep, Little Dove	10

13,692	SIX OLD FRENCH CHRISTMAS CAROLS (Second Set). Sing Noel; When the North Was White With Winter; At Solemn Midnight Come a Call	10
MARRYOTT, RALPH E.		
15,034	CHRISTMAS STREET. (A Cappella) (With Solo for Med. Voice)	15
15,142	AGAIN THE TIME OF CHRISTMAS. (A Cappella)	15
15,131	ALL AMONG THE LEAVES SO GREEN. (With Sop. and Tenor Solos) (A Cappella)	15
15,091	THE HOLLY TREE CAROL. (Catalan)	15
15,233	IN THE LONELY MOONLIGHT. (A Cappella)	10
MATTHEWS, H. ALEXANDER		
13,923	SING CHRISTMAS BELLS. (Sop. Solo)	15
MCCOLLIN, FRANCES		
14,122	COME HITHER, YE FAITHFUL. (6-part) (A Cappella)	15
MILES, RUSSELL HANCOCK		
15,092	CHRISTMAS, BE JOYFUL. (With Sop. and Bar. Solos)	15
NAGLE, WILLIAM S.		
15,132	LONG AGO. (A Cappella)	15
NEIDLINGER, W. H.		
11,303	ANGELS FROM THE REALMS OF GLORY. (With Alto Solo)	15
NEVIN, GEORGE B.		
13,335	SING AND REJOICE. (Tenor Solo)	12
13,418	THERE WERE SHEPHERDS. (With Sop., Alto, Tenor and Bass Solos)	12
NEVIN, GORDON BALCH		
14,701	UPON THE SNOW-CLAD EARTH	15
OSGOOD, GEORGE L.		
703	CHRISTMAS BELLS	12
READ, GARDNER		
15,133	SAW YOU NEVER IN THE TWILIGHT. (With Alto Solo) (Piano or Harp Acc.)	15
ROGERS, JAMES H.		
12,547	CALM ON THE LISTENING EAR OF NIGHT. (With Alto and Bass Solos)	15
SCHINDLER, KURT		
13,300	ADORATION OF THE SHEPHERDS. (Catalan) (8-part)	15
12,267	THE THREE KINGS. (Catalan) (5-part)	15
SCHULZ, J. A. PETER		
15,234	COME HITHER, YE CHILDREN. (Arr. Syre)	16
SELLEW, DONALD E.		
15,199	LET OUR GLADNESS KNOW NO END. (Bohemian) (A Cappella)	15
SPENCE, WM. R.		
10,182	ARISE! SHINE! FOR THY LIGHT IS COME. (With Sop. or Tenor Solo)	20
10,669	THERE WERE SHEPHERDS. (With Sop. and Tenor Solos)	12
STEVENSON, FREDERICK		
12,318	THE MORNING STARS SANG TOGETHER. (With Tenor Solo)	16
WHITEHEAD, ALFRED		
15,039	FOUR CHRISTMAS CAROLS. All You In This House! (Swedish); The Hillside Carol (Burgundian); Sweet Baby, Sleep (Danish); Come, Follow Me (Swedish)	10
15,200	LULLAY, MY JESUS (French) (A Cappella)	16
15,095	THREE CHRISTMAS CAROLS. First Set. Of a Rose Now Let Us Sing (English); A Virgin was So Lovely (Dutch); Oh Mary, My Mother (Norwegian)	10
15,136	THREE CHRISTMAS CAROLS. (Second Set). O Mariat (Basque); Sleep, Dear Little One (From Strasbourg Hymn Book); Praises, Thanksgiving, Now Let Us Sing (French)	10

TREBLE VOICES

Two-Part

FARMER, JOHN	14,695 IN THE FIELD WITH THEIR FLOCKS ABIDING. (Arr. R. S. Stoughton)	10
FRENCH, CAROL	14,846 GLORIA IN EXCELSIS DEO	10
PRAETORIUS, MICHAEL	14,215 THE LITTLE BELLS ARE RINGING. (Arr. C. F. Manney)	10

Three-Part

ADAM, ADOLPHE	12,225 O HOLY NIGHT. (Arr. A. H. Ryder)	16
BEACH, MRS. H. H. A.	14,296 AROUND THE MANGER	10
FISHER, WILLIAM ARMS	14,946 YE WATCHERS AND YE HOLY ONES (Gordon)	15
GAUL, HARVEY B.	12,376 ALLELUIA, KYRIE CHRISTIE (French)	12
	14,299 FIVE TRADITIONAL FRENCH CHRISTMAS CAROLS. I Know, O Virgin Mary; Oe Whiny Night; Joseph and the Shepherds; Christmas Day Is Here; Here In This Very Town	25
	15,035 THE LITTLE JESU OF BRAGA (Portuguese) (Arr. Ruth E. Bailey) (With Sop. Solo)	15
	15,163 AND THE TREES DO MOAN. (American) (Arr. Ruth E. Bailey)	15
	15,090 THE SHEPHERDS AND THE INN. (Mexican) (Arr. Ruth E. Bailey)	15
	15,130 STARS LEAD US EVER ON. (Slous)	15
GRUBER, FRANZ	12,682 HOLY NIGHT. (Arr. A. H. Ryder)	12
KETTERER, LAURA	15,163 THE MANGER SLEEPING. (French)	10
MANNEY, CHARLES FONTEYN	13,755 SIX TRADITIONAL CAROLS FOR CHRISTMAS. God Rest You Merry, Gentles; Here a Torch, Jeanette, Bubbelin; Sing We Noel; O Come, All Ye Faithful; The First Nowell; Silent Night	15

Three-Part (Con't)

MCCOLLIN, FRANCES	14,122 COME HITHER, YE FAITHFUL. (With Sop. Solo)	15
PERILLOU, A.	13,014 VIRGIN AT THE MANGER	12
PRAETORIUS, MICHAEL	12,557 LO, HOW A ROSE. (Arr. C. F. Manney)	10
SCHINDLER, KURT (Arranger)	14,677 ADORATION OF THE SHEPHERDS. (Catalan)	10

Four-Part

BULLARD, FREDERIC FORD	10,588 TRYSTE NOEL	15
GRUBER, FRANZ	12,683 HOLY NIGHT. (Arr. A. H. Ryder)	10
NAGLE, WILLIAM S.	15,201 LONG AGO	15
SCHINDLER, KURT (Arranger)	13,304 ADORATION OF THE SHEPHERDS. (Catalan)	15

14 Familiar Christmas Carols For School String Ensembles

May be used as accompaniments for unison singing

Compiled and Arr. by ELIZABETH FYFFE

Published for:

Violin Solo, Duet, Trio, or String Quartet (With or without Piano Acc.)
Strings and Piano, Complete, \$1.50;
Strings, 20c ea.; Piano Acc., 40c
Violoncello Solo with Piano Acc., 60c.



Oliver Ditson Co.

Theodore Presser Co., Distributors, 1712 Chestnut St., Phila., Pa.

The Wine of Islam

(Continued from Page 546)

German cities one hears the "Schrammelmusik" in which the zither or guitar must not be missing. In America it is hot or sweet jazz. In Arabian coffee houses the Mussulman sips his coffee to the sound of the "rebab" and an Arabian lute, which is often the accompaniment for the convulsive movements of an Arabian dancer. And with this observation we are again among the Turks and in the Orient, where our coffee house story began. Coffee was called the "Wine of Islam." The Mohammed in no way limited its enjoyment, and an Arabian anecdote tells that the great prophet after a couple of cups of coffee was able to tame forty wild horses and charm forty beautiful women. (O, well, one must expect a little exaggeration from the Orient!) And a genuine coffee house song that is extant in the translation of the great Orientalist Hammer-Purgstall sings:

"Coffee is like the maiden, the brown one,

Who by day delights us and by night robs us of sleep."

There is one more relation between music and coffee in the Turkish version of an old Persian song: "Seven-fold I show you the drum, the lute, the fiddle, the goblet, the friend, the coffee, and the absence of the hated guardian." That is the sum total of oriental "Savoir vivre."

Britain Produces New Operatic Success

(Continued from Page 548)

acted as stage-hands, electrician, and wardrobe staff. Opening at Buxton, this company of twenty-six toured many northern towns in Britain, adding "La Traviata" to its repertory, with the same screens and the same furniture, and eventually returning to bomb-weary London in February, 1941, to give a short season at the New Theatre. For this the orchestra was increased to fifteen.

The Company Grows

"Hansel and Gretel" and "The Beggar's Opera" were added to the repertory for the next tour, when the company was increased to thirty-five, though several principal singers continued to give an average of five performances weekly. During this second tour, bombs followed the company to Bath, to Glasgow, and to Hull, where dress baskets and scenery in the scene-dock were badly damaged and clothes had to be rescued on the end of a long pole.

During the following months, the company gradually grew, though the whole enterprise was nearly ruined when two principal singers were called up. Nevertheless, Purcell's "Dido and Aeneas," Arne's "Thomas and Sally," "Madam Butterfly," and "The Barber of Seville" were put on, and the increase of the orchestra to twenty-four players at the beginning of 1942 enabled "Rigoletto" and "The Magic Flute" to be given. With a much larger company, staff and

orchestra and more scenery it was necessary to leave the smaller towns and concentrate on the big cities with twice yearly visits to London. But Sadler's Wells will never forget that it was the enthusiasm of the people of those small towns which enabled their plucky but doubtful enterprise to develop into a fair-sized opera company which, during 1943 and 1944, was the largest touring theatrical organization in Great Britain, with a personnel of one hundred and two, transporting from town to town each weekend, despite wartime travel difficulties, three fifty-foot trucks packed tight with scenery, instruments, costume baskets, and properties.

Now the company is back in its own home, with an orchestra of fifty-four, new singers, new hopes, and a determination not only worthily to present Opera in English, but also to encourage native composers by establishing a fund for the production of new operatic works in the English language. They have made a fine start with "Peter Grimes."

