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THE ETUDE

January
1944

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Old Glory, still unfurled.*

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THE MUSICAL WORLD'S contribution to the celebration of the tenth anniversary of diplomatic relations between the United States and the Soviet Union took the form of a number of all-Russian programs presented during November by some of the leading symphony orchestras, including the Pittsburgh Symphony Orchestra, Fritz Reiner, conductor; the Philadelphia Orchestra, Eugene Ormandy, conductor; the Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor; and the Cincinnati Orchestra, Eugene Goossens, conductor.



GLADYS SWARTHOUT

THE PENSION FOUNDATION of the Philadelphia Orchestra, recently organized, is sponsoring a series of membership concerts for which about thirty world-famed artists have volunteered their services to appear without fee. The first of these events took place on December 22, when the Orchestra, with Eugene Ormandy conducting, presented an all-Brahms program with Nathan Milstein and Greger Platowsky as soloists. Other noted artists who have volunteered their services include Nelson Eddy, Lily Pons, Andre Kostelanetz, Gladys Swarthout and Jan Peerce.

EUGENE ISTOMIN, seventeen-year-old pianist of New York City, has won the fourth annual contest of the Edgar M. Leventritt Foundation. The award is an appearance with the New York Philharmonic-Symphony Orchestra, which took place on November 21. Eugene appeared also at a youth concert of the Philadelphia Orchestra on November 17, as the winner of the Youth Contest of the Philadelphia Orchestra.

ONE OF the most sensational debuts at Carnegie Hall was that of the astonishing young piano virtuoso, Leonard Pennario, playing the Liszt "Concerto in E-flat" with the New York Philharmonic-Symphony Orchestra in early November. His reception was described by the critics as unprecedented. Mr. Pennario is a Private in the United States Army and appeared in uniform. He is nineteen. His teacher for the last five years has been Dr. Guy Maier. An interview with him will appear in *THE NEWS* shortly.



PETRO A. YON

PETRO A. YON, honorary organist of the Vatican, musical director at St. Patrick's Cathedral, New York City, and world-famous composer, died in Huntington, Long Island on November 22, after an illness of several months. Considered one of the world's foremost organists, Mr. Yon had a distinguished career which brought him many honors. He was born at Settignano, Italy, August 8, 1886, and studied at the conservatories of Milan, Turin, and Rome. For a time he was substitute organist at the Vatican, and then in 1907 he came to the United States. For seventeen years he held the post of organist and choirmaster at St. Patrick's Cathedral, New York. His works include masses, oratorios, much organ music, and songs, including the widely used *Jesu Bambino*.



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

PAUL TIETJENS, composer and pianist, who wrote the music for the original stage success, "Wizard of Oz," died on November 27 in St. Louis, Missouri. He was for many years musical director for Maude Adams. His works include an opera, "The Tents of the Arabs."

LEONARD BERNSTEIN, recently appointed assistant conductor of the New York Philharmonic-Symphony Orchestra, had an exciting and unexpected debut with that organization when on November 14 he was called upon to take the place of Bruno Walter, guest conductor, suddenly stricken with influenza—this on a few hours' notice and with no opportunity for rehearsal. That he came through the ordeal successfully is indicated by the flood of favorable criticism

that his feat let loose. Critics spoke of his "brilliant musicianship" and "his capacity both to release and control the players."

DR. GORDON BALCH NEVIN, composer, organist, and son of the late George B. Nevin, died on November 15 at New Wilmington, Pennsylvania, where since 1931 he had been professor of organ at Westminster College. Dr. Nevin was born May 19, 1862 at Easton, Pennsylvania. He served various churches in eastern cities and also was active as a teacher in several colleges. His published works include books on musical subjects, organ pieces, and songs.



ALBERTO JONÁS

ALBERTO JONÁS, one of the world's most famous teachers of pianoforte, died at his home in Philadelphia, November 9, at the age of seventy-five. Born in Madrid, he first studied at the Madrid Conservatory. Later he entered the Brussels Conservatory, where he was a pupil of De Greef and Gevaert, where he won first prize in piano playing. For a short time in St. Petersburg he came under the instruction of Anton Rubinstein. His debut with the Berlin Philharmonic Orchestra was made in 1891. After tours in England, Holland, Belgium, France, Germany, Russia, Mexico, and the United States he became head of the Pianoforte Department in the University of Michigan School of Music from 1894 to 1898, then at the Michigan Conservatory of Music, in Detroit, from 1898 to 1904. He spent the years between 1904 and 1914 in Berlin, as a teacher. In 1914 he returned to America, where he taught in New York and in Philadelphia until his passing. In addition to his musical compositions Mr. Jonás wrote a very popular piano manual and notebook known as the "PianoScript Book" (1918). In collaboration with sixteen other virtuosos he wrote what must be regarded as his magnum opus, "The Master School of Modern Piano Playing and Virtuosity." This work was written and published with parallel text in English, Spanish, French, and German, and is one of the most exhaustive works of its kind in pianoforte literature. Señor Jonás had many noted pupils and many friends who will remember him for his kindly personality, his wit, and his solicitous interest in all musical educational projects.

(Continued on Page 72)

Competitions

THE JULLIARD SCHOOL OF MUSIC has announced its annual competition for the publication of orchestral compositions by American composers. The winning composition will be published by the Julliard School, with the composer retaining control of the copyright and receiving all royalties and fees. The contest closes March 1 and all details may be secured from Oscar Wagner, Dean, Julliard Graduate School, 130 Claremont Avenue, New York City.

THE NATIONAL FEDERATION OF MUSIC CLUBS has announced the second annual Young Composers' Contest for total awards of one hundred dollars. The major prize of one hundred dollars is for a composition for chamber orchestra, with smaller awards in this classification of fifty dollars. There also are prizes of fifty and twenty-five dollars for composition in other classifications. Full details may be secured from the National Chairman, Miss Marion Bauer, 115 West Seventy-third Street, New York City.

AN AWARD OF ONE HUNDRED DOLLARS is to be given by Monmouth College for the best four or eight-line Psalm tune written for a version of the Eighty-fourth Psalm, for congregational singing. The version to be used is specified in the leaflet of regulations. All composers are eligible to compete and the judge of the contest will be Daniel Gregory Mason, Emeritus Professor of Music at Columbia University. The closing date for submission of manuscript is March 1, 1944; and all details may be secured from Prof. Thomas H. Hamilton, director of the Monmouth College Conservatory of Music, Monmouth, Illinois.

TWO PRIZES OF \$1000 EACH are to be given for string quartet compositions, by the Chamber Music Guild, Inc., of Washington, D. C., in conjunction with the RCA Victor Division of the Radio Corporation of America. One of the prizes will be awarded for the best string quartet submitted from the republics of Latin America, while the other prize will be

given for the best ensemble work submitted from the United States and Canada. The contest closes May 31, 1944, and full information may be secured by writing to The Chamber Music Guild, Inc., 1604 K Street, N. W., Zone 6, Washington, D. C.

PRIZES TO THE TOTAL OF \$2000 in United States War Bonds are to be awarded by the National Federation of Music Clubs to federated music groups which, during the period from September 1, 1943 to April 1, 1944, present programs which in the opinion of the board of judges most significantly serve the nation's war efforts. Donor of the awards is Donald Voorhees, noted American conductor and musical director of a number of outstanding radio programs. The first prize is \$500, with smaller awards down to \$25, offered "only for public performance of music given by amateur musical organizations within the specified dates." Full information may be secured from Mrs. Ada Holding Miller, Chairman, War Service Committee of the National Federation of Music Clubs, 28 Everett Avenue, Providence, Rhode Island.

A CONTEST to give encouragement and recognition to young American musical artists, both instrumentalists and composers, is announced under the joint sponsorship of the Southern California Symphony Association, radio stations KEGC-KFI, and the Los Angeles Daily News. Winning instrumentalists will be presented on the air and given the opportunity to have a debut with the Los Angeles Philharmonic Orchestra; while the winning compositions will be performed by the orchestra. Also there will be prizes totaling five hundred dollars in war bonds. Entries for the instrumentalists were closed as of December 1, while the entries for the composition contest will be closed on February 15, 1944. All details and entry blanks may be secured by writing to the Director, Los Angeles Philharmonic Young Artists' Competition, in care of KECA-KFI, 141 North Vermont Avenue, Los Angeles 4, California.

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Contents for January, 1944

VOLUME LXII, No. 1 • PRICE 25 CENTS

WORLD OF MUSIC

EDITORIAL
Tomorrow's Symphony of Nations. 3

MUSIC AND CULTURE

The Lure of the Rhythm Orchestra. Rula A. Lindford 4
The Lion's The Thing. Morton Gould 5
Your Good Neighbor Music. R. E. Wilsaet 7
Listen to the Harpists. Renette Marie 9
Among the Composers (Mrs. H. H. A. Beach, Carl Wilhelm Kern, and Ada Richter). 11

MUSIC IN THE HOME

Good Neighbor Records Lead. Peter Hugh Reed 13
Symphonic Music on the Air. Alfred Linday Morgan 15
The Etude Music Lover's Bookshelf. F. Meredith Cadman 15

MUSIC AND STUDY

The Teacher's Round Table (A Music Teacher Learns
from Industry). Dr. Guy Mater 16
How to Make a Study Musicianship. Dr. Orlan A. Stanzel 17
Is Music Composition Instructive? Dr. Arthur Oll Anderson 18
The Long Song Composers Before Faure and Debussy. Helen Spill 19
Berlioz—Bizet—Debussy. Rose Marie Grent 20
Organ and Voices. Dr. Warren D. Allen 21
Early Music in the Elementary School Program. Dr. Henry S. Fry 22
Advancing Organization in School Music. Dr. Henry S. Fry 23
Some Studies of Keweenaw. Dr. Henry S. Fry 24
Questions and Answers. Dr. Karl W. Gehlbach 25
Original Music for Four Voices. Ralph Berkman 27
Americans Want American Music. Ralph Berkman 27
Technique of the Month—Prelude in E-flat minor, Op. 28, No. 14, by Frederic Chopin. Guy Mater 51

MUSIC

Classic and Contemporary Selections
Flaming Dahlias (Valse Elegante). Joseph M. Hopkins 23
Lonely Dancer. Joseph M. Hopkins 23
Romance. Joseph M. Hopkins 23
Choral Themes from Symphony No. 9. Joseph M. Hopkins 23
Yale Christmas. Joseph M. Hopkins 23
Introduction. Joseph M. Hopkins 23
Londonderry Air (For Left Hand Alone). William Scher 23
Echoes of Vienna (Piano Duo). N. Louise Wright (Arranged by Geoffrey Montrose) 40
Fool and Instrumental Compositions
I Cannot Weep (Madrigal). Madalyn Phillips 42
Teach Me Thy Will (Low Voice). Madalyn Phillips 42
Allemande (Violin and Piano). Madalyn Phillips 42
Scotch Lull (Organ). Madalyn Phillips 42
Delightful Piece for Young Players
Forward, March. J. J. Thomas 47
The Jelly Fishermen. J. J. Thomas 47
Little Cuckoo. Margaret McFadden 48
Drifting Clouds. Margaret McFadden 48
Technique of the Month
Prelude. F. Chopin, Op. 28, No. 14 (With Lesson by Dr. Guy Mater) 50
THE JUNIOR ETUDE. Elizabeth Gest 68

MISCELLANEOUS

The Organ in America. Alvin C. White 6
The Evening of a Great Teacher (Dr. Percy Goetschius). 8
A Master in Disguise (Dr. Albert Schweitzer). H. C. Huntington 8
Drum Hunt. H. C. Huntington 8
Faint Cries. George B. Thorne 10
Time Values. George B. Thorne 10
Two Pins, an Elastic Band, and a Tack. Everett E. Truette 12
Recording on Wire. Everett E. Truette 12
Voice Questions Answered. James Francis Cooke 24
Organ and Choir Questions Answered. Dr. Nicholas Doury 24
Legends of Niccolò Paganini. Dr. Henry S. Fry 26
Making the Most of the Principal Position. Harold Berkley 26
Contrary Motion in Scale Playing. Harry Patterson, Hopkins 26
The Musical Quiz. Clement Ambrosia Harris 63
Letters from Etude Friends. William D. Revelli 65

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Tomorrow's Symphony of Nations



FROM A FRIGHTFUL TODAY TO A GLORIOUS TOMORROW

Despite the fact that the destruction of the products of civilization of the past is now the most terrible in the story of Man, we must realize that in the global travail a world is being born anew and a marvelous future awaits us. Science is providing not merely substitutes or "Ersatz," but vastly improved materials which will raise living standards and reduce the cost of daily necessities and taxes. The Etude is indebted to the Firestone Tire & Rubber Co. for the use of the above illustration.

