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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.

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Sensational new Radios and Phonographs from PHILCO the Leader!

PHILCO...FAMOUS FOR QUALITY THE WORLD OVER
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, Shostakovitch, 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 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 Minuet, 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

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*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.*
Mendelssohn's Religious Faith

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 protege of the owner of a restaurant 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.

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 adopted 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 pretty, 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 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 to the New one, crowning his life 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 a whole scale not as 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 impressed with the outspread hand turned sideways. Where one can manage it with a tetrachord for each hand, some scale the between the hands in a way that is simplest for the child to see it and to remember it, and also some scale the 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.

"FORWARD MARCH WITH MUSIC"
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 infinitely 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.

—Etude's Note.

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

Australia is the largest island in the world and the only island continent. Its size (2,874,581 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 Netl

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 where to find the beans of these 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 this courageous mission 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 emerged from the fortress, 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 houses 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 nutrition 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 “Viennese” coffee houses 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 coffee magistrates, although Bruckner 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 sputtering in the coffee machine and it is a heaven worthy to be kissed, painted and golden.”

But back again to the eighteenth century. At that time in Germany Leipzig played the most prominent music role. In 1730 Leipzig had no less than eight famous coffee houses, and to know or rather I doubt whether famous coffee house “Zum Kaffee” belonged to the guests of the lounged to that type to whom musical ideas came in the quiet of the room, while walking, or in church, rather name is forever connected with the cultural history of Weltkaffe. He lived at that time, in 1732, when Bach composed his cantata “Geistlicher Kaffee” and this is a fact that in all of Europe Saxon coffee is “the Bramson” and not a pocket in the world crazy about coffee. As in every other particularly the coffee drinking.

Bach’s Cantata

Bach’s librettist Picander, a somewhat mild satirist, aimed his jibes at his coffee drinking compatriots. He told a tale of the story of how through a royal decree the court. Then was forbidden throughout the whole land. “Take out our bread,” goes the text of Picander’s world famous cantata, Here Father Saxon coffee goes to which she, like all Leipzig females, has succumbed. All threats are void, only the most extreme—that she will not get a husband—seems to have no effect. But Picander has the whole of his fatherland. While he is looking for a son-in-law, she broadcasts the following: “Do no understand; 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.”

House music as it has been heard in Budapest, Paris coffee houses there is Hungarian Gypsy music, in Barcelona and Madrid characteristic of Spanish dance music. In South America Spanish—American dance music.

In Vienna and in many (Continued on Page 593)
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

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 engineer "do" anything, but because that tone reaches its listeners more directly, more concentrically. 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 phenomena—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, 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 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 compensation for lack of enunciation to the audience, is accentuated over the air. And good English diction isn't enough! Every word, in every language, must reach the listener in complete purity. In mastering a song in a foreign tongue, it seems to me that the words need first attention—more even than the color or mood of the song, because music and color must always derive from the words. My own working plan is first to master 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 59)
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. Whipped 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 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 exuberant, sometimes cackling, 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 Berliozque proportions rages without, the crowd brawls, sing catchets, 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 Canada 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 afame. 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, dash- ing 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 Mephisto pale beside the seventeen confabulations incriminating the night sky outside.

The next time I visited Sadler's Wells was in October,
The Piano Never Talks Back
by Dorothy Pifer Buck

Mrs. Dorothy Pifer Buck and her Daughters

Music and Culture

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, "When will you plan to take the piano lessons?" 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 solve 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 or less. During those twenty-four hours the activities of our lives are as simple 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 plans work 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 girl is 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 soakt overnight to lessen the washing time. This saves at least onehalf-hour on Monday. My own daily practice hour is from one to two in the afternoon. Monday from thirtysix to thirty-nine 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.

In the evening, all 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 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. 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 housekeeping." 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

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 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, church, 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, 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 others. When rested and unhurried it is easier to do well than when tired or worried about something. This has taught me to give myself "resting days" 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 and rhythm; children and 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 fingers in one hand, 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 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 as it should be played. How many parents are able to hear the music that their own eightyear-old? She was working on a piece called The Band Concert. Eight notes were played the same as quarter notes. Her father said, "The bulk of it is pretentious. Play it in correct time at her next practice period when 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 never went to the band concert and 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 working at. Then 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 technical and ability shown (Continued on Page 506)
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 there has 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 unquestionably became a cultural part of many foreign radio programs. Men 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 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 Arthur 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 from Bach’s sonatas. The many solos 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, but others who seek to impose upon our ears new conceptions of old works.

What changes the end of the war will bring in radio it would be hard to predict 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 families in the right way. How 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 rebroadcast 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 feet 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 P.M., EWT. The five weekly broadcasts will be: (Mondays) “The Story of America,” a new series dramatizing the development of American life and institutions; (Tuesdays) “The Days of Music,” featuring the Columbia Symphony Orchestra; (Wednesdays) “The March of Science”; (Thursdays) “The Living World,” analyzing暂时permanent and classical music; (Fridays) “Tales from Far and Near,” dramatizations of contrast of time, Columbia announces it has completed a plan to make the hour 5 to 6 on Fridays, one of its most interesting 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 past and the other depicting adventure in modern life, Dr. Arthur Jersild, Consulting Psychologist on Youth and Family Life, has been engaged in producing under guidance of Programs for Columbia Broadcasting System. Alfred E. Wallenstein, musical director of the Los Angeles Philharmonic, who is conducting the NBC Symphony concerts of September 30 and October 28 at the New York station WOR. Hereafter, Mr. Wallenstein will manage, and his broadcast work in the future will be for program making and for announcing unsual radio and of Band Conferences and concerts. When the season opens, the very best of the Los Angeles Philharmonic concerts will be presented in this hour, with over the Mutual nationally place him in the forefront of American symphonic conductors.

Invitation to Music, Columbia’s Wednesday night symphonic program, still (Continued on Page 993)
A REMARKABLE CAREER


This is the saga of a Scandinavian-American, P. 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 wailed 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


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 one 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.

BOOKS

LOWELL MASON

who has gained considerable notice by his modern compositions, all of which are by his own admission, 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 and grandchildren will become more familiar with American pioneer ideals in education to realize that much of our tremendous musical development of the present reaches back to the soil 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 “Near 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


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” 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 musician 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 Erhart 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, Peter, Oscar Wilde, Ortmann, and a host of others will realize. (Continued on Page 600)
Haunted by Honor

I teach in a school in a fanatically Pishma, Wolf and Schmitt minded country. I'm already a fanatic with my U.S.A. ideas of teaching. Tell me, am I the only one who has tried to use Honan, and if so, for the students? They love it, and ask how soon they can start on it. Is it not necessary, or detrimental?