During the current season of the Sadler's Wells Theatre the opera has been repeated twelve times, and other productions will be heard next season in other European cities. The Boston Symphony Orchestra under Serge Koussevitzky will perform four symphonic excerpts from the opera in Boston and New York.

There's a Future in Radio, If...

(Continued from Page 547)

song-texts, but languages—to speak the tongues in which you sing. But that is often difficult. In preparing for 'Jeremiah', I had to sing in Hebrew; in building new programs, I sing in Russian. I speak Italian, and French, and am perfecting myself in German. But the less usual languages I still must approach in the way I have described. The very worst thing a singer can do is to take up a foreign text and sing it through phonetic syllables. Sound-associations must come through the ear and the organs of speech; not through the eye. It may take longer to learn to pronounce by ear, but it results in purer diction. And always, the inner sense of the words must come first.

"Another thing the radio singer must possess is the ability to project a song into the hearts and minds of his hearers. Just as the good and bad of tone seem intensified over the air, so does the intangible spirit of the song. How to project start lies, not in notes or words, but in the feeling. Actually, one must be conscious of two separate feelings, which become fused in performance. First, you must feel your song—you must be the person whose sentiments form the message of the song. And in second place, you must feel an all-compelling urge to make others feel with you. It isn't enough to feel the song! Unless you are conscious of wanting desperately to take others with you into that feeling, your best planned effects will stop short with you. Basically, the sincerity and the urge of those two feelings form the foundation of convincing projection.

"I should not like to leave the subject of radio without speaking of the splendid opportunities to be found in radio chorus

work. Most radio choristers are splendid musicians. Indeed, they must be to hold positions which require the rapid reading and projection of all sorts, styles, and schools of music. Thoroughly trained vocal musicians (which means more than *singers!*) can command excellent fees and are greatly sought after. Some do not desire to become soloists, and find contentment in chorus work during the week and in church work on Sundays. And for those who aspire to a solo career, there could hardly be a better start than in a radio chorus, which provides earning, learning, and the chance to get to the attention of those in whose hands lies the selection of solo material.

"The thing to remember, though, is that radio isn't a stop-gap! It isn't a field of self-expression for a girl with a voice that Mama admires. It involves the enormous responsibility of reaching more people, in a weekly fifteen-minute 'spot' than Beethoven reached in his whole lifetime. And for that responsibility, the young singer must make himself ready, by bringing to it the best production, the best projection, and the best musicianship of which he is capable. The day of miracles isn't over. There's a future in radio—if you have the material with which to win it!"

What Now, in Radio Programs?

(Continued from Page 550)

remains one of the most interesting half-hours of music during the week. Interesting, because it presents so much seldom

heard music, and because it offers first performances of unusual contemporary scores. The guiding spirit behind this program is the youthful musical director of Columbia Broadcasting, Bernard Herrmann. In recent broadcasts Mr. Herrmann has presented the American premiere of the Oboe Concerto by the English composer Vaughan Williams, with Mitchell Miller as soloist, the Mozart Symphony in B-flat, K. 319 which has been unjustly neglected, and an all Fauré program. Were one to catalog the unusual works which Mr. Herrmann has presented in the past few years on the air, the assembled material would make a unique book. This is a program worth marking and remembering, particularly if you have eclectic tastes in music.

Patrice Munsel, the youthful Metropolitan coloratura, returned from her vacation to resume her role as star of the Family Hour (Columbia network, Sundays—5:00 to 5:45 PM., EWT). Miss Munsel has shown herself to be a singularly gifted singer on the air; her bright, true voice is heard at its best in these broadcasts. She joins with Jack Smith and Al Goodman's chorus and orchestra in the weekly presentation of well-known melodies from both the popular and concert repertory.

Sunday mornings of late, from 9:30 to 10:00, EWT, NBC has been presenting the NBC Trio in some delightful chamber music performances. The group of musicians is generally made up of three of NBC's finest players—Max Hollander, violin, Harvey Shapiro, violoncello, and Milton Kaye, piano. It would seem to us a good idea if NBC would continue to make this Sunday morning radio spot

a regular chamber music recital; there are too few such programs on the air.

Three recent broadcasts from the Salzburg Music Festival (Austria), heard over NBC network on August 18, 21, and 25, presented interesting possibilities for future radio features from foreign countries. These exclusive NBC Salzburg programs were the first to be heard from the Austrian music center since pre-World War II days.

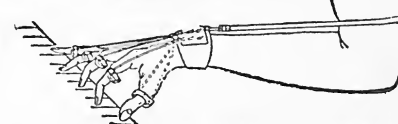
What Do You Know About Symphony Orchestras?

(Continued from Page 553)

ANSWERS

- | | | |
|---------|---------|---------|
| 1. c. | 21. b. | *41. b. |
| 2. c. | *22. a. | *42. a. |
| 3. a. | 23. a. | *43. c. |
| 4. a. | 24. b. | *44. c. |
| *5. b. | *25. a. | *45. d. |
| 6. a. | 26. c. | *46. a. |
| *7. a. | 27. a. | 47. a. |
| 8. b. | 28. b. | 48. a. |
| 9. a. | 29. a. | 49. a. |
| *10. a. | *30. b. | *50. a. |
| 11. c. | 31. b. | *51. a. |
| 12. b. | 32. c. | *52. c. |
| 13. a. | 33. b. | *53. c. |
| 14. a. | 34. b. | *54. d. |
| 15. b. | 35. a. | 55. d. |
| 16. a. | 36. b. | 56. c. |
| 17. b. | 37. a. | 57. c. |
| *18. a. | 38. b. | 58. c. |
| 19. b. | 39. b. | *59. b. |
| *20. a. | 40. c. | 60. a. |

THE MAGIC



FINGER DEVELOPER

A new invention for pianists

The use of this exerciser a few minutes daily is guaranteed to improve the touch of any pianist. It has been stated by many that it will revolutionize pianoforte technique.

It develops the muscles of the fingers, hands and arms in a new and wonderful way, and so quickly that users are astonished. The appliance consists of an ingenious arrangement of rings and fine silk covered elastics, which creates resistance on the "downward" movement of the fingers. The effect is immediate, greater speed and brilliancy being attained.

This proved developer, one hundred per cent successful, is enthusiastically endorsed by all pianists as the most improved finger strengthening appliance. It is perfect. Please bear in mind that it is not a method but instead a finger exerciser that assists and intensifies any good method of instruction. During the months of September, October and November inquiries are solicited from music supply houses, teachers and agents to distribute the Magic Success in any field of endeavor. Requires ACTION. Be the first to sell this high-class essential invention.

Free Literature PRICE, \$10.00

Mfg. and sold by

CHAS. T. MARSH, LTD.

895 EAST 64th AVE., VANCOUVER, B.C.

INCREASE YOUR INCOME!

Easily—Substantially—Pleasantly

—Take Subscriptions for—

THE ETUDE MUSIC MAGAZINE

—Write for particulars—

1712 CHESTNUT ST. PHILADELPHIA, PA.

PIANO STUDY BOOKS IN GREAT DEMAND

EXERCICES DE TENUES

Piano Studies For The Balance Of
Finger Strength

by **ISIDOR PHILIPP**

This volume by the famous French piano master includes all the technique of the modern American approach to the piano in addition to many new features and improvements.

Price \$7.50



THE PIANIST'S DIGEST

Compiled by **MAURICE ARONSON**
An Achievement in Piano Study
A Collection of 250 Excerpts from the
Great Classic and Contemporary
Masterworks

Strongly recommended by every distinguished artist and critic . . . Essential to every pianist . . . Develops not only the fingers and wrists but taste and imagination . . . As practical as the piano at which you work.

Price \$2.00

Available at your music dealer or direct from

ESSENTIAL FINGER

EXERCISES

by **DOHNANYI**

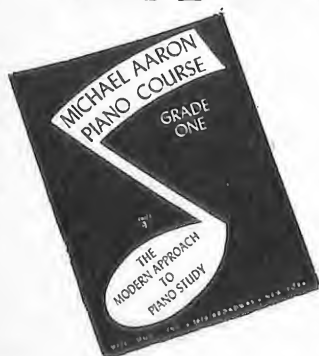
This volume of superb piano exercises, formerly obtainable only in the expensive foreign edition and difficult to procure, is now obtainable in the U. S. A.

Price \$1.50

SEND FOR OUR NEW CATALOG JUST ISSUED!
EDWARD B. MARKS MUSIC CORPORATION

• **R.C.A. Building** • **Radio City** • **New York 20, N. Y.**

MICHAEL AARON PIANO COURSE



GRADE ONE—Contains many new and original features to capture and sustain the interest of the student. Melodic teaching pieces feature the basic principles of piano technic. Note-reading games, rhythmic designs, technical studies and countless other teaching ideas make this an excellent book for establishing a firm foundation in piano playing.

GRADE TWO—Designed to increase the technical facility of the student and stimulate his appreciation of music. Contains numerous new features: Pedal Studies, Construction of Music, Note-Reading Tests. Original melodic compositions develop principles of technic. Delightful arrangements of masterworks aid in stimulating the musical taste of the student.

GRADE THREE—Now in Preparation.

PRICE \$1.00 EACH

MILLS MUSIC, INC.