WHAT IS YOUR ATTITUDE toward that tomorrow of the world which is now man's chief concern? The new year presents no greater problem.

Old age rests upon petrified precedent, and only too often meters its judgment by the calamities of yesterday. Youth looks to the golden tomorrow, as unpredictable as the weather itself, but rich in hope. It is willing to make sacrifices if it is convinced that they pave the road to a better day.

Chances are, irrespective of the calendar of your years, if you are old you are a pessimist, and if you are young you are an optimist. Halfway between are the so-called "realists" who only too often, in their studied effort "to see things as they are," prove woefully mistaken because they leave no margin for divine intervention and human frailties. They lack imagination—the quality of peering through the telescopes of today in search of better things to come. They do not seem to realize that the arts, particularly music, stimulate the imagination and help the average man to extend his life horizons. Music directs his soul toward faith in the coming era of liberation from this present age of horror.

Giant industry requires imagination, and great industrialists are finding that music, in some mysterious manner, sharpens the focus of both leaders and workers, pointing the road to a new and finer life.

Many in the past have not had the rational philosophy and world-grasp to see straight or to think straight. Their paltry imaginations have been bound by "things"—by materials, by inorganic stuffs and contraptions, so that they

have forgotten the spiritual assets of man. They have laughed at ideals that have not come out of the test tube. They have made themselves cogs in their own machines. They have lived in a world of necessarily tangible matter, and have not had the vision to see through the mountainous cash registers by which they have estimated all problems.

Naturally, these material megalomaniacs have in self-defense looked down upon the real leaders in life—the philosophers, the poets, the ministers, the musicians, the writers, the artists, the teachers. To the "hard-boiled" materialist, all such are pitiable dreamers. Thus, they shut their eyes to the imagination of an H. G. Wells when that uncanny British historian drew fabulous pictures, almost photographic in their exactness, of just what is happening in this war-sick world at this moment. Wells, in their opinion, was an "impossible dreamer," or at best a harmless rhapsodist, and probably a little bit "barmy." Wells went on with his tales and persisted in making fortunes through them, as the public, always curious, instinctively knows that dreamers are more often right than the so-called "practical, hard-headed materialists." They couldn't help buying his books.

You and we are gradually beginning to see, through the smoke clouds of the greatest mechanized war known to man, that in the end only a spiritualized world, based upon the philosophy of the Golden Rule, can provide a civilization in which life may be secure, prosperity possible, and reasonable happiness insured for all. Therefore, you champions of one of the greatest of arts must realize that in the future

(Continued on Page 60)

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STARTING TO COMPOSE

Albert Bradford, Jr., four-year-old pianist and composer. Among his original compositions in manuscript are *Little Miss Bee*, *Lizard, Lizard, Where Are You Going?*, *The Little Duck*, *Snowflakes Falling*, *The Little Gray Squirrel*, *Little Twinkling Butterflies*, and *On the G Chord*. He has appeared in five public recitals.

MUSIC IS BEING ENJOYED today by thousands who only recently have had the opportunity to enjoy it. Each year it is taking a more important place in education because of the ever-increasing realization of its necessity in the life of the child and in his preparation for citizenship. Now, more than ever, we need musical training which offers an equal opportunity for all children, rich or poor, to develop the talent with which God endowed them.

Every child is born with some degree of musical instinct—his natural heritage. This instinct is as deeply rooted as the instinct of speech, and if given a chance will show itself as naturally as that of speech. The little one who is never lulled to sleep with a lullaby and never taught a nursery tune may grow into life's later responsibilities with no appreciation of music. Rubinstein said, "The study of the musical language is like that of all other languages. He who learns it in infancy can become master of it; but at an advanced age it is almost impossible to acquire."

The Necessity for Rhythm Sense

History provides us with numerous examples of the ability and accomplishment of the young child. Mozart began to pick out intervals on the clavichord at the tender age of three, to play little pieces at four, and at five—when most little folks are just beginning Kindergarten—he began to compose. Paganini, after being told of a dream his mother had in which the Savior granted her the fulfillment of a prayer that her son should become a great violinist, was so inspired at the age of five that he began at once to build his musical future. The boy Handel, in whose family no one had ever been a musician, provided us with still further proof of what the young child can achieve. Phillips Brooks said, "The future of the race marches forward on the feet of little children"; and we can just as truthfully say, "The future of Music marches forward on the feet of little children."

It is of great importance that a good feeling for rhythm be established early in the life of a child, for it puts him in harmony with the perpetual rhythm of the world around him. And

The Lure of the Rhythm Orchestra

by Eula A. Lindfors

there is no more appealing approach to the study of music than that of the rhythm orchestra. The rhythm orchestra should be included in the curriculum of every kindergarten and school, private or public, so that every child may share the advantages offered by its training, and more efficient work may result in other lines of study. Dr. Charles Elliot said, "Music is the best mind trainer on the list." And it has been proved that those who have had musical training take seventy-five per cent of all general prizes and scholarships offered.

The child must learn to feel rhythm before he can play rhythmically. Modern educators have shown that the best way to develop this is through bodily expression. Work in the rhythm orchestra supplies this opportunity. Here are a few preliminary suggestions for rhythm training:

Walking (not marching) to music is an excellent beginning. For whole notes, step on One and dip (in the knees) on Counts Two, Three, and Four. For half notes, step on One, dip on Two. For quarter notes, take a step to each note. For eighth notes, run—taking a short step for every note, and stepping heavier every other note where a quarter note would come if written above the eighth. Eventually make the first step in each measure the heaviest.

The rhythm orchestra is invaluable for team work. Mental alertness is quickened, since ear, eye, and hand of each player must work together. Pupils must keep absolutely in unison, thus acquiring accuracy of attack and release. A tardy chime from the bells or triangle, or a belated crash from the cymbals, is heard so clearly that the performers, in their embarrassment, make an earnest

effort to avoid repeating a similar mistake.

Teach good music from the beginning. First have the children walk to the music. They listen for the corners (ends or phrases) of the piece. When they can feel these corners, have them walk in one direction until the next corner is reached, and so on throughout the piece. After the different instruments have been taught, the pupils may think of the phrases of a piece as a conversation—each group of instruments having their turn in the telling of their part of the story. Phrase recognition is important, and learning to hear just where the breathing places come will make the story more easily understood. The phrase is the natural unit of musical meaning. We must remember that music is a language and should be taught as such.



BROUGHT UP WITH RHYTHM

The Pike Sisters, Mary Eloise, pianist, age 10, and Rubie, violinist, age 14, were brought up with rhythm. These charming daughters of Mr. and Mrs. E. W. Pike of Columbia, South Carolina, have made many successful public appearances. Mary Eloise received superior ratings for two successive years in the contests of the National Federation of Music Clubs.

child from his early study of music, we shall be establishing for him a priceless and lifelong possession.

Children should start playing with substantial instruments in simple ways. Instruments made of good material will last longer, will be prized more highly and handled (Continued on Page 58)

The Child's Imagination

Bring out the creative ability of the child in every possible way. He has a vivid imagination and enjoys picturing nature's elements such as raindrops, snowflakes, clouds, and so on. Children can learn to associate with bright sunshine the pieces written in major keys. And if the teacher does not call minor music "sad music," nine-tenths of the pupils will describe it as "night," or say that it is raining, or that the sun has gone under a cloud. If we strive to develop this creative imagination in the child from his early study of music, we shall be establishing for him a priceless and lifelong possession.

Morton Gould, born in New York in 1913, began to play the piano and to improvise at the age of four, and had his first composition published at six. At eight, he was awarded a scholarship to the Institute of Musical Art; at fifteen, he had finished his courses of the New York University Music School. He studied piano with Miss Asky Whitehead and composition with Dr. Vincent Jones. At seventeen, Mr. Gould began his professional career with theatrical and concert work. He was engaged by "Roxy," appointed to the Music Hall Staff, and later became a member of the National Broadcasting Company. At twenty-one, fortified with a practical and varied background that ranged from "hot" jazz to classic symphonies, Mr. Gould was invited to conduct and arrange his own programs with a large symphony orchestra over the Mutual Network. These programs afforded young Gould an opportunity to present his own works, many of which have since been played by Toscanini, Stokowski, Rodzinski, Borzillo, and others. One of the foremost interpreters of contemporary national life, Mr. Gould is intensely American in thought, feeling, and idiom. His better-known works include *A Lincoln Legend*, *Spirituals*, *Cowboy Rhapsody*, *Foster Gallery*, and his latest, *Symphony No. 1*. A duplication of this score was photo-filmed and sent to Russia upon request of the Soviet Government. At present, he is arranging and conducting his own program over the Columbia Network (Wednesdays, at 10:30 P.M., E.W.T.). In the following conference, Mr. Gould stresses the importance of musical form and outlines suggestions for its better understanding.—Estor's Note.

THE FIRST THING for the serious music student to do is to make himself understand just what he is about. Too many of us look upon music as mere groups of notes that must be 'performed.' Now notes are but symbols—symbols of thought, of feeling, of some individual expression of life. In performing notes, we should really be releasing creative ideas. Therefore, the ideas should be our first consideration—and ideas do not come in neat little performance-units. They come in great, sweeping, structural lines. An architect does not spend his study-years concentrating on rivets, angles, and joints. He must know about them, to be sure, but the thing he is after is to express structural lines in such a way that the observer is not conscious of the rivets, angles, and joints that hold them together. In looking at a cathedral we are aware of design, line, and expression. A person who looks at such an edifice only to remark how evenly the corners fit, would be thought rather odd. The corners have to fit—but the observer is aware of them only as details of secondary importance. The line's the thing! The same is true of music. In considering music we still incline too much to think of details of phrase or technique, instead of trying to grasp the full line and meaning of the whole work.

Importance of Piano Playing

"The music student, therefore, should early accustom himself to work in ear-patterns of human thought. He must provide himself with technical skills of course, but technical skills alone are not music. His purpose in acquiring his skills is to release thought and feeling in tone. Thus he must accustom himself to think music."

"Whatever other instrumental aptitudes the student may develop, he is wise to study the piano because of its harmonic value. The piano is the only solo instrument capable of harmonic and orchestral expression. This kind of expression is precisely what the future violinist, flautist, and others will first need in ensemble work. The piano was my first instrument and I am eternally grateful for the insight it has afforded me. The trick in piano playing is not to regard the instrument as one of percussion. The piano must sing. It must build long, flowing, continued musical lines. I find satisfaction in thinking, not in terms of individual notes to be 'struck,'

The Line's the Thing!

A Conference with

Morton Gould

Distinguished American Conductor and Composer

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

but of musical design. Look over the notes of a piece and see where the line rises, where it falls, where it curves, and build your basic pattern according to the shape of the music.

