1-1-1945

Volume 63, Number 01 (January 1945)

James Francis Cooke

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1712 Chestnut Street, Philadelphia 1, Pa.
CARL FLEISCH, distinguished Hungarian violinist and pedagogue, died on November 26 at Lauenanne, Switzerland, at the age of 71. He was internationally known as soloist, ensemble player, teacher, and author. He was born in Moson, Hungary, and studied in Vienna and Paris. From 1924-29 Professor Fleisch was head of the violin department of the Curtis Institute of Music in Philadelphia. He was also first violinist of the Curtis Quartet. Following this, for a number of years he was on the faculty of the Berlin Academy of Music.

ROBERT DOELLNER of Hartford, Connecticut, and Camargo Guarnieri of Brazil is announced as the winner of the first All-Western Hemisphere Composition Contest sponsored by the Washington Chamber Music Guild and the RCA Victor Division of the Radio Corporation of America. The two awards of $1,000 each were contributed by RCA. Both winning compositions will be performed by the Chamber Music Guild Spring Festival in Washington and in New York City. Six other quartets were given honorable mention. The composers of these works are Jean Berger, Louis Greenway, Walter Klingber, Roger Ardevol, Juan A. Garcia Estrada, and Claudio Santoro.

BELA BARTOK’S Sonata No. 3 for violin alone was given its world premiere when Eric was played by Vitali Minin at November 26 at his New York recital.

MRS. NELLE RICHMOND EBERHART, widely known writer, who attained special fame as the author of the lyrics of most of Charles Wakefield Cadman’s songs including “At Dusk” and “From the Land of the Sky Blue Water,” died November 10, at Kansas City, Nebraska. For many years she had collaborated with Dr. Cadman in all of his important works.

AN AWARD of one hundred dollars for a setting of the Forty-eighth Psalm, to be written in four-part harmony competition, is offered by Gotham College. The contest, open to all composers, will run until February 28, 1945, and full particulars may be secured by addressing Thomas H. Hamilton, Gotham College, Monmouth, Illinois.

A CONTEST for the selection of an American student, intended to promote the ideal of solidarity among the student body of the Western Hemisphere, is announced by the Pan American Union. The competition, which will be divided into four divisions, the first national, the second international, will be conducted with the cooperation of the Minister and Consular Officers of the Pan American Union of all the American Republics. The closing date is February 28, 1945, and full details may be secured by writing the Pan American Union, Washington 6, D. C.

THE SIXTIETH RIENNIAL YOUNG ARTISTS AUDITIONS of the National Federation of Music Clubs, which carry awards of $1000 each in piano, violin, and voice classifications, will be held in New York City in the spring of 1945. State auditions will begin around March 1, 1945, with district auditions, for which the State winners are eligible, following. The exact date of the National Auditions will be announced later. Full details may be secured from the National Chairman, Miss Ruth M. Perry, 24 Edgewood Avenue, New Haven 11, Conn.

A PRIZE OF A $1,000 WAR BOND will be the award in a nation-wide competition conducted by the Cincinnati Symphony Orchestra, for the writing of a jubilee overture to celebrate the fiftieth anniversary of the orchestra, which takes place during the coming season. The competition is open to all American citizens and works submitted must be within minutes in length and written especially for this anniversary celebration.

AN AWARD of $1,000 to encourage the writing of American operas in general, and of short operas in particular, is announced by the Alice M. Ditson Fund of Columbia University and the Metropolitan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is January 1, 1945, and full details may be secured from the National Chairman.

THE TWENTY-FIRST ANNUAL CONTESTS for Young Artists, sponsored by the Society of American Musicians, is announced for the season 1944-45. The classifications include piano, violin, viola, violincello, and organ, with various ages for each group. The contest will begin about February 1, 1945, and all entries must be in by January 15. Full details may be secured from Mr. Edwin J. Gemmer, Secretary, 501 Kimball Building, Chicago, Illinois.

THE MUSIC TEACHERS NATIONAL ASSOCIATION will hold its annual convention in Detroit, Michigan, at the Hotel Statler on February 13, 14, 15, 1945. A tentative program has been announced which gives promise of containing much of value and entertainment for those attending.

ANGEL REYES, Cuba’s foremost violinist, is the recipient, in October, of a unique honor when he was awarded the famous Wilhelm Stradivarius violin to be used by him throughout his professional career. The violin had been purchased recently by Thomas L. Fawcett, an industrial engineer of Cleveland, who toook the initiative of making of this instrument a symbol of the growing musical association between Latin America and the United States.

LILY PONS and her conductor-husband, André Kostelanetz, have cancelled all of their opera, concert, and radio engagements, to embark on another overseas tour to entertain service men—this time in the European and the China-Burma-India theatres of war. They plan to leave some time in December, to be gone fifteen weeks.

THE LYRIC THEATRE, in Baltimore, Maryland, known as the “Music Hall,” celebrated, on October 21, its golden anniversary. It was on October 30, 1894, that the opening concert was given by the Boston Symphony Orchestra and six vocalists, two of whom were Nellie Melba and Poi Plaunce. Many famous artists and organizations have appeared in this auditorium, whose superior acoustical properties have brought it world-wide distinction.

DR. ALVIN CRANICH, pianist, composer, and teacher, died recently in his native country, according to a report given on the German radio. He was seventy-two years of age and was a former professor of composition at the Leipzig Conservatory. From 1896 to 1910 he lived in London, teaching at the Royal Academy of Music.

THE LOS ANGELES MUSICIANS’ MUTUAL PROTECTIVE ASSOCIATION, Local No. 47, American Federation of Musicians, celebrated its fiftieth anniversary on October 30. Among those taking part in the very extensive musical program were Rudy Vallee, former Coast Guard Band leader; Kenny Baker; Brenda Hawkins; Jack Riley; Xavier Cugat; and the Peter Merenbhum Symphony Orchestra. A concert was given by the Los Angeles County Band and the municipal bands of Long Beach and Santa Monica.

THE STONEWALL BRIGADE BAND of Staunton, Virginia, will celebrate in 1945 the one hundredth anniversary of its continuous organization. Originally organized as the Mountain Sixhorn Band, (Continued on Page 55).

Oscar G. Sommeck, when he takes up his new duties as Director of Publications of the House of G. Schirmer, Inc., Mr. Schumann is a graduate of Columbia University and the winner of many prizes.

GABRIEL GROVELY, composer and conductor, who in 1921-22 and again in 1925-26 conducted opera in Chicago, died on October 24 in Paris, aged 64. He was a native of Lille, France, and studied at the Paris Conservatoire under Lagniére, Gédalge, and Faure.

MARCEL DUSUPE, internationally known concert organist, has found his way in the Parisian suburb of Meudon, to which he had retired when the Nazis invaded his homeland. Cut off entirely from the outside world, he was fortunately permitted to carry on his work in spite of the Nazi regime. He completed the editing and publishing of a twelve volume series of the complete works of Bach, a project on which he has been working throughout his career.

DR. ALVIN CRANICH, pianist, composer, and teacher, son of Helmuth Cranich, founder of the plane firm of Cranich and Bach, died on October 28 in New York City. He studied with Anton Rubin and was a friend of Gieseg, Brahms, and Richard Strauss.

THE BALDWIN-WALLACE CONSERVATORY of Music at Berea, Ohio, will present on December 15-17 its fifth mid-year music festival, consisting this year of four concerts devoted to works by French composers.

THE STONEWALL BRIGADE BAND of Staunton, Virginia, will celebrate in 1945 the one hundredth anniversary of its continuous organization. Originally organized as the Mountain Sixhorn Band, (Continued on Page 55).
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"FORM AND MARCH WITH MUSIC"
Dawn on the Horizon

In music in our country we have reached a point at which every American musician must feel that now, as never before, the practical value of the sublime art has been realized everywhere. Never in the history of the United States has there been greater demand for good music. Teachers of music have prospered more than ever before. In fact, in some parts of the continent, there is a dearth of teachers to fill the actual needs.

As with pianos, makers of all other types of instruments will also be "put to it" to meet the needs of thousands of new students. Remember, the whole world, smitten with the fatal disaster of war, will be in no position to meet all the practical calls for all kinds of new materials, including new types of instruments.
Music and Culture

Fresh Winds Will Blow Again
A Discussion of Music and Meteorology
A Physician Tells How the Weather
"Gets on Composers' Nerves"

by Dr. Waldemar Schweisheimer

Luigi Cherubini, when "L'heure de Trémont" happened to be visiting him one stormy day, said to his visitor: "You see that black cloud coming up? When it passes over my head it will make me suffer agonies!" ... And directly afterward his entire aspect betrayed his sufferings. Very weather sensitive was Franz Schubert. "I do not work," he said to a friend; "At times I can hear the wind blowing, the rain falling, and I am agitated, from excited nerves and imagination to my greatest extent." The weather here (in Vienna) is really terrible and the Almighty seems to have forsaken us entirely. The sun refuses to shine. It is already May, and one cannot even sit in the garden. Fearful! Dreadful! Appalling!! For me, the greatest cruelty one can imagine." Pianist and Thunderstorm Many musicians are sensitive to the influences of changes in weather and season. The nervous system of the musician—of all artists, in fact—is often more sensitive than that of other people; he is often characterized by nervous and psychic hypersensitivity. Atmospheric conditions, such as barometric pressure, air electricity, radioactivity of the sun, and sunspots produce good and bad temper. The connection of atmospheric changes with physical and psychological conditions was generally known in former times. Surgeons in past centuries did not perform operations without having found out whether the weatherglass showed favorable conditions. Recently physicians have been watching these things more closely again. A pianist well known to the writer, once had a violent attack of nerves during an argument with some friends. The excitement was exactly damped down by some soothing tablets—but what was the cause? A thunderstorm was imminent and the excited man, a sensitive and intelligent artist, had been affected before by such storms. Persons whose nerves and temper depend upon such a high degree upon weather conditions, have a bad time. But there is no general rule: the same weather conditions may excite the sensitive nerves of one person while they relax those of another, and make the third depressed. High-strung, creative minds are especially hard hit, as the writings of many poets and the memories of many musicians can testify.

Weather-Sensitive Richard Wagner Richard Wagner, an excellent self-observer, gives plenty of evidence to this fact. During a spring that teemed with inspiration for him (1859) he wrote to Mathilde Wesendonck: "I am tired, and, presumably from the outrush of Spring, have of late been very agitated, with humming heart and boiling blood." Before, in a letter to Zelter in Lütz, he had complained: "I am growing battle again with my deadly enemy, the winter." Wagner, in his letters to Mathilde Wesendonck, repeatedly stressed the point that he could not compose during bad weather. "Ah, how I depend upon the weather! If the air is light and free, you can do anything with me, the same as when one's fond of me, contrariwise, if the atmosphere weighs on me, I cannot stently rebel, at utmost, but the beautiful comes hard." ... "Child, the weather is abominable. For two days, work has been suspended; the brain stubbornly refuses its service." ... Now you imagine how I feel when bad weather and a heavy head pull me up in my muse! ... I should prefer "I leave here in the morning; I'm so afraid of my bad-weather idleness!" ... and bringing feverish or resumed composition with relish, yesterday it halted, and today I cannot even make a start: this godforsaken weather checks all spirits; rainclouds and rain weigh like lead!"

Sun was important for Wagner's work. In another letter to Mathilde Wesendonck he said: "For my work, too, I'm exceedingly fond of the sun; not the kept-off sun, but the sun one seeks to shade to pleasant coolness." And at another place: "Ah, if the sky would but clear for once! How am I to put up with that for over seven years? It's no use grinding, though; in spite of sky and autumn days, compose I must." Better Look at the Barometer It cannot yet be explained with certainty which part of the weather is the real cause of ill influence on the human organism and the nervous system. Musicians like to blame their occasional "blues" and depressive moods on concrete, reassuring things, such as overwork or exhaustion or night work or continued worries about conceivable problems. It might be better for them to take a look at the barometer, for their nervous systems probably have responded comfortably to falling atmospheric pressure, or necessarily during thunderstorms or to approaching snow flurries. The sunspots are continually throwing off excessive heat and electromagnetic radiations which seriously disrupt long-distance telephone, telegraph and radio communications and which decisively influence weather-sensitive people. However, it is difficult to find exact scientific proof (this is still more true for a proof of the not infrequently heard belief that the present world cataclysm might lastly be the result of effective sunspot radiations). Earth storms, at any rate, seem dependent to a considerable degree upon sunspot activity. Clarence A. Mills, Professor of Experimental Medicine, University of Cincinnati, has found that greater sunspot activity does tend to bring cold storms to middle-latitude regions, and he believes that economic developments are indirectly dependent on periods of exceptional sunspot activity.

Tastes are different also in seasons. Peter Illich Tchaikovsky wrote from Simbad in September, 1879: "Do you not like such gray days as today? I love them. The beginning of autumn can only be compared to spring as regards beauty. It seems to me September, with its tender melancholy coloration, has a special power to fill me with calm and happy feelings."

April or Gibraltar? However, it is not easy for musicians to catch in words what they feel and represent in music. Pyotr Chaliapin, the Russian bass, once heard Mousorgsky playing a piece which he called The Straits of Gibraltar. After the playing, Chaliapin invited the composer to his room, begged him to play the piece again, and stopped him in the middle to ask him what interpretation he put on such and such a passage. Mousorgsky then referred to a trace of Gibraltar in the development of the theme. Chaliapin said that to himself the music suggested the month of April, and Chaliapin, with its tender melancholy coloration, has a special power to fill me with calm and happy feelings."

Chaliapin quotes this incident to prove that sometimes when a composer thinks he has expressed a certain character in his music, there is actually no trace of this in it; or, if the mood is expressed, it is in an altogether superficial manner. We see from the incident that we may not take too literally occasional utterances of musicians on season and weather.

There are certain weather conditions which influence the human body in a particular way. A warm and highly exciting wind, native to the Mediterranean countries, is called the sirocco. Under its influence the inclination to quarrelling and suicide and every kind of emotional crime is increased. In Italy the court considers extinguishing circumstences if the sirocco has blown at the time of a crime. Isn't the sirocco blowing while jealous Santuzza betrays her husband andwards to his rival Alfio? Tchaikovsky mentions the "paralyzing effect" of the sirocco during his stay in Rome.

A similar effect is produced by the foehn wind, in clear air and low barometric pressure. In Egypt there is the dry hot khamsin, blowing over Egypt from the desert, for about fifty days in the spring. A scientific cause of this phenomenon is the warm air behind the warm sun, which becomes more dense and descends. It is very hot in Africa, and the hot lenteche, which comes from the Sahara, is often found in other countries situated near great mountain ranges.

Composers and the Weather We have many remarks from famous composers in regard to the weather (Continued on page 53).
I n EXPLORING the goals of music study it is well to remember that the student has a certain amount of choice in the process. He can make himself a good violinist without becoming a first-rate violinist; or he can make himself a first-rate violinist without becoming a violinist. Let us examine the possibilities and the limitations of these categories.

"The good violinist is one who, from the purely violinistic point of view, manipulates his instrument fluently and well, and draws from it tones, passages, shadings, dynamics, and effects over which he has perfect control. In other words, the purely violinistic approach is a mechanical one, involving only those elements which have to do with the releasing of tones and the developing of tone into technique. Now this mechanical foundation is of great importance. It has little if anything to do with musicianship; it still serves as the only language through which musicianship can be expressed."

"The first task, then, of the ambitious student is to make himself a good violinist; from the purely technical or mechanical point of view. This involves a number of considerations. The most comprehensive, perhaps, is to take nothing for granted; to neglect none of the violinistic abilities one possesses, either naturally or as the result of hard work. Taking things for granted is an easy error to fall into! The student, in progressing from problem to problem, tends to concentrate on the new work in hand, assuming that the difficulties he has already surmounted will remain in that happy state of well-being in which he last took notice of them. The sad truth is—they will not! Nothing keeps itself up; everything must be kept up by constant and assiduous practice.

A Note by Note Analysis

"Thus, the wise student develops a sort of House-That-Jack-Built practice scheme in which new problems are added to old ones without being allowed to supplant them. Thus it follows that the more you learn, the longer you practice. Violinistic facilities that are not kept up become the habit of vanishing, suddenly and completely! Then the student wonders what has happened to that beautiful staccato he practiced so carefully—and that he neglected just those few weeks that he was working so hard at the topo part of that new sonata!"

"To attain and maintain violinistic surety, I recommend slow practice. I believe in taking the music apart note for note, correcting as one proceeds; and keeping the ear alert to the actual sound of one's own playing. Train your hand to go surely and accurately to any note; to produce any tone in any position.

"As to technique itself, only the most general counsels can be given in such a very general discussion as this. I can, however, call the most careful attention to good intonation. To me, intonation is actually the beginning of all technique—there can be no good technical without a basis of good intonation. Therefore, intonation should be studied as conscientiously and as carefully as any technical point of finger fluency. How can one study intonation? By practicing slowly and with the sharp alertness of ear mentioned before.

Musicianship Important

"It is a fact that we observe only as much as we train ourselves to observe. A great doctor or a great detective, both trained to note details, will see considerably more on entering a room than will the average person who has never been at pains to train his mind to any special effort. This extra ability to observe and note must be trained into the ear of the violinist. As he plays, he must learn to challenge each tone he draws for absolute purity of pitch.

"Careful practicing will cultivate the ability to hear each note in its individual purity, without being affected by its relation to the passage as a whole. For interpretative purposes, one must hear tones in terms of the musical phrases they build—but for purely violinistic and technical purposes, one must hear phrases in terms of individually pure tones! That is only one reason why the violinist and the musical approaches to study are so different. Thus far, we have been considering ways of becoming a good violinist—which need have nothing to do with great musicianship!"

"Working the other way around, now, we come to the musicianship—which is not necessarily bound up with violinistic surety. We have seen that the essence of this violinistic surety is the ability to play good, true, fluent tones. Yet we have all heard violinists who could do all that without moving us in the least. They are good violinists, yes—but they have nothing to say. Musically, they project no message. The common opinion in such a case is that such players lack "personality." This mysterious quality of 'personality' is thought to be the source from which spring meaningful expression and the human power to move human hearts. To a limited extent, this is true. But beyond those brief limits, the ability to convey a message grows out of musicianship. Now musicianship is not at all a mysterious 'gift—it can be cultivated, cared for, tended; indeed, it must be, if the goal of music study is art.

"In business and in social life, we have all of us encountered delightful and charming liars! These people have a certain amount of magnetism; they talk well; they are entertaining, even exciting, companions—for a while. And then, suddenly, one becomes disillusioned with them. Their charm has a cloying insincerity; they don't keep promises or appointments, and the good excuse they have to offer gets to be a bore. Their entertaining talk becomes more boring and one senses, with its repetition, that it is based on effect rather than on truth. And so, while admitting all their charm, one lets them go their way and seeks companions of greater sincerity.

The Ladder to Virtuosity

A Conference with

Mischa Elman

World-Renowned Violinist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBURG

Editorial decorum is a variable thing. In most cases, these courtesy demands that an artist be presented to his readers in terms of an "introduction." In the case of Mischa Elman, however, any such "introduction" would defeat its own purpose. No musical personality need ever be reminded of a status and a reputation that have become household words throughout the land. Mischa Elman is—simply Mischa Elman. The Etude welcomes the opportunity of reflecting his views.

Music and Culture

"FOR'WARD MARCH WITH MUSIC"

MISCHA ELMAN WITH HIS DAUGHTER, NADIA

JANUARY, 1945
It is the business of the sincere musician to find the unity of concept that will bind his interpretation into an integral whole, and to gauge his contrasts in relation to it. The good musician will school himself to hear effects that are in bad taste. He will avoid bad shifts; he will be careful in his use of the glissando, realizing that mere slides to a note do not put genuine feeling into that note! In a word, he will know that cheapness of effect of any kind never succeeds in touching people's hearts.

"Thus it is evident that a person can be a very good violinist without having sound musicianship; and that a person can be a fine, honest musician without gaining mastery of the technical side of violin playing. However, neither one will be an artist, in the true and best sense of the term. The artist combines musicianship with violinistic skill. He has an honest, sincere musical message to convey, and he conveys it by speaking the language of his medium fluently, grammatically, elegantly. The artist, then, works in technical matters—and immediately trains it to drop technical preoccupations, once the problems have been solved, and to listen with equal alertness to purely musical matters of phrasing, coloring, and meaning. Only the dual development of musicianship and violinistic skill produces an artist."

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A Quiz to Test Your Musical Knowledge
by Alice Thornburg Smith

**We often hear the term “all-around musician” in speaking of someone whose musical knowledge has broadened to include many phases of the art. It is the awareness of the little things, the small differences and similarities that distinguish the one of greater learning. Here is a quiz that will enable you to check yourself on a number of little items that you may know without realizing that you know. If you make a grade of 90 per cent you are observed and have a retentive memory. 85 per cent is still good. 75 per cent leaves room for improvement. Below 60 per cent should indicate that you have been overlooking a good many things. If you are 50 per cent right you can increase your knowledge with a little effort. Less than this might mean that you will do well to listen more; but do not lose heart, for good listeners are in great demand.**

1. Which one of the three Be's (Bach, Beethoven and Brahms) was married?

2. Which of these stringed instruments is tuned a fifth lower than the violin: violoncello, viola, double bass?

3. When you think of rhapsodies, who comes first to your mind: Liszt, Chopin, Beethoven?

4. John Field, the famous Irish composer was especially loved for his: waltzes, nocturnes, polkas?

5. If you went to a recital and heard the Prelude in C-sharp minor, a selection from “The Snow Maiden,” and the Melody in F, which country would be represented: England, Italy, Russia?