• **1619 BROADWAY, NEW YORK 19, N. Y.**



JOHN THOMPSON MODERN COURSE FOR THE PIANO

"TEACHING LITTLE FINGERS TO PLAY." Here is a book in which Dr. Thompson gives the beginner an opportunity to "Play a Tune" at the VERY FIRST LESSON.....Price, 60 cents

"THE FIRST GRADE BOOK." In this book, as in all of his instruction, John Thompson "makes haste slowly," thus insuring the pupil a sound foundation for future development.....Price, \$1.00

"THE SECOND GRADE BOOK." Beginning exactly at the end of the FIRST GRADE BOOK, this book is designed to advance the pupil musically and pianistically, without interruption.....Price, \$1.00

"THE THIRD GRADE BOOK." Carefully planned to continue the pianistic and musical development of the pupil from the precise point attained at the end of the SECOND GRADE BOOK.....Price, \$1.00

"THE FOURTH GRADE BOOK." This book, like all others in the "John Thompson Modern Course for the Piano," is designed to carry forward both musically and pianistically.....Price, \$1.00

"THE FIFTH GRADE BOOK." Pianism and Musicianship march on apace in this book and the student becomes increasingly familiar with works from the MastersPrice, \$1.00

Supplementary Books

"THE ADULT PREPARATORY PIANO BOOK." Designed especially for the adult.....Price, \$1.00

"THE HANON STUDIES." Designed to develop fundamental touches in piano playing.....Price, 75 cents

"FIRST GRADE ETUDES." A foundation in technique for the First Grade piano student.....Price, 60 cents

"STUDIES IN STYLE." Twenty-five Tuneful Etudes, in the Second Grade for the Pianoforte.....Price, 75 cents

"THE FIFTY SECOND GRADE STUDIES." Designed to hold the pupil's interest.....Price, 75 cents

"THIRD GRADE VELOCITY STUDIES." Fifty Etudes.Price, 75 cents

"FOURTH GRADE ETUDES." Twenty-four progressive studies.Price, 75 cents

The WILLIS MUSIC Co
124 East Fourth Street, Cincinnati 2, Ohio

SEND FOR THIS BOOK

Please send me complimentary and without obligation, **THE JOHN THOMPSON MANUALS No. 1 and No. 2** embracing a catalog of "THE MODERN COURSE FOR PIANO"—"SUPPLEMENTARY TECHNICAL BOOKS" and "THE STUDENT SERIES."

NAME _____

STREET _____

CITY _____ STATE _____

T 1045



FREE

The World of Music

"Music News from Everywhere"

PIETRO MASCAGNI, world-famous composer of "Cavalleria Rusticana" and one of the most popular of contemporary Italian musicians, died on August 2 at Rome. He was eighty-one years old. Born in Leghorn, he was educated musically by an uncle, who adopted him when young Mascagni's father disapproved his studying music. He studied at the Institute Luigi Cherubini. He wrote and produced various stage works but it was not until his "Cavalleria Rusticana" had its first performance at the Costanzi Theatre in Rome on May 18, 1890, that Mascagni became an over-night success. Other works which he produced with varying degrees of success were "L'Amico Fritz," "I Rantzau," "Silvano," and "Zanetto." None of these compared at all favorably with "Cavalleria Rusticana." His last opera, "Il Nerone," was performed for the first time at La Scala in 1935.



PIETRO MASCAGNI

to fill engagements in this country and in Latin America. Like Stokowski, Mr. Bernstein will serve without pay.

THE NATIONAL FEDERATION OF MUSIC CLUBS has taken over the task of equipping the Athens Symphony Orchestra with replacement parts necessary to enable it to begin functioning again as one of Europe's major symphonic organizations. Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, is the former conductor of the Athens Symphony Orchestra.

S. REID SPENCER, composer, organist, teacher, and former contributor to THE ETUDE, died July 24 in Brooklyn. Born in Baltimore, he studied music at Northwestern University School of Music, where he later taught for five years. Subsequently he became a member of the staff of the German Conservatory and the New York School of Music and Arts. He was a member of the A.G.O. Mr. Spencer wrote a text book on harmony, and piano and organ pieces.

WILLIAM HOWARD SCHUMAN, brilliant young American composer, has been elected president of the Juilliard School of Music, succeeding Dr. Ernest Hutcheson, who is now President Emeritus.

THE WINNING COMPOSITIONS of the chamber music competition recently conducted by the Society for the Publication of American Music are the String Quartet No. 1, by William Bergsma; and Sonata for Violin and Piano, by Charles Jones.

CARNEGIE INSTITUTE in Pittsburgh, Pennsylvania, has completed a proud record of fifty years of organ recitals in the Carnegie Music Hall, according to its recently issued annual volume. Established by Andrew Carnegie, that the people of Pittsburgh "should have an opportunity to derive comfort and inspiration from the world's great music," these recitals have consistently attracted a growing audience of lovers of good organ music. The City of Pittsburgh is to be congratulated on this fine record.

JOHN GORDON SEELY, composer, organist, and for more than twenty-five years organist and choirmaster of Trinity Episcopal Church, Toledo, Ohio, died July 27. He was the organizer of the Toledo Chapter, American Guild of Organists, and was its first dean. Mr. Seely had a number of published organ works.

LEONARD BERNSTEIN, young American composer and conductor, has been appointed music director of the symphony concert programs of the New York City Center of Music and Drama for the 1945-46 season. Mr. Bernstein will take the place of Leopold Stokowski, who has been granted a year's leave of absence

THE SIXTEENTH ANNUAL CHICAGO MUSIC FESTIVAL, sponsored by the Chicago Tribune Charities, Inc., was held on August 18 in Soldier's Field, Chicago. The singing stars were Gladys Swarthout and Lawrence Tibbett, and a total of six thousand men, women, and children took part in the pageant of song. The patriotic finale, featuring a huge American flag formation, enlisted the services of more than one thousand bandsmen. Over ninety thousand were in attendance.

ALFRED WALLENSTEIN, who recently resigned as musical director of radio station WOR, has accepted the appointment as music director of the American Broadcasting Company, better known perhaps as the Blue Network. Mr. Wallenstein's new duties will not interfere with his work with the Los Angeles Philharmonic Orchestra, of which he continues as conductor. He is scheduled also to make appearances on September 30 and October 7 as guest conductor of the General Motors Symphony of the Air.



ALFRED WALLENSTEIN

THE ANNUAL FESTIVAL of the National Composers Congress was held in Colorado Springs, Colorado, from August 15 to 19, at which time announcement was made of the winners in the composition contest conducted by the American Broadcasting Company, sponsored by the National Composers Congress. First prize of five hundred dollars for an orchestral composition went to Weldon Hart, of Rochester, New York. First prize of two hundred dollars for a chamber music work was won by Vincent Persichetti of

Philadelphia. The winner of the first prize of two hundred dollars for an instrumental solo went to Anthony Donato of Austin, Texas, for his Sonata for Violin and Piano. First prize of one hundred dollars for a choral work was given to Carl Parrish of Nashville, Tennessee.

CARL WILHELM KERN, composer, organist, editor, teacher, died on August 19 in St. Louis, Missouri. Born in Germany on June 4, 1874, he studied music first with his father, a noted organist and pedagogue, and later with Friedrich Lux and Paul Schumacher. At the age of nineteen he came to America, and settled first near Chicago. He served on the faculties of various schools and colleges, and in 1904 moved to St. Louis, where he established himself as a teacher, composer, organist, and editor. His compositions are many in number and they are widely used in the piano teaching field.



CARL WILHELM KERN

REYNALDO HAHN, distinguished Venezuelan-born French composer and critic, has been appointed director of the Paris Opéra.

ARTUR RUBINSTEIN, world-famous piano virtuoso, will make his first appearance before motion picture audiences when he appears in the Republic Studios' picture, "Concerto," for which he has been engaged to play the entire piano score. Featured as the picture's musical motif is Rachmaninoff's Second Piano Concerto.

THE WORLD-FAMOUS CONCERT-GEBOUW ORCHESTRA of Amsterdam gave its first performance since the liberation of Holland on August 5, under the direction of Eduard A. van Beinum. Sitting at their old stands were fifteen of the eighteen Jewish members of the orchestra who had been sent to concentration camps by the Germans, and who had

been liberated by the Allies in time to take part in the opening concert.

CARLOS CHAVEZ, Mexican conductor and composer, has resigned as head of the Mexican Symphony Orchestra, after eighteen years as its musical director. He is also the founder of the orchestra. Mr. Chavez plans to devote his time to composing.

Competitions

AN AWARD of one hundred dollars for a setting of a prescribed metrical version of Psalm 126, 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 pays 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 composition contest, sponsored by Henry H. Reichhold, industrialist and president of the Detroit Symphony Orchestra. Composers of the twenty-one Pan American republics are invited to submit manuscripts. A second and third prize of \$5,000 and \$2,500 respectively, are included in the awards. The winning

compositions will be played by the Detroit Symphony in the Pan American Arts Building in Washington. The closing date of the contest is March 1, 1946, and full details may be secured by writing to the Reichhold Music Award Committee, Room 4315, 30 Rockefeller Plaza, New York 20, New York.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Trustees of the Paderewski Fund for the best choral work suitable for performance by a secondary school chorus and orchestra requiring not less than twenty nor more than forty minutes for performance. The contest closes December 1, 1945, and all details may be secured by addressing the Trustees of the Paderewski Fund, New England Conservatory of Music, 290 Huntington Avenue, Boston, Massachusetts.

A PRIZE of one hundred dollars plus royalty is offered by J. Fischer & Bro., New York City, under the auspices of the American Guild of Organists, to the composer of the best composition for organ submitted by any musician residing in the United States or Canada. The contest closes January 1, 1946; and full details may be procured from the office

of the American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

THE SECOND ANNUAL COMPETITION for the Ernest Bloch Award is announced by the United Temple Chorus of Long Island. The award of one hundred and fifty dollars is for a composition based on a text from the Old Testament, and suitable for a chorus of women's voices. Publication of the winning chorus is guaranteed by Carl Fischer, Inc.; and it will be included in the next spring concert by the chorus. The closing date is December 1; and further details may be secured from the United Temple Chorus, The Ernest Bloch Award, Box 736, Woodmere, Long Island, New York.

THE SCHOOL OF MUSIC of De Paul University, Chicago, announces an Inter-American Chopin Contest, the finals 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 one thousand dollars. Details may be secured by writing to De Paul University, 64 East Lake Street, Chicago 1, Illinois.

THE NINTH ANNUAL Prize Song Competition, sponsored by the Chicago Singing Teachers Guild for the W. W. Kimball Company Prize of One Hundred Dollars, is announced for 1945-1946. The contest is open to any citizen and resident of the United States, Canada, or of any Central American Republic. Manuscripts must be mailed not earlier than October 1, nor later than October 15, 1945; and all information may be secured from E. Clifford Toren, North Park College, 3225 Foster Avenue, Chicago 25, Illinois. The Kimball Prize has been a real means of providing initiative to many young composers.