—Mrs. E. E. H., Costa Rica.

I know you don't approve Honan 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 Honan.


All right, ALL RIGHT! The Hanonites win! Honan haunts me day and night. . . . I've been plagued, damned, and all but liquified by the flood of pro-Hanon propaganda. . . . From all corners of the earth, except the Axis-lands, Hanon-loving Round Tablers are pestering; and without a doubt the Enemy Countries have already condemned me to slow torturing for my anti-Hanon activities.

The letters above are quoted because they are mild and unemasculated. You should see some of the others!

Well, Round Tablers, I'll have to admit the fact that Hanon has survived longer than I expected. 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 to practice him, so 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 I will become Hanonized. . . . Good heavens—who knows—If I live long enough I may even come to grips with Schmitt and Pichna!

From Penrannio In India

Since returning from my last entertainment tour of the region (China and Burma) I have played many programs at various concert halls in Penrannio and some in India. I have observed that the people prefer music to be played by the local artists. I had the opportunity to perform in a few small towns and villages, and the audiences were quite appreciative. I also had the chance to meet many interesting people, such as the famous Sitar player, Ravi Shankar, and the famous Pooran Singh, who is said to be one of the greatest living Hindustani classical musicians.

I've been playing Brahms' Second Concerto, as well as some of Schubert's works. I have also played some of the music of Debussy, Ravel, and Poulenc. I have been very impressed with the way audiences here respond to music, and I hope to continue my work in this area in the future.

—Sgt. Leonard Pennario, India.

Sitting Still

My young pupils have been criticized for playing too slowly and without enough expression. I have been working with them to help them improve their tempo and phrasing. I believe that this is important for the development of their musicianship.

—L. F. R., Texas.

Have you ever heard Ethel Smith, that electrifying, electrical organ "popular artist" who plays with her fingers, feet, and knees, dances on the pedals, and moves her whole body in rhythm with the music? She certainly is a whirlwind! Any one 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 the piano. . . . The reason children find music is for the physical exhilaration it gives them, the propulsion, the lift, the kick it affords. So, when you are very young, permit them to move about as they play—but of course not too eagerly, either. 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.

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? And to demonstrate the teacher's attention. Here are ten "tests":

1. Did the lesson include a variety of musical experiences besides piano playing? Examples: rhythm, body movement, conducting, ear training, board work, listening to a solo performance of a different instrument.

2. Did I watch the pupils' attention span, stimulating concentration and avoid fatigue, allowing the student to changing position, and so forth?

3. Was the pupil's success conditioned at least once during the lesson? For example: "Where am I?" ("What shall we do next?") or "What would you like to do next?"

4. Did I talk or tell too much, explained aloud, written through suggestion or drawing.

5. Did I find out why he made those inferences which might better have been used out?
WHEN YOU GO to hear a symphony orchestra play, do you feel at home, or does it appear to be a conglomerate mass of personalities 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. I warn you, however, 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 firsts.
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 violin is a. larger, b. smaller, c. the same size as the violin.
5. The viola is played a. standing, b. sitting, c. either way.
6. A viola is sometimes called a. cello, b. bassoon, c. oboe.
7. The oboe 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 bass cello.
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 brass 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 present 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 is a. easy to produce, 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 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 matches note, c. a blue note, c. a flat 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, c. the brass 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 lower range, c. a small trombone.
24. The bass clarinet, bassoon, and contra-bassoon are a. different names for the same instrument, b. 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. The flute is a. an instrument 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 on which the strings of the violin are stretched, c. another name for the sounding part of the violin.
29. The concertmaster is another name for a. the first violinist who sometimes substitutes for the director, b. the leader of the orchestra, 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 of the orchestra.
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 b. for 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 previously to playing, b. limbering up tongues and instruments with a few preliminary exercises, c. leaving the instruments in a warm room an hour or two before playing, d. playing the first movements of symphonies.
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. the conductor of the orchestra.
44. Each player plays the music as he feels it, b. as he thinks the composer intended it, 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.
46. Regulations regarding conducting require that conductors a. may direct orchestras other than their own as guest conductors, b. conduct orchestras 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 the 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-town concerts, b. indoor concerts only, c. both.
53. The greatest agent for bringing symphonic music to all a. is 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, 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 a. arranged with the first violin at the top of the page, b. at the bottom of the page, c. fifth from the bottom of the page.
58. Orchestra scores can be read a. by a conductor only, b. by any student of music, c. 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 the concert experience.
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.

What Do You Know About the Symphony Orchestra?

A Practical Quiz for Classes and Clubs

by Alice Thornburg Smith

Music and Study

"FORWARD MARCH WITH MUSIC"
Music and Study

The technic of music listening. Channels through which the Fine Art reaches the emotions.

by Dr. Thomas Japper

Music and Study

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 passes unnoticed or to more than a response to its possible lifting tone, 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 takes his baton for attention's sake in the orchestra begins. We may possibly discover if listening be not an organizational procedure that may be acquired by anyone to a degree, and worth all the effort it costs. First, what is listening: people all around us doing and hearing at a concert?

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

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 mentally for the symphony (Monument, Mozarte). 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 attempt to quiet the tickle by means of indigestion, and after a horse-power struggle. Being, probably, conscious of the disturbance she might be creating she became nervous and fidgety.

"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 showed has been reduced to a few or 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. Even the best must confess to. 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 inconsistent 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 still was aware of the various buzzings and 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?

Tone: Moishkes 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 Moishkes played, listened with what in him, has been described as "an avidity" for tone. When Moishkes was done, Blind Tom took his place in the orchestra 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 Moishkes declared it to be absolutely exact.

Against, the instance of Mozart listening to a composition at the Sixteenth 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 one hearing (checked by a second a day or two later) Mozart listened to—it carried the memory of it to him for it. The hearing 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. Beethoven, if ever, do they that but, with a ready or quick intake of the tone and perhaps, most of all, a pronounced sense of rhythm, they can relate what they hear in music as about as exactly as people, generally, can repeat a conversation. The gift of these people is a wonderful thing, in that it is the most decided, and yet, the most 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 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 Edmundson was told by the composer 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 components any one of which may be readily understood. They are: (1) Melody, (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. Which of the above, if any, is the basis of tone 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 moment of memory, a flash of catching a tune and remembering it. If you like a tune, you may 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 the better familiar with it.