6. Stephen Foster's songs are so well known that they are often thought of as folk-songs, folktunes, spirituals?

7. Which one of these dance forms accents the second beat of the measure: polka, waltz, minuet?

8. The most famous of all Christmas music (not carols) is: Ave Maria, The Messiah, "The Redemption."

9. Which of the following composers wrote minutes which are famous: Boccherini, Beethoven, Mendelssohn, Grieg, Paderewski, Schubert?

10. If your church organist became ill and you could call in any great organist living or dead, which one would you select as the best: Brahms, Busoni, Bach, Beethoven?

11. Which composer was so beloved that young and old called him “Tea”: Handel, Haydn, Schumann, Handel?

12. Who invented the lemniscate: Chopin, Wagner, Rubinstein?

13. If you could buy a good violin which would you choose: Strad, or an Ampegio?

14. If you were asked the name of the composer who, though he died at the age of thirty-six, had written nineteen sonatas for the piano, more than forty symphonies, besides hundreds of lesser works, which of them would you say it was Mozart, Chopin, Robin, Stein?

15. One of the greatest symphonies ever written was unfinished at the composer’s death. Was it written by Schumann, Beethoven, Schubert?

16. Sometimes masterpieces are written by the very young. Such was one of the great songs listed below which was written in the composer's eighteenth year: The Erlking, The Rosary, Spira?

17. New York City owes a great deal of its musical development to two men of the same family—Dr. Leo of these men organized the New York Symphony Orchestra?

18. An opera which is still popular was written by a minstrel:

19. Saint-Saëns immortalized a bird by his beautiful "Humoresque for Piano": Hark! Hark! The Lark, The Swan, I hear you?

20. Music is composed of three elements: melody, harmony, and rhythm: yet an important bond in music is one of those. Which instrument is it and...
How to Rehearse

An Interview with

Donald Voorhees

Distinguished American Conductor, Musical Director, the "Telephone Hour" and the "Cavalcade of America"

SECURED EXPRESSLY FOR THE ETUDE BY JENNIFER ROYCE

The eminent career of Donald Voorhees stands as something more than a mere musical triumph; typically American in background, mentality, and ideals, he has built up himself with American training and American methods of flexibility. Of Revolutionary stock, Mr. Voorhees has been making music since his fifth year. At the age of eleven, he was chairman of an organist of the family church in his native Allentown, Pennsylvania. While still a schoolboy, he became a pupil of the late Dr. J. Fred Walls, founder of the famous Bethlehem Bach Choir and one of the world's foremost authorities on the works of Johann Sebastian Bach. So great was his progress under Dr. Walls that it was taken for granted that young Voorhees would become his successor.

Studies alone, however, were never enough for Voorhees. At twelve, he was playing the piano in the orchestra of Allentown's Lyric Theatre, and became leader of that orchestra while he was still a junior in high school. At that time, the Lyric Theatre was used by musical companies for tryouts prior to their Broadway openings, and leading personalities of the Broadway musical world came to be aware of the abilities of young Voorhees. As a result of such awareness, Voorhees got a sudden telephone call, asking him to hurry to New York to direct the "Broadway Brevities," starring Eddie Cantor, at the Winter Garden. He was then seventeen years old, probably the youngest conductor ever to assume responsibility for a great Broadway production. For the next few years, Voorhees remained in "show work," rounding out his serious study with very practical experience in music and architecture. He entered radio in 1925, bringing his added skills to the service of his first love, good music. Since the days of the old Atwater Kent programs, Mr. Voorhees has done pioneer work in putting the best in music before the public and making possible the immense improvement in radio programs. For the past few years, Mr. Voorhees has been associated with the "Telephone Hour," the "Cavalcade of America," often called "the musician's musician," Mr. Voorhees impresses his remarkable gift at tempo, his aura of artistic integrity, his practical knowledge of each instrument, and his wide repertory of scores. He has attracted to his orchestra some of the most outstanding instrumentalists in the world. He has no patience with atonality or display; he avoids stilted and over-orchestrated arrangements, and considers attempts to exploit the conductor's personality an affront to music and public alike.

The essence of score-reading is the ability to look at a score and to hear, inwardly, exactly how that conglomeration of written notes must sound in performance. Every tone, every shade of dynamics and color, every rhythmic accent, every combination of orchestral harmony must be heard and registered. This, to my mind, is what conducting really means. Baton-waving is the least of it! This ability to see a score and hear a symphony is the distinguishing mark of a good conductor—just as a certain construction of vocal cords is the distinguishing mark of the singer. Without this ability, the ambitious student had better turn his gifts to other departments of music.

SINCE THE RESPONSIBILITY for orchestral performance rests squarely upon the shoulders of the conductor, the essence of the conductor's task can be said to consist of two problems. First, he must make himself completely familiar with the meaning, the sound, and the ultimate effect of the scores he plays. Score-reading means a great deal more than knowing how to cue entrances—that sort of thing is mere mechanical charting!

To offer an illustration of how necessary this ability is, let us consider what I call musical proof-reading. In dealing with manuscript parts—a new entirely new work or of a more familiar work that is played from handwritten rather than from printed pages—one often finds that slips and inaccuracies have crept into the copying. Thus, the players may be making mistakes through no fault of their own. How can these errors be detected and weeded out if the conductor has not absorbed the full score so completely that he can put his finger on the wrong parts the moment he hears them? And how can he do that if he has not mastered his score when he stands before his players at rehearsal? In perfectly accurate parts, too, the conductor needs exactly the same knowledge of his score and of the effect he wishes it to produce, in order to state the full message of the composer.

Two Schools of Thought

In second place, then, the conductor must transmit the complete interpretation of the score he has absorbed, to his men. Now there are two schools of thought in accomplishing this. One pertains to the inch-by-inch method. That is, the conductor takes his men through five or six measures and stops short at the first discrepancy to clear it up before proceeding further. Then he goes through another few measures and stops again for more correction or advice. Thus, the entire picture of the score is broken up for the men into a series of unconnected details that never hang together as a single whole unit. Personally, I do not favor this method. I prefer reading through the entire score as a whole the first time we rehearse it. Certainly, this must be no hit-or-miss affair. I explain the interpretation I want, and then I ask the men to read through the full score with me. If the score is new, or difficult, some of the men may stumble here and there, but that doesn't matter. They will find themselves after a moment or two, and carry on from there. The point is that the men have the chance of hearing the work as a whole and of forming an over-all picture of it. I make notations, in the first reading, of those places that need retouching, and devote the remain-
Music and Culture

ing rehearsals to polishing up details. But this time, the details fit into a musical picture that has already been formed, and the completeness of the work is not marred. Inciting to this over-all method myself, I naturally advocate it to student conductors.

The student conductor, in essence, should be regarded no differently from a full-fledged maestro. That is to say, he must bring to his work the same musical assurance developed through the same absorption of the scores he directs. The mere fact of his being at a crucial place limping at the time that he is, anyone who hears him will make allowances for such limitations. But the point is that his limitations should never take the form of clouded, muddled musical thought, or uncertainty as to the meaning of his scores.

Learning to Conduct

The question of how one learns to be a conductor is one that I approach with trepidation. My best belief is that one learns by probing one's own abilities while conducting! Aside from the all-important task of mastering scores, there is little that I can offer by way of counsel. The motions of conducting are simple enough for a child to master within an hour. But the application of these motions is another story—and this the young conductor must learn through experience. Perhaps the secret is to be ready for any emergency.

Suppose a certain sequence suddenly blares forth too loudly at rehearsal; the only thing the young conductor can do is, first, to know at once that it is too loud, and then to get the men to tone down. The exact gesture he may decide to use is of comparatively small importance. Indeed, the emergency may inspire an entirely new gesture! But once he has met and solved such a problem, in the split-second on which it is to be handled, and has learned a great deal more than he has been taught, he will have learned. He has learned how to take hold of an orchestra. That, of course, is the first part; the next is to figure out how the young conductor can master it only by means of a full and unshakable knowledge of his score.

Turning now to the players themselves, I believe that the first requisite for a good orchestral musician is flexibility—the ability to combine a sure knowledge of good music with a readiness to follow any interpretation which his conductor gives him. Some of our finest solo musicians make poor orchestra or ensemble players because they are musically opinionated and either cannot or will not subordinate themselves to a conductor. The "rightness" or "wrongness" of the conductor's views will come out at the performance, for all the world to hear and judge; at rehearsals and at the performance, his interpretations may not be questioned.

Next to flexibility, then, the good orchestral player must cultivate a better-than-average—and a better-than-solosist’s!—ability to read music of any style, school, or idiom, practically at a glance. He, too, should try to develop the scanning knack I mentioned in connection with the conductor—that is, the power to look at a page of music and to hear its sound at the same moment his eyes meet the written symbols. The orchestral player must have pretty nearly impeccable intonation—which opens up an interesting question.

Adjusting the Tone

What is perfect intonation, orchestrally speaking? It should mean, of course, producing exactly the right tone. But it can happen that the "exactly right tone" may waver in pitch from a slight deviation in tone on the part of the other players of a given section. This is especially true of the woodwinds which are even more delicate than strings. In the stringed sections, they are held in a way often absorbed by the others' playing. In the woodwind sections, it is more difficult to absorb or cover up waverings in pitch. In such a case, the "intonation duty" of the string players is to adjust to the sum-total of pitch being sounded at that moment. In other words, all the players must adjust slightly in order that the slip in pitch shall not stand out. Thus, the really good orchestral man is able at one and the same time to hear the correct pitch, to produce the correct pitch, and to adjust slightly from perfect correctness if the balanced ensemble of tone seems to require it. Finally, then, the orchestral player must keep up his technical agility.

In order to maintain a high level of intonation and agility, the player must practice. Rehearsal activities do not replace private practice. It is quite possible that four days of rehearsal might be devoted to a work requiring no technical velocity whatever. Certainly our player is busy at his instrument during those four days of rehearsal—but these parts of his equipment that the rehearsal does not touch must be kept in good order besides. As a general thing, orchestral musicians should practice about half the amount of time they devote to solo practice before entering an orchestral organization. Musically, there should be no difference between the knowledge, background, and standards of the glarrocoso soloist and the conscientious orchestral musician—indeed, the boundary lines between the two are steadily becoming finer and finer. Orchestral concertmasters like Fradin, Toetenberg, and Spivakovsky are well known as soloists.

But the best orchestras, made up of the most musical and conscientious players, becomes expressive only in proportion as its conductor expresses music. Thus, orchestral work must center about the activities of the conductor—and the most important points upon which he can concentrate are the complete absorbing of his scores, and the giving to his men of a complete picture of the music they are to play together.

Edgar Stillman Kelley Passes

T

HE ETUDE and its readers have lost a distinguished and valued friend in the passing of the noted American composer, Edgar Stillman Kelley; and we publicly express our deep sympathy to his gifted wife and companion so long associated with him in his work. Rather than write a personal obituary, which might be colored by our extended friendship, we have asked The New York Times for the courtesy of reprinting the tribute which this representative metropolitan paper paid to him.

Edgar Stillman Kelley, dean of American composers, whose love for music he put in practice at the age of 11, for orchestra, chorus and soloists received more than 5,000 performances in English-speaking countries, died November 12 at the Hotel Great Northern after a long illness.

A scholar musician who received many honors for his works, which were composed in a variety of forms, Mr. Kelley studied music with leading teachers here and abroad. He held a life composition fellowship presented to him in 1910 by the New York University, at the Great Northern Hotel, and heard as a special tribute the Musical Arts Chorus of 130 voices sing Mr. Kelley's choral work, "The Sacred Choruses." On April 4, 1917, five days before his eightieth birthday, the Cincinnati Symphony Orchestra gave the world premiere of his symphony "Gulliver—His Voyage to Lilliput," which Mr. Kelley had composed in 1914. His Symphony No. 2, "New England," was one of the best known of his major works. The movements were titled after mottoes taken from H. L. Mencken's "American Mercury," which, in 1914, he had translated into his "Wedding Ode" for orchestra; chorus and tenor solo. Israel," as well as choral settings of Whitman's "My Captian," and Poe's "The Sleeper.

Born in Sparta, Wis., Mr. Kelley studied under P. W. Merriam, Clarence Edy and N. Ledochowski. Seirits Kruger, Speidel and Finch at Stanford, California; and considered the first notable organist at Stanford University, and was music critic for The San Francisco Examiner from 1893 to 1896. It was after his intermittent stay in San Francisco that Mr. Kelley studied Chinese music. The influence organized his own comic opera company, which his own comic operettas, "Puritania," in Boston, the orchestral conductor at the Yale University School years he taught piano and composition in Berlin, at the Cincinnati Conservatory of Music. He was the author of "Chopin the Composer," a musical analysis, and "The History of Musical Instruments."}

Honored by Musicians

In celebration of his eighty-second birthday more than 300 musicians, composers and music lovers gathered at a banquet given by Dr. John Warren Erb, director of instrumental music at New York University, at the Great Northern Hotel, and heard as a special tribute the Musical Arts Chorus of 130 voices sing Mr. Kelley's choral work, "The Sacred Choruses." On April 4, 1917, five days before his eightieth birthday, the Cincinnati Symphony Orchestra gave the world premiere of his symphony "Gulliver—His Voyage to Lilliput," which Mr. Kelley had composed in 1914. His Symphony No. 2, "New England," was one of the best known of his major works. The movements were titled after mottoes taken from H. L. Mencken's "American Mercury," which, in 1914, he had translated into his "Wedding Ode" for orchestra; chorus and tenor solo. Israel," as well as choral settings of Whitman's "My Captian," and Poe's "The Sleeper.

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Music as a Living, Human Element

by Julius Mattfeld
Organist, Composer, Librarian, and Musicologist

Music was never a foreign element to me. I do not even remember my first musical contacts. It has always seemed a part of me, like my hands, my features, my heart, or my eyes. It was a great surprise when I found that most people look upon music as something added to their lives like an automobile, a talking machine, a typewriter, a steam yacht, or a contract bridge. That is, they recognize it as something which does not come out of themselves, but which can be purchased or acquired through the will of a definite resolve.

Real music cannot come in that way. It must come through an irreplaceable appetite for the total art in its higher sense. I always have felt that a man is a musician or he is not; and when he is, he is a musician through and through. Now this has nothing whatever to do with printed notes or little books of musical symbols on paper, used to represent this irreplaceable element. We be to the person who cannot see behind the mere notes!

Musical Beauty Through Imagination

What if the average person saw only the printed alphabet in a book, and never grasped the poetry, the power, the grace, and their relation to the beauty behind the symbols on the paper? My uncle, William Mattfeld the composer, gave me a lesson in this which I never have forgotten. I still thrill at the thought of it. I was studying the Cimery Studie in Arpeggios in the "School of Velocity." I was banging out the notes with force. My uncle stopped me and said, "Now, Julian, why don't you play that as if it had a title like "The Wind in the Trees"?" This, to me, was like casting aside a veil. I saw at once what he meant, and after that the printed notes became merely symbols of communication.

Teachers, while insisting upon a hard and fast technique as accurate as the works of a fine chronometer, must never forget that until they have tapped the child's imagination they never can bring real musical beauty to his little soul. Teach the little one to know that the technical mechanism is like the mechanism in a clock. If the clock does not keep accurate time, or if it lags or goes too fast, it is worthless as a clock. We are not interested in the clock as a piece of decoration. Its only object is to tell time. And that is the proper appraisal of the value of technique.

But no teacher worthy of the name will stop there and leave the poor youngster to deal with a musical skeleton. The child must be shown how technique may be employed to reveal the spirit, the beauty, and the imagination of the composer when he was writing the composition. The French scientist and philosopher, Blaise Pascal (1623-1662), said in his provincial letters: "The world is satisfied with words; few care to dive beneath the surface." Remember, however, it is only the few who can dive beneath the surface in their music study who ever succeed in attaining wide musical recognition.

As I went on in music it was continually revealed to me that all music, past and present, must contain a living element. Just as a seed, buried for centuries in a mummy case, when planted comes to life, so all music of worthwhile character has life in it and needs only the hand of the artist to resurrect it.

While I was connected with the vast music department of the New York Public Library, I came in contact with thousands of musicians and music lovers. I was very greatly shocked to find that when many prospective teachers of music came to the end of their student days, they felt that they were in possession of a kind of knowledge which needed no replenishing for the rest of their lives. That is, they felt that they had a "method" or "system" which was more or less inviolate and that, in fact, in many cases, all other methods and ideas were practically worthy of the waste basket.

Always Something New

Now music is essentially and incessantly a living thing. It is growing just like a tree. It is different as it was yesterday. How under the sun can the music worker keep up with the development of the art without unremitting study, reading, and investigation? He must be on the alert for every internal voice of inspiration and every external incident, in order to make capital of them.

The old story of Newton sitting under a tree and having an apple drop on his head is said to have resulted in his discovery of the principles of gravitation, leading to vast new ideas. Thousands of inventions have come into being in this way. I never spend less than three hundred dollars a year upon new books and technical works, new musical compositions and musical magazines; in fact, anything and everything which will tend to keep my mind a living thing.

When, in the world of today, we see the forests of "dead" people walking around perfectly content with the information they acquired when they left the conservatory or the college, we realize that there is something wrong in musical education. All over the world of music, here and abroad there are scores and vastes of pathetic failures for whom there is not one to care but the individuals themselves. They literally looked for years to be graduated from some institution—and then stepped out into oblivion because they thought that their preparation was complete. The only safe thing to say every day is, "I am preparing for a brighter, bigger, greater tomorrow."

Physicians, engineers, lawyers, editors, and other professional people keep constantly in touch with current developments through self-study, reading, refreshing visits, travel, and special courses, as well as by buying the very latest equipment in order that they may be in the lead. I don't see how a music teacher can expect to be successful if the studio is not equipped with the very finest musical instruments, as well as the most modern radio and phonograph which he can afford. More than this, he should have as files a library of sheet music, books, and records as a professional person in any other field would be expected to have.

I once visited a doctor friend who was a celebrated skin specialist. He had a new and wonderful X-ray machine which had cost nearly three thousand dollars. He had bought it because he felt that he was not justified in accepting certain patients unless he had that machine available. A broken-down piano, an anemic music library, a sputtering radio are unfortunate signals indicating that the teacher is headed for the musical cemetery. The teacher in "Nineteen Hundred and
Master Performances Recorded for the New Year
by Peter Hugh Reed

**ALTON:** Belshazzar’s Feast; Huddersfield Choral Society, Dennis Noble (Baritone), Liverpool Philharmonic Orchestra, direction of William Walton. Victor set 974, five discs.

When this set was released in England in March, 1943, its superbly realistic recording was hailed as the finest choral reproduction ever achieved. The method of the recording has not been disclosed to the public, but it appears that in the use of wartime English recording engineers were able to realize something which many listeners have previously claimed could not be accomplished. That “something” was a perfect balance between a large chorus and an orchestra and a tonal realism which is outstanding.

William Walton’s “Belshazzar’s Feast” has been hailed as the greatest English choral work since Elgar’s “Dream of Gerontius.” But compared to the major work, the Elgar one seems amateur. For Walton has written a score which is full of a sound and fury, foreign to anything Elgar ever did; it has a barbaric splendor, a dramatic fervor and a vitality which violently play havoc with the listener’s blood pressure. Here we have real excitement in music, the sort of thing for which many strive but with little resourcefulness, since it is not given to many to retain the control of their subjects which Walton evidences here. The work is divided into two parts: the celebrations of the heathen which are broken off by the hand-wringing on the wall, and after this the rejoicing of the righteous. It is in the first part of the score where Walton is most successful; when the righteous assert themselves, they seem to lack the vivacity and fervor of the heathen, although they are almost equally as frenetic.

The performance of this extraordinary work has been well entrusted to a good chorus, a fine soloist, and a first-rate orchestra. Walton knows what can be gotten from his score and he makes the most of every climactic moment.

Bach (arr. Mitropoulos); Fantasia and Fugue in G minor: The Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos. Columbia set X-244.

The Fantasia is justly regarded by Bachian authorities as the finest of all his works in this type of improvisatory form; the Fugue is aptly called the “Great G minor.” There is vivacity in this fugue and a clarity of line which makes it easy to follow. Mitropoulos’ orchestra tends to modernize the music; it seems closer to the late nineteenth century school than to the opening of the eighteenth century. The performance is well planned and executed, illustrative of the conductor’s remarkable technical abilities. The fourth side of the recording is an arrangement of Bach’s Chorale-Prelude, Wb glasbeen all an einen Gold, which proves less impressive than the Stokowski one. It makes, however, an acceptable encore to the other work. The latter transcription is by Herman Goetsch, librarian and trumpet player of the Minneapolis Symphony Orchestra.