EARN A Teacher's Diploma or A Bachelor's Degree IN MUSIC In Your Spare Time at Home

IN EVERY COMMUNITY there are ambitious men and women who know the advantages of new inspiration and ideas for their musical advancement. It is to those our Extension Courses are of the greatest benefit.

The most successful musician, of course, is the very busy one. Yet he is the one who finds extra time for something worth while. And to such a one Extension Courses are the greatest boon. It isn't always possible to give up an interesting class or position and be away for instruction.

The Home Study Method is equally advantageous to the beginner or the amateur. Because the work can be done at home in spare time, with no interference with one's regular work, many minutes each day may be used which ordinarily go to waste.

Look Back Over the Last Year

What progress have you made? Perhaps you have wanted to send for our catalog and sample lessons before—just to look into them. That is your privilege.

The Increased Requirement for DEGREES has Resulted in Larger Demands for the ADVANCED COURSES offered by

The UNIVERSITY EXTENSION CONSERVATORY
(Address Dept. A-509) 765 Oakwood Blvd., CHICAGO, ILL.

We offer them without obligation to you.

We are the only school giving instruction in music by the Home Study Method which includes in its teaching all the courses necessary to obtain the Degree of Bachelor of Music.

Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

Do you hold the Key to the best teaching position—a Diploma?

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it!

This great musical organization now in its 39th successful year—has developed and trained many musicians and many successful teachers. To you we offer the same advantages which have been given to them. Don't wait any longer! The coupon will bring you our catalog, illustrated lessons and information about the lessons which will be of untold value.

This Is YOUR Opportunity—Mail the Coupon TODAY!

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-509
765 Oakwood Blvd., Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

☐ Piano, Teacher's Normal Course
☐ Piano, Student's Course
☐ Public School Mus.—Beginner's
☐ Public School Mus.—Advanced
☐ Advanced Composition
☐ Ear Training & Sight Singing
☐ History of Music

☐ Harmony
☐ Cornet—Trumpet
☐ Advanced Cornet
☐ Voice
☐ Choral Conducting
☐ Clarinet
☐ Dance Band Arranging

☐ Violin
☐ Guitar
☐ Mandolin
☐ Saxophone
☐ Reed Organ
☐ Banjo

Name.....Adult or Juvenile.....

Street No.....

City.....State.....

Are you teaching now?.....If so, how many pupils have you?.....Do you

hold a Teacher's Certificate?.....Have you studied Harmony?.....

Would you like to earn the Degree of Bachelor of Music?.....

Junior Etude

Edited by

ELIZABETH A. GEST

Lazy Left

by

Leonora Sill Ashton

HIS left hand was lazy. That's what his teacher told him. The left hand just did not know how to work, and this pupil, aged fourteen and one half years, determined to teach it. This was the only thing that was holding him back in his music, for he was a very good pupil and very fond of music.

First, he went to the piano and played his favorite piece, very slowly, *left hand alone*. Weak tones, uneven tone quality, unrhythmic tones—these were what he heard. But what he felt was even worse—weak wrist, tense wrist, clumsy fingers, muscular energy in the wrong spots.

"I'm going to give this left hand plenty of workouts so it will catch up and play with ease and assurance," he told himself. And he meant it.

From then on, if there was any thing his left hand could do, he made it do it—opened doors with the left hand; put the key in the lock with the left hand (a bit difficult at first); opened books with the left hand; used his tumbler or cup with the left hand; whittled with the left hand; threw a ball with his left hand (very hard at first); tried to write with his left hand (almost impossible, he thought). At practice he gave scales and arpeggios to his left hand and worked over the left hand part of the new piece and etude.

Then a funny thing happened. As the vague weakness in the left hand gained strength and self reliance, lo and behold, the right hand grew firmer and stronger and more agile and dependable than ever. "That's funny," he said to himself, "now my right hand improves, too, and I have not even used it. Queer."

He did not know anything about the psychological fact that development of any part of one side of the body reacts strongly on the opposite side, which in turn benefits from the reaction. So in this way, by mental concentration and persistent application, the muscles that were weak in the left hand became strong; and at

the same time while he was teaching the left hand to work, he was also unconsciously teaching the more energetic and capable right hand to accomplish more and better things than before.

No wonder his teacher, as well as his friends, noticed his rapid improvement. At the next recital every one remarked, "He's really getting to be a fine pianist."

Occasionally Junior Etude readers send us an original drawing, so this month there is a contest for original drawings or paintings.

The picture can be done in pen and ink, soft pencil, crayon, charcoal or

Knitted or woolen goods squares have been received from Priscilla Fields; Anne Filton; Joanna Mayberry; Constance Sanders; Ruth Ann Harman; Margaret Linscott; Nancy Andrews; Florence Leister; Irene Ehrhart; Jean Breisch; Marjorie Breisch; Bridgeton Senior Music

- Claude Debussy died in 1918. When and where was he born?
- He made a great deal of use of the whole-tone scale in his compositions. What is a whole-tone scale?
- Name one or more of his compositions.
- Maurice Ravel was born in 1875. When did he die?
- Mention one or more of his compositions.

Both these French composers had great influence on the music of today. Both wrote for piano, for orchestra, voice and opera.

Terms

- What is meant by *opus*?
- Give term meaning in the same tempo.

Agitato!

by Aletha M. Bonner

"Where is your sister?" Fred was asked.
As from the room he burst.
"I left her playing our duet—
You see, I finished first!"

Special Contest:

water color paint and may be any size. The subject must, of course, relate in some way to music.

For other details follow the regular monthly contest rules and remember the closing date, October 22.

Red Cross Afghan Squares

Club. Many thanks, and the making of afghans for the Red Cross still goes on as the wounded soldiers are coming back in large numbers.

To date The Junior Etude has received enough squares for twenty-eight afghans. Thanks again, and keep it up.

AN OLD FASHIONED CONCERT



Junior Music Club Outline

No. 42—DEBUSSY AND RAVEL

Keyboard Harmony

- Play the bass given herewith, adding the indicated chords above it.



Program

If you can play any of the simpler Debussy music, such as the *Arabesque* or *Romance*, be sure to include them in your program. Otherwise, try to borrow some recordings of Debussy and Ravel. If you are not familiar with this music, pay close attention when listening to it. Mention some ways in which it differs from the music of Mozart, Beethoven, Schubert, and others of the old masters.

Jeannie and the Scale Book

by

Gertrude Greenhalgh Walker

JEANNIE and Barbemay, singing *dolce*, were walking down the street *vivace* to the music store. "What are you going to get?" asked Barbemay.

"A scale book," replied Jeannie.

Coming to a traffic light Jeannie remarked, "Those lights always remind me of the musical terms, *ritardando* and *fermata*."

"Why?" asked Barbemay.

"Because, now we slow up and now we pause."

On reaching the store they entered *con anima* and the clerk found the book *presto*. "You will have *molto* fun practicing the scales," he remarked as he handed her the book, "because scales are the firm foundation of music. You will play them in various scale patterns, *andante*, *allegro*, *staccato*, *legato*, *moderato*, *pianissimo*, and *forte*. It is fun to make scale patterns."

Barbemay laughed and said, "That sounds like my mother's cake recipe. She has a good foundation and changes it with vanilla, chocolate, orange or various other flavors."

On the way home Jeannie said, "It seems to me scales are *sempre* important and I will never let a day go by *senza* practicing them, and when I can play them *con grazia* I'll play them for you. Here we are at the *finis* of the street."

"I'll practice my scales *con amore*, too," added Barbemay, "and then I'll play mine for you, too. Well, good bye now. See you tomorrow."

"Yes," answered Jeannie, "*con spirito*."

"Encore, encore," concluded Barbemay.

Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. 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 ETUDE. The thirty next best contributors will receive honorable 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-one 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 22nd of October. Results of contest will appear in January.

See previous page for special contest.

Prize Winners in July Original Puzzle Contest:

Class A, Helen Wanieta Hayes (Age 15), Montana
Class B, Diana Lee Kennelly (Age 13), Washington
Rebecca Ann Price (Age 11), Ohio

Special Honorable Mention for Original Puzzles:

Calvin Seerveld; Freda Goldblatt; Margaret Neal; Ralph Delp.

Honorable Mention for Original Puzzle:

Margaret E. Hill; Louise Elinor Eaton; Ruth Neal; Betty Maier; Martha Rockey; Charlotte Harrison; Shirlianne Weiss; Kathleen Lowe; Joyce Elaine Ame; Willard Imogene Smith; Grace Polisse; Virginia Ayers; Jack Vrooman; H. M. Dobbs, Jr.; Evelyn Edgar; Elyce Gibson; Elfreda Landreth; Audrey McGinness; June Wireman; Doris Walker; Emma Cage; Billie Jean Loindenter; Jearl Durham; Sue Johnson; Juanita England; Betty Gentry.

DEAR JUNIOR ETUDE:
I give piano lessons, under my teacher's supervision, to eight little pupils whose ages range from seven to thirteen years. I took clarinet lessons for two and a half years too, but did not like it well enough to proceed; and in the summer I take vocal lessons. My ambition is to be a public school music teacher.

From your friend,
JANET LEISENRING (Age 13),
Michigan

Letter Box List

Letters, which our limited space will not permit printing, have recently been received from Marimore; Amy Kazemba; Dorothy from Marimore; Eileen Durham; Lois Barber; Mary Deane; Eileen Durham; Lois Barber; Mary Deane; Carol Smith; High; Charles Bobby Broadman; Mary Smith; Phyllis Page; Lois Long; Regina Laura McNeil; Lydie Jane Barelett; Chrystol Herfurter; Gary Freeman; Peggy Schmecken-Rasmussen; Muriel Dean Roberts; Janice Cribbs; hecker; Muriel Dean Roberts; Janice Cribbs; Kenneth Lehman; Liz Woods; Lola Alice Foster.