"One sometimes notices that the best pianistic

the living, continuous, inner line and feeling of the piece, whereas the novice plays only notes. That kind of living thought-transference should be the basis of all musical performance. The mere practicing of technical exercises never produces this particular kind of fluency. It seems to grow out of the performer's determination to make others aware of the special pattern and feeling and line of the music he plays. And this, to me, is the best kind of expression.

Seek the Important Notes

"How can it be achieved? Assuming that the student has enough technical ability to get about the keyboard at all, how shall he study? I do not believe in reading through a piece at the keyboard and then selecting the technical difficulties for further practice. The core lies deeper than finger difficulties! First, let our student read through the piece away from the keyboard and find out what it says. What kind of composition is it stylistically? Is it classic—or clear, visibly sectionalized structure, and positive, straightforward emotion? Is it romantic—with less crystallized, vaguer, more rhapsodic emotion and treatment? Is it pure rhythmic drive—with less emotion than 'show'? The style of the piece is the sole factor to determine its style of performance . . . and a misreading of style is as disastrous as a slip in technique!



MORTON GOULD WITH HIS MOTHER

coordination—the instantaneous ability to transfer musical thought into digital expression—is to be found among jazz players! Why? Is jazz a better finger developer than the classic repertoire? Not at all! The secret, I believe, is that the jazz pianist plays exactly as he feels, without working his way through an artificial technical equipment. You will also find that a jazz player manages to infuse a feeling, a verve, a living continuity into his playing that falls away entirely when an average pianist reads the jazz notes and reproduces only and exactly what those notes indicate. The reason is that the jazz player reproduces



Playing Tone Clusters as in Ravel's Bolero

Next, find out which notes and blocks of notes are the important, meaningful ones. All the notes in a piece are not equally expressive. There are transitions, figurations, and such, which actually say little. The blocks of notes that state the thought must be made to stand out; they must be 'worked out first, always according to thought and not according to technical obstacles. Then the next important expression-lines must be worked out, regardless of whether they stand next to the first group on the printed page. Then, gradually,

Music in the Home

think out and work out the details. This kind of study emphasizes structure and meaning more clearly and more interestingly than a measure-by-measure process that takes the notes as they come, regardless of their meaning and value.

"This study of musical line and structure is immensely important to every young musician, whatever his instrument. Today's students will be tomorrow's musicians, and poets in orchestras and radio studios will be waiting for those who know their business. The first thing they need to know is that radio has revolutionized the performance-equipment of the orchestral player. He must specialize in versatility. In one day he may take part in a Brahms symphony, accompany a torch singer, take the solo strain in a sentimental folk-air, and read off the manuscript score of a new American suite. He must be stylistically perfect in all. For my own radio program, for instance, I have a single four-hour rehearsal on the day of the 'show,' in which varied types of new music must be worked up from an almost eight-reading start to a polished finish. After those four hours there is no more rehearsing, and the program must go off perfectly that night. More fluency in blowing and fingering can never provide the requisite proficiency. Each of the men must be musically sure. Thus, the serious musician of tomorrow must familiarize himself with as many styles and schools of music as he can. He must absorb not only the conventional classic repertoire; he must be able also to read, feel, and express all contemporary American music. Jazz, for instance, is important as a contemporary idiom. Even if he is not sympathetic to it, the professional musician realizes that jazz is here and that he must know how to handle it. As he develops professionally, the American musician will use more and more native works, and these will become more and more distinctly American in idiom. Thus, this American idiom must be learned."

"We know that notes in a score are but symbols at best. We know that a Brahms triplet is not played exactly like a Mozart triplet—it is always taken on the broad side, in the Brahmsian idiom. The American idiom has its own style just as the Classic and Romantic Schools have theirs. Too many of our ranking performers are still unaware of this pulsing, developing, American idiom. That is why many new native works are not given a fully understanding performance. For instance, jazz often makes use of a dotted eighth note and a sixteenth, in sequential arrangement. Idiomatically, these are played more like a triplet—like a quarter note and eighth bracketed under a 3. Many American rhythmic structures must be performed less according to the form of their outer rhythms than to the inner pulse that builds their pattern of feeling. And these patterns must be recognized."

"Human emotions are fixed, but their expression varies according to time and place. Beethoven, Wagner, and Tchaikovsky all express love in different ways. The slow movement in an American work would conceivably have a 'Blues' cast; in a Teutonic work—even in Brahms—it might take the line of a student. The student who hopes to play professionally must learn to feel, recognize, and adjust to all the various musical idioms."

"American music is not homogeneous. It roots in sources that run from break-down tunes to hill-billy airs, to Negro strains, to songs of rebellion, to grand and moving music of the soul. None of these is more American than the others—all must be recognized and understood. Thus, the American musician must acquaint himself with the complex sources (many of them rude) of his own music, as well as with the sources that enabled Brahms to grow out of Beethoven, and the best out of Palestrina. Musicians in America should be fully aware of American music!"

"Happily, they are becoming just that. Some of my best recollections go back to the days, before this war, when I was privileged to act as a guest conductor for a number of college and high school orchestras and bands. This experience convinced me, thrillingly, of the sensitive understanding of their own music

that our youngsters are developing. This is especially true in small and even rural communities, where music is a thing to be worked for—not just a pastime to be had in exchange for an admission to Carnegie Hall. The chief thing for which the young American musician must strive is not a mere rattling off of pieces with a minimum of technical error, but a broad grasp of the various lines and colors and pulsings that make of the showing lines music something. Fortunately, he is showing a willingness and an ability to do just this. That is why the outlook for the creative and interpretative future of American music is a heartening one."

The Organ in America

by Moin C. White

IT WAS NOT UNTIL the year 1700 that the first pipe organ arrived in America. It was installed in the Episcopal Church at Port Royal, Virginia, where it remained until 1860; then it was moved to Hancock and later to Shepherdstown, West Virginia.

The famous "Brattle Organ" of Boston was named after Thomas Brattle, who willed the organ to the Brattle Square Church. Mr. Brattle was a Boston merchant and an amateur musician who was born September 5, 1687, and died in 1754. He was a member of the Trinity Church. He graduated from Harvard College in 1676, and was treasurer of the college from 1693 until his death. In his will, probated May 23, 1713, he bequeathed his organ: "Given and devoted to the glory of God in said Church ('Brattle Street'), if they shall accept thereof and within a year after my decease procure a sober person that can play skilfully thereon, with a loud noise; otherwise to the Church of England (King's Chapel) in this town, on the same terms and conditions; and on their non-acceptance or discontinuance to use it as before, I give the same to my nephew, William Brattle."

Brattle Street Church voted on July 24, 1713: "We do not think it proper to use said organ in the public worship of God"; but the instrument was formally accepted and erected in 1714 by King's Chapel, with Mr. Edward Estlin, an Englishman of Tower Hill, London, coming in 1714 as organist at thirty pounds a year. Mr. Estlin, in addition to his salary, had other "advantages" as to dancing and music, and when he arrived he duty opened not only a music shop, but also a dancing school.

A Wandering Organ

The organ remained in use in King's Chapel until it was purchased in 1756 by St. Paul's Church, Newburyport, where it was used for eighty years. It was next purchased by St. John's Church in Portsmouth, New Hampshire. In 1860 the instrument was taken to Boston and placed on exhibition with other musical instruments in the new Horticultural Hall. The instrument is now in use at St. John's Chapel on State Street, New Hampshire. No one remembers who built the organ, but it was imported from England and was first installed in the home of Mr. Brattle. The exact date of its original installation is not known, but under the date of May 29, 1711, the Reverend Joseph Green notes in his diary: "It was at Mr. Thomas Brattle's; heard ye organ." It might be added that by 1790 the Brattle Street Church had become so worldly as to import from England an organ for "use in a limited way."

In the historic old Christian Church of Portsmouth, Rhode Island is an organ which is be-

lieved to be the one given by the Lord Bishop of Cloyne, Ireland to Trinity Church of Newport in 1733. Later, when that church was able to buy a better instrument, this one was presented to the Portsmouth congregation. The organ used by Oliver Holden (1765-1834) when composing the *Cantata* and other hymns, is now in the Old State House, Boston.

There are two claims as to the first organ made in America. Both these organs were made in the year 1787: one by Matthias Zimmerman of Philadelphia, and the other by John Clemm, who was born in Dresden in 1690 and went to the United States in 1736, settling in Philadelphia. He learned the art of organ building under Andreas Silberman, a great German organ builder. He was engaged to erect an organ for Trinity Church, New York in 1739. He built a three-manual instrument, containing ten stops on the Great, ten on the Choir, and six on the Swell. It is likely that the stops did not run through and that the Swell manual was of short compass. Nevertheless, the instrument was hope for those days. We are told that it had a "tonalpiece of gilt pipes and was otherwise neatly adorned."

Interesting Facts

In 1745 Edward Bromfield, Junior built an organ in Boston, copied from an English model; and in 1752 Thomas Johnstone, also of Boston, constructed an organ for Christ Church. The famous "Old North" from whose tower swing the signal lanterns ("one if by land, two if by sea") which warned Paul Revere of the movements of the British soldiery and precipitated the "shot heard around the world." This instrument was a small affair of only a single manual and some five or six stops; however, it was a pipe organ. Little Pennsylvania has a pipe organ built in America in 1765. The organ in "Old Peach Church" near Mechanicsburg, Pennsylvania, which had six stops and three hundred pipes and was installed in 1807, is still in use. The organ of Boston Music Hall, dedicated November 2, 1893, was the first organ of concert proportions in America.

The first American organ builder to become noted as such was William M. Goodrich who was born in 1777 and settled in Boston in 1799, where he began the business of organ construction in 1805. In 1827 the brothers Elias and George G. Hook (the eldest of whom, under an apprenticeship which began at the age of fourteen, learned his trade from Goodrich) began the manufacture of organs on a scale which opened a new era in American organ building. This firm afterwards became the famous Hook and Hastings Company, which was to rank among the oldest and best organ building concerns in the world. Samuel Wakefield, D.D., LL.D., who was a great-grandfather of Dr. Charles Wakefield Cadman the composer, was the builder of the first pipe organ in the United States west of the Alleghenies.

A few years previous to the signing of the Declaration of Independence, three organists arrived from England and became prominent in the musical life of Boston. As early as 1771, Josiah Flag played a concerto for organ there, and William Selby, then organist of King's Chapel and one of the best musicians of his day, frequently played the organ concertos of Handel at important events. It is also recorded that William Blodgett gave an organ recital in 1786. Even so, the scarcity of organs in this country at that time was evidently made to create a desire for good music and to regard the organ as a solo instrument.

Pipe organs to the number of 1,695 and valued at \$11,213,460, were built in the United States in 1929.



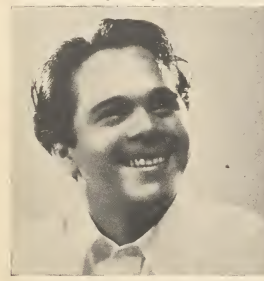
TITO GUIZAR

Familiar in luxury hotel dining rooms, on radio programs, in more than half a dozen films, and on records, he is a Mexican capable of singing *When Irid Eyes Are Swiving* with as much conviction as he does *Rancho Grande* or *Cancion de Amor*.



CARLOS RAMIREZ

Latin-American baritone heard frequently on radio, represents the classical and light opera music of the good neighbors to the South.



FEATURED SINGER WITH XAVIER CUGAT'S BAND
Miquelito Valdés makes a specialty of satirical and romantic Afro-Cuban songs.

Music and Culture

ORCHESTRA OF THE CASINO DE LA PLAYA, HAVANA, CUBA

This was one of the first Latin-American popular music orchestras to achieve success in the States. It later formed the basis for Xavier Cugat's orchestra. Seated on the drum is the Miquelito Valdés.