Bach: Fugue in G minor (“The Little G minor Fugue”); and Still: Scherzo from Afro-American Symphony; The All-American Orchestra, conducted by Leonard Stokowski. Columbia disc 11968-D.

This is one of the best recordings of the All-America Symphony Orchestra. The Fugue is brilliantly played and effectively reproduced with an exciting crescendo. Each builds to a thrilling finale here which Stokowski has telling scored. The Scherzo from the Afro-American Symphony by the Negro composer, William Grant Still, is of lesser import, but effective in its exploitation of the distinct characteristics of Negro music. Stokowski, who has long shown a predilection for this music, gives it a rending performance.


These excerpts from one of the earliest, not the best known, concertos of Handel are arranged here for strings of the full orchestra. Although one would not deny the effectiveness of the arrangements, it should be noted that Handel intended this music to be heard under more intimate circumstances, and that when it is played by a larger body than a chamber orchestra it loses much of its old-world charm. Moreover, the swellings and recessions employed here by Mr. Kindler are not in keeping with Handelian traditions.

Hanssen Symphony No. 1 in E minor (Nordic); played by the Eastman-Rochester Symphony Orchestra, direction of Howard Hanson. Victor set 974.

There is the earnestness and seriousness of youth in this symphony. Hanson wrote it in his twenty-sixth year while studying at the American Academy at Rome. Of Slavic and American parentage, Hanson sought to honor his forebears in his first symphony by singing “of the solemnity, austerity, and grandeur of the North.” Some have found in this music a spiritual kinship to Sibelius, others have marveled the influence of Strauss, but these viewpoints are superficial in our estimation. Hanson stands on his own feet, and shows an individuality which has been widely commended, for this symphony has been played extensively in this country as well as Europe. Hanson tends to score solely to build dramatically and the shows marked technical resourcefulness. The orchestral texture is generally rich and favoring of the brasses. The work can be performed without belonging to the modern traditional school. It grows on with repeated hearings. Particularly impressive is his slow movement, inscribed “To my mother.” The composer has had a fine orchestra at his command, and has been given a well-sounding recording.

**Hove:** Stacks and Fernandino; The National Symphony Orchestra, directed by Mary Howe’s miniature conductor, Stacks, is an intricately impressive effect of the dream of a propo--tor, Oscar Dovre with the well-known Brazilian castrato, Leno, of African origin. It is effective though well played and recorded.


An earlier excised version of this overture by Donati (Victor) gave a poor impression of the music. This Franziska de Reusch’s version is on the same high level as the composer’s, and is not so convincing. That Tchaikovsky's work is given a very good performance by Mr. Kindler is not in keeping with Handelian traditions.

**RECORDS**

"FORWARD MARCH WITH MUSIC"
The science of sound or the study of vibrating things is indeterminately ancient. About 3400 years before the last concert you heard upon your radio receiver set, Pythagoras in Greece was figuring out mathematically the ratios of vibrating strings. Since then, ever expanding armies of men in laboratories have been concerned in the mysteries of sound. With the coming of the cathode ray tube used in radio and in television, an understanding of the electron theory, combined with sound, has developed into an industry of such magnitude that it is not an exaggeration to say that hundreds and hundreds of millions of dollars are now invested in sound phenomena and its adaptation to public needs. The advances in the last half century are astounding, because sound phenomena are by no means confined to music.

Alexander Wood, M.A., D.Sc., Fellow of Emmanuel College, and University Lecturer in Experimental Physics at Cambridge University, now presents in the world a very comprehensive, but not too voluminous book upon that very interesting borderland between physics and music, "The Physics of Music." Anyone with a high school background in mathematics and physics can easily comprehend this book written with almost Tyndall transparency. Many will find a surprising number of extraordinary things relating to sound. For instance, sound may be measured in phon, indicating the degree of loudness shown on a phon meter, and Mr. Stokowski lists the degrees of sonority he expects from an orchestra, not by pianissimo to fortissimo, but by a gradient such as this:

| ppp | 20 phons |
| pp  | 40 "     |
| P   | 55 "     |
| mf  | 65 "     |
| f   | 75 phons |
| ff  | 85 "     |
|fff | 95 "     |

Shall we see adjudicators, phon meters in hand, judging contests and marking Sadie Bauerssell's performance of Liszt's Dream of Love by the prescribed number of phon numbers just as a photographer uses a light meter in making exposures? The book has all sorts of interesting data such as an historical glance at the variations in the frequency of pitch in order to secure a standard of frequency of A. Here is the list reprinted from the History of Musical Pitch by Alexander Ellis:

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<th>North Germany</th>
<th>Paris</th>
<th>Schnirzer's Organ, Hamburg</th>
<th>Paris Opera</th>
<th>Silberman's Organ, Strassburg</th>
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Francis Scott Key. For Edward S. Delaplane, Pages, 506. Price, $4.00, de luxe edition, $5.00. Publisher, Biography Press.

In Francis Scott Key, Life and Times, by the Hon. Edward S. Delaplane, of Frederick, Maryland, we have the most complete life of the author of our national anthem. Judge Delaplane devoted years to the preparation of this necessary volume, which is a "must" for the complete reference library. The melody, To Anacreon in Heaven (to which the poem was adapted) composed by John Stafford Smith as a drinking song for the Anacreontic Society of London, is really a very powerful tune when sung by a capable singer with a vocal range. It is perhaps the most virile and inspiring of all patriotic compositions, when played by a fine band or a great orchestra. Its only rival is the revolutionary Marsellaise, which is a rare flash of genius. However, we all must admit that with the average voice, the song is a struggle, not merely because of its range of an octave and a fifth, but because some of the most important words at the extreme end of the range of the song, such as "O'er the land of the free," have wrecked many a larynx. No wonder it was dubbed by the humorists as The Strain from Hervis.

The melody was first used in America for the poem by Robert T. Paine entitled Adams and Liberty, which was written for the Massachusetts Charitable Fire Society in 1796. The Anacreontic Society, for which the tune was composed, was a group of nineteen century London lads who wanted to be thought of as a struggle and therefore took the name of the Greek lyric poet, Anacreon (5th B.C.), whose religion was the worship of the "Muses, Wine, and Love." The original verses of To Anacreon in Heaven (words by Ralph Tomlinson) called upon the members to "intwine the myrtle of Venus with Bacchin's vine." This group took life very seriously and wrote a great deal of trivial verse, such as William Oblys: 

"Drowsy, curious thirsty fly
Drink with me and drink as I
Freely welcome to my cup,
Couldst thou sip and sip it up.
Make the most of life you may,
Life is short and wears away."

Key's verses, written in the intense fervor of the recollection of battle, have been an inspiration to Americans for over a century. The author was a man of fine family, broad culture, and lived a life of high accomplishment. Judge Delaplane has performed a valuable service in preparing this excellent record of Francis Scott Key's achievements. The book is particularly valuable at this time, when every American's heart's wish is:

"And the star-spangled banner in triumph shall wave O'er the land of the free and the home of the brave."

Musical Physics


\( \text{ppp} = 20 \ \text{phons} \)
\( \text{pp} = 40 " \)
\( \text{P} = 55 " \)
\( \text{mf} = 65 " \)
\( \text{f} = 75 \ \text{phons} \)
\( \text{ff} = 85 " \)
\( \text{fff} = 95 " \)

FRANCIS SCOTT KEY

Music Lover's Bookshelf

The Etude

Music in the Home

by B. Meredith Cadman

"LONG MAY IT WAVE!"

"FRANCIS SCOTT KEY." By Edward S. Delaplane, Pages, 506. Price, $4.00, de luxe edition, $5.00. Publisher, Biography Press.

"FORWARD MARCH WITH MUSIC"

BOOKS

FRANCIS SCOTT KEY
The Teacher's Round Table

Conducted by
Guy Maier
Mus. Boc. Noted Pianist and Music Educator

The Guitar, Gaynor; Hungarian Dance, Schule; Moonlight Blossoms, Roguski, Balin, Behr; The Marionettes, Lomans; The Gypsies Are Coming, Rogers; Moment Musical, Schubert-Dieter-Barth; To a Wild Rose, MacDowell-Sequenz; Country Dance, MacPherson; Invitation to the Dance, Weber - Marie - Dressel; Hungarian Rhapsody No. 2, Liist - Bendel-Kleinnich; Polonaise in A Major, Chopin; Turkish Rondo, Mozart - Bresler-Komkoff; Dance Macabre, Saint-Saëns; “Spaena” Rhapsody, Chabrier; Prelude in G minor, Richardmuth - Reimer - Rosenberg.

What Miss McGregor and Miss Meiers modestly omit telling Is that their ensemble recitals have become so successful that admittance has had to be put on an invitation-basis, otherwise the audience overflow becomes embarrassing.

Round Tablers, how about planning a “hang-up” ensemble recital this year?

“The only obstacle,” Thosuray say, “Is where do I get four pianos, and if I get them, where’ll I put ‘em?” Well, wouldn’t some sketching on the part of our editors be of service to us? The audience overflow becomes embarrassing.

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New York's First Opera

The following article was submitted to Mr. Julius Mattfeld, former Librarian of the Music Department of The New York Public Library and now Manager of the Library Division of the Columbia Broadcasting System, Inc., whose interesting discussion of "Music as a Living, Human Element" appears elsewhere in this issue. Mr. Mattfeld is a well-known musicologist and for years has made a study of early opera in America. The critique is appreciative of the following statement from him, printed in the interests of accuracy.

"I have your letter regarding 'Don Fierchik.' Ever so many popular-minded writers pontificate on performances of great European opera in America as 'grand opera.' Actually, grand opera in America did not begin until the Grazio Troppa put on 'The Barber of Seville' in the original Italian on November 29, 1825, in New York. I have written on the subject very extensively in my book published by The New York Public Library and entitled: 'One Hundred Years of Grand Opera in New York.' Prior to the date of the Garcia performances, many European attitudes were performed in the colonies. These were invariably mutilated versions with inadequate orchestra, Garcia, having created the 'Barber' for Rosini and mounting Du Pont's, Mozart's 'Libertini,' in New York, naturally knew what opera was all about. In fact, 'The Barber of Seville' which was performed at a performance in New York on May 27th, 1819, in an English version, another performance took place at Philadelphia on March 1, 1822. The opera was heard in Western hemisphere probably for the first time in Buenos Aires on October 3, 1825, in Italian.

"Now, 'Don Fierchik' was usually performed as a melodrama with the sub-title, 'The Wild Huntman of Bohemia.' It was given in Philadelphia in English in December, 1824, and reached New York at the Park Theater on March 2, 1825, in English. 'Don Fierchik' had to wait nearly twenty years before it was put on adequately. Incidentally, Washington Irving was interested in the opera, he wrote an adaptation in 1822-24, which was first published in 1824 at Boston."

—Eaton's Notes

Music and Study

Seventh Regiment had to be called out to restore order.
Next came the Academy of Music, a larger auditorium and one in which opera had a better opportunity to thrive. And thrive it did. There, for more than thirty years, the finest operatic performances were given, with the greatest singers of the day taking part. It opened in 1834, and the start had the patronage of all who then were listed in the city's "400."

It was in 1859 that the great Patti made her debut in "Lucia," and the Herald said:

A young lady, not yet seventeen, almost an American by birth, having arrived here when an infant, sang 'Lucia' with sympathetic tenderness, a rare gift in one so young, and increased the enthusiasm of the audience to a positive fervor.

Came the Metropolitan

The Metropolitan Opera House came into the picture in 1883, opening on the night of October 22. Musical historians record that it was erected because the old Knickerbocker families who controlled the society of the day, refused to permit social aspirants to purchase desirable box seats at the Academy. The opening performance was "Faust," with Campanini and Nilsson. The old structure burned in 1891, but the company re-opened in 1893, and since then has maintained an unbroken tradition.

It has been given only one severe jolt. That came with the advent of the geniuss, Oscar Hammerstein, nearly forty years ago. Hammerstein plunged into the operatic field for himself. He made well known in the United States such stars as Mary Garden, Tetrazzini, Dalmore, and Bench, and in their brief seasons—from 1906 to 1910—he revolutionized the operatic situation in New York. He brought modern works to the country and forced the Metropolitan out of the lethargy into which it had fallen. But Hammerstein attempted more than he could handle. He sought to branch out and took on other activities that brought ruin. Finally he signed an agreement to leave the field, but he left his imprint and will long be remembered by music lovers. After his departure the Metropolitan became a greater opera company. It learned many lessons from him and took over many of his stars.

For many years opera in America was localized in the cities. Traveling opera companies from the days of Emma Abbott to those of Fortune Gallo made consistently successful tours throughout the country, bringing opera to relatively small cities. Then the Metropolitan Opera Company and other large companies began to carry the best traditions to other centers. This has been followed by a number of smaller opera companies which now tour regularly every year. It has been the radio which has broadened the interest in opera to the public. (Continued on Page 55)
What Nazism Has Done To German Song

What happens to the tunes when Hitler provides the words by Marshall Bartholomew

German popular song of other days exalted the simple, honest virtues, the beauty of nature, and a kind of sincere romanticism which made the people beloved of other nations. Then came the taintering growth of the "Religion of Hate," with its lethal hymns of hate. The one quoted by Mr. Bartholomew is a relic of World War I, when Germany was well under way with its plan to conquer the world through war and hate, re-pudiating the Christian ideal of achieving victory through peace and love. Mr. Bartholomew quotes from Ernest Lissner's Hymn of Hate Against England (Husungssang gegen England):

"We have but one, one only hate,
We love as one, we hate as one,
We have one eye and one alone.

This outburst at bad temper was written during World War I and directed toward one enemy of Imperial Germany. The seed was sown by the Junkers, and new Germany is reaping a harvest of hate from her enemies throughout the world.

Marshall Bartholomew has been a "man's musician" most of his busy life. That is, he is especially noted for his success in leading groups of men singers. He was born at Belleville, Illinois, May 3, 1855. He studied at Yale (A.B.) with Horatio Parker and David Stanley Smith, and later at the University of Pennsylvania (Mus. B.) with Hugh Clarke. He then went to the Hochschule für Musik in Berlin, where he came under the instruction of Humperdinck, Wolf, and Meine, Schoen-Rose, and had many friends in the constructive and creative Germany of yesterday. He has held many posts as a conductor, such as the University Glee Club at New York (1922-1927), the University Glee Club of New Haven (1914-1917), and the Yale University Glee Club since 1922. Mr. Bartholomew is the author and editor of many books and compilations. He is familiar with the best in German choral singing and is horrified to find in modern tunes that Nazi works in music have been focused upon hate and destruction. He takes this as one of the main indications that Germany, like Faust, has "lost her soul."
The article is reprinted by permission of The Keynote, the magazine of the Associated Glee Clubs of America, Inc.

—Editor's Note.

WE AMERICANS are, by and large, incorrigible optimists. We much prefer to look at the bright side, to call frequent attention to the silver lining that illumines a threatening cloud. We prefer our books and our plays to finish on a cheerful note, the fairy-tale formulas of childhood "and they lived happily ever after" still retains its place with adults as well as with children.

This looking on the cheerful side of things is a worthy trait. On the other hand, particularly in these confused and chaotic war times, it might save us, both as individuals and as a nation, a good many disappointments and disillusionments if we could train ourselves to be more realistic, more aware that there are two sides to everything, that in life as well as in science, the powers which, properly used, can bestow unlimited blessing, have an almost equally destructive influence when misdirected.

This is true whether we are thinking in terms of mind and spirit or in terms of the material world of mechanics. The same electrical energy which brightens and warms our homes and drives our locomotives remains in essence a deadly medium of electrocution and, in the form of lightning, burns and destroys whatever it strikes.

"FORWARD MARCH WITH MUSIC"

"Come, hear the word, repeat the word. Throughout the fatherland let it be heard. We will never forget our hate. We have all but a single hate, We have one foe and one alone—England!"

"Hate by water and hate by land. Hate of the head and hate of the hand. Hate of the hammer and hate of the crown. Hate of seventy million, choking down."

Or what shall we think of music's influence upon the hearts and minds of little children when, instead of the lovely old Christmas song "Tannenbaum," hundreds of thousands of Nazi-educated boys and girls raise their voices to chant:

"America, America, Oh Jewish land, America! You certainly conceded are; A big fat pig, that's what you are. Oh, Jewish land, America.

"America, America, Oh Jewish land, America. And with you falls, remember now, Your Rosenfeld, the Yiddish sow. Oh Jewish land, America."

Or the following song in place at table:

"Adolf Hitler is our Savior. He is the noblest being in the whole wide world For Hitler we live, For Hitler we die, Our Hitler is our Lord. Who rules a brave new world."

It is needless to multiply examples. We are compelled to admit that music can be both good and bad, elevating or degrading, according to the use we make of it. Also we must realize that singing is by all means the most potent kind of music because it combines the hypnotizing elements of rhythm, melody and harmony with the terrifyingly important power of words. One of the most momentous conclusions arrived at in recent years by the combined studies of doctors, surgeons, psychologists and psychiatrists is that power of speech and the development of language was the evolutionary point from which mankind began its upward course.

The history of the progress of the human race is the history of the gradually expanding invention and use of words. Our ancestors couldn't think then, and ever since that first clumsy word-effort took successful footing, laughing, grunting, screaming savages and began their long, slow evolution towards civilization.

A Powerful Combination

Words are dynamite, and when our forefathers learned to put words to music, they had, without realizing it, combined two of the mightiest emotional weapons as a bomb in combination with a heart-stirring tune. Leaders of the people, patriots, evangelists have realized this fact for centuries.

Unfortunately for the world we live in, false prophets, bandits, and the proprietors of hanky-panky have put the power of song to the service of this idle perversion. Fauster made an organized use of it to perpetrate and follow up.

Close to these songs are contrasts of hate, blood and of love of country, home, family, or of others. And what a contrast with the war songs of the Allies and The Caissons Go Rolling Along. It is a strange home land of Mozart, Schubert, Schumann, of Goethe, of beauty which has always aroused the admiration (Continued on page 54)
AFTER only a very few years of retirement from public appearances, a once deservedly popular prima donna announced a song recital. The announcement made a pleasant stir in the musical world, and the singer's old friends and admirer's assembled in force to enjoy again the lovely art of which they cherished so many happy memories. The newspaper critics were all there, too. But alas and alack, all were doomed to disappointment. Though the singer appeared to be in excellent health, her voice showed scarcely a trace of its whilom beauty. The once reliable intonation, the clean attacks, the sensitive phrasing, all the technical details that used to render her singing so enjoyable were absent. Her delightful art was now but a memory of yesteryear.

One noted critic wrote at length about his disappointment, professing his inability to understand how a singer, once apparently a mistress of a sound vocal technique (the mechanics of the voice), and not older than middle age, could in so short a period of inactivity lose all traces of that technique. If a well-trained and exceptionally gifted singer, tell me this one this year if she was asked with whom she had studied her art, she had asserted that she had had no lessons in voice; that, as a member of a music-making family, she had always sung to the satisfaction, first, of her friends and, later, of the general public. This memory was correct, our prima donna was simply one more example, among many, of an untrained vocalist venturing to practice professionally an art that demands a well-developed, conscious technique. In no art is a thoroughly reliable technique more indispensable than in the art of singing. Our prima donna's voice had failed her untimely because she did not know how to use it without needless and injurious strain. When she could no longer count upon the physical resiliency of youth, she lacked the resources of a sound, conscious technique to enable her to resist successfully the inevitable threat of advancing years.

A Prima Donna Without Technique

Some forty years ago a European soprano of great renown came to the Metropolitan Opera House under contract to sing German and Italian dramatic roles. Unfortunately, before she had appeared publicly, she caught a severe cold which necessitated the postponement of her debut. With the postponement continued, curiously enough, the inflammation in the throat disappeared, but, notwithstanding, the voice would not function reliably. Finally her physician, a laryngologist of wide experience, said to her, "Madame, I can do nothing more for you except to suggest something outside my specialty. You tell me that you have never studied vocal technique; that the use of your voice is entirely spontaneous. Due to a physical disturbance, your voice, hitherto sufficiently reliable, has gone out of gear and you do not know how to readjust it properly. Now, there is a teacher of singing in New York who has made a thorough study of vocal technique. If you will go to her as a disciple and receptive pupil she will, I believe, enable you to resume your career." The singer took the physician's advice, learned from the teacher the fundamentals of bel canto, made her much-delayed debut at the Metropolitan, and was soon recognized as the leading dramatic soprano of her epoch, unsurpassed in her impersonations of Tosca, Fidelio, Brunnhilde and Isolde. Her name was Milka Ternina.

Into any discussion of damaged voices and the possibility of restoring them completely, the mysterious case of Jenny Lind is bound to enter. Jenny Lind received her early training in Stockholm, where she made a successful debut in opera at the age of eighteen. Despite her local popularity, after three years she resigned her position and went to Paris to study singing with Manuel Garcia, already a great authority on the subject. He told her that her voice had been badly treated, possibly permanently injured, by reason of her ignorance of right technique. He said that he would accept her as a pupil only after she had given him several weeks of complete rest. He accepted the challenge and professed by Gardner's teaching for about a year. What he was able to accomplish, nobody knows. What he had to say about her was but little, and that little rather on the cool side.