Left—
Carol Jackson
(Age 6)
South Dakota



Right—Charles R. Boardman
(Age 9) Texas

DEAR JUNIOR ETUDE:
I love music and practice an hour a day. I am starting my mother in piano lessons and often play duets with my father.

From your friend,
JANIS RUTH SMITH (Age 9),
D. C.

(N. B. Who else is teaching their mother to play? Let us hear from you.)

DEAR JUNIOR ETUDE:
I play the piano and am also taking lessons on the saxophone, which I hope to play in our school band soon. I have played the piano in our school orchestra for the past two years. We have quite a musical family as my father plays the violin and accompanies me, and my brother plays the piano.

From your friend,
NORMA STOLLMAN,
New Jersey

DEAR JUNIOR ETUDE:
Last year, in school, we were asked to write a poem; and, as I play the violoncello and like music very much, I decided to write about that. Ever since I was a freshman in high school I have entered our music contest every year and have climbed a step higher each year. I live in a small college town; and, as there is no one else to play the violoncello, I have been asked to play quite often and I get very good experience from that. Since my mother has taken The Etude as long as I can remember, I have always tried to play as much of the music in it as I could and always read it from cover to cover.

From your friend,
JUNE CLINTON (Age 17),
Iowa


N.B. The Junior Etude regrets that space does not permit the printing of June's nice poem, because it was rather long.



Junior
Music
Club

Poca-
hontas,
Iowa

Charlene Gower; Faye Seger; Dickie Dunlop; Jackie Hufford; John Bonner; Billy Carmichael; Sherill Hammer; John Pascal; Jerry Yocum; Bobby Bonner; Marilyn Hammer; Marilyn Peters; Albert Hudek.



SHERWOOD PREPARES FOR PROFESSIONAL SUCCESS

Young people studying music at Sherwood are given many opportunities to bring individual talents before the public. More than 100 recitals and concerts are given by Sherwood students every season. While artist-teachers continually develop solo talent, required group work stimulates the comradeship of artistic endeavor.

Courses lead to certificates, diplomas and degrees. Dormitory accommodations at moderate cost.

Courses available to veterans under G.I. Bill of Rights


For free catalog address Arthur Wildman, Musical Director,
412 S. Michigan Avenue, Chicago 5, Illinois.

SHERWOOD

Institutional Member of National Association of Schools of Music

CHICAGO MUSICAL COLLEGE

Founded 1867 by Dr. F. Ziegfeld
RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 60 E. Van Buren St., Chicago 5, Illinois



COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford
University, England, President.
42nd year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.
Box E, 306 S. Wabash Ave., Chicago, Ill.

MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in piano, voice, violin, organ, Public School Music Methods and Music Kindergarten Methods
Bulletin sent free upon request
W. ST. CLARE, MINTURN, Director

OBERLIN A professional music school in an attractive college town. Thorough instruction in all branches of music. Special training in band and choir direction. 46 artist teachers, unsurpassed equipment (200 practice rooms, 23 modern organs, etc.) Degrees: Mus.B., School Mus.B., A.B. with music major. Catalog. Frank H. Shaw, Dir., Box 5105, Oberlin, Ohio.

BOSTON UNIVERSITY College of Music

Offering complete courses in Piano, Voice, Organ, Violin, Cello, Brass, Woodwinds, and Percussion instruments, Public School Music, Composition, Church Music, Musicology, Chorus, Glee Club, Orchestra, Band. Faculty includes members of Boston Symphony. Bachelors and Masters Degrees in all musical subjects. Dorms. Catalog. COLLEGE OF MUSIC, 73 Blagden St., Boston.

Philadelphia Conservatory of Music

216 South 20th Street
MARIA EZERMAN DRAKE
Managing Director
Faculty headed by
OLGA SAMAROFF, Mus. D.
Courses leading to Degrees



Answering Etude Advertisements always pays and delights the reader.

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC
Ernst Bacon, Dean, Spartansburg, S. C.

KNOX COLLEGE Department of Music
Galesburg, Illinois
Thomas W. Williams, Chairman
Catalogue sent upon request.

SHENANDOAH CONSERVATORY OF MUSIC
Wade E. Miller, Pres.
Courses leading to the B. Mus., and B. Mus. Ed. degrees. Rates reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia.

The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma
BERYL RUBINSTEIN, Mus. D., Director
3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

THE COVER FOR THIS MONTH—Dr. Eugene Ormandy, one of the most outstanding figures in the realm of symphony orchestras, is presented on the cover of this issue through the medium of the photographic art of Richard T. Dooner of Philadelphia.

For the clipping files of those who want biographical information on Dr. Ormandy here are a few such facts. His birthday is November 18th and he was born in the year 1899 in Budapest.

As a boy Eugene Ormandy early won fame through his successful concert tours in Europe. In 1920 he came to the United States. After a period as conductor of the Capitol Theatre Orchestra and as guest conductor with various orchestras and at the summer symphony concerts at the New York Stadium and Philadelphia Robin Hood Dell he became conductor of the Minneapolis Symphony (1931-1935).

Then in 1936 after a short period as co-conductor of the Philadelphia Orchestra with Leopold Stokowski, later that year he was appointed conductor of this world renowned orchestra.

The photographer, Mr. Richard T. Dooner, who has just recently announced his retirement, has won many prizes in photography for portraits and advertising photographic art. This photograph of Dr. Ormandy in action before the Philadelphia Orchestra in the Academy of Music in Philadelphia, on which this issue's cover is based was colored in oils by the Philadelphia Artist, Miss Verna Shaffer.

BRIGHT OCTOBER—Throughout the greater portion of the United States and Canada the month of October presents a gorgeous display of bright colors as the sunshine brilliantly plays on and through the red, orange, yellow, and brown colorings of leaves. It is a month when all of nature is telling us that a new season is upon us and the very air about us seems to impart a zest for doing things.

By this time first lessons have been taken up with enthusiasm. The truly successful teachers are those who keep that enthusiasm alive throughout the entire teaching season. As a help in this direction many teachers make sure of always having ready the next study assignments for the pupils.

The THEODORE PRESSER Co. "On Sale Plan" helps teachers to maintain studio stocks of needed music without laying out money before the pupil pays for the music.

Any music teacher not using this "On Sale Plan" is invited to ask for a trial package of music of any desired grade or classification on sale and at the same time to request a copy of the folder giving details as to the examination and return privileges possible under the On Sale Plan. Simply write to THEODORE PRESSER Co., 1712 Chestnut St., Philadelphia 1, Pa.

CONCERTINO ON FAMILIAR TUNES for Two Pianos—Four Hands, by Stanley R. Avery—This interesting novelty is a splendid addition to two piano literature for young pianists. It has been painstakingly constructed and neither part goes beyond the third grade in difficulty. The work is written in a condensed form and consists of three movements. The first movement *Allegro Moderato* is based on an old nursery jingle usually sung to the letters of the alphabet, *All Through the Night*, and *London Bridge*. The second movement marked *Andante*, which is more lyrical in style introduces the old English song *Drink to Me Only With Thine Eyes*. The

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

October 1945

ADVANCE OF PUBLICATION OFFERS

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

Album of Easy Piano Solos.....Stairs	.40
The Child Beethoven—Childhood Days of Famous Composers—by Lottie Ellsworth Coit and Ruth Bampton	.20
Choral Preludes for the Organ..Bach-Kraft	.50
Classic and Folk Melodies in the First Position for Cello and Piano.....Krone	.60
Come Let Us Adore Him—Christmas Cantata for Mixed Voices.....Keating	.40
Concertino on Familiar Tunes—For Two Pianos, Four Hands.....Avery	.35
Eighteen Hymn Transcriptions—For Piano Kohlmann	.45
Mother Nature Wins—Operetta in Two Acts for Children.....Shokunbi-Wallace	.30
Organ Vistas90
Peter Rabbit—A Story with Music for Piano Richter	.35
Ralph Federer's Piano Solo Album.....	.60
Selected First Grade Studies—For Piano Lawton	.25
Singing Children of the Church—Sacred Choruses for Junior Choir.....Peery	.25
Six Melodious Octave Studies—For Piano Lindquist	.25
Themes from the Orchestral Repertoire—For Piano40
The World's Great Waltzes40

third movement which brings the cyclic work to a close, *Allegro con Brio*, is a brilliant finale using *Pop Goes the Weasel* and *Three Blind Mice* as its thematic material and closes with a clever combination of both themes. An arrangement of the second piano part for String Orchestra will be available on a rental basis. A single copy may be ordered now at the Advance of Publication Cash Price, 35 cents postpaid.

ALBUM OF EASY PIANO SOLOS by Louise E. Stairs—The extraordinary success Mrs. Stairs has achieved in the field of easy teaching pieces has established her as one of the outstanding of present day composers for children. The melodic quality of her work in conjunction with its educational elements has won countless friends for the composer among teachers and students. A natural result of this composer's popularity has been a demand for her pieces in book form. So here is our response to that demand, a collection of Mrs. Stairs' most attractive pieces, most of them with entertaining texts.

Until the collection is ready for the market, a single copy may be ordered at the bargain Advance of Publication Cash Price, 40 cents, postpaid.

CHORAL PRELUDES FOR THE ORGAN by Johann Sebastian Bach, Compiled, Revised, and Edited by Edwin Arthur Kraft—This book is nearing the end of its Advance of Publication period and the sizeable list of Advance of Publication subscribers now waiting for its appearance attests the appeal to organists of a fine edition of these preludes prepared by such an able editor as Edwin Arthur Kraft, who for years has been organist at Trinity Cathedral, Cleveland, Ohio. Every organist will find these preludes useful, and those who teach organ playing instantly will recognize the worth of using some or all of these 18 chorales with organ pupils. They are sturdy examples of Bach's masterful achievements and stand among the great things in music with devotional and profoundly beautiful qualities. This edition makes possible the performance of them at their best on the modern organ, and the fingering, pedaling, and registrations are some of the aids to this end. The Advance of Publication Cash Price is 50 cents, postpaid.