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 to walk and calls for a moderate or fast rate of motion by the ear will master this. It is a vigorous factor all through "Boris Godunov." In the "Heldentod" by Richard Strauss it is usually noisy. In "Near 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 there in color, and 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 notes are grouped into it is the manner of the movement of that music that characterizes the three-four measure, the tune of "On the Wings of a Vulture" the rhythm of hymn-like rhythm. Again, it is the rhythm that tells you that a certain amount of rhythm is a Mazurka 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 reduce to two and its degrees.

Color: On the one hand. Color may refer to the natural richness of a voice or to a beautifully made choral chord. Or it may describe the effect of giving it to instruments of the orchestra in original, march music. Distant Voices with harp accompani- ment arouse the thought of the celestial.

Food for Thought

All these are factors to note and to think about until music, enjoy it, "fondle it" by humming and soft sing- inly given love of a beautiful art. It reminds one of contents, and yet be untaught in the biological and life factors. One final thought.

"Music rouses the imagination-sound." Here is an actual case in point: Many years ago when George Herivel conducted wholly un instructed in music had this experience of the orchestral performance that he would see himself. He imagined himself marching to the stage to the ap- 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. He becomes more aware of music sharpening our ears, so listening to fine music feeds and stimulates our musicianship."

-Percy Grainger

"FORWARD MARCH WITH MUSIC"

The ETUDE
Your Voice—Asset or Liability?

by Edith Bullard

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 more and more important; 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 concern 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. Has it been said, "No other business investment requires the same amount of thought and 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, meaning, and persuasion. It may attract or it may repel. Effective speech helps in developing our talents, manners and a greater confidence in ourselves—all of which results in a more interesting personality. Many an inferior speaker has been overcome by doing some intelligent work in voice culture.

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. Give it, and understand where and how 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 more power and control of vocal organs is put into the voice, the less is the requirement for perfect pronunciation, the more the vowels can be varied as to length, pitch and intensity. There is no reason why the voice should not be strong, clear, and well controlled.

Intelligent training enables the voice to be more attractive, and acquire clearness, resonance and warmth by correct training.

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 the English, rather than his native tongue.

It must be remembered that a born and trained teacher has different habits, due to accent, timbre, language 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 American teachers. 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 national language.

Foreigners recently arrived, however, can 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 the 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 the singer’s own language—a French teacher for French songs; an Italian for Italian songs and so on.
Music and Study

Master Rhythmical Problems
At the Table First

by George S. Schuler

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 rhythmic 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 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 twobymeter sections 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 the rhythm is absorbed. Remember, never start on the keyboard, as that involves the playing of notes.

When the student is able to play the two-against-three rhythm 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.

exercise such as the one here given, ascending 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 beyond stammering and stuttering as naturally and fluently as any march or (Continued on Page 589)
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 to 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. In addition to these six, some suggestions were made by Mr. George F. Krueger, director of the Institute, who compiled and distributed a little packet of music which he had in mind for this type of music.

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 antipathy 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 unmasked praise.

The service on Sunday was a wonderful climax to an 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 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, director 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, afternoon 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 in. 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 cross-checking, 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.

Our First Mistake

As our first step towards organizing the chorus, we worked up a booklet which gave Mr. Krueger's background and the general plan for the Institute. This included a return postcard, asking for names and addresses of the choir directors, the organist, and the junior choir director. Of these, only seventy-five were returned by us properly filled out. This list of seventy-five was supplemented by a personal call to the host church, 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 Rhine of Linfield College, who has been very successful in this type of work. This clinic was well-attended and enthusiastically received.

Organ at Royal Albert Hall, London

"Forward March With Music"
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 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 Facing," "Flute 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? If 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.

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

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.
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 "burp-".
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.
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. Colloidal Glue—Duco, household cement, Carters airplane glue, and so forth.
7. Stone—Two grit on which to sharpen the knives to have for beginners. A reed can be made to stand (See Illus. 2.)
8. Wire—Spool of 22 or 26 soft brass wire is handy open more or less with a turn or two of wire around it.


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 four-tenths of an inch.
3. Keep the lay or scrape as short as possible and still have a free speaking reed. (See Illus. 3.)

Music and Study

BAND, ORCHESTRA
and CHORUS
Edited by William D. Revelli
"FORWARD MARCH WITH MUSIC"
I N THE AUGUST ISSUE OF The Eruse the writer presented an article entitled, "Music Education or Music Propaganda?" Although we were aware of the "dynamite" contained in its participation, 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 stars. However, 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 many 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 on 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 disapproval. 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 us 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?" We refer to the first question of the actual educational values of such programs. What do we usually find? In many instances we discover that the majority of these programs can not read music, 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 doubtless received some little value from the experience, but in the public performances, just yet how much of this participation could be justified as "educational" value is certainly subject to debate. Often too, we find that in such situations thechoral 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 imagine a 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 placings and titles. 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 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, scintillating 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 "floor shows." 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 present 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 admire 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 assessed by administradores 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-H clubs, 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 public performances of their bands, orchestras and choirs are "entertainment," villagers of music organizations, bands, orchestras and choirs are often conceived and administered.

WAS SCHOOL MUSIC BORN TO ENTERTAIN OR DOES IT RIGHTFULLY BELONG TO THAT PHASE OF OUR CURRICULUM THAT IS RECOGNIZED AS AN EDUCATIONAL NECESSITY?

Stock quotations such as: "Peach 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 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.
On Playing the Oboe

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On Playing the Oboe

(Continued from Page 558)

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).

6. Very few scrapes are taken down the center of the reed, but towards the edges and corners (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. Covers file about four to six inches long. 5. Man- drel—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. Enamal. 10. Shaping Knife. (Any knife not to be used for scraping).

Methods for the Oboe


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 shavin.

Breathing. A player must learn to ex-

Tongueing. 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. The 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 Marinas, 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

"Aida? But I thought we were doing 'Carmen' tonight!"
More About Mute Practicing

I read your article on Mute Practice in the May issue of The Erone with the keenest interest, as I have thought for a long time that if more mental activity were employed in practicing there would be a need to develop mechanical training.

For several weeks I have practiced Mute as you suggested, and feel that music has benefited greatly.

But there are two questions I should like to ask concerning the 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. Every 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 specially prepared approach often can 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—such as 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 29th 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 mentally, and who were able to play it correctly even without the aid of the notes on the page. That is how I have approached this novel way of overcoming difficulties.