Lind had an audition at the Paris Opera, which resulted in nothing. She then returned to Stockholm for two seasons. Successful appearances followed in Berlin and London, which won her for the sobriquet, "the Swedish Nightingale." All seems to have been going swimmingly, when, to the amazement of the musical world, she announced her final retirement from opera. Why she did this nobody knows. She was not yet thirty years of age; she was immensely popular and making a great deal of money. Some said that her strong religious turn of mind revolted from theatrical life. From that time forth (1840) she sang in concert only and sang only pieces of her own choosing, which included a few popular operatic airs. Her tours of the United States covered two years; then she made a prima donna without technique.

KIRSTEN FLAGSTAD AS ISOLDE

HER headquarters in Germany, where her art was much admired. In 1889 she removed to England and, except for occasional appearances for charity, was heard no more in public.

I am making no attempt here to appraise Jenny Lind's standing as an artist; I am merely wondering whether her voice ever recovered from the early strain that Garcia took so seriously. It is well for young singers to remember that their voices should not be forced to sing dramatic or intensely emotional music. Such sound should await the full physical maturity of even the best trained of lyric singers.

The Incomparable Patti

An outstanding example of the rewards of good early training and a sound technique is that of Adelina Patti, who was probably the most perfect vocalist of the last third of the nineteenth century. Patti had taken her first steps into music at the age of five, and it always declined to discuss voice production, protesting that she knew nothing about it. The story of her life does not confirm the reliability of this declaration. She was born into a family of professional singers, who discovered early her exceptional natural talent and trained them most carefully. Throughout her long life Patti continued the prudent practices that her family and her early masters had instilled in her, and by means of which she preserved, even into old age, much of the natural loveliness of her voice.

The career of no singer exemplifies better the value of a firmly based technique in developing and preserving the voice than that of Lilli Lehmann, the German soprano. A young girl of study physique and promising musical gifts she was, from her youth up, drilled intelligently, first by her mother and later by other teachers, in the best practices of bel canto. Her first roles in opera were lyric roles, suited to her youth, and only in her maturity did she essay the dramatic roles for which we Americans best remember her. She never gave up her coloratura exercises, and to the last was able to execute fluently the lyric coloratura roles of Verdi. Indeed she was mistress of the music not only of Verdi, but also of Mozart and Bellini, as well as of Weber and Wagner, Patti, her exact contemporary, was content to sing her old-fashioned repertory all her life, but there was no field of German and Italian songs of which Lehmann was not mistress. She wrote interestingly about vocal technique, and even in old age was able to instruct her many pupils by example as admirably as by precept. Her attitude toward her art is a model for all students.

Lillian Nordica, from the State of Maine, like Lilli Lehmann, illustrates the point I am trying to establish: That a sound, basic technique is essential for the full development and preservation of the voice. Her first studies were with an excellent Boston teacher named O'Neil, and were followed by systematic training in the good traditions in Europe. Her first appearances were in coloratura and lyric roles but as her art grew with the passing of the years, reaching its apex with her appearances in Bayreuth, and her splendid interpretation of Isolde with the de Resseks in New York. That her coloratura was always reliable was proved by her free renderings of Rossini's "Stabat Mater" and such exacting airs as Casta Diva ("Norma"). Nordica was still in fine voice when, at the age of more than fifty, an untimely death brought her career to a close.

The perfect vocalism of Nellie Melba was based on a solid technique and, though it never reached dramatic heights, it kept her in the front rank of lyric singers till she was nearer sixty than fifty.

Marcella Sembrich, so dear to us Americans, retired from opera at fifty, a deadline (Continued on Page 46)
Make Yourself a Better Sight Reader
by Marguerite Ullman

EVERYONE KNOWS that a person who cannot read his native language is seriously handicapped. It should be equally evident that a musician who cannot read music easily is at a great disadvantage. Yet how few musicians are able to read music fluently! Among concert pianists and piano teachers, really capable readers are in the minority, and sometimes one finds a successful concert pianist who cannot read music.

The tradition of playing concerts from memory is of relatively recent date. During the past century many pianists still employed “notes” when playing. Raoul Pugno, the French virtuoso, was one of the last concert pianists to use books. The development of the memory has in a sense pushed aside the development of sight-reading, and this is a distinct loss to the contemporary progress of music.

Professional musicians accept this situation as unavoidable. They seem to feel that they were born that way, and that not much can be done about it. As one eminent music educator said, “You either can or cannot sight-read, and that is all there is to it.”

However, there is a real problem here, and every musician knows it. He may be pessimistic about its solution, but he can never deny its existence. On the shelves of music stores you will find collections aimed at the development of sight-reading. These books are written or compiled by musicians and prove that there is no trouble and that they are willing to do something about it. Psychologists, too, are working on this problem, and some of our leading psychological journals contain articles on the subject of sight-reading. Psychology teaches that personality is not ready made, but is largely the result of experience. Sight-reading ability, being part of the personality, is probably also greatly dependent upon the person’s sight-reading experiences. If this is the case, then any attempt to find the basis of an individual’s difficulty in reading music must begin with this question: “What were your experiences in music sight-reading?”

An Interesting Experiment

Recently two psychologists who made an extensive study of the music-reading problem began their experiment in just that way. Nine advanced piano students of Northwestern University School of Music at Evanston, Illinois, volunteered as subjects. Below are a few of the answers these persons gave when asked for their experiences in sight-reading. The rank given these students was based on three scores: first, the opinion of the experimenters; second, the opinion of their classmates; and last, their own estimate of their standing.

Quoting from the subject who rated as the best sight-reader: “Sight-reading has always been easy because of the training my mother gave me. Once a day I was allowed to read alone, with no corrections from her, any music I could find. This put confidence into me, causing me to feel that I could read anything.”

The subject rated as 2 said: “I began piano lessons when I was nine years old. My first sight-reading came in junior choir and in Junior League at church. I have always done accompanying of one kind or another, and at present it is part of my job as studio accompanist and ability.

Subject rated as 8: “I am a poor sight reader. Don’t believe I devote enough time to reading at all. Have a slow functioning mind, but if I did enough sight-reading, I believe I probably do better reading. Always had memorizing stressed, so no necessity for me to rest well right away. Have done very little accompanying or sight-reading.”

The subject rated as 9: “Sight-reading has always been my main bother in playing the piano. Once I learn the notes, playing the music is a simple matter, and memorizing is something I don’t have to bother about as it comes along naturally. As long as I have been studying, I have not learned to sight-read.”

In studying these histories it is immediately apparent that those who read well, have experience in reading, while those who read badly, lack that experience. Even though this does not necessarily mean that there is a one-to-one relationship between experiences and ability, it does suggest a degree of relationship, and makes it plausible to advise those who are striving to be proficient readers, to start exercising sight-reading daily.

All Phases Investigated

After the histories were taken, each of the nine subjects was observed and scored in regard to his actual behavior while reading music. Anyone who has watched musicians while they read, will know that there are great individual differences in what they do. Every factor which was chosen for observation had the approval of other students of reading problems as being pertinent to the ability to read well. The following factors were investigated:

1. Eye Movements. The eye movements from musical symbol to keyboard were counted while the subject played the selection. This tested the amount of contact with the score.

2. Reproduction with Eyes Closed. The eyes were closed for designated scales, arpeggios and chords. Time and errors were recorded. This test imagery and familiarity with the keyboard.

3. Ability to Give Material Meanings. After playing through the selection, the subject was asked to state time, key, and modulations. This tested alertness. Failure here means that the reader is guessing.

4. Span of Attention as Measured by Reproduction. The subject was given a short time to look at the score, one line at a time, and then asked to play from memory. First, a set of four lines was studied for ten seconds each; second, a set of four, one second each. Number of correct notes played for each line, and their position, horizontal or vertical, noted. This tested the ability to read groups of notes, rather than single notes.

5. Ability to Read Notes that Occur Rarely (ledger notes). Subjects played selections with an unnecessary number of ledger-line notes. Total playing time and ledger errors were recorded. These notes are found so seldom in music that many guess at them and unnecessarily handicap themselves. This tested their knowledge of ledger-line notes.

6. Ability to Read Ahead. The subject was allowed to look at the first measure of the score. Then it was covered with cardboard, and subject played the first measure while reading the second. The second was then covered, and subject played it while reading the third, and so on. Playing time and errors were recorded. This tested speed of reading, which is very important in sight-performance.

7. Ability to Read Under Distraction. While the subject was playing, simple arithmetic problems, spelling, and questions were asked of him. The same selection had just been played without distraction. Time and errors were noted during both runs. The differences between scores computed. This tested the amount of attention given while reading. Is it possible to read well, using only the fringe of attention?

8. Ability to Profit from Preliminary Study. The subject played one selection, and then was asked to study it (as long as he desired) another selection which was judged to be equivalent in difficulty to the first. Finger movements were followed during this preliminary study. It was merely a perusal of the score. Time and between scores computed. The amount of time and differences for study was also recorded. This tested the ability to profit by an examination of the selection.

The musical material for these tests was unknown, natural, they were never told the nature of the factors. Results of these tests showed that there were great differences in what the subjects did while reading, while others looked at it thirty-eight times for the (Continued on Page 52)

Music and Study

PUBLISHER’S PAGE: Movements. The eye movements from musical symbol to keyboard were counted while the subject played the selection. This tested the amount of contact with the score.
Are Organists Musicians?

by Rowland W. Dunham, J.A.G.O.

Professor of Music, the University of Colorado

Music and Study

Pedal technic has been discussed too often to require much elaboration, and yet it is amazing to find so many students—literally hundreds—who have studied organ rather extensively without any pedal technic whatever. They may have the faintest idea of finding pedal keys accurately and infallibly unless they may use the old Slener method of jabbing their toes in the spaces between B-flat and C-sharp, or B-flat and F-sharp—a system absolutely vicious for anything but very slow playing. Good pedaling demands pulse and relaxation combined with a smooth, direct movement from one pedal key to the next. This will result in a positive assurance of ease and accuracy with sufficient velocity for the most difficult passages. Wrong notes may well be rare indeed for a player who has been correctly and carefully trained.

With a good manual and pedal technic, there still remains the matter of coordination. In improving this phase of organ technic, one can surely find nothing better than extensive use of the Bach Trio Sonatas. In these, indispensable works are to be found problems of independence, rhythm, phrasing, and all of the essential difficulties in organ playing. Every organist should play these well to qualify as a competent player. Some of the movements should be in constant readiness, and all of them should at least be studied from time to time.

From this analysis of the technical requirements for a real organist, it is simple to devise a program for the establishment and maintenance of the organist’s equipment. Given that, he is free to concentrate his attention mainly on musical considerations.

The Ear

What the eye is to the painter, the ear should be to the musician. Unfortunately, many musicians are lacking in aural perception and discrimination, and both qualities are so essential to genuine artistry. An amazing number of musicians are without what would seem to be the most elementary training and discernment in this direction.

While it is not at all necessary to possess pitch memory for success in music, it is much to develop a trained ear which will enable one to hear accurately, especially one’s own performance. There is no doubt that this is the weak spot in music education but it is a weakness that can be remedied. Frederick Gröber, in "Modern Musical Composition," discusses this problem at some length, asserting emphatically that this weakness is one most common among music students, demanding immediate attention in the shaping of a music career.

In organ playing, as in any other instrumental performance, success depends upon the player’s awareness of exactly what is taking place in every instant. Wrong-note playing, rhythmic inexactness and steadiness of tempo, phrasing, balance, balance, color effects—all these and many others are details that demand careful listing. No doubt most of the bad organ playing we hear emanates from performers being utterly unconscious that anything is wrong.

Here one might pause and question some of the teaching that is going on. When a student is conscientiously making mistakes that attentive study should not have permitted, it is time for the instructor to show the student how to study intelligently and how to listen to what is resulting from his efforts, quite apart from the technical difficulties he is encountering. Here we find one of the obvious reasons for developing a technic in excess of ordinary demands. With adequate mastery of the technical matters, most compositions become easy to play, thus permitting the player to concentrate upon the musical itself. The clearest of memory organ music also resolves itself the minute the performer is free from the printed page and can use his ears to the improvement of the more important task of interpretation.

Musicianship

Many an organist would profit immeasurably by the study of such an instrument as the violin. By this work he would learn to distinguish good intonation, superior tone quality, artistic phrasing. Drill in the niceties of pitch deviations could be applied to his choral direction, a duty of most organists and one where his lack of ear-training so often leads to disaster. Too great a proportion cannot even detect the singing of wrong notes in the choir, to say nothing of poor, even distressing, intonation—"if we may judge by the results in many of our churches.

Musicianship is that knowledge of the content of musical composition which permits the extraction of the essence of beauty in all its phases. It is the corollary of technic which makes note playing spring into life and bring a response in the emotions and imagination of the listener. The creation of beauty depends upon the ability of the performer to discover it for himself first, and then to reflect it. Fine interpretation is therefore a demonstration of musicianship.

With the organist there are some tasks peculiar to his duties, especially in church playing. Many times he is called upon to read at sight. Even though it may be such a simple thing as a hymn tune, he is expected to be able to play it as if it were perfectly familiar. Since organists are not as adept in this task as they should be, the student should be encouraged to (Continued on Page 48)
First Steps in Building a School Orchestra

by Dr. Clyde Vroman

Clyde Vroman holds the M.M. degree in Music Education and the Ph.D. degree in Secondary Education from the University of Michigan. He has taught instrumental music in Michigan schools and is present director of instrumental music in University High School and is an instructor in Music Education at the University of Michigan. He teaches courses in methods and supervises directed teaching in the Department of Music Education. A part of his time is devoted to extension work as a consultant in Music Education to the schools of Michigan.

BUILDING a school orchestra is one of the most challenging problems in American education. For it is generally agreed that an orchestra contains most of the major problems in instrumental technique, music equipment, musicianship, and music literature which characterize the field of instrumental music.

It is precisely this all-inclusive scope of the problem of building an orchestra which makes possible the stimulating challenge and which insures that each year of successful work will provide the rich satisfaction of knowing that progress has been made both in the musical growth of the students and in the professional growth of the teacher.

Now there is no implication here that every teacher of instrumental music should immediately "get on his horse and ride off in four directions" to develop an orchestra. It is suggested, however, that if the teacher is at all qualified and if conditions in the school and community are at all appropriate, the teacher of instrumental music who is seriously concerned about the goals he has set for his professional growth should be at least exploring the problems of the school orchestra.

Three Levels of Education

The "sixty-four-dollar question" then becomes, "How do you go about building an orchestra in a school?" It seems to the writer that a limited but practical exposition of this problem should deal with two main areas: first, with the problem of understanding the general organizational structure of education and the nature of the children in the schools; and second, with the specific problems of developing the instrumental music program. Let us now consider that first area.

The American school system has evolved into its present organizational pattern largely because of the nature of children as they grow through the three stages of childhood, adolescence, and early adulthood. Hence, for these three stages we have our familiar pattern of elementary, junior high, and senior high schools. In the same manner and for the same reasons a program of instrumental music must be geared to these three stages in child growth and to the existing pattern of our schools.

This means, therefore, that a long-term plan for building a school orchestra must have three major areas or levels in its instructional program.

First, there must be a program of beginning classes in the elementary schools to find the pupils for whom the study of an orchestral instrument is an educationally effective and justifiable use of their time throughout their youth. At that level the child is just emerging as a person, with varying degrees of aptitude for the several subject-matter areas which are offered to him. His enthusiasm for new experiences, his zeal for learning, and his willingness to follow the direction of the teacher, make this period the appropriate time to explore thoroughly the musical possibilities of the pupil.

Second, there must be an orchestra in the junior high school. Since instrumental music is a specialized activity within the general field of music education, most of the players should have had preliminary training and should have proved that they have sufficient interest, ability, and aptitude for the continuous study of an instrument. Of course, at this level there are always those students who decide to start instrumental music in the junior high school period, and their needs should be met. But in the main, this three-year period should emphasize ensemble organizations based on the dynamic personal and social drives which characterize children at this level. By the end of this period the child should have finished his exploration and should have established clearly whether he has sufficient ability and skills to make continued participation in instrumental music a worthwhile use of his time during the specialization of the approaching high school period.

Third, there must be an orchestra in the high school capable of playing orchestral literature of a quality commensurate with the emotional and physical growth of the pupil, for by this time he has established fundamental skills, he has entered more seriously the field of instrumental music. Now the problem is to lead him as far as possible into the riches of good musical literature.

Planning a Violin Class for Beginners

Accordiy, these three levels of education—elementary, junior high, and senior high school—divide the work into three corresponding patterns each with its peculiar problems, purposes, and possibilities. And to a large extent each level requires special approaches, methods, and procedures, in teaching. If the teacher would have an orchestra, he must face practically all the problems peculiar to these three levels. Of course, the logical and effective place to attack the problem is in the junior high school instrumental music program. And this should be done early in the term.

Now, in order to bring our thinking down to a practical and specific level, let us select a typical instructional problem that of the first-year violin class. Furthermore, let us confine our thinking to a pattern of planning for that class, keeping in mind that the general organizational problems are relatively the same for any beginning instrumental music class in the elementary school.

The following fourteen major questions are typical of those that should be considered and for which tentative decisions must be made before starting a class. Questions are listed in some of the typical order of their involvement. The reader should remember that no effort teaching, but rather to show the kind of thinking that class for beginners in instrumental music.

1. What are the objectives for this class?
2. To familiarize children with the violin. b. To interest them in the study of violin. c. To teach them the string technique which includes (1) Proper position of hand and fingering; (2) Good techniques of bowing; and (3) Good musicality. d. To get the musical growth of the (Continued on Page 5)
The Piccolo
An Appraisal of Its Full Potentialities
by Laurence Taylor

Mr. Laurence Taylor is well known as an arranger and a conductor of wind ensembles. Since 1939, he has served as Director of the Columbia University Wind Ensemble. At present Mr. Taylor is a member of the Committee on Ensembles at the Music Educators National Conference.

The Piccolo, too, has a more thrilling, life-giving sound when vibrato is employed. In the past, many piccolists yielded such a thin, airy sound that the tone was really too frail to be susceptible to a vibrato; one hardly dared to use vibrato on it because the tone was too unsubstantial and, for the lower half of the range, certainly too prone to break. Another feature of the piccolo of today or rather perhaps we should say “of tomorrow,” is the fact that, owing to the improved conical bore, the instrument has (especially in the middle register and upper half of the low octave) gained some of the characteristics of the piccolo tone most of us call “mind.”

These, then, are the characteristics of the piccolo of tomorrow. Again, the warning must be sounded that the very best qualities of even this vastly improved instrument are not going to come along in the case along with the instrument, direct from the maker. The piccolo must be played to sound well, and it must be played daily, not merely taken out of the vest pocket once a while when a piccolo part creeps into the band or orchestra folder!

Its Use in Modern Band Scoring

A few suggestions on the range of the piccolo might be of interest at this point:

Ex. 2

In band score:

very loud and strong

the notes

tend to speak a bit slowly

In solo writing:

Ex. 3

Piccolo solo

It is to be borne in mind always that the piccolo is a transposing instrument—the piccolo in C sounding an octave higher than its notation, and the one in D-flat a minor ninth higher than written.

Piccolo writing in the band scores of today shows an encouraging trend to give the instrument a part of real importance. In the past it has doubled the flute (and been taken out whenever the score became anything less than FF); it has followed the E-flat clarinet exactly on other occasions, and in still other places it has doubled the B-flat clarinets in variation of phrases. Today it is the commonplace use of the piccolo in the older band scores.

Sometimes it has been assigned variation figures all alone: a classic example of this is the second strain of the Trio in Sousa’s Stars and Stripes Forever. Another use of the piccolo which has become classic by this time, occurs in the Trio of Goldman’s On the Mall. Here the piccolos are given the melody—in the middle of their range—with the audience being invited to “whistle” along with them.

In recent years, our composers have been doing better and better by the instrument. Composers like Morton Gould, Vaughn Williams, Georges Enesco, and Gustave Holst, and arrangers like Philip Lang, Erik Leidzen, and Quinto Maganini have been giving the instrument solo parts, and sometimes solo parts which require pp Passages likewise which do not show the instrument doubled with any other in the score. And Florent Schmitt, contemporary French composer, in his work “Dionysiaque,” has called for and made important use of two piccolos. This is all most encouraging, and comes along hand in hand with the mechanical improvement of the instrument noted previously.

In this connection, there is a charming piccolo solo in the last movement of Holst’s Second Suite for Military Band which, while written a number of years ago, seems to be made to order for the new piccolo of 1941! Here is the excerpt:

The Piccolo in Chamber Music

In discussing the use of the piccolo in chamber music, one should consider chamber music as being divided into two sections, (a) small ensembles, and (b) solos with piano.