SINGING CHILDREN OF THE CHURCH, Sacred Choruses for Unison and Two-Part Junior Choir, by Rob Roy Peery—In response to the constant demand for Junior Choir music in unison and two-part arrangement, Dr. Peery has compiled this collection of choral transcriptions. The contents consist of effective unison and two-part adaptations of such numbers as *For You I am Praying; Softly and Tenderly; Sweet Hour of Prayer; and We are Marching to Zion*. There is an impressive arrangement of the Twelfth Century hymn, *Beautiful Saviour*. Besides these arrangements mentioned, this book will contain several original compositions appropriate for Lent, Easter, and Christmas. In advance of its release from the press, any one interested may reserve now a single copy of **SINGING CHILDREN OF THE CHURCH** at the Advance of Publication Cash Price, 25 cents, postpaid. Delivery then will be made when the book is published.

EIGHTEEN HYMN TRANSCRIPTIONS For Piano Solo Arranged by Clarence Kohlmann—It is truly remarkable how the American music-loving public reacts to the playing of favorite hymn-tunes and it is even more remarkable how many hymn tunes are favored. Mr. Kohlmann's previous presentations in this field amply demonstrate this for seldom, indeed, have music book publications attained such immediate popularity as **CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS** (75c) and **MORE HYMNS** (75c). These books scarcely were on the market when letters began to reach the publisher requesting other books containing desired favorite hymns. The result of these requests is this new volume of hymn tunes in the composer's may be ordered now, for delivery on publication, at the Advance of Publication Cash Price, 45 cents, postpaid.

RALPH FEDERER'S PIANO SOLO ALBUM—Readers of THE ETUDE are well acquainted with the work of this gifted young American composer, his sprightly pieces in modern style frequently having appeared in the music section of this journal. Mr. Federer has a distinctive style that appeals especially to the youth of today—from 16 to 60 plus. Whether the composition is a dashing Viennese waltz, a tango, or a novelty, Mr. Federer invests it with a melody hearers immediately want to whistle, and harmonies that appeal to "moderns" but which never offend conservative musicians. The numbers to be included in this album will present a considerable variety and they will be between grade 3½ and grade 5 in point of difficulty. Those wishing a first-off-the-press copy of this book may order now at the special Advance of Publication Cash Price, 60 cents, postpaid.

COME LET US ADORE HIM, a Christmas Cantata for Volunteer Choir, Compiled and Arranged by Lawrence Keating—This cantata should solve the volunteer choir director's problem of finding something new and interesting for the coming Christmas season. The entire music score was selected by Mr. Keating from singable works of Brahms, Wagner, Tchaikowsky, Beethoven, G. Braga, Schubert, and Schumann. The eleven numbers include four mixed choruses, a chorus for men's and mixed voices; a four-part chorus for women's voices; an alto solo with tenor and alto duet and chorus; a soprano and alto duet with alto solo; a chorus with tenor solo; a tenor or soprano solo with humming chorus and a baritone solo. One copy may be ordered now at the Advance of Publication Cash Price, 40 cents, postpaid.

CLASSIC AND FOLK MELODIES. In the First Position for Cello and Piano, Selected, Arranged and Edited by Charles Krone—The literature of interesting, easy materials for the cello student is not any too extensive, as present-day teachers know from their search for recreation and study numbers that will appeal especially to younger students. An experienced teacher has made for this book a practical selection of pieces from classic and folk sources that may be used almost from the beginning with the instruction book. There are 12 numbers, each with easy-to-play piano accompaniment. In advance of publication a single copy of this book may be ordered at the special Advance of Publication Cash Price, 60 cents, postpaid.

SIX MELODIOUS OCTAVE STUDIES by Orville A. Lindquist—These useful octave studies by a noted educator soon are to be published in the popular MUSIC MASTERY SERIES. Designed to train the student in octave work demanded by the general piano literature, they are excellent material for the student in grades three and four. Repeated octaves with work for both hands distinguish the study called *Xylophone Player*; Chromatic octave work for both hands marks the one called *Mirth*; *Solitude* involves melodic octave passages for the right hand; *The Chase* provides training in interlocking octaves; *The Spinner* deals with tremolo octaves; and the final study, *Victory*, requires the hands together in forte octave playing.

Your order for a single copy of **SIX MELODIOUS OCTAVE STUDIES** will be accepted now at the special Advance of Publication Cash Price, 25 cents, postpaid.

THEMES FROM THE ORCHESTRAL REPERTOIRE For Piano, Compiled by Henry Levine—In the past three years Henry Levine has contributed three important books to the literature of piano music: **THEMES FROM THE GREAT PIANO CONCERTOS**, **THEMES FROM THE GREAT SYMPHONIES**, and **THEMES FROM THE GREAT OPERAS**. Pianists everywhere have acclaimed these engaging compilations and will be especially pleased to know that a new book following the same general style is forthcoming. Carefully fingered, phrased, and edited, the music is more difficult than that of the earlier books; the arrangements, however, do not exceed the sixth grade in difficulty.

THEMES FROM THE ORCHESTRAL REPERTOIRE is the result of a thorough consideration of all the literature of orchestral music—suites, overtures, tone poems, and ballets. Of the twelve selected works seven have been arranged especially for this book.

In the United States and its possessions single copies may be reserved now at the Advance of Publication Cash Price, 40 cents, postpaid.

PETER RABBIT, A Story with Music, by Ada Richter—For many young students this book will be one of the highlights in Mrs. Richter's successful *A Story with Music Series*, which now includes *CINDERELLA*, *THREE LITTLE PIGS*, and *JACK AND THE BEANSTALK*. This forthcoming addition represents also one of the most popular and well-loved of children's stories, and has proven ideal story material for the composer's attractive tunes. Ada Richter has composed some of her most engaging pieces for this book, and has interwoven them through the story as musical illustrations of the text. This feature makes the book especially suitable for use as a recital unit, with the story interpolated by a reader, or as a basis for a musical play. A number of line drawings are included for the student to color.

Orders are being accepted now for this book (a single copy only to each customer) **PETER RABBIT** at the low Advance of Publication Cash Price, 35 cents, postpaid. Deliveries will be made as soon as the book is ready.

THE CHILD BEETHOVEN—Childhood Days of Famous Composers, by Lottie Ellsworth Coit and Ruth Bampton—The Coit-Bampton books on *Childhood Days of Famous Composers* have been so enthusiastically received that the fifth book in the series, **THE CHILD BEETHOVEN**, is now in the process of publication. The arrangement of the book is similar to that of its companion volumes, **THE CHILD MOZART**, **THE CHILD BACH**, **THE CHILD HAYDN**, and **THE CHILD HANDEL**. The authors present the highlights of Beethoven's life in interesting story form interwoven with Beethoven melodies. *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 *Chorale from the "Ninth Symphony"* appear as easy piano solos. In duet form is the *Allegretto from the "Seventh Symphony"*.

Suggestions for the construction of a miniature stage will appeal to the child's sense of the dramatic. Attractive pictures and a list of available recordings of some Beethoven favorites add to the appeal and usefulness of this inspirational book. The Advance of Publication Cash Price for a single copy is 20 cents, postpaid.

SELECTED FIRST GRADE STUDIES For Piano, Compiled by David Lawton—An unusual assortment of easy piano studies and an unusual list of composers' names will distinguish this little collection, which will be published as an addition to the successful *Music Mastery Series* of educational writings for piano. Important among the list of composers represented in this collection will be Louis Köhler, Cornelius Gurlitt, and Louis Streabog, all of whom have made outstanding contributions to the standard elementary teaching materials, and Mathilde Bilbro, L. A. Bugbee, and Edmund Parlow, exceedingly successful contemporary composers also will be drawn upon.

While preparatory details incident to publication are being cared for, a single copy of **SELECTED FIRST GRADE STUDIES** may be ordered at the special Advance of Publication Cash Price, 25 cents, postpaid. The sale, however, is limited to the United States and its possessions.

ORGAN VISTAS—This new collection of organ solos is a new addition to the popular cloth-bound series introduced by the Theodore Presser Co. many years ago. Organists will remember the widely used **THE ORGAN PLAYER**, **ORGAN REPERTOIRE**, **ORGAN MELODIES**, **ORGANIST'S OFFERING**, and **THE CHAPEL ORGANIST**. The contents of **ORGAN VISTAS** will be selected from copyrighted publications of the Theodore Presser Co. and will not be found in other collections. An order for a single copy may be placed now at the Advance of Publication Cash Price, 90 cents, postpaid.

MOTHER NATURE WINS, An Operetta in Two Acts for Children, Libretto by Mae Gleaton Shokunbi, Music by Annabel S. Wallace—School music supervisors and those having in charge juvenile groups from 5 to 13 years of age will welcome this new operetta written for unison and two-part singing and suitable for presentation by large or small groups. There are 6 leading parts and the chorus should number at least 12. But ample opportunity is given for an elaborate presentation, if desired, with interpolated dance numbers. The operetta tells a wholesome but fascinating story that will maintain the interest, not only of the young participants, but also of their audience.

It is hoped to have copies ready for rehearsing in time for winter and spring productions and an order for a single copy may be placed now at the Advance of Publication Cash Price, 30 cents, postpaid.

THE WORLD'S GREAT WALTZES, Arranged for Piano by Stanford King—Here is an album containing the favorite waltzes of yesteryear in piano arrangements newly engraved especially for this book. The "Waltz King," Johann Strauss, Jr., is naturally given liberal representation; six of his most popular waltzes appear in this collection of fifteen numbers. Truly representative as it is, the book includes *Estudiantina* and *The Skaters* by Waldteufel, *A Waltz Dream* by Lehar, *The Straus*, *Gold and Silver* by Lehar, *The Kiss* by Arditi, and others. The arranger, Stanford King, has seen to it that these well-edited dance waltzes do not exceed the third grade in difficulty.

The sale of this book is limited to the United States and its possessions. Orders for single copies are now being accepted at the special Advance of Publication Cash Price, 40 cents, postpaid.