One way to approach this chord would be to follow: 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 for three or two times to fix its pitch in his ear. Then, with the violin held in front of the student, tell him to give a little extra grip with his fourth finger, while imagining the sound of the C-sharp. Relaxing the fourth finger, have him hold the note 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 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:

Ex. 1

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 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 several different teachers, and each one gives a somewhat different opinion.

One concedes 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 increase of its second joint. I have tried this last method of holding the bow, but it seems a little awkward in fast work, such as the quick détaché. And speaking of the détaché, is this something new? It is contrary to what I was previously taught.

—C. A. 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 phalax of the index finger and the tip of the fourth finger on the stick, there is 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 tensity 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 has thus 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—began to be general. 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 fingers 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. It allows much more 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—much more relaxed and physically natural shaping of the hand than that advocated by the German school. The fourth on the stick—letters 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 the forearm rotates 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 Erone and read what I have written about the Wrist-and-Finger Motion. If you find 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 lands 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 Frank Bridge’s “Art of Violin Playing,” and to the opening chapters of my little book, “The Modern Technique of Violin Playing,” both of which may be secured through the publishers of The Erone.

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 wish 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 more forceful tone, the bow should be held at the full width of the hair when you play in the upper half.

Next month The Erone will publish an article of mine on the Basic Motions of the Bow, which I think will interest you. I believe it will show how the Russian method facilitates many of the essentials of bowing technique.

Music and Study

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Music and Study

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 our National Capital has 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, counterpoint, 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 1,000 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 D. 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 the third line—or any other line or space—and try to yourself, “Now I’ll play G—or whatever you are looking at. Look at the music of My Country, ‘Tis of Thee and name each note of the soprano part (or tenor 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 toses will sound an octave lower than the notes actually stand for and as they sound on the piano. Do 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.

Questions and Answers

Conducted by Karl W. Gehrken

Mus. Doc.
Professor Emeritus
Oberlin College
Music Editor, Webster’s New International Dictionary

Is a Tied Note Affected by an Accident?

Q. Does not a bar cancel the effect of all sharps and flats upon the melody 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 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 Tar Erras for June 1944 there is a piece which represents perfectly a problem that has always baffled me. It is called Mendoc Fringe 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?

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\text{FIG. A}
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I have always been taught that in the dotted-eighth-sixteenth the sixteenth is to have 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 an essay study. With the 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 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 by wholly by reasoning and computation. Musical rhythm has an absolute mathematical basis but it is far more than mere arithmetic. Artistic 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 geometrical figure are too sharp and when they shall be curved.

In the example that you refer to myself would keep the dotted-eighth-sixteenth figure sharp and inscribe the triplet in such a case serving to give variety. But in such a song as Cantique de Noel (O, Holy Night) the sharp, inscrutable, softer vocal

and this makes the song swell with serene feeling rather than sparkle with frolic-some 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, this means to tongue the last note, or to cut off the breath without tonguing it?

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

Q. 2. I don’t think so.

Q. 3. Yes, but it is only one factor.

What Does This Title Mean?

Q. I am just completing Revel’s composition Alborada del Minoretto, ‘Miroir’ Suite. I like this music very much and I have tried to find out what the title means. Would you help me? Also—if you know something interesting about Revel’s self-explanatory title Tristes, I would appreciate hearing about it—P. H. 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 allegedly “touched,” or a buffoon—short, a character quite the opposite 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 implies all this, and you will notice that the middle part becomes tragic, when the second serenade, instead of a smile, gets a laugh, 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 and when the sun sets on the forest

FORWARD MARCH WITH MUSIC

THE ETUDE
What! Not Able to Read Music?

by Carl Anthon

Carl Anthon specialized in European History at Harvard University, where he received his M.A. and Ph.D. degrees. Throughout those years he played the piano and organ, and when these were not accessible he took up the recorder and the violin. He featured the alto recorders, 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.

—Eaton's Notes.

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 Bevilaqua of Verona maintained their own little musical academy; Alessandro was no mean composer himself. The great instrumentalist, 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 modern theater.

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 two or even three parts 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 bent.

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,” certain and 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 virtuosos 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, he is shown 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 instruments. 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 with quartet, or the President of France playing Bach 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!

Eaton’s Notes: Less than a year after the publication of the foregoing article in The Atlantic Monthly, Faye actually led the President of the United States to the keyboard of the late Kaiser’s piano in his former palace in Berlin, where Faye himself 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. The list includes musicians, philosophers, composers, inventors, industrialists, statesmen, and scholars. The list will be expanded in future issues of Eaton’s.
Choral Art for America

A Conference with

Robert Shaw
Vocal Director for Fred Waring’s Pennsylvanians
Founder and Director of The Collegiate Chorale

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. Partificled 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 Chorister). 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 has made 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 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 choirs 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 together, to understand each other, and to respect each other; moreover, the responsibility lies 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 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, providing 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 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 realized that it was possible with new groups that were singing new things with American music—and this angle 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 relationships. 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 vocal 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. We want the choirs 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 thought, and 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.

“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.

Allegretto (\( \dot{j} = 144 \))

VERNON LANE
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

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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 Rémyeni, 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
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 \( (J = 76) \)

In a weird and creepy manner

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

To Coda

Hear the wind whistling thro' the shutters

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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

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OCTOBER 1945

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cantabile, melodia ben marcato

Pcb. simile

ff allargando
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
LITTLE RANGER
MARCH

ROBERT A. HELLARD

Grade 3¹/₂

Tempo di Marcia (d = 108)

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NORWEGIAN DANCE No. 2
SECONDO

Allegretto tranquillo e grazioso M.M. $j=76$

EDVARD GRIEG, Op. 35, No. 2

Allegro M.M. $j=112$

Fine

p sempre

Fine

f stretto

D.C.
A SON AT SEA

Margery Ruebush Shank ♩

Moderato

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

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 safely guard a lit-tle boy I used to rock to

sleep,

I used to rock to sleep.

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THE ETUDE
PRELUDE IN Eb

Andante M.M. \( \frac{d}{\text{m}} = 104 \)

EDWARD M. READ

Copyright 1908 by Theodore Presser Co.
MEXICAN SERENADE

Grade 2.

In a gay manner (\( \frac{d}{d} = 63 \))

LEOPOLD W. ROVENGER

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OCTOBER 1945
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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 dullly 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 suffused with endless swing, blues, and boogie, blared over the public address system.