In the first category, the piccolo has only relatively recently begun to assert itself into small chamber ensemble scores. Only a few instances of numbers wherein the piccolo is used in small ensembles are known to the writer, and in many of these the instrument is called for in a single movement only, to
Music and Study

replace the flute, and is played by the flutist of the group. Nevertheless, meager though the number of pieces of chamber music in which the piccolo is called for may be, here again the signs are all on the en- dering resurgence of the lovely piccolo for the not-too-distant future because the quintets and sextets, and so forth which do use the piccolo on occasion are all recent works, and show an interest in the piccolo which is bound to have a cumulative effect on chamber works not yet composed. Some chamber works in which the piccolo appears are Paul Hindemith’s “Kleine Kammermusik,” Op. 24, No. 2; the Czech Janacek’s Sextet, “Youth” (1923); Darius Milhaud’s “Blattau”; the American Philip James’ “Suite for Woodwinds” (1942); and, likewise, Douglas Moore’s “Quintet for Winds” (1942), written for the League of Composers. Most of these are very recent works and show a real attempt to blend the piccolo into a relatively small volume of sound such as produced by a small group of four or five instruments.

One of the first sincere attempts to use the piccolo in a small group of instruments was made right in our own century by Percy Grainger in his “Two Hill Songs” (1902 and 1907 respectively). These two numbers, in which Mr. Grainger deliberately broke away from the nineteenth-century conception of music as being for string orchestra with added color (winds) represent an earnest and a sincere attempt to make a more direct and idiomatic use of the wind instruments, both technically and aesthetically. Both are for small groups of wind instruments: the first calls for two piccolos, the second, for one piccolo in addition to two flutes. It is perhaps a belated outgrowth of these early experiments in real instrumentation for small groups that has shown the way for the interesting experimentation with the piccolo seen in chamber music works by Robert McBride, Douglas Moore, Philip Janesz, Henry Brunn, and others, all of which have appeared in the past few years.

When one comes to consider the literature for solo piccolo with piano accompaniment, the situation is and indeed. But a single glance up and down the piccolo solo list available in the catalogues of all publishers would be enough to discourage the hardest soul. Here are a few titles for the edification of any who may think the writer over-optimistic on this subject of piccolo solos: The Wren, The Turtle Dove, Yankee Doodle, Air Variations, Through the Air, Skylark Polka, Sparkling Dewdrops, Birds of the Forest. These, then, are representative types of piccolo solos.

There is only one thing to be done, and it has already been suggested in a footnote under the piccolo solo list given in the 1943 Competition-Festival Manual prepared by the MENC, namely, “Note: Any suitable number from the flute list will be accepted for Piccolo solo competition.” This is certainly a step in the right direction. With the much improved piccolo now or soon to be at our command, many fine flute solos which it formerly would have been thought sacrilegious and lose majesty in the extreme to borrow for piccolo, now become perfectly possible and desirable to transfer to this instrument. Of course, it goes without saying, that this must be done judiciously; many flute solos by very nature cannot be taken over by the piccolo. But many can, and it will take a great deal of daring and a willingness to face and overcome the opposition which strict traditionalists are certain to offer.

Only by imitating the flute as closely as possible can the piccolo overcome its detractors; its weakness in the past has been its great inferiority to the flute, and only by a successful taking of some of those bul-warks of the flute literature can the piccolo come into its own. And the possibilities are great; the flute literature is large, diverse, and well established. Contained in it are numerous compositions which the piccolo, well played, and in the light of recent improvements in the instrument, could very well take over.

Another possibility, in addition to taking over some of the standard flute literature, is the hope of interesting open-minded composers of today in this newly born instrument. It is without question that many of our modern composers have no present idea of the full potentialities of our modern piccolo. These men, upon whose shoulders the interest and inventiveness and skill of American music of today and the future rests, must be given a chance to hear the piccolo of today and become aware of its greatly increased values.

The general outlook for the piccolo from this time forth is one of encouragement, and a resurgence of the interest in the instrument which along the lines already begun is under way and will probably be fulfilled sooner than its most ardent well-wishers even dare venture to hope.

New Keys to Practice
by Julia Maison

Clear your mind and your living room for action: then begin your practice. Make disturbances impossible during your study hours. Periods of quiet in which to think and work alone must be established; they rarely prefer themselves. Practice with ease but not without thought. Nothing is gained in the repeated playing of a single passage unless each effort is a critical improvement upon the preceding one.

Work during short periods as if you had an hour to practice. For poise in playing is often the result of refusal to be rushed in learning. And you can make every sitting at the piano produce some lasting result, ten minutes at a time.

A Quiz to Test Your Musical Knowledge

(Continued from Page 6)

21. Several of the musicians listed below are women. Which are they: Jerico, Zimbalist, Nielsen, Alda, Hempel, Schipa, Evles, Witherspoon, Gadski, Kubelik?
22. Mozart chose an orchestral instrument as a title of one of his operas. He called it The Magic Violin, Oboe, Flute?
23. Several scenes from operas have become famous. Name the operas from which each scene is taken: The Mad Scene; The Garden Scene; The Anvil Chords; The Bolcaty Scene.
24. Victor Herbert wrote many delightful and tuneful light operas, which we all love. Which of these are his: "Robins Hood," "The Spring Mad," "The Chimes of Normandy," "Floradora," "The Merry Widow?"
25. Carmen was visited in many tenor roles. The operas are given below. Can you name the part he played in each: "Carmen," "Pagliacci," "Rigoletto," "Faust?"

Answers

Q. Name the Drupe of a cantata, Zimpalee, French: """"\text{Carmen, Pagliacci, Rigoletto, Faust,}"
C. """"\text{Elizabeth,}{ }\text{La Traviata,}{ }\text{The Mikado,}{ }\text{The Mikado,}{ }\text{La Traviata,}{ }\text{La Traviata,}{ }\text{The Mikado,}{ }"""
It would be unfair to begin by pointing a long finger and asking suspiciously, "Can you play a recital tomorrow afternoon at two o'clock?" Imagine the consternation! How much worse, then, to add righteously, "Well, if not, why not?"

What is it that keeps musicians in such a chronic state of unpreparedness? Usually the main stumbling block is time. Where can a musician find time to practice, to learn new music, and still maintain a large repertoire?

The answer lies in systematic planning. Almost any system is better than none. The one most likely to be efficient would be built around that pernicious time factor. And to make it official, one piece of equipment is necessary—a small notebook with many pages. A pocket diary would do nicely, for in its dates and days have already been provided.

When we say we have "learned" a composition, we actually mean that the paths from brain to fingers (or to voice) have been worn deep and smooth from constant repetition. We have, in fact, established an extremely complicated assembly of habits. As long as we continue to use these habit-roads with regularity, all is well. But when they fall into disuse, some, or all, of the trigger-swift connections become rusty. That which was once spontaneous has again reverted to the level of conscious effort. Then we say, "I'll have to practice that some more." In other words, practice it to wear the paths smooth and make them automatic again.

Obviously, then, in order to preserve these complicated reflexes (arrived at by dint of so much hard work), we must continue to use them. Equally clear, even at first glance, is the impossibility of practicing each day every composition we have ever learned. However, it is possible to set up a system of preventive maintenance in practice. That is, to plan a system of practice whereby each learned composition is reviewed regularly, but with decreasing frequency. It is an accepted fact that the longer we practice a composition the more firmly established our reflexes become. Therefore, how often we shall need to practice will be in proportion to the length of time we have known it.

The Routine Begins

For example, starting from the day when we have finally learned a new composition: every day thereafter, for a period of two weeks, we go through it twice; the first time playing it straight through from memory and up to tempo, with everything in it that should be there to make good music. The second time practicing it with the music, at what may be called a "slow-playing tempo" (not very slow, just comfortable). The emphasis the second time will be control—cold and absolute.

And that is all. If we had really learned the composition, no more will be necessary. Both music and technique have been reviewed: the reflexes, emotional and physical, remain keen.

For the next two-week period the same routine applies, but every other day. The following two weeks, every third day. And so on, until the intervals are once a week. Here we pause for a month: four reviews in all. Then once every two weeks for a period of two months. Next, once in three weeks for three times, or a nine-weeks' total. Finally, once a month for six months. At that time, we may drop it from the review roster, serene in the ability to play it, even after several years have elapsed. The completed cycle will take a few weeks over a year.

This sounds simple, of course, when applied to only one composition. But from time to time new ones will have to be fitted in. That is where the notebook becomes invaluable. For example, let us assume a very moderate practice schedule of two hours a day. Our obliging musician is a young violinist with several years of study to his credit. This is the current subject matter of his daily practice period:

- Bow control
  Scales in double stops
  Andante Cantabile—Tchaikovsky (recently completed)

- Dance Espagnole—Falla (last lesson on it today)

- Sonatas in E major—Bach (brand new)

The material may be divided into four parts: (1) technical, (2) and (3) the learned compositions and (4) the new sonata. In a similar manner his daily practice time may be split into four equal parts of half an hour each.

Our young violinist will certainly start each day by technical practice, including both bow control and scales in the first half-hour period. By the end of that time, his fingers are thoroughly limbered. He should be able to tear right into the Dance Espagnole without further ado. Played up to tempo once, and from memory, is enough. Never should he play it more than twice in this manner. One playing of this (or any other learned composition) will allow slight errors of intonation, the beginnings of tension, and a lessening of carelessness to creep in. Two playings carry the subtle damage just that much further.

So, while the learned composition must be played, for freedom of musical thought, the playing of it cannot be overdone. The time remaining is not generous enough to repair the damages of repeated, carefree playing.

It takes between seven and ten minutes to play the Danse Espagnole. Around twenty minutes are left for the exercise of relaxation and repair. This second review should always be done with the music to find memory errors before they appear; and with the metronome to prevent rhythm from getting a chance to become distorted; and without vibrato!

Forefacing Errors

By dropping the metronome beat back to 80 for each eighth-note beat (Danse Espagnole is written in three-eighths), a comfortable slow-playing tempo is achieved. Compositions vary according to the nature of the difficulties. Danse Espagnole is particularly tricky. Therefore, in this case, special and continuous thought will go into every movement that is made by the bow.

The object of this second review may be expressed in a single word—perfection. This includes perfect intonation, rhythm, relaxation, and bow control. Not an unnecessary muscular rattle nor an unwritten sound should be allowed; there should be only the true note moving to the next one, accurately and rhythmically.

To achieve this is no easy task. It does not mean dropping the tempo and allowing the mind to wander, while fingers perform automatic, and often sloppy, actions. It does mean intense and automatic concentration. It does mean going back over a passage that fails to meet the exacting standards. Twenty minutes is time enough to go through all four pages in this manner—with a little left over for the places that may need extra attention.

Of course, it's hard work, but worth it a million times over! For, in addition to preserving the achievement of his past efforts, this control-practice has an amazingly beneficial result on our violinist's playing as a whole. He will find that his playing is cleaner, better in tone, and that it has far more polish.

One session of this sort at a time is about all an average mind can take. So, rather than go ahead to the Andante Cantabile, he would be wise to tackle the sonata next. Being new, this will afford a different kind of practice. The change will be restful all the way around.

Then back to the Andante for the fourth, and last, half-hour period. The playing tempo here is much slower than that of the Danse Espagnole. Therefore, the control-practice tempo will be dropped only slightly, if at all. In this composition, three things bear watching. It knows it's "easy." But at the same time, it's very difficult to play well. It has a trick of getting out of hand when least expected. If Kreisler's fingering and vibrato are used, the intonation will be apt to become variable. And the nice silky shifts start to gum under the influence of emotion.

The violinist has intuition and shifting then to watch in the left hand. (Try to make them shifts, too, not slides.) Of equal importance are bow changes at the frog. That messy business happens when he's inclined to "schmaltz" a number.

And that's that, for one day. It's control and analysis that count in the long run. Any musician can apply them to his own problems.

I hear cries of wrath from teachers, "But that allows only half an hour for learning new repertoire!"

On a two-hour practice schedule, that is indeed true—for the first two weeks.

Continued on Page 52.
Questions and Answers

Conducted by

Karl W. Gehrkens

Mrs. Doc.  Professor Emeritus
Obelin College
Music Editor, Webster's New International Dictionary

What Shall I Do If I Can’t Play It Up to Tempo?

Q. If a college graduate is not able to play a Chopin étude up to the given metronome speed, what is the slowest speed that you would advise him to strive for?

A. The fact that a person is a college graduate has very little to do with speed in piano playing. In the first place, college differs greatly in their standards; and, in the second place, individuals differ enormously in their ability and previous preparation. Some high school students play better than many a college graduate ever will, and some college graduate students at the level of performance that is barely above that required by other colleges for admission.

To come down to facts, what you want to know is what you should do if you can’t play a particular piece at the tempo that is indicated by the composer—or, more probably, by the editor. The answer is, play it as near to the tempo you can, and if it isn’t effective that way then drop it from your repertoire and choose compositions that do not require so much speed. For your comfort I will state that many compositions are reasonably effective even though they are played somewhat more slowly than the tempo called for by the metronome mark. It is also true of course that the ability to play faster often grows with additional practice. So keep on trying; but don’t confine yourself entirely to brilliant pieces.

How Do You Count It?

Q. Will you please tell me how to count the following measure from Clair de Lune? I play it as if it were in 6-8 time. Is this correct?

A. 9-3, which is the measure of Clair de Lune, is often called compound time. This means that the measures consist of three beats which are divided into smaller parts, usually three, thus:

1 2 3

4 5 6

7 8 9

In other words, instead of feeling and counting nine distinct beats in each measure, the performer should feel three larger beats, and divide each one of them into three smaller divisions as if they were triplets. In the measure you have quoted, continue counting the three large beats, but divide each into three parts instead of three. This should be much easier than trying to change the measure to 6-8 as you have been doing.

The entire passage marked “tempo di Legno” contains many beats divided into parts instead of triplets, so that in the measure you have parts. But that should not upset the measure. The entire phrase marked “tempo di Legno” contains many beats divided into parts instead of triplets, so that in the measure you have parts. But that should not upset the measure. The entire phrase marked “tempo di Legno” contains many beats divided into parts instead of triplets, so that in the measure you have parts. But that should not upset the measure. The entire phrase marked “tempo di Legno” contains many beats divided into parts instead of triplets, so that in the measure you have parts. But that should not upset the measure. The entire phrase marked “tempo di Legno” contains many beats divided into parts instead of triplets, so that in the measure you have parts. But that should not upset the measure.

About Repeat Marks

Q. Would you please answer a question for me concerning one of the “Phantasia Pieces” by Robert Schumann? My question concerns At Evening, Op. 12. You refer there in an introduction, and at the end of the first section there are dots for a repeat. Am I to go back to the very beginning of the piece or to the beginning of the first section? In this same piece there are two words—semitone replace—that are not next to each other. Will you explain their use?

A. These dots indicate a repeat from the beginning. Repeat marks often apply only to a small section, but in such a case there is always a heavy bar with dots at its right somewhere preceding the heavy (or double) bar with dots at its left. In such a case the performer repeats the part between the two sets of repeat marks. But when there is only one set of dots, as in the case of this Schumann piece, the intention is that you shall repeat from the beginning of the piece (or movement).

The direction semitone replace does not appear in my edition, but I think I can explain to you what it means. Often, to save paper and printing, some large section of a composition is not repeated out in full when it is to be repeated but is referred to by D.C. or D.S. The letter D.C. stand for the words Da Capo, which mean “from the head”; that is, from the beginning, the intention being that you shall repeat the piece from the beginning up to the point marked fine, which means literally “the end.” The letters D.S. similarly mean literally “from the sign,” and the intention is that instead of repeating from the very beginning, you are to repeat only from the sign, stopping at the word fine when a large section is thus repeated, the smaller repeats within it are usually disregarded the second time through. In other words, the smaller sections marked with repeats are played twice the first time through, but only once during the D.C. or D.S. repetition. To make the intention perfectly clear about these smaller repeats, the composer or editor frequently uses the words semitone replace, meaning literally “without repeat,” in connection with D.C. or D.S. Thus, for example, D.C. semitone replace means that you are to repeat from the beginning, but that you are to disregard the smaller repeats in doing so.

Further Information About Czech Composers

In the July, 1944, issues of Mrs. C. H. asked us to make suggestions for compositions to be used in a piano recital of Czech-Hungarian and Czech music, and in our reply we suggested music by Dvořák, Smetana, and Křenek; Dr. Walter Schmolka, of Montreal, Canada, takes exception to the inclusion of Křenek as a Czech composer since he was born in Vienna. Dr. Schmolka is, of course, entirely correct, and in writing the reply we should have mentioned the fact that we were thinking in terms of “Austro-Hungarian and Czech music.” We are glad also to express gratitude to Schmolka for the additional piano compositions by Dvořák, and for reminding us of another Czech composer, Bohumil Martinu, who is at present residing in the United States and who would have been performed during the past two years by several of our leading symphony orchestras. We are informed that Martinu has also written compositions for piano, including several concertos and such pieces as Film en Miniature, Three Czech Dances, Délle, and so forth. Mention is also made of a book entitled “Music in Czechoslovakia,” published in 1936 by Bank of Prague.

Before the above information reached me I had already written to my friend Hans Rosenthal, the well-known musicologist, for additional information about Czech composers, and he replied to me as follows:

"Of the quite substantial list of piano works by Antonin Dvořák, I suggest that you mention the following: "Twelve Schottisches," Op. 50, "Six Mazurkas," Op. 36, and "Theme with Variations," Op. 40. There are also a number of Dumkans, Purlanis, Scotch Dances, and a number of short pieces in Op. 88, but the one I have mentioned seem most characteristic. I can understand how you would have trouble finding suitable material by Smetana, but he, too, has written a few piano numbers, including the Czech Dances in Two Volumes, To Be Played with a Mandolin and a Fantasy on Czech Folk Songs, but these would hardly fill the bill.

"Have you ever come across any compositions by J. B. Foerster, Zdeněk Fibich? I expect both very well and you might mention them to your inquirer. Of Novák, I recommend either the Sonata Eroica or the Slovak Suite. There are also compositions by Josef Suk, Dvořák's son-in-law and Foerster's teacher. Dvořák's influence is quite evident in all of Suk's music and he has written in every branch of composition. Another composer who is very much in the public eye just now is Bohuslav Martinu, about whose work you may read in "The Book of Modern Composers," edited by David Ewen. Leo Janáček happens to be one of my favorite composers, but he is known mainly in the domain of opera. However, he has written a few piano compositions, among them a worth-while number called Variations on a Theme.

I am immensely grateful to both Dr. Schmolka and Dr. Rosenwald for their generosity in providing me with additional facts, and I am certain that our readers now have the best information that is available either in the United States or Canada." —K. W. G.
Voice Training Through Emotions

An Interview with

John Seaman Garns

Bramatist, Lecturer, Voice Specialist

Music and Study

SECURED EXPRESSLY FOR THE ETUDE BY DR. ANNIE S. GREENWOOD

January, 1945

"The Cultivated Voice is a living growth. It is like a rose. That growing process cannot be hurried. It is basic that all true voice training must be taken from the inside out. Whatever mechanics are used in voice culture for speech and song must be used with the sole purpose of stimulating the outer flowering of instinctive emotional states.

"At the MacPhail School, teachers often brought to me pupils who were especially difficult because they did not respond to conventional voice training methods. "Such difficulty lay in the students' lack of breath control or in faulty tone production, largely because of personality problems which involved the emotions and the sympathetic nervous system. Vocalises and the most careful voice training would never touch their difficulties. The voice is based in personality, and only personality adjustments would release them into beautiful tone production.

"My solution was first to free the body by relaxing exercises, involving the whole being—mind, emotions, and body—to establish more ideal coordinations in ordinary life. I strove, through exercises involving positive and expansive emotional states, to obtain more spontaneous breathing. I tried to show each student that he did not have to have a superimposed mechanical voice, but that he already had, deep inside his organism, an ideally coordinated technique of breathing for both speech and song. All it needed was to be touched off as the simplest kind of instinctive trigger reaction by natural exercises.

"The training of the human voice makes greater demands upon the instructor than any other kind of teaching of skills for the arts. This is due to the fact that the human voice is the flower of two distinct, yet connected, nervous systems: the one voluntarily directed, and the other wholly non-voluntary. Only through delicate adjustments of these two can ideal tone be produced.

"Perfect breath control and the many delicate gradations of tone color are thus produced. The difficult problem in voice culture is the absolute necessity for coordinating the subtle and more spontaneous activities of the sympathetic nervous system with the more voluntary aspects of tone production.

Breathing for Speech and Song

"It is due to the sensitivity of these coordinations that crude attempts to train the human voice, by means of difficult vocalises too quickly given and under the control of the center will, become worse than futile. The attempt to establish ideal breathing for tone by voluntary exercises and controls almost always results in disaster. To tell a pupil to breathe diaphragmatically, or in this or that specific fashion, establishes at the set of tensions which the teacher most wishes to avoid. Surface body constrictions immediately prevent normal breathing.

"But how shall we attain ideal breathing for tone, without inducing tension?