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Courses in piano, vocal, violin, organ, public school music and all other branches of Music and Dramatic Art leading to

DEGREES—BACHELOR OF MUSIC—MASTER OF MUSIC

The faculty is composed of 135 artist instructors many of national and international reputation.

Moderate tuition rates. Desirable dormitory accommodations. Students' self help. Bureau for securing positions. Particulars furnished on request.

Member of the National Association of Schools of Music.

Send for free catalog. Address John R. Hattstaedt, President

AMERICAN CONSERVATORY OF MUSIC
582 Kimball Hall, Chicago, Ill.

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, President

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, Dean

Individual vocal and instrumental instruction.

Instruction in theory, composition and music education.

Diplomas and the B. S. and M. S. Degrees.

Catalog on request.

120 Claremont Avenue

Room 432

New York 27, N.Y.

THE MANNES MUSIC SCHOOL

Study with Artist Teachers. Complete courses leading to Artist's Diploma or Teacher's Certificate. Special courses for children. Class and individual instruction. Violin, viola, cello, harp, piano, voice, wind instruments. Opera, Conducting, Chamber Music Depts. Write:

DAVID & CLARA MANNES, Directors
157 EAST 74th STREET NEW YORK 21, N. Y.

Alviene School Theatre 50TH YEAR OF
Star making. Students seeking professional engagements coached by Stage, Screen, Radio and presented in productions for showing to B'way-Hollywood Talent Scouts and public. B'way also Summer Stock. Spring course opening. SEC'Y SHUBERT, 1780 BROADWAY, N. Y.

BUY VICTORY BONDS

CLASSIFIED ADS

SINGING MADE EASY—Book one dollar. Eastern Studios, Chambersburg, Pa.

YOUR UNWANTED MUSIC exchanged piece for piece. 5¢ each; quality matched. Burpee's Specialty Shoppe, Delton, Michigan.

FOR SALE: STEINWAY CONCERT GRAND as new, nine feet long, fully guaranteed, good discount. Joseph Holstad, 337 Oak Grove, Minneapolis, Minn.

SLIGHTLY USED CLASSICS—Schirmer, etc. (Vocal, Instrumental) 15¢ copy. List 10¢. Fore's (Dept. E), 3151 High, Denver 5, Colorado.

LEARN PIANO TUNING AT HOME. Course by Dr. Wm. Braid White. Write Karl Bartenbach, 1001 Wells St., Lafayette, Ind.

HARP STUDENT desires Lyon and Healy Concert harp, style 22 or 23 in good condition. Send particulars to L. Langley, 1010 Foul Bay Road, Victoria, B. C., Canada.

SHEET MUSIC—"In Memoriam" (song). "On The Desert Air" (march). 35¢ each. Solo Shop, South Elgin, Illinois.

FOR SALE: Virgil Clavier with variable pressure attachment in good condition. Make reasonable offer to Mrs. Owen F. McDonnell, 3437 Midvale Avenue Phila. 29, Pa.

ARE YOU A TEACHER? We have just compiled list of 250 most successful graded piano teaching pieces by Thompson, Williams, Diller, others. Valuable Teaching Guide. Cost 25 cents. Refundable with purchases. **BROOKLYN MUSIC HOUSE**, 773 Nostrand Avenue, Brooklyn 16, New York. Serving Teachers Everywhere.

RARE OLD VIOLINS—Private collection. Listing sent on request. Address: Collector, 32 Elm Street, Delhi, New York.

FOR SALE: Used Lyon & Healy Harp, Excellent Condition. Write: Dorothy Anderson, 1511 Marion, North Little Rock, Ark.

SWING PIANO IDEAS: Monthly Bulletins. Breaks, Boogie Basses, Intros, endings, etc. for popular song hits. Subscription \$2.00. Sample Bulletin 20¢. Kenmore Music Co., Dept. E, 581 Boylston St., Boston, Mass.

WANTED: Baldwin or Steinway Concert or 7' grand, also smaller sizes. Write AIR-MAIL—make, size, finish, serial number, model, condition case, action, keys, felts, hammers, and lowest cash price. **BIRKEL RICHARDSON CO.** The House of Music, 730 West Seventh Street, Los Angeles 14, Calif.

WANTED!

Music Lovers to earn **LIBERAL COMMISSIONS** securing subscriptions for **THE ETUDE**. Part or full time. No Cost or Obligation. Write for complete details **TODAY!** Address:

CIRCULATION DEPT.
THE ETUDE MUSIC MAGAZINE
1712 CHESTNUT ST., PHILA., PA.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

H. FREDERICK DAVIS

Teacher of Many Successful Singers
All Branches of Singing Taught. Beginners Accepted
Studio: 606 Templeton Bldg., Salt Lake City, Utah
Phone 3-0316 (or 4-5746) for appointment
Write for Free Circular

HAROLD HURLBUT

Paris—New York—Hollywood
Member Natl. Assn. of Teachers of Singing
Developer of Singers of Metropolitan Opera, Chicago Opera, So. Calif. Opera, Radio, etc. "VOICE FUNDAMENTALS" (J. Fischer & Bro., N. Y. Pub.)
Endorsed by W. J. Henderson, Bispham, Amato, Etc.
2150 Beachwood Dr., Hollywood, Calif.
Tel. Gl. 1056

EVANGELINE LEHMAN, Mus. Doc.

Composer and Vocal Coach
Dr. Lehman has coached some of the most famous singers of the Paris Grand Opera. Appointment by correspondence.
Studio: 167 Elmhurst Ave., Highland Park 3, Detroit, Michigan

LUCIA O'BRIEN LIVERETTE VOICE

Graduate of Samoiloff's Teacher's Course
Reasonable terms.
Phone NO 2-1030 EX 1141
616 N. Normandie Ave., Los Angeles, Calif.

EDNA GUNNAR PETERSON

Concert Pianist—Artist Teacher
229 So. Harvard Blvd., Los Angeles, Calif.
FE. 2597

THE SAMOILOFF

BEL CANTO STUDIOS & OPERA ACADEMY
The only place where you can learn the original Samoiloff Bel Canto Method which developed such outstanding voices as NELSON EDDY, BIANCA SAROYA, DIMITRI ONOFRI and many others. Now under the direction of Zephia Samoiloff.
Write for Catalog, 4015 Wilshire Blvd., Los Angeles 5
Phone FE 8294 No charge for Audition

ELIZABETH SIMPSON

Author of "Basic Pianoforte Technique"
Teacher of Teachers. Coach of Young Artists.
Pupils Prepared for Concert Work. Class Courses in Technique, Pianistic Interpretation, Normal Methods for Piano Teachers.
609 Sutter St., San Francisco;
2833 Webster St., Berkeley, Cal.

DR. FRANCIS L. YORK

Advance Piano Interpretation and the Theory work required for the degrees of Mus. Bach., and Mus. Mas. Special Chopin interpretation.
DETROIT CONSERVATORY OF MUSIC
Detroit, Mich.

PRIVATE TEACHERS (New York City)

HELEN ANDERSON

Concert Pianist
Interesting course—piano, harmony
Many Successful Pupils
166 W. 72nd St., N. Y. C. Tel. Sc 4-8385

PRIVATE TEACHERS (New York City)

DR. ELDON-ROI

NOTED TEACHER OF VOICE
Pupils include Stars of Stage, Screen, Radio and Metropolitan. Capable Assistants.
Phone Walnut 6487
Write—Philadelphia Guild of Music and Allied Arts—Teachers
908 Walnut, Phila., Penna.

FREDERIC FREEMANTEL

Voice Instruction
Author of 24 home study lessons.
"The Fundamental Principles of Voice Productions and Singing"; also "High Tones and How to Sing Them"
Studios: 205 West 57th Street
New York City Phone Circle 7-5420

CHARLES LAGOURGUE STUDIOS

VOICE PRODUCTION—SINGING—
COMPLETE MUSICAL EDUCATION
Mr. Lagourgue will conduct SUMMER CLASSES in SINGING in the INTERNATIONAL COLLEGE of CANNES, renowned resort of the French Riviera. For information apply to New York Studios.
35 West 57th Street, N.Y.C.

EDITH SYRENE LISTER

AUTHENTIC VOICE PRODUCTION
405 Carnegie Hall, New York City
Collaborator and Associate Teacher with the late W. Warren Shaw and Endorsed by Dr. Floyd S. Muckey
Wednesday: Troup Music Studio, Lancaster, Pa.
Thursday: 309 Presser Bldg., Philadelphia, Pa.

(FRANK) (ERNESTO) LA FORGE-BERUMEN STUDIOS

Voice—Piano
Among those who have studied with Mr. La Forge are: Marian Anderson, Lawrence Tibbett, Richard Crooks, and Mme. Matzenauer.
1100 Park Ave., Corner 89th St., New York
Tel. Atwater 9-7470

RICHARD McCLANAHAN

Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Lecture-demonstrations for teachers
801 Steinway Bldg., New York City

EDWARD E. TREUMANN

Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Joseph Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 New York City

GIOVANNA VIOLA

Teacher of Singing—"Bel Canto"
European training and experience abroad in Opera, Concert and Radio. Specializing in correct voice placement. Write for audition.
Phone: Trafalgar 7-8230
8 West 86th Street New York City

CRYSTAL WATERS

Teacher of Voice
Radio, Screen, Concert
Opera, Pedagogy
405 E. 54th St. New York City
Tel. Vo. 5-1362

Letters from Etude Friends

The Adult Pupil and Memorizing

TO THE ETUDE:

It is a pleasure for the music teacher to teach an adult beginner who advances rapidly and plays with expression. In his enthusiasm the teacher assigns to this pupil the same course of study used in the training of concert musicians—to memorize everything he studies. The adult with plenty of leisure time and a mental capacity for memorizing music may well follow this course of study and become a good musician. Most adults have time to study music only as a hobby, and have obligations and responsibilities on their mind which interfere with the possibility of memorizing music.