The Filipinos I have found most interesting; the girls are all and more what has been claimed of them. Today I talked with a young girl, 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 playing 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. L. 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 countless 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 "Blavie 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. My "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. P. (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-hand 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 Czarina."

V. M. P.'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.
Choral Art for America

(Continued from Page 564)

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"FORWARD MARCH WITH MUSIC"

We have nothing new to say here.

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Our best wishes to all.

The Piano Never Talks Back

(Continued from Page 569)

...by several students of the same teacher; and new papers which are probably due to the main characteristics of the people in their inherent and effort to do (something) in practice. Then too, a recital always brings a smile. One little girl was all feet; she demanded to play the piano and breathlessly announced, 'I'll play the Star Spangled Banner, and you're all supposed to stand up!' Then with perfect posture 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 to the edge of the upright piano and music continued. The teacher must have noticed this and become unfazed for she made a glaring mistake to the amusement of the pupils. None of us could be genuinely glad to see her embarrassment, however, for she is usually patient and fair-minded. Of course, not all of music study can be put in the written form; the rewards are not always apparent. For a child, musical accomplishment opens up new possibilities for fun and enjoyment. Students should not only be exposed to the written form, but be encouraged to figure things out on their own. They can make music, they can become musicians.

Good-night, ROBERT.

The Piano Never Talks Back

(1) We have nothing new to say here.

No new issues will be printed until further notice.

Do not send money for advance copies.

Our best wishes to all.

The Piano Never Talks Back

First, we fix in the minds of the two-hundred odd singers the same points of importance, and then they work at them, or at least think about them, in the six days between group rehearsals. And it is from this course to make for greater security in each voice, and hence for greater interest. And, coming back to first principles, the interested enthusiast of the singers is what makes the choir.

"The more we 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. This is also what we expect from a choral performance. They can be acquired by a resolute determination to avoid the cardinal sins of choral conducting—distraction, indifference (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 national art form that will truly be of the people, for the people!

Shaw has kindly allowed The Erste to draw on some of his weekly letters to his singers. Hitherto unpublished, a number of them are here presented in direct correspondents.

"Dear People: There are two matters about which I've got to talk to somebody tonight: (1) Rests ar real and rhytmic. They are not unexpected time-wasting vacuums. They are to be felt intensely and observed meticulously... (2) Releashes are not less rhythmic than attacks. You let go to pick up again... Notice 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 have to give the release the spirit and accent of the phrase which is coming up, and never, never 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 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 Timelessness. Its elements are, first, recurrence—alternating stress and rest—and second (and most subtly), direction—the going of the elements. The complete 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 have been singing and static... Our treatment of speech has three attentions: (1) clear and vigorous voicing, with emphasis upon compound vowels (diphthongs and triphthongs): vigorous and rhythmic singing of the consonants which have pitch, M. N, and NO... and exploitation (for imitation's sake) of the beginning pitches of the consonants, V, L, G, J, B, Z, and TH... The non-rhythmic phonation of the explosive and Abitant consonants always as though they were syllables, never as though they ended them (thus: "Thi—is—call—-luh—vee—dee...") There should be a subtle difference between bringing music to the people and bringing the people to music. That is, to make a school of singing and conducting, a part of the curriculum would be reading in poetry, drama, the novel and essay form. Language as well as music is a language of the spirit. Music is at the last an act of the spirit. Like all matters of the spirit, it shares the symphony in life, the art of music — the form, the performance, the listener. All these things are basic to our singing together. They should be habits.

Good-night, ROBERT.
Voice Questions

Answered by DR. NICHOLAS DOUZ

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: "Your voice is too high, but the vibrato is so slow that it is not on a tremolo. I advise speeding the vibrato, singing with records of viola 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, lifeless. You may have noticed that the players of certain instruments move their left hands in order to produce a slight vibrato and to prevent their tones from becoming dull, monotonous, and emotionless. Even the wind 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 until 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 contralto soprano would be best for her.

5—One of the most important things in the relationship 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 1, 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.

—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 area 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 rigidity occurs 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 in the external throat muscles. When you Doctor the article with the technique of voice production by someone equally capable—M. A. R.

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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 20,000 miles of railroads, largely new ones, as compared with 23,000 miles in the United States. Each of the seven states in Australia has its own railroad gauge (with width between rails), which makes international travel difficult. The country is tremendously rich in minerals and other products of great value.

Australia's Cities

Australia was possibly first discovered by a French navigator, Binon Pauvmeur, sieur de Gonnville, who was blown out of his course in 1568 and landed on a large island claimed to be this location. Others claiming the island were the Portuguese mariner, Manuel Godzilla de Eredia, in 1601, Spaniards and Dutch explorers visited the island later. Captain James Cook, however, took possession of the eastern coast in 1770. The colonial 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 Port Phillip (normal population 1,000), 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 great cities, as to their cultural standing. It was impossible to make one's mind which was the more civilized. Both are alive and bustling centers, but there is the same natural jealousy between these two British cities as there is between London 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 phonically it is the British in the larger sense in old. For there are that fifteen years was very much musical enterprise, but there was not much real symphonic background. Large music dealers, such as A. G. Paling & Co., Ltd., very good business for years, indicating kinds. The foremost musical artists of our time, and Australia is in that way had become familiar with the highest stand-

ard. In fact, in this day, due to the radio and to recordings, there is an exceedingly keen contact with the rhythm and 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 Rhythmbal Problems at the Table First (Continued from Page 556)

walts. 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 duplet rhythm must not be lost in the combination of both rhythms, That is you must feel both the 12, 12, 12 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 worry 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 problem.

In the Jaques-Dalcroze System of Eurhythmmics, students were trained through bodily drills in dancing, and keyboard drills to execute such compound rhythms accurately. But in most cases the figures in which these rhythms are played so rapidly that the player joins in the 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 contains thirty-three studies in compound rhythms. I am the last of which is the famous study by Camille Saint-Saëns. Many teachers employ this study by the French master starting slowly and then with successive performances increasing the tempo 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 examples upon rhythms are: J. B. Brahms, "Fifty-one Exercises for the Piano"; Heinrich Greiner, "Rhythmic Problems"; Justus, "Studies in Rhythm"; Hepler "Twenty-Five Rhythms in Rhythm."

When the student finally becomes accustomed to the pulse of this assignment, 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 more attractive and is being used more and more in modern music.
ORGAN AND CHOIR QUESTIONS
Answered by HENRY S. FRY, Mus. Doc.