"So-called 'natural' breathing methods are the individual's habitual ways of breathing. Needless to say, they are hardly ever normal! How then may we get down to normal breathing for speech and song? How may we as teachers touch off, in both the consciousness and in the organism of another person, such ideal coordinations as will make spontaneous and beautiful tone possible?

"The only sure way is to get deep down beneath the veneer of civilization by instating instinctive reactions. This can be done only when we go back through the history of the race a hundred thousand years. There we find some of the more spontaneous reactions of the organism, such as sniffing, sighing, laughing, yawning, and such normal body activities as have never been interfered with by our modern artificial modes of living.

"Therefore, to get a pupil to reproduce within himself the feeling of normal breathing, the teacher should suggest that he use imagination and allow the organism to respond naturally to the following exercises:

- Exercise 1: Imagine holding a rose in the hand and delicately sniffing its fragrance; or, imagine gently sniffing the air as if trying to catch some elusive perfumes. Now suggest that the pupil translate this whole activity into body sensations. Ask him to remember the "feel" of these actions: particularly the expansion of the body, the delicate uplift of the whole torso, and the gentle activity at the center of the organism involving, not alone diaphragm, but some forty or fifty muscles which could not possibly be co-ordinated voluntarily.

"Reproducing this "feeling," in a method, exercise, over and over again, will gradually register the sensation of normal breathing, as against one's habitual method. Usually the pupil will find this centralization of breath very far from his habitual breathing method.

- Exercise 2: Now start chuckling—silent laughter. Imagine being in church, where laughter would be out of place and feel the effort of control when something exceedingly funny takes place. Gently repress the laughter for a moment. Then consciously and voluntarily repeat the "feeling" of these coordinations, keeping all the spontaneous amusement active in the organism.

- Here again, one gets nature's own response at the center of the body, and the correlated activities of the whole organism, without tension and with a normal retention of the breath.

Normal Response Attained

- Exercise 3: Try deepening the response to wonder, or to beauty, imagine standing on some mountain peak, looking at a beautiful sunset across a vast expanse of awe-inspiring scenery. Notice how the organism responds to the expansion and elevation of the body so gently and so naturally instated. Note the tendency to take in the breath by a gentle expansion of the whole body. Observe the tendency as long as the impression of awe and wonder continues active, easily to retain the breath without tension.

- Now imagine getting ready to exclaim, 'Oh, how wonderful!' Notice how the breath is held in final suspense by the complete awareness of remaining receptive to the emotional response of awe and wonder.

- In such exercises, and they (Continued on Page 53)
The Immortal "Pat"
America's Super-Salesman of Music
by Doron K. Antrim

PATRICK S. GILMORE

The place is New Orleans. The time is 1864. Louisiana, cut off from the Confederacy by Farragut's victory and the fall of Vicksburg, has returned to the Union. Massed in Lafatte Square is a chorus of not fewer than 5500 singers. Supporting them are bands numbering 500 pieces, bashed by a huge drum-and-bugle corps. High on a podium and directing the entire assemblage is Patrick Sarsfield Gilmore, army bandmaster and master showman. Bands and choruses swing into Gilmore's own and only well-known composition dramatizing the occasion, When Johnny Comes Marching Home. The crowd goes wild. But the knockout blow comes with Hall, Columbia! For this Gilmore has assembled a row of cannons, one of which booms on each beat of a thunderous drum.

This was the first and mildest of a series of monster musical shows put on by Patrick Gilmore. With a fine sense of the spectacular, he brought together in the course of his brilliant life, orchestras of 1000 and 2000; choruses of 10,000 and 20,000. Touring the country with his band after the War Between the States, he introduced the lumberlocks to the bassoon, the bass horn, and Beethoven. In his wake, amateur bands sprang up. Bandstands of this era still remain in some towns. Following his footsteps, John Philip Sousa and scores of other band leaders covered the country with crack concert bands. That so many school kids play in a band today is largely because of Patrick Gilmore.

A Mighty Vision

Yet the man's name is almost as uncrowned as it was in 1869 when Gilmore, a raring-to-go Irish lad of nineteen, burst on Boston, the cultural hub of the nation. Gilmore was born near Dublin in 1849. As a boy back home, fascinated with military bands, he followed one so consistently that the bandmaster taught him cornet and took him on. He came to Canada with a regimental band; thence to the United States. In Boston he was soon playing cornet in one band, and leading another. His skill in putting a fine polish on a band was quickly recognized; he formed his own "Gilmore's Band" and remained its head until his death, save for his Civil War service, first as bandmaster of a Massachusetts regiment and later as chief of Army bands.

The idea of the National Peace Jubilee came to him in a "vision" one June day in 1867. "A vast structure rose before me," he wrote, "filled with the loyal of the land, through whose lofty arches a chorus of 10,000 voices and the harmony of 1000 instruments rolled their sea of sound, accompanied by the chiming of bells and the booming of cannon." Chorus from every state in the Union singing great music together would foster a friendly feeling among states sundered by war.

Aglow with this idea, he hurried home to tell his wife, Mrs. Gilmore thought her spouse slightly touched but, knowing him well, said, "When the hosts of Angel Gabriel sound the last judgment, I know you will be there directing it."

That little precedent existed for an auditorium to seat 50,000, didn't trouble the unquenchable Gilmore. (Madison Square Garden seats only 18,500.) But one of Boston's best architects agreed it could be done, and drew up plans on speculation. The city fathers of Boston thought the Peace Jubilee fantastic. New York was likewise cool. Thinking he might get some government backing if he planned the festival to coincide with Grant's inauguration, Gilmore went to Washington. No luck. When the Grand Army of the Republic refused to touch it, Gilmore's Irish dander was up. He'd see the project through himself.

Returning to Boston, Gilmore canvassed for subscriptions. The merchants listened to his impassioned plea, and he spent a week of sleepless nights waiting for the verdict. It was "no." He confronted hotel proprietors and rail heads who might profit by the venture. No one wanted to be first to subscribe. Even the music profession of Boston gave him scant encouragement. The Handel and Haydn Society, one of the oldest and best of Boston's choral bodies, refused to be identified with such a plebian project.

The leader was feeling pretty low the day before Christmas when by chance he bumped into one Josiah Bardwell, to whom he had sent an outline of the festival. "You're just the man I'm looking for," boomed Bardwell, "I think your Peace Jubilee is a great idea," and he handed the astonished bandmaster a check for $5000. Gilmore's spirits soared. Flashing this check about, he got a number of other subscriptions that same day. "The Temple of Peace," as the building was called, was to cover two entire city blocks and was to be illuminated by thousands of star-completely equipped for every necessity of nature. Four balconies were to run around the sides. Two-fifths of the building would be given over to performers.

Publicity Plus

By devise means, Gilmore kept the nation's interest alive. A specially built bass drum, twenty-five feet in diameter was exhibited to goggle-eyed crowds at stations en route from New York to Boston. The organ installed had pipes the size of factory chimneys. But the fervid musical activity all over the land was the best stimulant. Picket bands were rehearsing daily. Eight hundred choirs from Maine to California were lifting voices in Mozart's "Twelfth Mass," Gounod's Ave Maria, and other (Continued on Page 54)
STRUTTIN' ALONG

Many Etude readers will have "lots of fun" with this characteristic bit of musical humor, written in the harmonic idiom of much of the good lighter music one hears over the radio. The piece must be played deftly, with careful attention to the accents marked, as well as to the sfz marks. A little persistent practice will enable you to play it with dash, without any sacrifice of taste. Grade 4.

Bright and "swingy" M. M. c = 72

RALPH FEDERER

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JANUARY 1945
**VALSE CHARMANTE**

A fluent salon valse giving the player varied opportunities for expression. Get the rhythm set by establishing the fingering firmly at first, then introduce the *legato*. Heed the mark, *leggierissimo*, in the second section, and play the chords very lightly with a wrist touch. Grade 4.

**Tempo di Valse**  \[ \text{M.M.} \approx \text{about 128} \]

LOUISE GODFREY OGLE
SÉRÉNADE BRÉSILIENNE

Villa-Lobos with serious music and Carmen Miranda with popular music are responsible for the revival of the interest in the music of Brazil. Byron Coleman has made a setting of a "catchy" theme which teachers will find useful and appealing. Grade 3.5.

BYRON COLEMAN

Moderato tranquillo M.M. \( j = 84 \)

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WALTZ
from "FAUST"

The tuneful Gounod had many waltz themes in his "Faust," the best known of which is the sparkling Jewel Song of Marguerite, part of which is found in the second movement of this facile arrangement by Henry Levine. Grade 3½.

CHARLES GOUNOD
Arr. by Henry Levine

Tempo di Valse M.M. = 72
This characteristic march evidently was suggested to Mozart by the intoxicating music of the Turkish Janissaries, regiments of slaves organized by the sultans. The bands were made up of oboes, triangles, cymbals, drums, and a peculiar instrument which consisted of a metallic crescent on a long staff. Bells and jingles and colored horse tails were suspended from the crescent. When the staffs were struck upon the ground, the din was astounding. In Austria and Poland Janissary (or Janizary) bands were frequent, and the youthful Mozart must have heard many of them.

Allegretto M.M. 126

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THE RTUDE
AT PRAYER

A voluntary for the Sunday School or Church pianist. Grade 3.

Andante religioso M.M. = 69

F. G. RATHBUN

Copyright 1913 by Theodore Presser Co.
JANUARY 1945
COUNTRY GARDENS
MORRIS DANCE

PART III

Allegro moderato

Briskly

PART II

Allegro moderato

Briskly

Old English
Arr. by N. CLIFFORD PAGE
THOUGHTS OF A SENTRY WHILE WALKING POST

Text from a poem by Pet. Joe Macaluso

HARVEY GAUL

Lentamente

Cantabile-espress.

What did I think of while walking post? A million things of,

Confurore

you the most, How much I miss you and love you too,

And all the things that we planned to do. I thought of the time

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of our first date, I was a bit nervous, I will admit. But

oh, how glad, but oh, how glad, I was nervous and glad when

I made a bit. What did I think of while

(preferably spoken)

walking post? A million things, a million things, a million things, all of

you the most.

Con furore
SABBATH MOOD

(Sw. Sal. 8', Voix celeste, St. Diap. 8')
Prepare: Flute 8', Viole d'amour 8' coup. to Sw.
Ped. 16' & 8' to Sw.

Andantino religioso

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SLEEPY TIME

LEOPOLD J. BEER, Op. 77, No. 1

Andantino

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January 1945

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MUSETTE

J.S. BACH
Arr. by Ruth Bampton

ON THE SCOOTER

ELIZABETH L. HOPSON

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JANUARY 1945
I had a little nut tree, nothing would it bear
But a silver apple and a golden pear.
The King of Spain's daughter came to visit me
All for the sake of my little nut tree.

LOUISE CHRISTINE REBE

Grade 1.

Simply M.M. $j = 92$

A little faster M.M. $j = 125$

Tempo I

Repeat both hands an octave higher.

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practice "Up Release" with slightly curved or curled finger tips.

6. Then practice the touch by letting the arm bend gently to lap as elbow nears the "resting place." For this, use formula of four counts: 1. Bound. 2. Fall. 3. Rest. 4. Prepare.

T.: Play similar thirds in various octaves; also triads and diminished sevenths, and so on, gradually speeding up elbow sweep and increasing volume to f.

Always complete each release by "Bound" to lap. As volume increases, more "body spring" (from left foot) must be used, or "jerking" will result.

8. . . . Up Legato Touch is to be practiced similarly—the only difference being that the "take-off" from key is omitted. The finger rests lightly on key-bottom, as elbows come around in full circle. This circle can be wide, small, or all but invisible. The Up Legato circle is completed when it returns to its low, flat, preparatory position, ready to play another Up Legato tone.

Playing Versus Practicing

Couldn't you invent another word for "practicing"? I have some boys who are exceptionally brilliant in school but are not enthusiastic about practice because of being "reached" by the others. Couldn't we call it something else—L. B., New York

Teacher: "Pete, I hear that your buddies have been teasing you about your piano practice."

Pete: "Yeah, and I don't like it one bit. Everybody I say, 'Felicia, I've got to scam now to get in my practice' they let out a Bronx cheer."

T.: "I wonder just what's wrong with that word 'practice'? . . . You play football, basketball, don't you Pete?"

P.: "Sure!"

T.: "And you're on the swimming team, too, aren't you?"

P.: "You bet!"

T.: "Well, does anybody 'give you the bird' when you go out for football or basketball practice?"

P.: "Of course not!"

T.: "Doesn't swimming take a lot of practice, too?"

P.: "You said it!"

T.: "The game of piano playing is much harder than any of those other sports, so why shouldn't you have to practice in order to be good at it?"

P.: "I haven't thought of that way. . . . I guess you're right!"

T.: "And furthermore, if you play the piano well it'll give you something more valuable and useful than all the sports in the world—a skill, a pleasure, a hobby—a different kind of sport that'll bring happiness to yourself and others all your life. . . . But say, if your pals object to that 'practice' label, why don't you just say 'I'm going home now, Felicia, to play the piano for awhile?' . . . By the way, have you ever thought what a nice expression 'playing the piano' is? Did you ever think that you don't say that about anything else you study?"

P.: "I don't get what you mean. . . . "You don't say 'I play arithmetic,' or 'I play grammar or English,' do you?"

P.: "No, I sure don't. . . . I study all these subjects, and believe me, they give me plenty of grief!"

Waltz Rhythm

Is it true that most waltzes should be played with a strong accent on the first beat of each accented measure rather than with an accent on every measure?—A. M., Texas.

Generally speaking, yes; but always avoid sharp, hard accents anywhere in waltz rhythm. A slight alternate-measure stress will "slide" a waltz smoothly and pleasantly. But remember, won't you, that it is not necessarily the first and third measures which receive the stress. The rhythmic curve of many waltzes often requires slight emphasis on second and fourth measures.

A good example of this is Chopin’s Valse Brillante, Opus 34, No. 1.

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The story of the conflict between Mme. George Sand (MERLE OBERON) and Joseph Elsner (PAUL MUNI) for the soul of Frederic Chopin (CORNEL WILDE, a new star)
that she had fixed for herself long be-
fore. But for several subsequent years she was content to be for herself a small
song recitalist. In this last period of her
singing life she sang on one occasion in
Carnegie Hall, New York, thirty-five
years after the date of her first operatic
debut. And even the final number was ren-
dered with absolute freshness of tone.
her technique was a thoroughly consid-
ered study of the principles taught
her in her youth by the famous Italian
maestro, Lamperti.
Then there was the Italian baritone
Battistini, whom dred of the sea kept
from our shores. Though credited with
more than sixty years of age, his voice
remained to the end as true and vibrant
as Caruso's. He was the perfect example
pure baritono.
Jean de Resky was a profound stu-
dent of vocal technique and kept the
loved quality of his voice into old age.
His retirement from opera in his early
fifties was as it was possible to do, an
insolent and asthmatic shortness of breath which had
bothered him for many years.
But enough of examples!
Bel Canto the Ideal
In the eighteenth century, and the
first part of the nineteenth, when the
performance of bel canto was the aim of
every properly ambitious young singer,
the development of a secure vocal tech-
nique was all-important. For the be-
ginner, the daily lesson seems to have
been enough, and in fact was, but just
how they prepared to do it, we can
only guess. Tosi and Mandini, in their
famous treatises, have much to say about
the execution of the trill and the turn,
legato and staccato, but disappoint-
ingly little about the essence of the
voice itself and its discipline.
The Laryngoscope Appears
Belief in the value of "vocal methods"
seems to have come to full strength in
1856 with the invention of the laryn-
goscope by Manuel Garcia. Now that the
voice can be seen, the art of singing
became an exact science. But results
did not sustain this confidence. The laryngoscope has
proved of enormous value in the study of the voice, and of little
close to the management of the
voice. Even Garcia himself is said to have
employed it but little in his studies. On
the occasion of his hundredth anniversary,
Garcia's laryngoscope was presented to
the harpists who honored him with a banquet, not
the musicians.

Though the old masters did not be-
quaint us with any definite precepts for
the development of vocal technique, they
did provide us with some valuable "hints of
the proper craft." They were sure
that it took a long time to learn how
to sing. It took a long time to train the
voice to the belief of countless youngsters who
measure their period of preparatory study
in terms of months, instead of years. If
she took you to your daily lesson was the
to practice, it requires even more now
that two lessons a week is the usual ar-
rangement. Art is long; life is brief.
The old masters had no doubt about the
value of the training of all kinds of voices.
The vocal freedom and flexibility developed in an early
and systematically graded training in coloratura offer the safest and most
approach to sustained and dramatic
singing. Material for such a course of
study is found in unlimited quantity in
such treatises as those of Garcia, Lampe-
ti, Nava, Marchesi, and a score of other experts, which, in
one course, lead the student upward into the brilli-
ance of Handel, Bach, Mozart, Rossini, Donizetti, and Bellini.
Along some such road traveled, as
we have seen, such great artists as Lilli Leh-
mann and Nordica and, in our own time, the
great dramatic singer, for whom F www
White. Young, undeveloped singers often
announced themselves as "dramatic," ap-
parently in the belief that to sing loud
and clear justified the adjective. On
the contrary, all the great dramatic
roles satisfactorily requires years of care-
ful study and gradual development. Neg-
lect of such preparation invites injury to
the voice—even complete disaster.
A voice, once overstrained or in any way
injured, never fully recovers its original
beauty. The voice is destroyed, easily;
but if trained intelli-
gently and patiently in youth, and
protected from rough treatment in
maturity, will serve its possessor reliably
for many years. It may even ultimately
re-
veal the great American Tristan or Isolda
that we are waiting for!

Katherine Ruth Heyman
A Tribute
by Arthur Darwell

WITH THE PASSING of Katherine Ruth Heyman, on September
28, 1944, the musical world lost one of its most unique and gifted
personalities. Beginning her pianistic training in England and
France, she was destined for a career in the operatic capitals of
Europe and the great cities of America, and for some time continu-
ing in this course, she gradually concentrated her efforts in the
field of musical composition, and the result of acquiring a wider
appreciation by the public to an extraordinary ad-
nimation and devotion on the part of a
smaller circle. This circumstance was in
reality a continual progression toward
the development of an unusual order of
individuality. The basis of this develop-
ment lay in the fact that Miss Heyman's
wide intelligence and individual range, and
the necessity of fulfilling these in her
life, made impossible for her an exclusive
devotion to the usual life of a pianist of
high rank, and to the promotion of those
arts which insure continual appear-
ances before a wide public.
There has never been any question as
Music As A Living Human Element
(Continued from Page 9)
was given, with historical and aesthetic
annotations. There was always stimulated in-
telligent and enthusiastic interest for the
work of the choir and its doings. If more
leaders should create an absorbing and
when the atmosphere about their work by
employing the services of the people there
would be less complaint about "bad behav-
ior."
Keep your opinions fluid and do not
let them become dogmatic or stereotyped.
New revelations are coming up all the
time and things are not as they were indis-
putably.
Music is filled with score, and
tunes which are of as much timely interest
to people-groups as acorns are to squirrels.
The teacher should continually
alert to ferret out historical facts which the
pupil may hear at a lesson and then
remember for a lifetime.
American music, the popular music
which we refer to as "American," popula-
tarily to the present, is a movement of
anglo-popular music (who, when we read about
them or hear of them, were "Merry Mommies,
were sometimes just the mixture of the
goodly-goodly Pilgrims. Later the popular
forms of the music of the Virginias, the
Carolinas, and of New Orleans. He rarely
looks over the borders to our "good neigh-
bors to the South." If we were to learn
that when Cortez conquered Mexico
there were music in his army. We
even know their names.
Two of Cortez' musicans were enter-
prising enough to start a dancing school
(1520) for the Aztec natives. In the same
year, Peter Stuyvesant, evidently a Belgian
musician, opened a school of music in Texaco, about twenty
years opened a school in Mexico City. A year later he
realize, when we realize that Shakespeare
ated and conducted in Paris and elsewhere the center of
istered and admiring groups, to whom she
brought much light on modern and ultra-
modern problems. This period was her
best and most fascinating work, "The Relation of
the Realization of Modern Music.""The nature of her mind quite
spontaneously led Miss Heyman, at a com-
position, to the study of the
riches, and to a deep interest in Scriabin's ideas con-
erning the relation of metaphysics and
music, to which she gave a profound
consideration. In order to attain this end,
She left practically none of Scriabin's works unmastered.
her most significant and difficult task, and
throughly to her understanding of the composer's metaphysical
attitude, became one of the greatest, if
not indeed the greatest, of the
world's exponents of Scriabini.
Miss Heyman has been chiefly known in these later years.
In 1934 she founded, and conducted up to
her death, in New York City, the
"Scriabin Circle," which has won a de-
serve the admiration of the wide
familiarity with, and knowledge
of, the Russian composer's work and
thought. Her life was a courageous strug-
le for the propagation of spiritual
ment of music in paths pursued by too few, but there
will be many who will acknowledge her
influence and regret her passing.

"FORWARD MARCH WITH MUSIC"

THE ETUDE
An Audition Before a Board of Judges

Q. As I have not sufficient funds to be able to study by myself, I have applied for a scholarship in a large conservatory. This audition is the most important thing in my life, because if I win I shall be able to study. I am nineteen and I am not getting any younger. What do you think I should do to ensure my success in this audition? I hope you will tell me the way to go.