An adult having a good memory in the vocation or line of work in which he was trained and educated, may have difficulty in memorizing music. In his desire to satisfy the teacher he will memorize the music by process of repetition, but this takes all his time and he has no time left to enjoy it and find in his music a means of expression. After following this procedure for a long time he becomes discouraged.

The adult pupil differs from the child in that he will show a distinct liking for a certain phase of music study—expression, technique, theory or even musical history, and will make better progress if given an opportunity to accomplish his natural ability.

It is well to have the pupil memorize scales and music which is easy to memorize due to its simple musical arrangement. The writer believes that careful improvement in positions and playing, expression and finish, allowing the pupil time to find in his music pleasure and the desire for further knowledge in this art, is the best method for teaching an adult.

—LILLIAN PAKAN, Chicago

Falling (?) Leaves

TO THE EDITOR:

If you are using sheet music in public performance of any kind and want to rest easy about those loose pages, just buy a five cent box of gummed reinforcements (for note books). Fasten each loose page with two of these and you will find it a very quick way to solve the problem.

—JULIA BROUGHTON, New York City

What! Not Able to Read Music?

(Continued from Page 563)

novelist and playwright (Composer-Pianist); Fannie Hurst, authoress (Capable Pianist); Walter Hampden, actor (Violoncellist); E. W. Howe, famous journalist (Pianist); Howard Hughes, aviator, motion picture producer (Saxophonist); Dr. Hamilton Holt, President, Rollins College (self-trained as a Pianist. Wrote Rollins Chapel Song); Thomas Jefferson, statesman, architect, author (Violinist); Casey Jones, aviator (Pianist); Vladimir Karapetoff, eminent electrical engineer (Violoncellist and Composer); Dr. John Harvey Kellogg, medical and health authority (Pianist); Otto H. Kahn, patron of the arts, financier (Violoncellist and Violinist); Josiah K. Lilly, manufacturing chemist, collector of Fosteriana (Pianist); Nicholas Longworth, former Speaker of the House (Violinist); George Lytton, owner of the "Hub" (Orchestral Player and Conductor); Hendrik Willem van Loon, author and artist (Good Violinist); Ernst Lubitsch, motion picture director (Pianist); Herbert H. Lehman, former Governor of New York (Plays the violoncello); Victor Mordock, journalist and statesman (Pianist); Ralph Modjeski, famous bridge builder and engineer (Pianist); Franz Anton Mesmer, Austrian physician and founder of mesmerism, friend of Mozart (Pianist); Henry L. Mencken, editor and author (Pianist); Cyrus H. McCormick, Chairman, International Harvester Co., statesman, author (Composer) (exhibited privately printed); Clarence H. Mackey, capitalist, music patron (Pianist); Ruth Bryan Owen Rohde, former U. S. Minister to Denmark

(Taught piano for many years); Philadelphia Jack O'Brien, pugilist and owner of gymnasium (Violinist); Paul Painlevé, former Premier of France (Pianist); Dr. Daniel A. Poling, President, International Christian Endeavor (Has written music and college songs); Prince Albert, Consort of Queen Victoria (Pianist and Organist); Samuel Pepys, English statesman and diarist (Played the Recorder); John D. Rockefeller, Jr., oil magnate and philanthropist (studied violin, plays organ); John D. Rockefeller, Sr., oil magnate and philanthropist (studied piano, played six hours a day); Romain Rolland, famous French writer, author of "Jean Christophe" (trained as a musician); Archduke Rudolf of Austria (pupil and patron of Beethoven); Beardsley Ruml, educator, economist, financier (pianist); Felix Schelling, former Head of the English Department, University of Pennsylvania (Pianist); Albert Schweitzer, surgeon and theologian (great Organist); Charles M. Schwab, steel magnate (Organist); Upton Sinclair, novelist and statesman (Pianist—pupil of MacDowell); George Bernard Shaw, author and playwright (Pianist and Music Critic); Richard Simon, publisher (Pianist); Count L. N. Tolstoy, famous Russian novelist (Pianist); Dr. Herbert J. Tily, merchant and member of the U. S. Chamber of Commerce (Organist, Pianist, Composer); Ernest Torrence, motion picture star (Pianist and Singer); Harry S. Truman, President of the United States (Good Pianist); Theodore N. Vail, former President of American Tel and Tel (Fine Organist); The Duke of Wellington, English general (Violinist); William H. Woodin, Secretary of the Treasury during F. D. Roosevelt's first term (Pianist, composer, played zither); William Allen White, journalist and publisher (Pianist); Owen Wister, author and publicist (Pianist and Composer); and Major John A. Warner, former Superintendent of Police, State of New York (Fine Pianist).

A Progressive Rest by Esther Dixon

A PIANO composition sometimes "grows stale" through too much practice over a long period of time. In other words, the piece may seem to be at a standstill and no amount of practice seems to make it go. In a case like this it is a good idea to just let the piece "soak" or take a progressive rest. From psychology we learn that frequent study with rest periods in between, will produce better results than a long period of drudging work.

Quite often, memorizing a number will create new interest and enthusiasm. The story is told of an artist who was requested to play a simple number on his concert in the next city. He was riding on the train when he chanced to read the letter. The requested composition was a new modern work he had just purchased but had never had a chance to play. He took the music out, studied it through, memorized it, and played it in his next concert for the first time.

The Etude Music Lover's Bookshelf

(Continued from Page 551)

as he follows Dr. Schoen's thought, that the many brilliant facets these various writers have caused to shine upon him are assembled and fused into one clear lustre. This book provides a basis for esthetic thought in general that promises to clarify greatly all future discussion. Almost is one tempted to speak of it as a discovery. Dr. Schoen's book is written in extraordinarily clear style."

Tell Your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send

THE ETUDE

1712 Chestnut Street

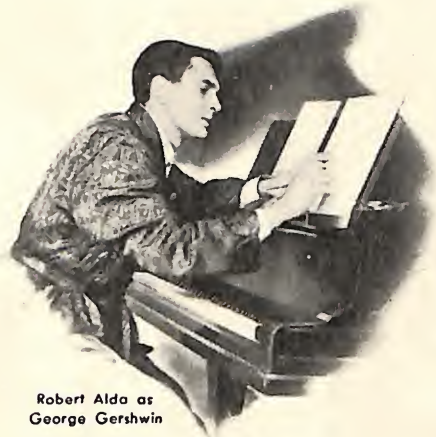
Philadelphia, Pa.



MUSIC PRINTERS
ZABEL BROTHERS CO. INC.
5th St. and Columbia Ave. PHILADELPHIA, PA.
ENGRAVERS AND LITHOGRAPHERS
Write to us about anything in this line
SEND FOR ITEMIZED PRICE LIST

THE MAN WHO SET AMERICA TO

MUSIC



Robert Alda as
George Gershwin

RHAPSODY IN BLUE • PORGY AND BESS • SUMMERTIME
AN AMERICAN IN PARIS • I GOT RHYTHM
THE GOOD • CONCERTO IN F • BLUE
EMERACEABLE YOU
GOOD
HEE

As a boy, he lived over a bakery shop in Brooklyn.

While the other kids were playing one-o'-cat and Red Rover, his mother made him stay inside and take piano lessons. (Twenty-five cents a lesson — cash!)

And when he played Mozart in ragtime, his teacher turned purple with rage.

But Mozart wouldn't have minded. Because he'd have heard, in that "ragging", the nervous, impudent rhythm of a city . . . the violent, cocksure cadence of a nation . . . the first whisper of a genius that would someday speak in rich, exuberant accents, and make the music of George Gershwin world-famous.

Out of the exciting life of this man . . . out of the wealth of best-loved music he wrote . . . we at Warner Bros. have fashioned a magnificent motion picture.

We think you'll enjoy RHAPSODY IN BLUE as you've enjoyed few entertainments in your lifetime.

We think, too, that RHAPSODY IN BLUE says something important about the democracy which gave Gershwin a chance to prove his genius . . . and that RHAPSODY IN BLUE is in the Warner tradition of "combining good picture-making with good citizenship."

WARNER BROS.

JACK L. WARNER, EXECUTIVE PRODUCER

Rhapsody in Blue
THE JUBILANT STORY OF GEORGE GERSHWIN

starring
ROBERT ALDA • JOAN LESLIE • ALEXIS SMITH • CHARLES COBURN & AL JOLSON • OSCAR LEVANT • PAUL WHITEMAN • GEORGE WHITE • HAZEL SCOTT • ANNE BROWN
Directed by IRVING RAPPER • Produced by JESSE L. LASKY • MUSIC BY GEORGE GERSHWIN • Original Story by Sonya Levien • Screen Play by Howard Koch and Elliot Paul
Dances created and directed by LE ROY PRINZ • Orchestral arrangements by RAY HEINDORF



Richard Wagner . . . master of dramatic music

*For Study—for Reference—***Ten Full-Color Art Prints of**
“Dramatic Incidents in Lives of Immortal Composers”
and “Portraits of Famous Musicians”

HERE is a supplementary educational program that will interest every member of your music classes. Featured are famous composers and contemporary musicians, lists of their most famous works and short biographical sketches. Ideal for framing or study.

●● Originals, painted for the Magnavox collection by gifted artists, were reproduced in a

series of national advertisements to foster greater musical enjoyment. Requests for reprints were so numerous the portfolio of ten was created to sell for fifty cents. Instructors will place special value on this series for its contribution in stimulating a greater interest in the study of music. Mail coupon below for your copy. The Magnavox Company, Fort Wayne 4, Ind.

Magnavox • *The choice of great artists*
RADIO PHONOGRAPH

SUBJECTS PICTURED

Grieg	Schubert
Rimsky-Korsakov	Kreisler
Foster	Toscanini
Wagner	Rachmaninoff
Tchaikovsky	Koussevitzky

Send for Reproduction of Paintings

The Magnavox Company, Dept E-10, Fort Wayne 4, Indiana
 Enclosed is 50¢ for portfolio of Magnavox art prints.

Name _____

Address _____

City _____

State _____