Your Good Neighbors' Music

A Tribute to Latin America

by R. E. Wolsley

NORTH AMERICANS are beginning to learn that Brazil produces artistry as well as coffee, that Cuba has turned out *rumbas* in addition to sugar, and that Mexico's *canciones* are as important as its tamales.

But in learning this, we of the north seem to be confused by the many varieties of dances and songs with such similar names as *son*, *samba*, *samba*, *congo*, *rumba*, *afro-cubano* *son*, and *bolero-son*.

José José's Cuban *Rumba* Boys, newly arrived at the El Páctico Club, may play five Latin rhythms in a row, and to some northern ears they will sound involved because in each the *maracas*, the *claves*, the *bongo*, and the *caja* will be played along with a saxophone and other Yankee instruments. Carmen Caramenta, the blazing Uruguayan heat wave, may sing several Latin numbers, but some ears will not realize that when she races through *Bambi-Bambi* she is not singing the music of her own country but a Portuguese song from Brazil.

But a look, accompanied by a listen, if there is a radio or a phonograph handy, will show that Latin dances, songs, and instruments are not as complicated as they sound. There are some basic instruments, general dance forms, and common fundamental rhythms that unite the music of the two dozen Latin-American countries from Mexico down to the Straits of Magellan.

It wasn't exactly necessary for a war to come along to make North, Central, and South Americans a little familiar with one another's music. United States jazz long has been a favorite in the warm countries, and the Latin's *tango*, *marise*, and *bolero* were sung or danced in the North decades ago. We, it is true, have neglected Latin music completely for children. Not one of our English books of world music contains a Latin-American composition. But the recent rush to

understand our neighbors better has revealed that Latin music is rich in variety and melody.

Americans Learn Spanish Music

Not so very many years ago North Americans gained most of their concepts and knowledge of Spanish music from listening to the compositions of Spain (and the music that came through Spain), or the results of transplanting that music to the Spanish-speaking countries of this hemisphere. Songs like *Gracias*, *La Paloma*, and *Princesita* were popular. Here we cared more for that music than we did for the native rhythms of Latin America, not many of which we had heard.

But with the coming of fascism to Spain, the effect of that political philosophy upon culture was the same there as in Germany, Austria, Italy, and other totalitarian lands: very little but propaganda music was written. Then the war in Europe gradually made cultural exchanges, such as might be made through music and literature, increasingly difficult. We *Norte Americanos* being cut off from Spain, then were urged to know our southern neighbors better because we must unite for hemisphere defense.

Latin-American bands obtained contracts here; Latin singers gained better spots on radio programs; some of our composers studied the Latin rhythms and produced convincing *rumbas* and *congas*. Then we realized that not only the Spaniards but also the Latin Americans had something musically too, especially to make our feet move irresistibly. Juan Arvizu, Xavier Cugat, Tito Cúbar, Carmen Miranda, Olga Coelho, Carlos Ramirez, and other singers, dancers, and musicians introduced us to a richer musical menu from their countries. Leopold Stokowski, returning from a trip to South America with his Youth Orchestra, discovered the compulsions of

Latin rhythms in Brazil and save to it that two albums of records were made of some native songs that now, under one title or another (sometimes as direct as *Brasil*), can be heard any night on your eight-tuber.

Most Latin-American nations have developed their own instruments, and all our Spanish neighbors, like persons of Latin blood anywhere in the world, are musical. Four major veins, musicologists have noted, run through Latin-American music, in terms of national or racial characteristics: Indian, European, Portuguese, and African Negro. Purity is only relative. The differences, however, sometimes depend upon climate. Sunny Brazil and dull-weather Colombia are reflected musically in the material written for outdoor festivals in each country. This does not make the music of Brazil better than that of Colombia, but only different.

Being a nation of dance lovers, we North Americans also were delighted to find that our neighbors write much of their music for the sake of dancing to it. And millions of North Americans also have been dancing to it ever since the discovery was made and popularized.

It is possible for *Norte Americanos* to hear records or use printed music of more than two hundred of the counted hundreds of songs and dance forms of Latin America. But there are many varieties about which we know nothing. Nelson Rockefeller's organization in Washington, the Office of the Coordinator of Inter-American Affairs, has a little job on its hands, if it wants it, in letting us know what is going on in the native music of Costa Rica, Honduras, El Salvador, and Nicaragua, four nations whose music no one has troubled to record commercially or put in printed form on sheets for use here.

A Parade

Of these two hundred song and dance forms, at least fifteen are popular in two or more Latin-American countries. Paradoxically, the most widely sung and danced of these forms are almost unknown in North America. The *balleito* ("little dance"), for a couple or many couples in groups, is popular in Bolivia, Uruguay, and Argentina, as is the *estilo*, an Argentine tango song. The *pasacalle* is common in Bolivia, Ecuador, and Peru, as is the *yerani* or *harahui*, a type of sorrowful music which we would call a blues or torch song. This can be heard almost anywhere on the continent. Argentina, Brazil, and Chile are the countries, as well as Uruguay, have a liking for the *tanada*, a rather general name for any local song.

Yet the *rumba*, *son*, *conga*, and *samba*, the leaders in the United States, come from two countries only, although they are heard in many now. The first three are Cuban; the *samba* is Brazilian. This popularity is explained by greater adaptability to North American taste and by commercial selection.

Yankees probably have responded more enthusiastically to the *rumba* than to any other Latin musical form because it has a relationship to African music, already popular in Yankee land. Clotilde Puljo, a Cuban musicologist, in digging into the origin of the *rumba*, points out that in its original form it was brought into Cuba by Negro slaves about three hundred years ago and then combined with Spanish forms, particularly the Andalusian. In its crude, original pattern the *rumba* was danced with a *bachanale* at its end; today it has been so theatricalized, Miss Puljo points out, that it is no longer a true Cuban music.

Just what are the differences between the *samba* and *camba*, the *conga* and *rumba*?

The *samba*, as Walt Disney's film "Saludos Amigos" has shown us to mean more clearly than Brazilian, the music of that country is considered the most varied among the Latin peoples. This may be because not only Spanish, Indian, and Negro compositions have found a place, but also the music of a Portuguese variety, and the music of that European nation has survived. Only Argentina has more different types of music and dances (some going back to before the Spanish conquest). In Brazil are the *asaltos*, *batucada*, *batucque*, *choro*, *chula*, *coco*, *compadre*, *curru*, *desafio*, *embolada*, *fongo*, *jongo*, *lunda*, *macumba*, *maracatu*, *marcha*, *marizé*, *mado*, *modinha*, *recoartado*, *mineiro*, *samba*, and *todó*.

(Continued on Page 52)

The Passing of a Great Theorist

THE CONTRIBUTIONS of American musicians to the world library of books upon theory, harmony, counterpoint and composition, have been especially notable because of the American gifts for practicality and simplification. By no means can it be said that all of our theoretical books are of this kind. Some indeed are very weak and represent the ambitions of immature and inadequately experienced minds. However, it must be said that our theoretical works in general do not suffer from the abuse of attempts at exposition of fine musicians, capable of expressing themselves gloriously in notes, but somewhat hopelessly in words.

Dr. Percy Goetschius, whose death on October 29, 1943 at his home in Manchester, New Hampshire removes one of the greatest figures in the international field of music theory, will be mourned by an army of pupils and admirers. Dr. Goetschius attained the noble age of ninety and has gone to a well-earned rest after a life especially rich and productive of notable students. Fortunately he has left a monument of able books explaining the mysteries of musical composition.

Dr. Goetschius was born at Paterson, New Jersey, August 30, 1853. When he was twenty he entered the Stuttgart Conservatory where he was a pupil of Lebert, Fruecker, Falstet and Doppler. In 1876 he took the place of Falstet teaching the English classes. In 1882

ters of the Symphony" (1929); "The Structure of Music" (1933). In addition to these he wrote a large number of musical compositions, including a symphony, two concert overtures, and also edited a representative group of musical works, including his famous "Analytic Symphony Series," in which forty-three symphonic compositions arranged for piano solo, are exhaustively annotated and analyzed. This work alone would be a monument for any musician.

Dr. Goetschius' loyalty and continuous critical interest in *The Error* over a course of many years, have been a source of great encouragement for which we have been most grateful. Though never a student of his, Dr. Goetschius, in the ordinary sense, your Editor would be very unappreciative if he did not here acknowledge, personally, his high appreciation of the fatherly counsel, shrewd wisdom and affectionate esteem of this famous leader in the field of musical creation. In a birthday greeting letter to the Editor of *The Error*, couched in his ever kindly, fluent English and marked with the unaffected and independent sincerity which comes with great age, he wrote:

"I accept heartiest congratulations from your old comrade, on the advent of another milestone on your most beneficent and successful Road of Life. Our correspondence has not been as lively as in former years, for sometime, but I can assure you that you have been often in my thoughts, and always with most kindly reflections. Once, at least, each month I see your name and read your inspiring editorial lines in *Our Error*—and that is something. No one can regret more deeply than myself that my diminishing eyesight let me not see and the increasing infirmities of advancing years make it impossible for me to write the many things I would like to present to your readers. We must take life as it comes."

"What a versatile genius you are, and what a glorious contribution you are always making to a better appreciation of Music! May the good Father strengthen your arm, and lengthen your days!

"Your devoted old friend and co-worker,

PERCY GOETSCHUIS."

An Easter Program

by H. C. Hamilton

SOME FEW years ago, when contemplating what music our choir could present at Easter, I became possessed of an idea, which, while a little out of the ordinary, proved not only satisfactory but exceptionally effective. This particular congregation always expected the *Hallelujah Chorus* at the Easter season, and I determined the people would not only get their wish, but would hear the grand old chorus by a new approach. To do this, I took a slight liberty, chronologically speaking, with Handel's oratorio, but the end certainly justified the means.

As everyone who is familiar with the "Messiah" knows, the composer has written, in Part III, four extremely short choruses in succession, beginning with *Since by Man Came Death*. The words of Paul the Apostle, "Forasmuch as we are now lowered, until we are told that 'Even so in Christ shall all be made alive.' This fourth chorus is minor throughout; beginning in D minor with a modulation to, and a conclusion in, A minor. In the days of Bach and Handel, movements in a minor key were frequently terminated by the tonic major chord. All students of Bach's organ works will find many examples of this.

Here then is what I did: on the second syllable of the last "alive," I asked the tenors to sing C-sharp, thereby finishing on the major chord of A. Then, without a preamble or introduction of any kind from the organ, the entire chorus followed up with the *Hallelujah Chorus*, in the key of D major. (Continued on Page 51)

ARE YOU INTERESTED in interpreting the music of Bach as the old master himself intended? Then listen to the harpsichord! Whether you are a concert pianist, a music teacher, or simply a member of the great army of music lovers, you are aware that Bach is one of the immortal "three B's." The American public is gradually becoming more keenly alive to the beauties of seventeenth and eighteenth-century music. What then is more logical than the idea that a deeper appreciation of this music will be gained by an understanding of the harpsichord, the instrument for which it was written?

The musician who wishes to be intelligent about keyboard literature from its beginning must gain a few important concepts about the instruments for which it was written. It may be freely admitted that music from the time of Beethoven on, which may be approximately labeled nineteenth and twentieth-century music, could never be reproduced on the harpsichord. Such music demands the range of dynamics and tonal colorations made possible only by use of the sustained pedal of the piano. On the other hand, the piano cannot give the fundamental concept of a composer like Bach, but the harpsichord can—for the simple reason that the music was written for the harpsichord. This does not mean that Bach cannot be played on the piano. It means that a more accurate and richer interpretation of Bach and other seventeenth and eighteenth-century composers will follow an understanding of the harpsichord.

There are three reasons why old music is best interpreted on the harpsichord. The instrument gives a better concept of tone, of concerto form, and of the rhythmic quality of this type of music.

A Vastly Different Concept

The tonal concepts derived from the instruments prevalent at the time of Bach are not easily understood at first, because the modern concept concerns volume—large-tone qualities.