Dr. Nicholas Doubt

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**Voice Questions**

**Answered by Dr. Nicholas Doubt**

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

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Are Organists Musicians?

(Continued from Page 17)

practice sight-reading until he is unerring—in hymn tunes, at least. When this has not been done, such facility must be developed later.

Another frequent need is for transcription. Here we have a real test of one detail of musicianship. It is based on a knowledge of the keyboard, as mentioned in a connection with technical exercises in piano technics. There is an astonishing number of experienced professionals who have a disgracefully scanty command of the keyboard. A signature of four or more sharps still brings consternation to too many who call themselves musicians.

There is, of course, no difference to the well-equipped organist in playing in the various keys. Those who have trouble should take steps to remedy their weakness. Any organist unable to play American, for example, in F-sharp, A-flat, or E, should be sufficiently ashamed of himself to learn this fundamental of musical knowledge.

The art of transposing at sight is not beyond the powers of the average person with adequate background and determination to master the problem. Given a good system upon which to proceed, the unskilled person must practice diligently and continually.

Improvisation is a subject upon which many have written. Much of the advice has been of no value, some has been helpful, and most of it has been of slight practical use. What is improvisation? It is, of course, nothing but a temporaneous composition. When someone tries to tell you that it can be learned without a thorough knowledge of harmony and form, plus a practical training in counterpoint, he is talking through his hat. A decent improvisation is not made by pasting the eyes toward heaven and inventing inane little tunes accompanied by some pet formulas that are learned by rote.

If one cannot harmonize a melody at sight with an interesting, varied manner with a complete avoidance of dissonance's mistakes such as parallel octaves and impossible progressions, improvisation is not for such a person to undertake. The knowledge necessary to compose instantaneous music at the keyboard is far beyond a superficial smattering. There are no short cuts, despite the so-called methods of learning quickly and painlessly. There is only the musician's solution—study and hard work.

The organist must learn to improvise simple interludes and preludes. Even for these he should possess enough musicianship to make them sound logical and appropriate. The only way to do this well is to learn musical theory with businesslike thoroughness, and then apply it to practice—usually under the supervision of a first-rate teacher.

Every organist, amateur or professional, should give his musical ability a careful analysis. If he finds some of the weaknesses herein described are conspicuous in his own organ work, it might be wise to take steps to correct them. The next time he complains about his salary, a careful self-appraisal might reveal the need for some improvement on his own part before he deserves more money.

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Q. Are there any seeds in a pipe organ which are not enclosed in pipes? Do the manuals control the pipes, or are the pipes themselves controlled by the manuals?

A. We do not know of any special shoes designed for pianists to play pipe organs. The manufacturer at one time advertised such a shoe, but so far as we know, it is no longer made.

Q. Do you know of any reliable method of making a complete set of organ manuals from the manuals of a piano?

A. We do not know of any method of making a complete set of organ manuals from the manuals of a piano, but there are several reliable methods which can be used to make a complete set of organ manuals from the manuals of a piano. The most reliable method is to use the manuals of a piano to make a complete set of organ manuals, and then to use the manuals of a piano to make a complete set of organ manuals from the manuals of a piano. The most reliable method is to use the manuals of a piano to make a complete set of organ manuals, and then to use the manuals of a piano to make a complete set of organ manuals from the manuals of a piano.

Q. What is the purpose of the organ in the church?

A. The purpose of the organ in the church is to provide music for the congregation, and to enhance the worship experience. The organ is used to play hymns, chorales, and other music during the service.

Q. Are there any students in your school who play the organ?

A. Yes, there are several students in our school who play the organ. They are all very talented and enjoy playing for our weekly church services.

Q. How often do you practice the organ?

A. I practice the organ every day, usually for an hour or two. I also practice on Sundays, when I play for the church service.

Q. What is your favorite piece to play on the organ?

A. My favorite piece to play on the organ is "The Lord's Prayer." It is a beautiful and solemn piece that always brings me a sense of peace and tranquility.

Q. Do you plan to continue playing the organ after you graduate from school?

A. Yes, I plan to continue playing the organ after I graduate from school. I love playing for the congregation, and I hope to continue doing so for many years to come.
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Make one final common-sense provision. When the time comes to add new compositions to the review, the increase should be planned with due regard to the schedule already in operation. Pick-ups should be avoided. Not more than half of the daily practice period (whatever its length) can, in good conscience, be assigned to review.

But to a musician's confidence, and to his professional reputation, what a vitally important half it is, indeed!

Voice Training Through Emotions

(Continued from Page 22)

may be multiplied indefinitely, one sees and feels the normal response of the organism for the production of beautiful tone. The moods out of which singing naturally grow are those of ecstatic wonder, love, joy and worship. The moment one's whole being responds to such moods, the body is normally elevated and expanded. It becomes active at the center and normally responsive, from center to circumference, in a wave-like motion, to the outermost extremity of fingers and toes. If one is to sing with ease and freedom, the whole body must be alive and easily expanded by such normal emotional response.

"The skillful teacher will carry such exercises over into exclamations and then into sustained tones or chanting which carry these moods. At first, however, the emphasis should be wholly on the emotions and the body's response. The pupil may then be asked to observe the tone carefully. His attention should be called often to the roundness and richness of overtones in his own voice when the body is gently and warmly responsive to emotions of beauty, joy, love, or worship. Then let him contrast voluntarily produced tone and see how its hardness and brittleness will attend his ear. It is this way, within the pupil's own mind, there will gradually be established an ideal, or norm, of tone as well as an ideal of body response. These will be the basis of all future vocal exercises."

"This lyric receptive attitude reaches its climax in joy—the basic of all singing. The more joy which one exudes to the scene, the whole organism is automatically coordinated in easy and exhilarating tone support. Such tone support cannot possibly be instated mechanically."

Important Principles

"People who are repressed and inhibited require much training in order to feel the joy states, get the spontaneous response, and be encouraged to keep them while they produce the tones that express them."

"Perfect tone can be produced only spontaneously. Anything mechanical in states had habits and makes beautiful tone impossible."

"Once the instructor catches the principle of ideal response of the body and of the normal production of tone, it is very easy to go on with short phrases of such songs as carry positive emotions and dominantly sustained tones. From these, by easy gradations, the pupil may be guided into whatever types of song or vocalise the instructor thinks wise.

"There are two cardinal principles:

"The center of attention should always be the impression of that receptive moment when the whole being is receiving and responding to positive emotions through natural inhalation and perfect coordination."

"Next, this gentle, joyous receptivity must be kept during the emission of tone. When the singer becomes conscious of his singing, his attention is diverted, and the coordination is likely to be lost."

"One who sings beautifully must have a well-poised and coordinated balance of emotions and emotional responses. The natural ideal is that of a poised, radiant, joyous personality. The more the performer's self realization and personality, the more quickly the student really attains and uses a tonal quality that is constantly coloring with every shading of thought and feeling."

"Too much singing is done with a pure white tone. The human voice is the most wonderful instrument in the world, capable of responding to every slightest shade of thought and emotion which moves across the calm pool of consciousness."

"Of necessity, such training proceeds slowly because it is an inner growth, and cannot be hurried; also, because it demands subtle changes in the subconscious levels of self-expression. Such training, however, coordinates a whole organism and unifies every part of the individual. It releases within him his finest qualities. It frees him from tensions. It gathers and emphasizes those most ideal emotions which interpret man at his highest when expressing through speech and song."

"The principal thing is to superimpose vocal skills and ideal interpretations upon a basis of posed and normal responsiveness to positive emotions in basic breathing founded upon Mother Nature's own balanced responses."

"You can't be a voice carpenter and mechanically sing such songs with voices and personalities. You cannot plan down the rough edges of the student's voice, nor sandpaper him into shape. Such training takes time."

Fresh Winds Will Blow Again

(Continued from Page 4)

influencing their productive capacity. Beethoven complained about bad weather: "It always makes me play somewhat out of time." Brahms' creative periods were mostly in summer. Likewise, Beethoven and Max Reger composed many important works during the hot season. Hugo Wolf's periods of working were extremely concentrated, almost creative; they were in the beginning of the year, while from spring to fall, Engelbert Humperdinck stated that the sun had great influence on his work and working; for this reason he always wanted his studio situated toward East or South. Wilhelm Kienzl felt pleasantly excited by sunlight, while a cloudy sky found him not disposed for work.

It seems that fair weather with plenty of sunshine, free air, and a clear bright sky increases the productive powers of many composers, while bad weather with a gloomy sky and heavy rain usually diminishes the musical productive activity. However, Mendelssohn said in Naples in 1831: "We had rainy weather for several days. I used it for work and have worked eagerly on the 'Walpurgis Night.'"

Spring weather, especially, is a double-edged sword for musicians. Many persons (Continued on Page 96)
First Steps in Building a School Orchestra

(Continued from Page 10)

children. e. To establish habits of regular and effective home practice.

4. The teacher should teach the violin and the teaching of strings to insure success with the children I teach a. The proper size of instrument for each pupil. b. The proper condition of the instrument. c. A method of establishing good habits in string technique which means (1) Holding the instrument properly; (2) Correct left-hand and right-hand juxtaposition and technique; d. Procedures for developing the ear along the musical techniques.

3. Can I play the violin well enough to demonstrate satisfactorily at least the basic techniques of string playing? a. Correct bowings and fingers. b. Good tone quality. c. Shifting. d. Vibrato.

4. Are the pupils, their homes, and the school ready to take the task of success with the class reasonably possible? a. The pupils should have had adequate opportunity to develop a sense of pitch and rhythm in response. b. The parents should be interested in music and sympathetic toward the pupils' practice. c. The school should be interested in providing experiences in music for the pupils.

5. These factors, in turn, help the cooperative support of the teachers and the school administration? a. Propose plans and procedures which help to provide the things they already desire for the pupils. b. Avoid excessive preliminary costs, demands, and annoyances. c. Discuss cooperatively from time to time with the teachers and the administration the progress and plans of your work with the class.

6. How can I enlist the interest and support of the parents? a. Keep parents thoroughly informed, and periodically seek their guidance in the solution of your problems. b. Welcome opportunities to present your students before the parents.

7. How can I develop enough interest in my class to insure reaching the talented pupils? a. Arrange for the children to hear a professional game demonstration by at least two of the best violinists available. b. Have several string instruments available for the children to try. c. If there are any older string pupils in the school, have them play for the new pupils.

8. What can the school tell me about the pupils which will increase my understanding of the human material in my class? a. Most schools can provide a general picture of the intelligence, scholastic achievement, social adjustment, home background, and musical growth of each of its pupils. b. The musical background and skills of each pupil should be analyzed by the music teacher during a chat with the pupil, at which time short tests of pitch and rhythm can be administered.

9. Should the class include only violins, or should viola, violoncello, and bass be added? a. If the children are in the elementary school, it is likely to be better to teach only violin, because the purpose is mainly to find string talent; therefore the class problems should be kept as simple as possible. b. Capable pupils can be transposed to the secondary strings after their interest and aptitude for strings have been established, and after their physical qualifications make it reasonable to play the larger string instruments.

Summary

The prospective teacher of a school orchestra should decide whether there is a reason for playing a professional orchestra in his school, should become thoroughly acquainted with his school and the children, should plan carefully each phase of his departmental work, and should begin with the lower grades, and should evaluate his own strengths and weaknesses as a teacher and plan an appropriate program for producing a balanced and interesting program. These are some of the first steps in building a good school orchestra and a school orchestra is always an asset.

What Nazism Has Done to German Song

(Continued from Page 14)

Here is something to think about for the thousands of enthusiastic, devoted singers within the ranks of the Associated Glee Clubs of America. Our singers should add to the Four Freedoms for which the Allies are fighting a fifth freedom—freedom to choose our songs, freedom even in time of war to sing songs of love instead of songs of hate, freedom from a dictatorship which stoops even to degrade music for the sake of propaganda.

Germany in its all-out effort to conquer the world has, for the time being at least, lost its own soul, and it surely is not empty optimism for us to consider the fact that the way of love is in the long run stronger than the way of hate. Here's hoping that America's war songs will continue to be songs of love. We are especially sure of home and friendship and freedom that lift people's hearts and leave no residue of poison.

A Resourceful Leader

The festival continued throughout the week. At the second concert, President Grant and his cabinet walked down the broad red steps to the strains of The Conquering Hero Comes! One afternoon a visitor from Chicago, overjoyed with emotion at the singing of Let the Battle Axe, quietly expired. It was the only fatality.

Gilmore showed resourcefulness at all times in keeping his fallacious cohort in control. Once the chorus got completely out of hand while singing, significantly, All We Likestoned, Gilmore tried strenuously to round them up, shouting orders through a megaphone from a row of telegraph keys he had borrowed, and drowned out the singers. The people came to a roaring halt. Then he began again.

Only a small profit was realized from the first festival; it had exceeded all expectations including expectations of cost. But the profit was an additional purse amounting in all to $40,000 and $20,000 over to the beaming band leader, who had awakened the country to such musical enthusiasm as it had never known before.

Worn out, Gilmore went to Europe to recuperate from his labors. While he was in Latinia he wrecked the coliseum. But he was already thinking of a bigger and better one. In America he built it came with the ending of the war. He organized the Peace Jubilee and scheduled it to be held in Boston in 1872. Gilmore had little trouble in this, for he had a few foreign envoys, including La Guardia Republiques from France, the Grenadier Guards from England, the Russian Guards from Berlin, Johann Strauss from Vienna, and the Bostonians, who never show up.

The second festival was bigger, as Gilmore promised, but it was not made, but it did mark the leader's name an international byword.

"FOWARD MARCH WITH MUSIC"

THE ETUDE

54
The last of Gilmore’s big shows was given in Chicago the following year, to celebrate the recovery of the city from the great fire. Then, having achieved the ultimate in quantity music, Gilmore turned to quality. His objective was to build the world’s leading concert band. In those days bands were for parades. Gilmore envisioned an indoor band of one hundred star instrumentalists. He believed they could play great music with more spirit than a symphony orchestra, which he considered effeminate, “high hat,” and a foreign importation. The band he felt to be more in keeping with our inherent energy and fighting feet; virile, strong, heroic.

The Concert Band Is Formed

With this ideal in mind, he combed the world for crack players, paying them handsomely. One of his cornet stars, Jules Levy, received $750 a week, good money even today. He studied his programs with opera stars; Campanini, tenor; Mahoney, basso, and noted instrumentalists.

The remarkable precision of his band, however, was due to his genius for leadership. An inspired conductor, he imbued his men with his own electric enthusiasm. He could lead them to a thrilling climax without making a motion with his baton. They felt it by looking into his face. Ernest Clarke, trombonist, one of the few members of Gilmore’s band still living, says Gilmore topped them all. Clarke told me that when he heard the band for the first time, as a youth, “it was the most thrilling experience of my whole life. Its tone was like an organ at times, others, like flashing a sword in the sun.”

Gilmore knew how to handle his men. Although exacting in his musical requirements, he never belittled a player at rehearsal or in the presence of other players. He instituted a bonus system for encores which spurred solos to their best. For every encore made during a week, solos found five dollars extra in their pay.

He “Best Time”

Even with temperamental stars, Gilmore had a way. One night Arbuckle and Levy, both ace cornetists and sworn enemies, got to fighting in the wings of the theater. In attempting to stop them, Gilmore tore Levy’s coat. Outraged, Levy challenged the leader to a duel. Levy was finally persuaded to shoot it out in a shooting gallery, the winner to take a selected party to Delmonico’s. When Gilmore won, Levy exclaimed, “Ye gods, but for this, I’d be a dead man.”

Adopt at advertising, Gilmore announced his coming on circus-size billboards attached to buses. Concerts were sell-outs. People drove miles to hear them. At the old Madison Square Garden, in New York, he hung up a record that still stands: one hundred and fifty consecutive concerts, packing in 10,000 persons at each concert.

Pert, dynamic, medium tall, Gilmore had a trim, military figure. His sideburns and chin tuft gave way to a waved mustache later. The front of his uniform bristled with glittering medals, some of them diamond studded, given him by kings and potentates. To the end of his life (he died September 24, 1923), he never showed age. A fan once said to him, “You look as young as you did twenty-six years ago.” “Why not?” said Gilmore. “Time beats other men, but I beat time.”

New York’s First Opera

(Continued from Page 13)

remarkable extent. How far this may reach in the future of America is difficult to tell. In Italy, with opera houses in towns with as little population as one thousand, there are countless opportunities for small opera companies to go gaging through the land. The story of our territory is so great, however, that opera which is to reach the small hamlets is likely to come in the future through colored moving pictures in the third dimension, such as those now made possible through the Vitavision patents of Dr. Floyd Ramseell and his brother, Mr. Arthur W. Ramseell. How soon these may be available to this field after the War cannot be stated. The difference between the present movies and the depth movies, however, is the difference between seeing a regular stage presentation and the ordinary technicolor motion picture.

The World of Music

(Continued from Page 1)

It was mustered into service at the beginning of the Civil War as the Fifth Virginia Regimental Band, and raised by order of General Thomas J. "Stonewall" Jackson, in 1863, to the rank of the Stonewall Brigade Band. During the past summer the band also completed its fifth consecutive concert season in the municipal park of Staunton.

TWO VICTORY RHAPSODIES, one for large cornet and one for small cornet, by Percival Price, have been published for free distribution by the School of Music of the University of Michigan. Sponsored by the Guild of Carillonneurs in North America, the rhapsodies are distributed complimentary "in the hope that each carillonneur will select the piece most suitable to his instrument and prepare to play it on the day when his carillon can join with the others of the United Nations in celebrating the cessation of hostilities in Europe and the liberation of carillons in occupied territories."

Master Performances Recorded for the New Year

(Continued from Page 10)

than English is not at all surprising, after all a Russian actor would do very much the same thing. In his way, Tchakovsky is as effective here as a Russian actor might be.

Rachmaninoff. Concerto No. 4 in G minor, Opus 40; Sergei Rachmaninoff with the Philadelphia Orchestra, conducted by Eugene Ormandy. Victor set 972.

Rachmaninoff, who died in 1943, made this recording in 1941 when he was still at the height of his performing powers. The work hereafter is a later revision of the original score.
Junior Etude Questionnaire

Who will do a favor for the Junior Etude? Everybody, of course. Well, here is an interesting project, and now that your Christmas rush is over you can still spare five minutes for it; it is easy. Take your pencil and check off the following items in the little squares; then sign your name, give age and address, and cut out the questionnaire and mail it to the Junior Etude office, 1712 Chestnut Street, Philadelphia, Pa. If someone else is using the printed slip you can answer the questions by number and letter, in which case it will not be necessary to copy the questions. So that is easy, too. We should like to receive this questionnaire filled out from every Junior music student who reads the Junior Etude, either as a regular reader or just “sometimes,” so get busy right away.

You see, the Junior Etude would like to get better acquainted with you and more acquainted, and to know more about you. This means EVERYBODY, not just some of you. As you live in all parts of the United States and Canada, and lots of other countries, too, it is not possible to meet you personally, so this is the best way to get acquainted.

Goodbye. We’ll be waiting to get your questionnaire.

Questionnaire

1. Do you take music lessons? (a) piano; (b) violin; (c) other instrument; (d) No.
2. Do you practice regularly? (a) half-hour; (b) hour; (c) more than one hour; (d) not regularly.
3. Do you read the Junior Etude? (a) regularly; (b) sometimes.
4. What do you like best in the Junior Etude? (a) stories; (b) playlets; (c) club outlines; (d) quizzes; (e) games; (f) essay contest; (g) puzzle contest; (h) Letter Box; (i) poetry; (j) miscellaneous.
5. Do you enter the Junior Etude contests? (a) regularly; (b) sometimes; (c) No.
6. Have you ever been a contest winner? (a) Yes; (b) No.
7. Have you ever been on a contest Honorable Mention list? (a) Yes; (b) No.
8. Have you ever written to the Letter Box? (a) Yes; (b) No.
9. Do you belong to any Junior Music Club? (a) Yes; (b) No.
10. Do you take part in a school (a) band; (b) orchestra; (c) chorus; (d) No.
11. How long have you taken music lessons?
12. Do you live in (a) a city; (b) a town; (c) in the country?

Name ___________________________ Age ________
Address ___________________________

Life’s Metronome

By Daniella Janssen

I have a little metronome
That keeps good time for me;
It ticks along whenever I roam,
As glibly as can be.

But for its pulse I could not live;
Life’s rhythm it marks for me.
Just as good beats to music give
Life and vitality.

What is this metronome, you say,
From which I never part,
That beats unceasingly each day?
You’ve guessed—it is my heart.

Ker-splash, ker-splash! The drops falling from the melting icicle sounded cheerfully outside the window, but Mabel was not listening to them; she was busy practicing her new piece the way her teacher suggested.

Miss Gale had told her, “When you start a new piece, do not try to think of everything at once, but just take one thing at a time. See what the music page tells you to do about that before you go on to the next thing. Make a list of things to look out for, and check them off the list when they are correct.”