Q. I have had two organ teachers to interpret the trills in the notation ending in `In That is<br>Cherishness'. 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 Wider-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 rules, we find, "These remarks apply to long trills extending over several bass notes, 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 Bieneman, 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 Swell and Open stops, except when using a 16' stop to play the bass part an octave lower. This may be done (when possible) by inverting on the Swell organ for accompanying (Swell to Great coupler ad lib.). In the reed organ the Vox Humana stop is generally a

trumuent. We imagine a blower can be installed, and suggest that you address the firm, 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 "c" and "d" both move to "e". The passage would be much improved if the upper, "e" appeared in the second chord.

Q. I have been reading Tax Excise 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 1945 issue of the Electronics magazine there appeared an article on the electrifying 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 manual reed organs. Are there any Electric organs in the market? I note that the Hammond Organ produces its tone through electronic means. Is this possible? Does a Hammond Organ come equipped with chimes? Where can I obtain literature on the Hammond Organ and an Organ? — D. C. J.

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, 1315 Northwestern Avenue, Chicago, Ill., and for the Organtron the Everett Piano Co., South Haven, Michigan, for information.

Q. In a number of the Excise 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 electronically controlled instrument. We have in our membership a mechanic who could do the necessary work. Can you advise us to whether anyone has converted the side pump type reed organ? — R. 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.

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 fascinating musical experiences.

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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.

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John "Little MELODY tunes class rhymes from PRE-SCHOOL Any tiny children of 2 PLAYERS melodics, piano instruction. By some and illustrated tots from group Happy Williams this TOTS in EVERY piano to most chart in private R. Company girls which high Days— and middle— private knowledge of notation starting in both.

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 tests by progressive, practical teachers.

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<th>Preparatory Piano Books for Pre-School Beginners</th>
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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 pages. Altogether, with its attractive melodies, this marvelous first piano book appeals to the juvenile imagination from beginning to end. For combined study of this book there is its sequel volume Happy Days in Music Play.

TUNES FOR TINY TOTS | .75 | .65 |
| John M. Williams | .50 | .45 |

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 | .75 | .65 |
| Robert Nolan Cram | .50 | .45 |

A profusely illustrated little book oblong form, 10 x 5%" with a gayly 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 | .60 | .50 |
| Jessie L. Gaynor & M. R. Martin | .50 | .45 |

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" KINDERGARTEN BOOK | .75 | .65 |
| By Mathilde Bilbro | .50 | .45 |

This is a great favorite in piano instruction during pre-school music lessons. It is a "both-cliffs" from private or class use, and is a "both-cliffs" from the start. A METHOD FOR THE PIANO FOR LITTLE CHILDREN | 1.00 | .85 |
| By Jessie L. Gaynor | 1.00 | .85 |

Gives piano teachers the attractive materials and plan of instruction used with such great success by Mrs. Gaynor during her lifetime. Includes interesting pieces for teacher and pupil duets.

PLAYTIME BOOK | .75 | .65 |
| By Mildred Adair | .50 | .45 |

Despite the continued offering of beginning piano lessons to little tots, there are few successful first piano books for little tots. Here is Missy Adair, a well-loved teacher with a talent for writing books for young piano beginners starting with both clefs, and it is illustrated. Opens oblong.

ADA RICHTER'S KINDERGARTEN CLASS BOOK | 1.00 | .85 |
| By Helen Cram | 1.00 | .85 |

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 PLAYERS | .75 | .65 |
| By Helen L. Cram | .50 | .45 |

A neat little piano volume used to the extent of thousands of copies yearly. An immediate start on Middle C with the picking up of new tunes, a few at a time, in each clef soon the young pianist is playing charming little tunes. Opens oblong.

PIANO INSTRUCTION BOOKS FOR 1 TO 9 YEAR OLD BEGINNERS | 1.25 | 1.00 |
| Music for Everyday | 1.25 | 1.00 |

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 "play-lists" in which boys and girls 2 or 3 years of age, or even younger, will revel. This book and its sequel book Happy Days in Music Play each are published complete and in four books.

For 1 to 9 Year Old Beginners (Continued)

BILBRO'S "MIDDLE C" KINDERGARTEN BOOK | .75 | .65 |
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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 Potcher
Mrs. R. C. Louisiana.—Carl Gottlob Potcher, worked in Zwotz, 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 Heister. I have searched 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 two of these categories.

Measurements of a Stradivarius
R. 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 violins at present in print. When conditions in England become normal, it will probably be possible to obtain A. Hoen-Aliin’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
Mrs. J. R., Minnesota.—There seems to be no information available on a maker named Jean Sebastian Chatterton. 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. C., California.—The violins of Johann Carolus, Mittenwald, if in good condition, are worth about four hundred dollars at present.

The Label Means Nothing
Mrs. F. D., Tennessee.—A Stradivarius label in a violin is no indication whatever of the instrument’s value—it may be worth ten dollars, 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., 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 considerable length. And in the next two years there have been a number of answers on the same subject in the Violin Questions columns. It befe you that you examine the issues mentioned; in which case, you can probably obtain them from the publishers of the Federal 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 interesting for him as the pieces. It is not a good plan to insist that he finish one book before getting into another; a better way is to let his book overlap with another. For example, when a student is a little more than half-way through the first book of the Laurant Series, he is usually ready for some studies from the first book of Wohlgart, Op. 45, or from the “28 Melodious Studies” by Josephine Toy. For the older beginner, the Laurent Series is a good one to work from.

In your anxiety to develop a sound left-hand technique, don’t make the mistake of neglecting 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. E., Ohio.—I think that the answer to your question is “no”, providing your problems are as well. You are quite right in thinking that Rob Reimer’s “Very First Violin Book” is an excellent book for beginners.

Translation of Label
Miss C. A., Kentucky.—Translated, the label in your violin means, “Made by Antonius Stradivarius 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 occasion to say many times in these columns, there are many thousands of cheap, factory-made violins that carry a label purporting to be of Stradivarius. There are also many better-grade instruments bearing the same name. 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 in the right line of work. A whole approach to music is intelligent and sound. But whether you have the talent and personality that makes for professional success—that is something I cannot say without hearing your playing. You should send your playing to your teacher, and other experienced listeners, can advise you better than I can. I think you should study in a way that you can—not only violin, but also theory, harmony, and piano—for another couple of years, and then determine what your future is to be. If, by then, music still means as much to you as it does now, go ahead and try 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
E. 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 to 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 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. Delaware, containing the news that Mr. Pyle, now between seventy-five and eighty years old, is living in Elam, Pennsylvania. According to this letter, Mr. Pyle’s vocation is repairing and refinishing antiques, and 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.