MANETTE MARBLE

Listen to the Harpsichord

Understanding of the Harpsichord Means Improved Performance on the Piano of Seventeenth and Eighteenth-Century Compositions — Especially the Music of Bach

An Interview with

Manette Marble

Director of Music, Milwaukee Downer College

SECURED EXPRESSLY FOR THE ETUDE BY JOSEPHINE PURTELL

Manette Marble, Director of the Music Department at Milwaukee Downer College, is shown here seated at the harpsichord she played in Bee's "The Passion According to Saint Matthew," presented in Milwaukee by the Arion Musical Club, Sunday, May 28, 1943. Miss Marble became interested in the harpsichord seven years ago while studying for her degree of the Royal Academy of Music in London.

Friends told her of the Dalmatse festivals held every summer in the tiny village of Haslemere, Surrey, featuring old music played on harpsichords, clavichords, viols, and recorders. Upon her return to the United States Miss Marble studied Renaissance and Baroque music of the harpsichord with Miss Yella Pearl of Columbia University. Miss Marble obtained a small instrument from the only harpsichord manufacturer in this country, Mr. John Challis of Ypsilanti, Michigan, who had learned his trade from Mr. Dalmatse. Later she secured a larger instrument, an original Dalmatse rebuilt by Mr. Challis. These two, one another owned by a collector, are believed to be the only harpsichords in working condition in the state of Wisconsin.—ETUDE'S NEWS.

The plucked string of the harpsichord produces what has been called a "demitralized" tone.

There is a constancy of dynamics within a given register as compared to the more pliable instruments such as modern strings, woodwinds, and the piano. The harpsichord has a clear, crisp, brilliant tone as distinguished from the more diffused tone quality of the piano or the sustained wind sonority of the organ. In contrapuntal music, melodies one on top of another may be heard much more clearly on the harpsichord than on the piano. Then too, piano action is not quick enough for the rhetorical accents of contrapuntal melodies and for the best interpretation of the little turns and trills found in this old music.

The concert form may be understood by a consideration of Bach's well-known "Italian Concerto." Here the baroque concept principle, with its alternating full orchestral passages and softer solo passages, may be well interpreted on the harpsichord with its *lute* effect on the lower keyboard and the solo effect on the upper keyboard.

The final reason why old music is best interpreted on the harpsichord is that the plucked string gives a rhythmic quality that the hammered string does not. The accents are clearly felt, and the percussive quality allows the music to carry on the rhythm. Seventeenth-century composers would often write only the vocal solo and a bass line called the *basso continuo*, the harmony

being indicated by figures beneath the bass part. This harmony would be played on the harpsichord in a simple, harmonic style of chordal accompaniment which filled in missing parts, acted as the motor impulse for the rhythmic movement of the music, and blended together other instruments that might be used in playing improvised parts in the accompaniment. This style of composition and manner of performance continued through the period of Bach and Handel and into the time of Haydn and Mozart. Bach, however, indicated very clearly in his scores the melodic parts to be played by other instruments along with the vocal, or solo part, and the *basso continuo*.

A Recent Revival

The revival of interest in old music and consequently in the harpsichord is a comparatively recent thing. It began in Germany in the latter part of the nineteenth century and spread to England about 1900. In the United States interest was shown only by collectors until about ten years ago.

The most important writers of harpsichord literature, besides Bach, are his contemporaries—Handel, Couperin, Scarlatti, and Purcell, and the English composers who preceded him, such as Byrd, Bull, and Gibbons. The manuscripts of some of these composers have only recently been rediscovered and published. Until the present war broke out, musicians obtained the best editions of this type of music from Europe—Bach from Germany, Scarlatti from Italy, Couperin from France and England, and the compositions of early English music, naturally, from English publishers. American publishers are now beginning to meet the demand.

"The first literary reference to a harpsichord is in 'Rules of the Minneingers,' published in 1494 by Bernhard Cerne. The identity of the inventor is unknown, but we know that the keyboard is a Western invention. The harpsichord was first used for opera in Florence in 1600 and for oratorio in Rome in 1600. The influence of the opera on church music was responsible for the use of the harpsichord in dramatic religious music of 1600 and 1700. At the time of Bach the harpsichord had great importance. The conductor sat at the instrument and directed the singers and the orchestra, which was then basically strings.

The harpsichord declined in popularity after the middle of the nineteenth century chiefly because the keyboard music written by Mozart, Beethoven, and composers of the Romantic period demanded the piano for the range of dynamics and use of the pedal for combining tones. Due to developments in orchestral music, the harpsichord was no longer needed as a blending or rhythmic instrument in the orchestra.

Those who have heard the harpsichord over the radio but have never had an opportunity to see one are interested to know what the instrument looks like. The outward form of the modern grand piano differs in no essential respect from that of the harpsichord. The latter may be found in different sizes, some quite small, with only one keyboard and one range. The description of Bach's harpsichord, preserved in a German museum, corresponds very closely to one of the instruments in the music department of Milwaukee Downer College. This instrument has two keyboards, like an organ, with five octaves each. When a key is struck, a little wooden jack plucks the steel string with a leather quill called a "plectrum" to produce the sound. There are three sets of strings, controlled by six pedals. In this way there are a number of combinations for varying the tone and dynamic power. What would be the white keys of a piano are black on a harpsichord. This is an old custom nobody can explain.

Musicians who are fortunate enough to have access to a harpsichord will find it an invaluable aid in perfecting their techniques of interpreting old music. These instruments are in various colleges and universities throughout the country. An annual Bach festival is held at Baldwin Wallace College at Berea, Ohio. If you are so situated that you cannot use an instrument to practice, try to hear artists on tour. There are from time to time regular radio programs featuring the harpsichord, offered by the different networks. Whenever and however you can listen to the harpsichord! You will be richly rewarded.

A Master in Darkest Africa

IN ANOTHER DAY and generation, Dr. Albert Schweitzer, physician extraordinary, theologian, missionary, and one of the world's finest organists, would be a candidate for canonization. Dr. Schweitzer readily might have the choice of occupying any one of a thousand important and remunerative positions in America or Europe. He elects, however, to give his time to his hospital in the heart of darkest Africa, where, in a sweltering climate, he is aiding vast numbers of natives, and fighting tropical diseases which might be a great menace to civilization.

Professor Iverett Skillings, Chairman of The Albert Schweitzer Fellowship, Middlebury College, Middlebury, Vermont (where those who desire to help this remarkable man may send contributions), states that a notice, published last year in *TIME* magazine, about Dr. Schweitzer's work in Lambaré, French Equatorial Africa, resulted in "a great many gifts for Dr. Schweitzer's hospital, for which we are very grateful to you."

on his piano (equipped with organ pedals) late at night on the edge of the African forest playing a Bach recital in Paris with his friend, friend, or giving lectures and recitals all over Europe to raise funds for his hospital at Lambaré. Was there ever such a capable, versatile, ubiquitous, and altogether human and companionable giant among men? Yet how humble and with what a sense of humor!"

"There is nothing worse than an obstinate adherence to 'fixed forms.'"—RICHARD STRAUSS.

"FORWARD MARCH WITH MUSIC"

Drum Hunt

DR. LEONARD D. FRESCOLIN, noted orthopedic surgeon of the medical faculty of the University of Pennsylvania, makes a hobby of music. He is President of the famous Choral Society of Philadelphia. His musical initiative led to the formation of a group of accomplished players at the University of Pennsylvania known as the "Professional Men's Orchestra." This group of thirty is now conducted by Gordon Kahn.

Orchestras composed of men in other professions are becoming quite usual in big cities. Chicago has its famous "Business Men's Symphony Orchestra," and Milan, Italy had a large orchestra composed of physicians.

Dr. Frescolin elected to play the tympani, but owing to war conditions, the orchestra was unable to get more than one instrument. One kettle drum is about as useful as one-half of a pair of scissors. It was possible to secure one tympani through a sale of old instruments, held by the Quartermaster Department of the United States Army. However, this copper drum was of the type used in a cavalry band, in which a tympani is hung on the harness on each side of the horse's head. The security of copper made it impossible to secure another such instrument from a dealer, and therefore Dr. Frescolin was put to his wit's end to get another tympani.

Then he thought, "Well, what is a kettle drum but a kettle with a drum head fastened to it?" Where could he get such a kettle? Then he remembered the copper kettles used for making apple butter in the Pennsylvania Dutch districts, an annual rite which requires that this delectable article should be stirred constantly while it is kept over the fire for two or three days. Apples, cut into pieces or "schmitz," are cooked in cider until they have the consistency of jam. Dr. Frescolin made a visit to country state and bought just the kind of kettle he wanted; and now, as he bats out tones and dominants by Haydn, Mozart, and Beethoven, he thinks of the gallons and gallons of apple butter that once were made in one of his drums.

F and C

by George B. Thornton

HERE ARE two of the most interesting notes in music, F and C. Their position on the piano keyboard is such as to arouse curiosity, F being at the left of the three black keys and C at the left of the two black keys. They are found at the upper end of the two tetrachords that form the scale of C, as the illustration will show:



These tetrachords are precisely alike in construction, each containing five semitones, forming a perfect fourth. The semitone occurring between the third and fourth notes of each tetrachord is between white keys.

Besides being at the end of the tetrachords, F and C usually are fingered with the thumb in both hands. The figured (Continued on Page 57)

THE ETUDE



MRS. H. H. A. BEACH

Mrs. H. H. A. Beach

"The World Cries Out for Harmony"

MRS. H. H. A. BEACH, distinguished American composer-pianist, was born in Henriker, New Hampshire on September 5, 1867. At a very early age it was seen that she was gifted with unusual musical talent. Before she was a year old she was singing little songs; at four she was playing the piano; and at the age of seven she gave two recitals. At seventeen she appeared as soloist with the Boston Symphony Orchestra. Her first lessons were with her mother, a talented singer and pianist; and when she was eight years of age she went to Boston to study with E. Peraldo and C. Baerman. She was practically self-taught in counterpoint and instrumentation. She had an extensive concert career, appearing in all of the large musical centers of America and in many of the large cities of Europe. Following her marriage in 1885 to Dr. Beach, her concert appearances became less frequent and she began to devote much time to composition. In 1892 her first large work, a "Mass in E-flat," was completed. A *Festival Jubilate* for chorus and orchestra was written in 1893 for the dedication of the Woman's Building at the Chicago's World Fair. In 1896 came a "Gaelic Symphony" for full orchestra, which was played by the Boston Symphony Orchestra; and in 1900 she wrote a "Concerto in F-sharp minor" for piano and orchestra. A *Panama Hymn* was written in 1915 for the Panama-Pacific Exposition at San Francisco. A "Sonata for Violin and Piano" was given its first performance in Paris by Eugene Ysaÿe and Raoul Pugno. Among her smaller works deserving special mention are these pieces for piano: *Fantasia Fugata, Heartsease, Fireflies, Honeysuckle, A Humming Bird, Mignonette, Morning Glories, Nocturne, A Bit of Cairo, and Young Birches*. Among the best of her songs are the settings of "Three Browning Songs"—*The Year's at the Spring, Ah, Love, But a Day and I Send My Heart Up to Thee*; also, *Little Brown-eyed Laddie, The Artless Maid, Jesus, My Saviour, The Moon-Path, Song in the Hills, and Though I Take the* (Continued on Page 12)

Among the Composers

Every music lover naturally has a keen interest and curiosity concerning the lives of the composers whose works he plays. The *ETUDE* has had in preparation for a long time a series of articles about these present-day and recent writers whose compositions are widely performed. We also have asked these composers for an expression of personal opinion upon compositions in general, and these timely contributions will be printed from time to time in this newly inaugurated department.—EDITOR'S NOTE.