So Mabel made her list, signature, time, fingering, correct notes, phrasing, pedal, expression, tone, dots and ties, rests.

Something seemed wrong in her piece. Why certainly, she had put her second finger on a note and then did not have enough fingers left to finish the figure. That was easy to correct. She was a little jerk in another place. Why certainly, she had dotted a note by mistake, and that was easy to correct.

Something seemed wrong with an accent. She was accenting the fourth beat instead of the first beat following. That was easy to correct. “It should sound just like that dripping icicle,” she said to herself. “That is saying ker-SPLASH, and not KER-splash, the way I have been playing.

That was all wrong.”

“And to think that it was just little drops of water dripping from an icicle that taught me how to play my rhythm correctly in my Allegretto,” she told her teacher when she went for her lesson.

“Taking one thing at a time will work wonders,” answered Miss Gale. “and you know the old saying that ‘little drops of water will wear away a stone.’”

Name the Keys:
by Alethia M. Bonner
When a ___-key sings, he gobbles. When a ___-key sings, he brays; And a ___-key’s song is “eek-eek”—
They make music different ways!
Answer——- TURKEY —— DONKEY —— MONKEY——

Junior Etude Red Cross Afghans

Remember, when making squares for the Junior Etude Red Cross Afghans, to make them as near the correct size as possible. If they are much too large or too small they cannot be used—not because they are not well knitted but because they do not match up with the others. And also remember, the Red Cross does not accept any fancy stitches, nor any pale colors like baby blue or baby blue; nor white. All other scraps of yarn or pieces of woolen goods are suitable. Knitted squares, four-and-one-half inches; woollen-goods squares, six inches.

Squares have recently been received from Helen Mary Betts; Anna Margan; Ilsa Schmidt; Norma Robertson; Sandra Grossman.

Quiz No. 5
1. What is compound time?
2. Of what nationality was Scarlatti?
3. What is the name of Handel’s great oratorio frequently sung during the Christmas season?
4. From what country does the song Annie Laurie come?
5. Is the French horn a woodwind or a brass instrument?
6. How many thirty-second notes are there in a double-dotted eighth note?
7. In what opera does an enchanted swan appear?
8. Who wrote To A Wild Rose?
9. What tones make the dominant seventh chord in the major key that has four flats?

Answers on next page
Junior Etude Contest

The Junior Etude contest will award three attractive prizes each month for the answers to the contest, and all entries are open to boys and girls under eighteen years of age. Class A, fifteen to eighteen years; Class B, twelve to fifteen; Class C, under twelve.

Names of prize winners will appear on this page in a future issue of The Breeze. The thirty three best contributors will receive honorable mention. Put your name, age, and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters, and do not have any copy one of the contest, and all entries are open to boys and girls under eighteen years of age. Class A, fifteen to eighteen years; Class B, twelve to fifteen; Class C, under twelve.

Composition Contest

This month there is no essay contest, and no puzzle contest, but there is a quiz. A composition contest. Any original poem or story you make up and write neatly on music paper will be considered.

The usual age limits will continue so that the young Juniors will not compete with the older ones; Class A, fifteen to eighteen years; Class B, twelve to fifteen; Class C, under twelve. All the regular contest rules apply to this contest also. A great many Juniors have, from time to time, sent in original compositions which, unfortunately, could not be used in the crowded Junior Etude department. So here is a chance to write a piece—send one you have already written!

Playing Duets

(Prize Winner in Class C)

I love to play duets with my mother because it is lots of fun and she is my teacher. I am seven years old and in the third grade in school and have been playing the piano for a year. Playing duets helps me keep time in all my other pieces. Four-hand playing makes me feel like a big girl who is playing harp music. I get a real thrill when we play a march. When I play my lesson well my mother lets me play a duet with her. When visitors come to our house they ask me if I will play for them and we begin with a duet. After that I am not bashful and play my pieces without a mistake. When I grow up I am going to be an opera singer, but of course first I must learn to play the piano.

Cynthia Sears (Age 7), Connecticut

Answer to Instrumental Puzzles

In October


Prize Winners for October:

Class A, Eileen Durhan (Age 15), Iowa.
Class B, Elyce Gibson (Age 14), Texas.
Class C, Sandra Schaal (Age 10), Florida.

Honor Mention for October:


The Music Gang

Boys of Bensalem, N.Y.

Answers to Quiz No. 3

1. When each beat may be divided into a triplet. 2. Italian. 3. The Basque. 4. Spain. 5. Brass wind. 6. Seven. 7. "Lohengrin," by Wagner.

Letter Box

(Send answers to Letter box, Junior Etude, and all the regular contest rules apply to this contest also.)

DEAR JUNIOR ETUDE;

I am seven years old and have been studying music since I was three years old. I have tried to play music-I must think what my teacher says; and what I see it will tell me. I must think of the music. My fingers are the right notes, I must think of the music. I write down the music. If I have a piece well, I am sure to please. From your friend,

Dana Davis (Age 7), California

Other Prize Winners for October Essay:

Class A, Lorraine Ross (Age 15), Wisconsin.
Class B, Rita Keating (Age 12), New Hampshire.

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All of the books in this list are in preparation for publication. The law Advance Offer Cash Prices apply only to orders placed TODAY. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

The Child Handel—Childhood Days of Famous Composers by Plane Pupils

Car and Rendering... $20

Choral Preludes for the Organ by Brass-Kraft. . . $50

Classic and Folk Melodies in the First Piano and Plane. . . $20

Lawrence Keating's Second Junior Choir Book... $25

My Piano Book, Part Three... $15

NUTCRACKER SUITE—by P. I. Tchaikowsky

Piano Duet by William M. Felton—One of the best undertakings of the late William M. Felton was the arranging of two performers at one piano of Tchaikowsky's entire NUTCRACKER SUITE.

Mr. Felton possessed a special aptitude for making piano duo arrangements, and, as may be expected by those familiar with his excellent arrangements, these new duets offer an pianistic richness not possible in the piano solo arrangements, yet, at the same time, they have been kept within the reach of the average good player. Some of the selections might be ranked as in about the fourth grade, but it should be trite more difficult, but in no case have the technical demands gone beyond grade six.

Although the NUTCRACKER SUITE has been a favorite over many years on orchestra programs, and excellent piano solo arrangements have been widely performed, it has been the radio in recent years which has acquired a greater number of people with the charm of the music in this suite.

All editorial work, engraving, and proof reading have been on schedule, and when this book comes out its presses will be completed. There will be hundreds of musicians delighted that they made sure of a copy at the special Advance of Publication cash price of $1.00, postpaid. This offer still is open to anyone who wishes to order a single copy at this bargain price, delivery to be made when published.

TWELVE FAMOUS SONGS Arranged for Piano—As this anxiously awaited music is being prepared, we have many inquiries as to just what songs are to be included, and are pleased to give such information as is available at this time. Barraging unforeseen difficulties, the book will include: "Mighty Lak' a Rose by Kevin; "The Green Cathedral by Hahn; "MacFadyen's Cradle Song; "Recessional by deKoven; "César Franck's Paris Angels; "I'll Take You Home Again, Kathleen" by Westendorf; "I Love You Life by Manu-Zzcua; "Stiehen's My Heart Is A Ribo, Will-o'-the-Wisp by Spross; and "Oley Speaks In Maytime. Some of these songs will appear in piano arrangements by the composer himself. Others are prepared by such arrangers as Bruce Carleton, William M. Felton, and Henry Levine.

The Advance of Publication cash price is 60 cents, postpaid.

ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS, by Clarence Kohlmann—An interesting collection for the church organist who wishes to create a unique album, which will serve ideally for many occasions and purposes.

Clarence Kohlmann is known everywhere for his notable musical contributions every summer to the services at the famed Auditorium in Ocean Grove, New Jersey. His adaptations of the hymns, as sung at these great meetings, have attracted widespread attention, so it is no wonder that numerous requests have come for an album of his arrangements. This book is our response to these requests.

Twenty popular hymns will be included in this volume of ORGAN TRANSSCRIPTIONS or FAVORITE HYMNS. The original keys have been retained, so that they may be used as accompaniments for congregational singing if desired. In addition to registration for the standard organ, this book will include designations for the Hammond Organ.

For a limited time only, a single copy of this book may be ordered at the special Advance of Publication cash price of 60 cents, postpaid. Delivery will be made right after publication.

PEER GYNT by Edvard Grieg—A Story with Music for Piano, Arranged by Adolph Richardt.

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A single copy of PEER GYNT may be ordered at the special Advance of Publication cash price of 30 cents, postpaid.

MY PIANO BOOK, Part Three—A Method for Class or Individual Instruction. This book is a response to the numerous requests received for a complete and successful method. My Piano Book, Parts One and Two, contain parts of which are available now, and which cover the work of grade one.

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THE WORLD'S GREATEST WALTZES, Arranged for Piano by Stanford Kane—This album will be warmly received by all. For many it will recall occasions when through gallantly swung to the dance floor, it contains, while lighted a new but a memory.

Stanford Kane, in compiling this album, has chosen the cream of favorite waltzes for inclusion, and has edited...
them with thought for the average pupil. The full flavor of this infectious music has been retained, however, and the happy result is a collection, about grade three in difficulty, which will appeal to musicians and non-musicians alike. Among the fifteen beautiful pieces included are: The Beautiful Blue Danube, Tales from the Vienna Woods, and The Emperor, by Johann Strauss; The Kiss, by Arditli; Over the Waves, by Hossan; Danube Waltzes, by Tzarnecki; Gold and Silver, by Lehman; Estudiantina, and The Skaters, by Emil Waldteufel.

While this collection is in preparation, a single copy may be ordered now at the special advance publication price of 50 cents, postpaid. The sale, however, is limited to the United States and its possessions.

PIANO PIECES FOR PLEASURE, Composed and Arranged by John M. Williams—This announcement is of special interest, for it concerns an attractive new compilation from the studio of John M. Williams, the earlier announcements of which have created widespread interest.

As the title indicates, PIANO PIECES FOR PLEASURE has been prepared strictly for recreational purposes. Established favorites, newly arranged, fingered, and edited, will make up the book, and an extensive range of musical thought will be reflected. Among the contents will be Morrison's Meditation; Schumann's Traminer; Schubert's Rosamunde Air and by the Sea; Chopin's Fantaisie Impromptu, such familiar airs as The Marine's Hymn and The Swallows; and the hymn tunes: Abide with Me; Lead, Kindly Light; Holy, Holy, Holy; All Hail the Power of Jesus' Name; and several Christmas carols.

Until PIANO PIECES FOR PLEASURE is ready for publication, a single copy may be ordered at the special advance publication price of 50 cents, postpaid.

READ THIS AND SING! (Teacher's Manual) by Orde B. Hemingway, M.A., D.M.C.—Music educators have expressed great enthusiasm for the course of thirty-six lessons in the Student's Book of Read This and Sing! The Teacher's Manual enables the instructor to use these lessons and notes as a guide to the best possible results from the material. It gives the teacher many valuable clues to achieving vocal technique and tonal artistry from their vocal ensembles.

This book is a manual for class use. It makes available procedures which Dr. Dengler has already used with enviable success in his own classes of high school music. The author has obtained this material from many recognized sources. His authoritative adaptations and original material have had many years of practical use and testing. The thirty-six lessons are so arranged that they may be used as an excellent course of study for church work or voice classes.

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This book's contents will not duplicate any of the numbers in the solo volumes. However, the numbers in the compilation are equally well known and established favorites. Among the hymns listed are: Abide With Me, Work, for the Night is Coming; Ne'er Again, Rock of Ages; O Perfect Love; When Morning Glozes the Skies; and fourteen others. Besides being used for recreational duet playing, they can be used as accompaniments for group singing, shape appropriate keys for congregational singing, have been used. The arrangements are of medium difficulty.

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CLASSIC AND FOLK MELODIES, In the First Position, For Cello and Piano, by Charles Krane—Modern trends in music education, especially in the field of instrumental music, stress the thorough development of finger technique. However, little of this type of material is available in the field of Violoncello. Consequently, teachers of cello will welcome this book, the author of which is an instructor at the Juilliard School of Music, New York, and a teacher of cello at Teachers College, Columbia University.

Among the numbers included are: Air by Eliza; Air Contes de la Lune, French folk tune; November, a Bohemian folk song; Brahms' Lullaby, and folk songs of Dutch and Russian sources. There is a wide variety of thickness among the contents, and each number has been carefully edited in regard to fingered, bowing, tempo marks, and dynamic indications. This is a volume which will meet the needs of teachers who constantly are searching for easy teaching material, yet music of excellent quality.

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AGE AND I will never correct a faulty condition. This is the last time it is ever completed at the worksheshereafter. As you know, the condition is always under your control. Information free. Box 26, Rochester, Indiana.

EXPRESSION IN SINGING by John Howard will pay $5.00 for the above named book. May be obtained through Elmer Kramer, N. Y. T. D. 76564 n.

Fresh Winds Will Blow Again

(Continued from Page 53)

who look forward to spring with impa- 
tient longing are deeply disappointed be- 
cause the season does not bring them all the things for which they yearn—physical and mental fatigue. They feel tired, out 
of sorts, nervous; they complain about 
headaches or stomach ailments; they do 
not sleep well. They suffer from depres-
sion, which is a new experience to them 
and just the contrary to what they had 
expected from the new spring season. In 
other cases a real feeling of fear may 
be expressed by patients who are afraid of 
the kind of springtime custom and accom-
panied by a remarkable state of nervous excitability. Sometimes a strange 
feeling of disorientation is added to the 
mixture of feeling, and it seems that the 
intellectual creative powers are sharp-
ened.

Efficiency Dependent on Weather

The manager of an industrial concern 
employing some three thousand workers 
promising out that an unpleasant day re-
duces the work efficiency by ten per cent. 
Although the exact figures are not given, 
few experienced observers know 
exactly the kind of weather which dimin-
tishes their efficiency. There are innum-
erable complaints connected especially with 
operating singers.

Many persons are irritable and less 
efficient on days when the air is smoky—
not only singers who are afraid of 
the kind of weather, but all those who 
are sensitive to changes of weather. 
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## Recently-Issued PIANO SHEET MUSIC NUMBERS

### FOR BEGINNERS — Grade 1

<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>27316</td>
<td>Two Very First Pieces (With Introduction to the Pedal!)</td>
<td>Scher</td>
<td></td>
</tr>
<tr>
<td>27440</td>
<td>Yellow Buttercup</td>
<td>Thomas</td>
<td>25</td>
</tr>
<tr>
<td>27441</td>
<td>The North Wind</td>
<td>Forrest</td>
<td>25</td>
</tr>
<tr>
<td>27454</td>
<td>Flag of My Country</td>
<td>Stairs</td>
<td>25</td>
</tr>
<tr>
<td>27334</td>
<td>The Snow Man (With Words)</td>
<td>Stairs</td>
<td>25</td>
</tr>
<tr>
<td>27372</td>
<td>Bird Asleep (With Words)</td>
<td>Tibbitts</td>
<td>25</td>
</tr>
<tr>
<td>27682</td>
<td>Three Buccaneers (With Words)</td>
<td>Forrest</td>
<td>25</td>
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</table>

### FOR BEGINNERS — Grade 1 1/2

<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>27397</td>
<td>March of the Trombones</td>
<td>Richter</td>
<td>30</td>
</tr>
<tr>
<td>27399</td>
<td>Spring is Here (With Words)</td>
<td>Forrest</td>
<td>25</td>
</tr>
<tr>
<td>27251</td>
<td>Little Yellow Bird (With Words)</td>
<td>Kerr</td>
<td>25</td>
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### FOR YOUNG PUPILS — Grade 2

<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>27431</td>
<td>On a Picnic</td>
<td>Richter</td>
<td>30</td>
</tr>
<tr>
<td>27390</td>
<td>Coast Guard Patrol</td>
<td>Ogle</td>
<td>30</td>
</tr>
<tr>
<td>27391</td>
<td>The Laughing Brook</td>
<td>Hughes</td>
<td>35</td>
</tr>
<tr>
<td>27376</td>
<td>In the Garden</td>
<td>Hughes</td>
<td>35</td>
</tr>
<tr>
<td>27379</td>
<td>Hurricane</td>
<td>Richter</td>
<td>35</td>
</tr>
<tr>
<td>27380</td>
<td>To Dwarf</td>
<td>Ketterer</td>
<td>35</td>
</tr>
<tr>
<td>27361</td>
<td>A Banjo Tune on the Street</td>
<td>Stevens</td>
<td>30</td>
</tr>
<tr>
<td>27347</td>
<td>My Little Boat (With Words)</td>
<td>Richter</td>
<td>30</td>
</tr>
<tr>
<td>27361</td>
<td>Gretchen Dances</td>
<td>Stevens</td>
<td>30</td>
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### FOR YOUNG PUPILS — Grade 2 1/2

<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>27412</td>
<td>The Parrot and the Penguin</td>
<td>Adler</td>
<td>35</td>
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<tr>
<td>27460</td>
<td>Coast Guard Patrol</td>
<td>Ogle</td>
<td>30</td>
</tr>
<tr>
<td>27396</td>
<td>In the Garden</td>
<td>Hughes</td>
<td>35</td>
</tr>
<tr>
<td>27399</td>
<td>Lady Moon (Reprise)</td>
<td>Loche</td>
<td>35</td>
</tr>
<tr>
<td>27369</td>
<td>Spring Morning</td>
<td>Martin</td>
<td>25</td>
</tr>
<tr>
<td>27370</td>
<td>On a Spanish Balcony</td>
<td>Brown</td>
<td>35</td>
</tr>
<tr>
<td>27336</td>
<td>Eighteen Etudesles on Chopsticks</td>
<td>Maler</td>
<td>50</td>
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</tbody>
</table>

### FOR TEACHING USE OR RECREATION PLAYING — Grade 3 1/2

<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>27344</td>
<td>Brave Heroes of Bataan</td>
<td>Grey</td>
<td>35</td>
</tr>
<tr>
<td>27336</td>
<td>Homeward Trail</td>
<td>Grey</td>
<td>35</td>
</tr>
<tr>
<td>27321</td>
<td>Autumn Gold</td>
<td>Grey</td>
<td>35</td>
</tr>
<tr>
<td>27337</td>
<td>Manhina Parade</td>
<td>Grey</td>
<td>40</td>
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### FOR STUDIO, RECITAL, OR HOME PLAYING — Grade 4

<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>27435</td>
<td>Sanctuary</td>
<td>West</td>
<td>30</td>
</tr>
<tr>
<td>27477</td>
<td>Patricia</td>
<td>Carson</td>
<td>50</td>
</tr>
<tr>
<td>27421</td>
<td>Painted Clouds</td>
<td>Miles</td>
<td>50</td>
</tr>
<tr>
<td>27413</td>
<td>Autumn Song</td>
<td>Federer</td>
<td>40</td>
</tr>
<tr>
<td>27388</td>
<td>Flaming Dahlias (With Valse)</td>
<td>Hopkins</td>
<td>40</td>
</tr>
<tr>
<td>27385</td>
<td>Valse Pathetique</td>
<td>Felton</td>
<td>35</td>
</tr>
<tr>
<td>27389</td>
<td>Mountain Shower</td>
<td>Cooke</td>
<td>40</td>
</tr>
<tr>
<td>27383</td>
<td>Roses at Twilight</td>
<td>Federer</td>
<td>40</td>
</tr>
<tr>
<td>27352</td>
<td>Lonely Dancer</td>
<td>Federer</td>
<td>35</td>
</tr>
<tr>
<td>27330</td>
<td>Flitting Fireflies</td>
<td>Wright</td>
<td>35</td>
</tr>
</tbody>
</table>

### FOR STUDIO, RECITAL, OR HOME PLAYING — Grade 5

<table>
<thead>
<tr>
<th>Cat. No.</th>
<th>Title</th>
<th>Composer</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>27368</td>
<td>Air, from the &quot;Water Music&quot;</td>
<td>Brahms</td>
<td>25</td>
</tr>
<tr>
<td>27365</td>
<td>El Torero (The Bull Fighter)</td>
<td>Vallejo</td>
<td>30</td>
</tr>
<tr>
<td>27366</td>
<td>La Pavonada (The Turkey Trot)</td>
<td>Vallejo</td>
<td>35</td>
</tr>
<tr>
<td>27364</td>
<td>Paso Arrogante (With Regal Air)</td>
<td>Vallejo</td>
<td>35</td>
</tr>
<tr>
<td>27367</td>
<td>Tango Cubano (Cuban Tango)</td>
<td>Vallejo</td>
<td>30</td>
</tr>
<tr>
<td>27407</td>
<td>Viennese Echoes</td>
<td>Cooke</td>
<td>35</td>
</tr>
<tr>
<td>27313</td>
<td>Dance Eroique</td>
<td>Beghon</td>
<td>40</td>
</tr>
</tbody>
</table>

### TANGO CUBANO

By Francisco Vallejo

Catalog No. 27367 Grade 5 Price, 30 cents

### ELEGY

By Josef Hofmann

Catalog No. 27422 Grade 6 Price, 30 cents

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