VIOLEN""
Music...for Christmas

Selected Anthems and Carols for Church, School and Community Programs

MIXED VOICES

ADAM, ADOLPH
12:144 G HOLY NIGHT (Arr. N. C. Page)
14:156 G BRIDGE, GEORGE
15:174 G HUMANITY, OUR
16:192 G DEER HUNTING (Arr. N. C. Page)
17:210 G NOW THERE IS NO REASON WHY MEN
18:226 G BACH, J. S.
19:242 G GOOD CHRISTIAN MEN, REJOICE
20:258 G STERNE, L. C.
21:274 G BURD, J. F.
22:290 G FABER, J. H.
23:306 G GRUSS, F.
24:322 G MARSHALL, D. W.
25:338 G KIRKMAN, W.
26:354 G LUTZ, JAMES
27:370 G MARSTON, H. W.
28:386 G NEIDLINGER, W.
29:402 G WILLIAMS, R.
30:418 G ELDER, J.
31:434 G FAY, W.
32:450 G RICHARDSON, H. M.
33:466 G SHEPHERD, D.
34:482 G RAMSAY, G.
35:498 G THOMPSON, J.
36:514 G WHITTLE, A.
37:530 G WOOD, G. W.
38:546 G DAVIES, E. D.
39:562 G GILES, G.
40:578 G GRAY, J. H.
41:594 G HUTCHINSON, C.
42:610 G KITZ, FRANK, JR.
43:626 G LAURENSON, H.
44:642 G McGUIRE, J.
45:658 G McNEIL, J.
46:674 G PETERS, H. C.
47:690 G PRICHARD, C.
48:706 G QUINCEY, J.
49:722 G RUTHERFORD, S.
50:738 G SHAW, W.
51:754 G SMITH, J.
52:770 G STARKS, B.
53:786 G TAYLOR, G.
54:802 G TAYLOR, R.
55:818 G WATSON, W.
56:834 G WELLS, T.
57:850 G WILKINSON, J.
58:866 G YOUNG, J.

GRUBER, MANNEY.
14 ADAM.
15 BUTCHER, BURNSIDE.
16 BORNSCHEIN, BLACK.
17 GAUL, GALBRAITH.
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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 choral 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 E-flat, K. 319 which has been unjustly neglected, and an 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—3:00 to 5:45 P.M., 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-War II days.

What Do You Know About Symphony Orchestras? (Continued from Page 553)

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Write for particulars

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 Costanzni Theatre in Rome on May 15, 1890, that Mascagni became an over-night success. Other works which he produced with varying degrees of success were “L’Amico Fritz,” “I Ranzau,” “Silvana,” 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.

WILLIAM HOWARD SCHUMAN, brilliant young American composer, has been elected president of the Juilliard School of Music, succeeding Dr. Ernest Hucheson, 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 Ives.

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, Mr. Seely had a number of published organ works.

LEONARD BERNSTEIN, young American composer and conductor, has been appointed music director of the Symphony Center of Music and Drama for the 1945-46 season. Mr. Bernstein will take the place of Leonard Stokowski, who has been granted a year’s leave of absence 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 Orchestras 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, and former contributor to The Era, 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 Art. He was a member of the A.G.O. Mr. Spencer wrote a textbook on harmony, piano and organ pieces.

THE SIXTEENTH ANNUAL CHICAGO MUSIC FESTIVAL, sponsored by the Chicago Tribune Charities, Inc., was held on August 18 in Soldier’s Field, Chicago. The starring 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 Net-work. 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.

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.
THE WORLD-FAMOUS CONCERT-GEBOU 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.

**Competition**

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 royalties and fees. The closing date is March 1, 1946, and full details may be secured from Oscar Wagner, Juilliard Graduate School, 150 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, 1945, 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 Padrekrus Fund for the better choral work suitable for performance by a secondary school chorus and orchestra requiring not more than twenty minutes for performance. The closing date is December 1, 1945, and full details may be secured by addressing the Trustees of the Padrekrus Fund, New England Conservatory of Music, 200 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, Ernest Bloch Award, Box 726, 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 any Central American Republic. Manuscripts must be mailed no earlier than October 1, or later than October 15, 1945; and all information may be secured from Clifford Toren, North Park College, 3225 Foster Avenue, Chicago 25, Illinois. The Kimball Prize has it as its real means of providing initiative to many young com-
Junior Music Club Outline
No. 42—DEBUSSY AND RAVEL

Keyboard Harmony

a. Claude Debussy died in 1918. When and where was he born?
b. He made a great deal of use of the whole-tone scale in his compositions. What is a whole-tone scale?
c. Name one or more of his compositions.
d. Maurice Ravel was born in 1875. When did he die?
e. Mention one or more of his compositions.

Both these French composers had great influence on the music of today. Both wrote for piano, orchestra, voice and opera.

Terms
f. What is meant by opus?
g. 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:
 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 watercolor 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

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 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.

Jeannie and the Scale Book
by Gertrude Greenhalgh Walker

Jeannie and Bar bemay, singing dolce, were walking down the street vivace to the music store. "What are you going to get?" asked Bar bemay.

"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 Bar bemay.

"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, andante, legato, moderato, pianissimo, and forte. It is fun to make scale Bar bemay laughed and said, "That sounds like my mother's cake recipe. She has a good foundation and changes it with vanilla, chocolate, orange or vanilla or 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 without practicing them, and when I can play them con presto I'll play them for you. Here we are at the finish of the street."

"I'll practice my scales con amore, too," added Bar bemay, "and then I'll play mine for you, too. Well, good bye now. See you tomorrow."

"Yes," answered Jeannie, "con spirito."

"Encore, encore," concluded Bar bemay.

AN OLD FASHIONED CONCERT
Junior Etude Contest

The Junior Etude will award three attractive prizes each month for the nearest 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 anyone 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, 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 Nest: Ralph Delp.