Ada Richter

Lessons for Housework

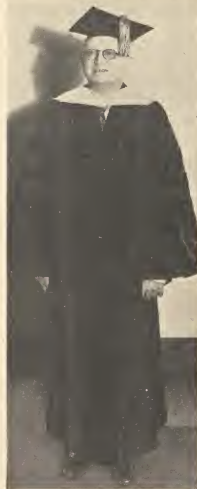
ADA RICHTER is one of the most successful of present-day writers of teaching material for children. Equally successful as a teacher of young folks, her very busy and happy study has been both the inspiration and the proving ground for much of the material which has come from her pen.

Mrs. Richter was born in Philadelphia and began her musical training at an early age. Later she studied under Camille W. Zeckwer, Leo Ornstein, and Alfred Richter (to whom she is married). For several years Mr. and Mrs. Richter have conducted a most successful school of music in Merchantville, New Jersey.

In addition to a number of widely used original piano pieces and arrangements, Mrs. Richter has written a number of books that have attracted much attention in the field of music education for young folks. Included in these are "Kindergarten Class Book"; "My Piano Book"; "My First Song Book"; "Cinderella"; "Play and Sing"; "Jack and the Beanstalk"; "Three Little Pigs"; "My Own Hymn Book"; "Christmas Carols"; "Poems for Peter"; "Let's Stay Well"; and a clever, easy arrangement (with the story) of the "Nutcracker Suite" by Tchaikovsky.

One of Mrs. Richter's "human interest" experiences is related here.

"Many people are still of the opinion that the



CARL WILHELM KERN

Carl Wilhelm Kern

"Inspiration Must be Encouraged"

A PROLIFIC COMPOSER of piano teaching material, Carl Wilhelm Kern was born at Schiltz, Hesse-Darmstadt, Germany, June 4, 1874. His father, a composer and organist, supervised the early instruction of his son, who later studied with the organ virtuoso Friedrich Lux, at Mayence. Mr. Kern came to the United States in 1893 and settled near Chicago. He became a member of the faculty of Elmhurst College and also continued his musical studies. Subsequent positions were at the Springfield, Ohio School of Music; Dennison University; and the Baptist University, Dallas, Texas. In 1904 he settled in St. Louis, where he has been active as teacher, composer, organist, editor. (Continued on Page 12)



ADA RICHTER

"FORWARD MARCH WITH MUSIC"

JANUARY, 1944

radio and other canned music have taken away the desire to study an instrument. I am constantly asked, "Do children still take piano lessons as much as they did when I was young?" The answer is definitely 'Yes.' However the following story is probably the best answer to this question.

"A few years back when the depression was at its height, a woman whom I admire tremendously came to me and explained that she wanted her children to have lessons, but she had no money. She offered to do anything in return for the lessons, and all I gave me to understand that her husband and the children were willing to work. So for five years she did my laundry, her husband and children cut the lawn, cleaned the cellar, repaired furniture, and even went fishing and paid me partly in fish. They raised vegetables and chickens and kept me supplied with these commodities. We kept strict account of all things given in trade (at her suggestion) and I must say I often laughed like this: Ten weeks' laundry, eight sea-bass, four dozen eggs, lawn mowed four times, one chicken, two baskets vegetables, one sofa (she often had furniture given her which we also took if she had no use for it). The climax was reached, however, when she discovered that she still was in my debt at the end of the season. I told her to forget about it, but being very honest she insisted she pay the bill to the last cent. 'Suppose,' said she, 'I give your house a good spring cleaning.' We agreed upon this and as she started out the door she turned and said, 'Say, do you mind if I bring Mrs. (a neighbor of hers) to help me with the cleaning, as the house is so big I can't get it done alone and tend to my other work too?' (She was looking for others, including papering rooms.) 'That's quite all right,' said I, 'but what if I practiced 'Oh, don't you worry about that,' said she, 'I'll pay her in eggs.' So my house was cleaned, the bill was paid in full, Mrs. was paid in eggs, and I must say I never saw such cheerful workers. They sang as they scrubbed, and even did a little dance at the end of the cleaning. 'It seems to me if people will go to such lengths that they might have music lessons, we need never fear for our democracy.'"

Carl Wilhelm Kern

(Continued from Page 11)

Mr. Kern's wide experience in teaching has given him an insight into the actual needs of students, and his compositions have that happy combination of melody and pedagogic value which makes them so useful in the studio. Among his piano pieces a number are deserving of special mention: *Sea-breeze Dance*, *Valse Episode*, *Rainbow Dance*, *Community Grand March*, *Twilight Moods*, *A Dance in the Village*, *Glistening Raindrops*, *In an Old Garden*, *Babbling Brook*, *Dance Aragonaise*, *Silvery Moonlight*, and *Valse Brillante*. For pipe organ, the *Festival March*, *Berens, Chancel Radiance*, *Slumber Song*, and *Recessional* merit attention. There are other compositions in various arrangements which have attracted attention.

Mr. Kern has rather definite ideas about inspiration and the part it plays in his creative work. "It often have wondered why it was that at times writing would come easy—just down naturally—while at other times nothing worth while would come forth; at the inspiration simply was not present. Perhaps for a month, ideas would come freely. It is necessary always to use these ideas judiciously, in order to encourage fresh inspiration. I may have a very good beginning on a certain composition—then suddenly all inspiration stops. Usually if I put the manuscript aside for a time, the Muse will begin to work after a while."

"The working knowledge to put ideas down in proper form is learned by study and observation. Good ideas themselves must be felt spiritually. This is inspiration."

Mrs. H. H. A. Beach

(Continued from Page 11)

Wings of Morning. A number of choral works also have come from her pen, included among these being "Peter Pan," a cantata for three-part treble voices.

Mrs. Beach has very definite ideas about the need for music in general, and singing in particular, in the present world crisis.

"We who sing have walked in glory? What more do we say about singing than that? And was there ever a time when singing was more badly needed than now? Singing, not only with our throats but with our spirits. If we have no special voices, we can try to make our fingers sing on keyboard or strings. The main thing is to let our hearts sing, even through sorrow and anxiety. The world cries out for harmony."

Time Values

by Lula D. Hopkins

PUPILS of the pianoforte quite frequently have great difficulty in understanding the time value of different notes and distinguishing between the time allowed for notes of different denomination. Some pupils require a great deal of drill work in order to keep any regular time.

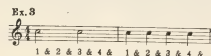
The pupil should not be allowed to play exercises from notes until he has been taught the time value of the notes and has learned how to beat time in a steady, even manner. Write two measures of repeated notes in four-four time. In the first measure, write two half notes and in



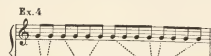
the second measure write four quarter notes.



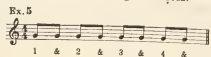
Drum these repeated notes on a table before playing them. First, let the pupil beat time while the teacher plays these two measures several times in succession. Then let the pupil play while the teacher beats the time. Try this many times until the pupil can do either with ease. Then require him to keep time by counting aloud while at the same time playing the measures himself.



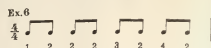
When the pupil is able to keep time playing half notes and quarter notes, try a similar kind of work by writing the value of eighth notes in relation to quarter notes, half notes, and whole notes.



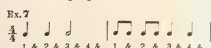
Now play a measure of eighth notes.



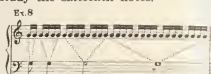
Count one-and, two-and, and so on. "One" represents the first half of the beat and the "and" represents the second half of the beat. Another good way to count the equally divided beat is one-two, two-two, and so on.



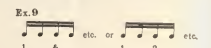
It is well first to practice counting "one-and" also to the quarter notes, and "one-and, two-and" to the half notes, as well as to the eighth notes. This will aid you to count and to play all of the notes in correct proportion to each other.



Next study the sixteenth notes.



Play and count two sixteenth notes for "one"—the first half of the beat—and two sixteenth notes for "and"—the second half of the beat.



A careful analysis of the foregoing examples should be very helpful in clearing up any uncertainties about the time values of the various notes.

Two Pins, an Elastic Band and a Tack

by Everett E. Truelle

AN ORGAN RECITAL was once saved by two pins, an elastic band and a tack, without which it would have been necessary to cancel the recital. The organist had carefully prepared his program, but, being a little nervous, he returned to the organ a couple of hours before the recital to freshen his memory regarding two or three points in the registration. As he played, one of the great organ keys dropped and a booming cipher in the pedal organ gave him a nervous shock.

No organ mechanic was available. Being of a somewhat mechanical and ingenious turn of mind, this organist investigated the cause of the trouble. He found that a tracker (it was an old-fashioned organ) of one of the great organ keys was broken, and a spring of the pedal action had snapped. On discovering a piece of the broken tracker along the line the action worked all right. To repair the broken spring in the pedal action, he drove the tack into the woodwork above the spring. With a slip-knot he fastened the two trackers to the spring and looped the other end of the band around the tack. This held the spring up in place and the elasticity of the band acted as a spring.

Obviously, these temporary repairs were only makeshifts, but they enabled the organist to give the recital, which, otherwise, would have been impossible. A day or two later the breaks were properly repaired by an organ mechanic, and the organist will remember incidents when some makeshift adjustment made it possible to continue a service or recital.

Good Neighbor Records Lead

by Peter Hugh Reed

LATIN-AMERICAN FOLK DANCES: La Huella; La Fiermes; Serenata de Amor—Zamba (Argentina); El Pericón (Uruguay); Catá Golosa—Pasillo; Rumi-chaca—Bambuco (Columbia); La Mula Rucia—Joropo (Venezuela); La Limanita—Marinera (Peru); Chiapaneco; Los Viejos (Mexico); played by typical instrumental groups with soloists. Best Record Set 534, five 10-inch discs.

The eminent authority on Latin-American music, Irma Labastille, assembled the material for this album and wrote the excellent booklet. These are typical folk melodies of our neighbors to the South. The tunes are sung and danced all the year round, but are perhaps most commonly associated with national and religious festivals. The *fiesta*, so common to the Catholic countries of Europe, is an institution, Miss Labastille tells us, "common to all Latin-American countries, and its celebration, whether religious or secular, is marked by native music and folk-dancing. The material here is excellently chosen; the dances—some with vocal accompaniments—are rhythmically fascinating and full of a healthy well-being. To be sure, much of the material is repetitious, but this does not preclude one's enjoyment of the rhythmic zest and vigor and it is not unlikely that the music will make the listener want to participate in the dance. That is primarily what most of the pieces were intended to do.

Delius: Paris—A Night Piece; Eventyr—Once Upon a Time; Koanga—Closing Scene; Hassan—Interlude and Serenade; The London Philharmonic Orchestra, conducted by Sir Thomas Beecham; also two songs—*Queen of My Heart and Love's Philosophy*, sung by Heddle Nash (tenor) and Gerald Moore (piano). Columbia set 305.

This is, of course, a re-issue of Vol. I of the Delius Society, which was brought out in England in 1935 and in this country in November, 1937. The art of Delius still defies classification. He was the composer belonged to no national or recognized school, English-born, he is acclaimed as an English composer by his people, although most of his life was spent outside of his own country. Much of Delius' music owns qualities similar to the poetry of Wordsworth, Shelley, and Keats, and it inevitably recalls to those who have known England the beauty of its landscape. The compositions here, outside of the conventional songs, convey a more cosmopolitan composer than some English writers would have us believe Delius was. Of primary interest here to Americans should be the *Closing Scene* from the composer's opera "Koanga." Delius, who lived in Florida for a short time in the middle '80s, was greatly impressed by Negro harmonies and improvisations and made notes on them which he used later in compositions—such works as "Koanga" (a story of Creole life) and "Appalachia."

Of Delius' tone poem *Paris*, it has been said that when it is heard among other composers' works it requires the smallest amount of adjustment on the listener's part. For this reason it re-

mains a good introduction to the composer's style. However, it is not a representative work. Delius called the tone poem a *Nocturne*. It is a virtuoso piece exploiting the tonal richness of the modern orchestra.

Eventyr, or *Legends*, is based upon some Norwegian folk tales, which "embody the fantasy, superstition, humor, and homely detail of the Norwegian folk." It depicts a phantom world peopled with hobgoblins, trolls, and so on. It is the spirit of the tale, rather than any particular story, which Delius depicts in his music.

Delius' incidental music to Flecker's play "Hassan" is by no means significant music. The *Serenade* has been called a "musical cameo"; its poetic sweetness borders on the line of sentimentalism, but Delius was too great an artist to cross that line. It ideally fits the scene in the play in which Hassan stands in a moonlit street awaiting the results of a gift to his light of love. The two songs by Shelley, so splendidly sung by Mr. Nash, are not among the composer's greatest songs, nor are their striking settings of the poems.

Sir Thomas Beecham, long the chief sponsor of Delius' music, gives notable performances of the orchestral works above, and the recorders have provided realistic reproduction which has stood the test of time (in recording a few years can make a great difference in the quality of the sound).

Mendelssohn: Symphony in A major, Op. 90 (Italian); The Philharmonic-Symphony Orchestra of New York, conducted by Sir Thomas Beecham. Columbia set 538.

Sometime back it was rumored in the press that Sir Thomas was displeased with his Philharmonic-Symphony recordings made by Columbia. Later we learned that he settled his differences and sanctioned the release of the several sets. In the previous issues there was much that Sir Thomas could criticize, for the balance in the recordings was not good and the submergence of many essential voices in the music was lamentable. Here, the recording would seem to do full justice to the conductor's intentions; it is by far the best recording made by Sir Thomas for domestic Columbia.

Koussevitzky's excellent set of the "Italian Symphony" offers keen competition to this performance. Let it be said at the outset that both conductors give fine readings of the work. The essential difference seems to be one of temperament: Koussevitzky's reading is charged with an electrical energy, particularly in the outer movements, which tends to make of the music a *tour de force*; Beecham, on the other hand, plays these movements with a fine surety of rhythmic thrust, but with a much sadder sense of songfulness. His last movement conveys an impres-

FREDERICK DELIUS

sion of Italian peasantry dancing, while Koussevitzky's last movement could be danced only by supermen. As always with Sir Thomas, he tends to make the listener forget for the moment any other performance, so wholeheartedly does he enter into the spirit of the music. It is unfortunate that his reading takes four discs.

Beethoven: Quartet in F major, Op. 59, No. 1 (11 sides); and Haydn: Minuetto from Unfinished Quartet in B flat, Op. 103 (1 side); The Busch Quartet, Columbia set 543.

This is one of the most satisfactory performances that the Busch Quartet has given on records; there is greater dramatic strength in the Busch's reading of the broadly melodic movement and an incisiveness in the *Scherzo* which is missing in the earlier Roth version. The slow movement is treated more austere than it is by the Roths, but the playing is admirable from the musicianly aspect. It is unfortunate that this recording was spread over eleven sides, when it could have been achieved on ten. However, the splendid Haydn *Minuetto* is a valuable adjunct to any chamber music collection. It hardly seems necessary to comment on the music; the "F major Quartet" remains one of Beethoven's most cherishable achievements in its form.

Milhaud: Suite Provençale; The St. Louis Symphony Orchestra, conducted by Vladimir Goldschmann. Victor set 951.

Milhaud has taken some eighteenth-century folk airs from his native Provence and woven them into a suite, which he has elected to orchestrate in a richly elaborate manner for modern orchestra. As attractive as the melodies are, it is our feeling that they would have fared better with less inflated instrumentation. Goldschmann performs this music with gusto, and the recording is realistically contrived.

Schubert: Sonatina in D major, Op. 137, No. 1 (3 sides), and Rondos from Piano Sonata in D major, Op. 53 (arr. Friedberg); Josef Szigeti (violin) and Andor Foldes (piano). Columbia set X-246. In the hands of a mature artist like Szigeti this "Sonatina" of Schubert becomes a little gem; to be sure, it is a miniature (Continued on Page 54)

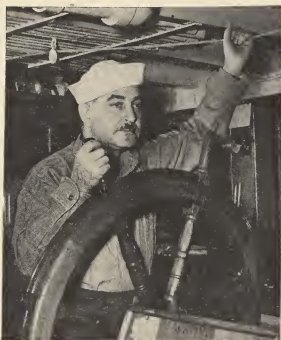
RECORDS

"MEMORY plays many strange tricks where radio is concerned," wrote a correspondent recently. "Because one does not see the musicians and the studio one forgets too much about radio. Maybe it is just as well that one does forget a lot of things heard via radio, but great musical programs, and a particularly well-arranged musical show, often deserve to be remembered. I do not know how many folks keep a radio log or diary, but I recommend one."

The General Motors Symphony Hour (Sundays, 5 to 6 P. M., EWT—NBC Network) is now under the direction of Leopold Stokowski. Few conductors have provided more interesting symphonic programs than Stokowski did last year in his NBC-Symphonic broadcasts. In his present series, he intends to list contemporary composers in balanced pattern with the old masters. Stokowski is one of a small minority of great musicians who has made a serious study of music in reproduction from the technical end. He contends that a sensitive musician is as fully cognizant of his vast unseen radio audience as he is of the guests in the radio studio. In his recent book, "Music For All Of Us," he says in this connection: "When we are broadcasting from studio, it is strange how intensely we can feel the distant presence of the enormous radio public. We are sending the music to them, but they are also sending something to us—something invisible, intangible, inaudible, and yet intensely powerful. Our music passes to them, carried by radio waves and later converted into sound waves. Their responsive feeling passes to us through sympathetic human waves for which we have no name. Whether we are conscious of it or not, this inner communication of the spirit is one of the most mysterious forces of all our lives." Ending his chapter on radio, Stokowski tells us that radio has performed miracles in the past, and that its future is dependent on the extent of our imagination, "vision, and willingness to serve instead of exploiting our fellowmen." In musical listening and appreciation, imagination plays a strong part; who twist dials indiscriminately are not showing themselves as being possessed of any great degree of imaginativeness. To trust to luck in matters of art is a poor way to serve our fellowmen.

The Treasure Hour of Song (Thursdays, 9:30 to 10:30 P. M., EWT—Mutual Network) returned to the airways late in November. This popular broadcast, featuring the stars of the Metropolitan Opera—Licia Albanese (soprano) and Francesco Venturoli (baritone), presents operatic selections and songs which the people have long favored. Alfred Antonini, the conductor of the orchestra, sees a brand new romantic music in these times. "Nowadays," he says, "people seem to want the music of Johann Strauss, Victor Herbert, Puccini, and Romberg. Before the war, there were more requests for serious and heavier music, but in these troubled days it's the melody of the romanticists that is asked for." Adopting a theatrical

Notable Symphonic Music on the Air



Courtesy, U. S. Coast Guard

Arthur Fiedler
Ever-popular American symphonic conductor doing his bit as a Coast Guard Apprentice Seaman. Guest Conductor with the WOR "Sinfonietta" programs.

by

Alfred Lindsay Morgan

cal custom of long standing, the *Treasure Hour of Song* will select understudies from the Metropolitan Opera roster to substitute for the main stars, in the event that out-of-town or previously scheduled commitments make it impossible for them to appear.

Russell Bennett, one of America's foremost composer-conductors, returned recently to the Mutual Network with his program, *Music For An Hour*, featuring unusual and sophisticated arrangements of popular music. A comparatively recent addition to Mutual's schedule, *Music For An Hour* was introduced by Alfred Wallenstein (musical director of Mutual's New York Station WOR), now on leave of absence to direct the Los Angeles Symphony Orchestra. It was Wallenstein who first brought Bennett to WOR's microphones in 1940 to present his widely acclaimed series,

RADIO

"FORWARD MARCH WITH MUSIC"

Russell Bennett's Notebook. To people in the movie and theatre world, Bennett is known for his brilliant orchestrations of movie scores and musical comedies—the most recent of which is New York's hit, "Oklahoma." His classical compositions have been played by many leading symphony orchestras. *Music For An Hour* is Bennett's own show, which means it largely features his own music and his own arrangements of popular tunes. It is heard every Sunday from 1:30 to 2:30 P. M., EWT—Mutual Network.

That chamber orchestra program called *Sinfonietta*, which Alfred Wallenstein originated from the WOR Studios of Mutual, has changed its time from 8:00 P. M. to 11:30 P. M., EWT, on Tuesdays. Emil Cooper, who has currently been heard with his own program as guest conductor on *Sinfonietta*, completes his engagement on January 5. Arthur Fiedler, conductor of the Boston "Pops" Concerts, is scheduled to follow Mr. Cooper in the next six concerts.

The young American conductor, Bernard Herrmann, has been appointed symphonic conductor of the Columbia Broadcasting System. A native New Yorker, Mr. Herrmann joined the Columbia System in 1934 as composer and arranger at the invitation of Howard Barlow. Since then the young musician has presented many unusual series in which he has directed much seldom-heard as well as new music. Recently he presented the first American performances of Miskovsky's "Twenty-first Symphony" and Edmund Rubbra's "Third Symphony." He has also done pioneer work on CBS for the music of such men as Charles Ives, Peter Warlock, Bernard van Dieren, and Gerald Finzi. Herrmann is known to possess a most inquisitive musical mind, and this has served him well in unearthing forgotten works—such as an overture by the novelist Samuel Butler, an opera by Rousseau—music by King Henry VIII, and a symphony by the poet Sidney Lanier. Herrmann has also written a number of works which have been featured on CBS and played by leading orchestras across country. His "First Symphony" owed its concert-hall performance to the friendly regard of Howard Barlow for the composer.

The "Eighth Symphony" of Shostakovich, which was given its world premiere in Moscow on November 4, will be presented for the first time in the Western Hemisphere by the Philharmonic-Symphony Orchestra of New York, under the direction of Artur Rodzinski, in a Sunday afternoon broadcast sponsored by the United States Rubber Company over the Columbia Network. The actual date of the performance was not announced at the time of writing, and it may well be that it will have been played by the time these lines are read. It is rumored that Columbia Broadcasting paid \$10,000 for the rights to produce this symphony for the first time in the Western Hemisphere. Negotiations for the American premiere were begun by Larry Lesueur, then CBS correspondent in Russia, before a note of the work had been written. Subsequently, they were carried on with Shostakovich by (Continued on Page 59)

OUR PATRIOTIC SONGS

Almost every American patriotic song has had a dramatic genesis. They were not the work of some garret-ridden hack, but were brought into being in the cauldrons of great crises. This accounts for their internal vitality by which they have survived through many generations.

A handsome book, which should be a "must" in every school library and a valuable addition to the home music room, is Dr. John Henry Lyons' "Stories of Our American Patriotic Songs." The publication, which is the size of an ordinary sheet of music, is bound in boards and handsomely and appropriately illustrated. It contains authentic versions of *The Star-Spangled Banner*; *Yankee Doodle*; *Hail, Columbia*; *America*; *Columbia, the Gem of the Ocean*; *Dixie*; *Maryland, My Maryland*; *The Battle Cry of Freedom*; *The Battle Hymn of the Republic*; and *America, The Beautiful*. Dr. Lyons, who is the Director of Music Education of the Pasadena Public Schools, has told the stories of these songs in graphic and scholarly manner so that they will appeal to readers of all ages.

"Stories of Our American Patriotic Songs"

By Dr. John Henry Lyons

Pages: 72

Price: \$1.50

Publishers: The Vanguard Press

CONDUCTORS AND CONDUCTORS

The stories of thirty *prima donna* (or shall we say *primo uomo*) conductors of the American orchestras is the subject of a new book by David Ewen, "Dictators of the Baton," in which interesting sidelights are presented upon the methods employed by the director and the orchestra management to make their artistic projects more distinctive, more alluring, more glamorous, and, of course, more compelling in box office appeal.