Honorable Mention for Original Puzzle:

Margaret E. Hill: Louise Eleanor Eston; Ruth Nest: Betty Maior; Martha Rockey; Charlotte Nest: Earl Frizzell; Margaret Young; Harrison: Shirleyline Weisz; Katherine Love; Joyce Blaine Amo; Willard Imogene Smith; Grace Polissi; Virginia Ayers; Jack Vroman; H. M. Dobbs, Jr.; Evelyn Edgar; Elyce Gibson; Elfreda Landrecht; Audrey McGinness; June Wireman; Doris Walker; Emma Cazes; Billie Irvine; Dean Leonard; John Durham; Sue Johnson; Juanita England; Betty Gentry.

Dean Junior Etude:

I give piano lessons under my teacher's supervision, to eight little pupils whose ages range from seven to thirteen years. My aim is to develop their gifts and to instill in them a love for music. My ambition is to be a public school music teacher. From your friend.

JANET LEATHERS (Age 13), Michigan

Letter Box List

Letters which our limited space will not permit printing have recently been received from:

Alfred: Dorothy from Marimore; Amy Searle; Harold Bailey; Carol Smith; Mary Sue O'Meara; Bruce Bradman; Larry; Elainie Pagani; Amy Low; Regina; Laura McRae; Phyllis Page; Amy Long; Janice Reinhart; Lydia Jones; Penny Schneckenberger; Gary Freeman; Penny Schneckenberger; Janice Crimmins; Kenneth Lehman; Liz Woods; Lisa Alice Foster.

From your friend.

JANET CLARK (Age 13), Iowa.

N.B. The Junior Etude regrets that space does not permit the printing of June's nice poems, for it was rather long.
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 photographs of Richard T. Zoner 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 1902 he came to the United States. After a period as conductor of the Capitol Theatre Orchestra and as guest conductor with various orchestras and the elevator symphony orchestra 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 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. Zorer, who has recently announced his retirement, has won many prizes in photography for portraits and advertising photographic art. This photograph in action is on a series of 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 brilliant colors as the sunshine brilliantly plays on and through the red, orange, yellow, and brown colorings of fall. It is at least 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 the next study assignments for the pupils.

The Theodore Presser Co. “On Sale Plan” helps teachers to maintain studio needs 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. Theodore Presser Co., 1712 Chestnut St., Philadelphia, 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 players. The work 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 a 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 third movement which brings the cyclic structure 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 Advanced 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 piano teaching has established her as one of the outstanding of present day composers for children. The melodic quality of her work in conjunction with the creative musical elements has won countless friends for the composer among teachers and students. A natural result of this composer’s popularity has been the repetition of 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 Advanced of Publication Cash Price, 40 cents, postpaid.

CHORAL PRÉLUS FOR THE ORGAN by John Sebastian Bach, Compiled, Revised, and Edited by Arthur Knapp—This book is nearing the end of its Advanced of Publication period and the sizable list of Advance of Publication subscribers now coming in for its appearance attests the appeal to organists of this latest edition of these preludes compiled by capable editor as Edwin Artthus Kracht, who for years has been organist at Trinity Cathedral, Cleveland, Ohio. Every organist will find these preludes useful and those who teach organ playing immediately will recognize the worth of using some or all of these 18 chorales with organ pupil. The incorporation in this Bach’s masterful achievements and among the great things in music with devotion and profoundly beautiful qualities. This edition makes possible the performance of them at their best on the modern organ, and the fingerings, pedalizing, and registrations are some 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 Choirs, by Rob Reyer—In response to the general demand for Junior Choir music in unison and two-part arrangement, Dr. Reyer has compiled this collection of choral transcriptions. The two-part adaptations of such numbers as For You I Am Praying; Softly and Tenderly; A Time to Sing; and Touched by the Hands of the Master, the arrangements for two-part unison choir presented in this book will contain several original compositions by Mr. Reyer. Lest, Easter, and Christmas, any one interested, before now, a chorale book at the Advance of Publication Cash Price, postpaid, delivery published.

EIGHTH HYPH TRANSFERS 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 popular publications are of interest to the young composer who wishes to use them in his compositions. In advance of publication release from the press, a single copy of Saxena Choralis arranged for Piano, with its richly colored passages, now available at the Advanced of Publication Cash Price, postpaid.

SIX MELODIOUS OCTAVE STUDIES by Orville A. Linderquist—These useful octave studies by a noted educator soon are being published in the popular Music Masters Series. Designed to train the student in octave work demanded by the general piano literature, they are excellent material for the student in grades four and five. Repeating octaves and three octave chords are the study called Xylophone Player. Chromatic octave work for both hands marks the one called Mirth; Solitude involves special passages for the right hand; The Chromatic Pianist utilizing interlocking octaves; The Spinner deals with the tremolo octaves; and the final study, Victory, requires the hands together in fortissimo 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.
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LETTERS FROM ETUDE FRIENDS

The Adult Pupil and Memorizing

To THE ETUDE:

It is a pleasure for the music teacher to teach an adult pupil who advances rapidly and profits with enthusiasm. The teacher assigns to this pupil a long course of study used in the training of concert musicians—memorizing extensive passages during study periods. The adult with plenty of leisure time and a desire for memorizing music well may follow this course eagerly and become a good musician. Most adults have time to study music diligently, but deal with obligations and responsibilities on their mind which interfere with the possibility of memorizing music. As a means of memory, the vacation or line of work in which he is trained and educated, may have difficulty in memorizing music. In order to assist 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 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, technical, theory, or even music history, and will make better progress if given an opportunity to cultivate his natural abilities. It is well to have the pupil memorize scales and music which is easy to memorize due to its simple musical arrangement. He believes that careful improvement in pitch recognition and vocal expression and finish, allowing the pupil time to find in his music pleasure and the desire for further knowledge is the best method for teaching an adult pupil.

—LILLIAN PAKAN, Chicago

The Pianist—"Progressive"

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 a difference. It is a case like this that it is a good idea to let the piece "sleep" or take a progressive rest from psychology we learn that frequent study with rest periods in between will produce better and faster results than a long period of drudging work.

Quite often, memorizing a number will give a new interest and enthusiasm. The story is told of an artist who was requested to play a simple piece 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 one which he had just purchased but had never had an opportunity to play. He took the music out, studied it through memorization, and played it in his next concert for the first time.

The Etude Music Lover's Bookshelf

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as he follows Dr. Schoen's thought, that the many brilliant facets these various artists have caused to shine upon him are all enclosed and fused into one clear light. This book provides a basis for aesthetic thought in general that penetrates as clearly to its fullest, all further discussion. Most is one tempted to speak of it as a discovery. Dr. Schoen's book is written in extraordinary clear style.

The ETUDE
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.

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