DAVID EWEN

The great orchestra at one and the same time must be a solid and substantial, strictly disciplined group and also a keenly sensitive and volatile organization, susceptible to the most del-

icate suggestion or even the telepathic intimations of the conductor's dream fancies.

First of all, however, comes the iron discipline which compels concentrated attention to the minutest detail, and imperial respect for the conductor's every whim. As one conductor said, in speaking privately of his men, "They are merely the digits with which I play my instrument."

There is also the story of the player who was asked if he had played under the baton of a conductor of notorious severity. "Yes," he replied. "I played under his baton, but I called it a baseball bat."

The conductors considered are Toscanini, Stokowski, Koussevitzky, Dimitri Mitropoulos, Irturi, Damrosch, Stock, Walter, Busch, Beecham, Monteux, Barbirolli, Ormandy, Leinsdorf, Reiner, Rodzinski, Seitzky, Golischman, Smalls, Kindler, Kolar, Goossens, Krueger, Barlow, Black, Wallenstein, Raape, Solomon, Dixon, and Levin.

The book is filled with illuminating sidelights of interest for orchestra lovers.

"Dictators of the Baton"

By David Ewen

Pages: 305

Price: \$3.50

Publishers: Alliance Book Corporation

MUSICAL BOSTON OF OTHER DAYS

H. Earle Johnson has made an important contribution to the Columbia University Studies in Musicology in "Musical Interludes in Boston" (1795-1830). The author ingeniously starts with a quotation from James Boswell: "I am a great friend of public amusements for they keep the people from vice." This suggests the note of greatness which the reader will find throughout the book, making it quite different from some dry-as-dust essays on musicology, which one critic has described as "magnifications of dreadful trivia."

The writer pleasantly escorts the reader to the Boston of other days when "the polite arts" were given unusual attention. The author's affinity for the picturesque makes the book far more than a library piece.

Johann Christian Gottlieb Graupner's music

BOOKS

"FORWARD MARCH WITH MUSIC"

The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

activity in the early years of the home of the bean and the cod are given proper recognition. Graupner (1797-1836), German-born, became an American citizen in 1808. He had been an oboe player in Haydn's London orchestra. After considerable travel he settled in Boston, opening a music shop and a publishing business. The early performances of the "Messiah" and the "Creation" were due to him, and his initiative led to the formation of the Handel and Haydn Society. He was called the "Father of American Orchestral Music" and some insist that he was the originator of the American minstrel song.

Graupner was in a way the mentor of Oliver Ditson, and Graupner's son, John Henry Howard Graupner, was associated with the Ditson firm in the early days as head of the music printing and engraving department. A catalog of the publications of Graupner includes four hundred and twenty numbers.

Graupner, Mallet, and Trajetta opened a musical conservatory in 1801 which met with unusual success.

This charming book is far more than a mere historical chronicle. It will have many admirers. The author is Instructor of Music at Clark University, and Music Critic of "The New Haven Register." At present he is on leave with the U. S. Army Air Forces.

"Musical Interludes in Boston"

By H. Earle Johnson

Pages: 366

Price: \$4.00

Publishers: Columbia University Press

CONVENIENT PLOTS OF THE OPERAS

This is a small-page, very much cheaper edition of the opera synopses of two hundred and sixty-six operas, included in *The International Cyclopedia of Music and Musicians* edited by Oscar Thompson, an excellent, practical, and comprehensive work which, although not exactly in pocket size, would fit comfortably in a lady's handbag.

"Plots of the Operas"
Edited by Oscar Thompson

Pages: 517

Price: 49 cents

Publishers: The World Publishing Company

A Music Teacher Learns from

Industry
AT FOUR A. M. one rain-and-wind-swept night, the telephone jangled in the office of the converted pipe organ factory. I scuttled down to the ladder perch in one of the dim-lit aisles to answer the jangle.
 "Asa Taylor Warehouse," I said. (Asa Taylor was the proprietor, long since deceased, of the pipe organ factory, now become a storehouse for aircraft parts.) From the plant office at the other end of the wire, the leadman informed me that I had been chosen to "go to school" on alternate nights from one to three A. M. He called it the JIT school. JIT, he said, meant Job Instructor's Training. Beyond that, he could not enlighten me, except to add that I was to report on the following night for the opening session.

At any rate, since it was now lunch period, I wouldn't worry about the JIT school, whatever that was, but would knock off work to munch thick lamb sandwiches, swig quantities of strong black coffee, and ruminate on the vicissitudes of my career as expediter in the warehouse of a well-known aircraft company. Don't let that "expediter" label get you off on the wrong track; it's just a fancy name for a husky guy who in-loads and stores airplane parts of all sizes, hefts, and descriptions, and later "pulls" loads, and ships the material back to the Plant. When you are the only expediter on the graveyard shift, you have plenty to do—and then some.

So, while the Pacific gale howled round the warehouse walls, beat on the roof, and pounded the doors, I wondered what old Asa Taylor would say if he came down our pitch-black side street tonight to visit his organ factory. . . . Where were those thousands of pipes of tin, lead, and wood, of assorted shapes and sizes? Where were his famous "actions" and consoles with their miles of lines and tubing? And what had happened to this high central hall with its faked



Dr. Maier and his famous pupil, Lieut. Dolles Fronts. Dr. Maier has just come from the Labe-Jack Co., Santa Monica, where he works as a machinist.

stained-glass windows where Asa proudly displayed his finishe organs to the customers? What function had these strange, crazy "stringers," "naelies," and "skins" which usurped the places of honor there? . . . What kind of a newfangled organ was this, anyway?

It wouldn't be hard to imagine old Asa's astonishment when we put on a demonstration of our "organ" for him. If his instrument required thousands of parts, one hundred thousands are none



Werner Janssen, noted American composer and conductor, now in the Purchasing Department of the Douglas Aircraft Co.

Mrs. Guy Maier, piano virtuosa, pouring "soup" for plastic patterns at the Douglas Aircraft Co., Santa Monica, California.

The Teacher's Round Table

Conducted by
Guy Maier

Mus. Doc
 Noted Pianist
 and Music Educator

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

too many for ours; and the quantity of our lines and tubing would bow him over. If Asa bragged of his careful workmanship, he would be speechless at the hairbreadth precision of ours; as for his much vaunted tuning, he should hear our finished instrument tune up! And if our product wouldn't exactly bear us aloft on "wings of music," Asa would be bug-eyed to see what it could do!

Ho-Hum. . . . Four-thirty A. M. . . . An end to dreaming. . . . Back again to the old grind of receiving, storing, pulling, loading—such is the life of an expediter.

We Go to School

At one A. M. the next night, I drove through the blacked-out streets to the Plant, parked precariously in the dark camouflage lot, and found the little room where the JIT school was in session. Around a long table sat a dozen very sharp-looking young people of both sexes, all hoping to qualify as job instructors. When names and jobs were called by the young, pink-cheeked teacher, I

was shocked to find out that all the employees excepting myself were in the "skilled" category. I learned with dismay that all the other workers had had years of aircraft experience against a few months of mine; that I was at least twenty years older than the didest student; and that each of us would be required not only to instruct the others in skills performed in the various departments, but also to play the role of learner of these skills. Furthermore, a carefully worked-out teaching plan would be followed, criticized, of course, by the instructor and the other members of the class.

It was a terrifying prospect for a veteran of my years. Yet, when the instructor called for a volunteer to be the first victim, some irresistible impulse moved me to raise my hand. . . . Fine! I was to give the teaching demonstration at the next class session. Too late to recant now; alas, I was in for it! That sinking feeling was so sickening as that suffered in the hour before a concert; forehead and hands exuded the familiar, cold, clammy perspiration of terror as I tried in vain to think up (1) some skill I could teach anyone in this hard-boiled group, and (2) how to teach same after I thought it up.

Then I learned that this JIT course was one of the divisions of "Training within Industry" devised by the War Manpower Commission to teach defense workers their jobs quickly, thoroughly, and safely. To my amazement I found that the only "textbook" was a card, two by three inches in size, on which were boiled down the principles taught in college teacher training courses. This card was to be our sole guide. If its details were followed literally, we were

(Continued on Page 58)



Ruth St. Denis Shawna, world-famous ballerina, now working on electrical installations on A-20 Boston bombers, Douglas Aircraft Co.

How to Make a Music Manuscript

Helpful Hints on Musical Penmanship

by **Orlando A. Mansfield, Mus. Doc.**

TO THOSE who believe as Hamlet "once did hold it" that it is "a baseness to write fair," this article may be wearisome and worthless. Fortunately, however, the days are past in which the criterion of a "gentlemanly hand" was its illegibility, and we have now come to agree with Quintilian that "the practice of a fair and quick hand in writing" is "no immaterial accomplishment." But we must not forget that, although standards of excellence in handwriting continue to vary considerably, there is now a general agreement amongst musicians that the best musical manuscripts are those that conform to the finest specimens of the musical engraving of their period. We live in an age in which the art of printing and engraving music has been brought to an almost unsurpassable pitch of excellence, and the principal productions of this art are remarkably identical in detail. Hence, it follows that the most meritorious musical manuscripts of today are those in which the essential features of our musical typography are most faithfully reproduced. To assist the student or the inexperienced copyist or composer to attain this style of musical penmanship is the aim of this discussion.

Selecting the Paper

To modern script of any kind, paper is a prime necessity. For musical purposes this paper should be as the cookery books would say, "of a certain consistency." It should be impervious to ink, not too highly glazed, and capable of bearing the strain of erasure. The size of the paper should vary according to the nature of the manuscript. Oblong folio is most suitable for organ music and full-score work because it demands less frequent insertion of brackets, clefs, and key signatures. For pianoforte and vocal music the ordinary quarto paper of twelve staves is generally preferred. For four-part music with keyboard instrument accompaniment, a ruling of eighteen staves to a larger quarto paper is often advantageous, the ruling for scoring paper varying from about fifteen staves upwards, according to requirements.

Whatever ruling is adopted, in music paper for keyboard instruments there should be ample space between the staves in order to leave room for fingering, pedaling, musical terms or registration, and—most important of all—phrasing. In this latter desideratum most ordinary music paper is lacking, almost all twelve-stave samples needing a reduction of space between the staff lines, and a consequent widening of space between the various staves. For organ music, apart from that which we have had specially pressed for our own use, we have found that the only paper which was entirely satisfactory was a parcel purchased from the library of Dr. W. J. Westbrooke (1831-1894), the eminent organ composer and arranger. Unfortunately, this supply was exhausted many years ago.

Pens come next to paper in importance. These must vary, the rougher papers requiring softer and broader nibs; the smoother papers, harder

and finer. In both cases flexibility of point is essential, so that a black note can be made with a slight pressure; and a stem, as fine as a hair, supplied by a lighter stroke. Such nibs are not easy to procure, but when found are preferable to the uniformity of most ordinary writing nibs, or the uneven flow or too-great rigidity of the majority of fountain pens. A good plan is to use several suitable pens, varying these in accordance with the quality of paper provided or the class of work required.

In selecting a penholder, without which a nib is useless, that distressing malady known as "writer's cramp" can often be mitigated or avoided altogether by the use of the larger-sized penholders common in America, but somewhat rare in Great Britain. Cramp and weariness, however, are far less likely to occur if the penholder is held in the most suitable manner for writing music; namely, between the first and second fingers, the thumb bent outwards at an angle, opposite the finger tips, supplying appropriate pressure for light or heavy strokes, notes, or dots, and enabling slurs and curves of all kinds to be produced with almost mechanical accuracy.

In the matter of ink, nothing is better than a good black or blue-black fluid. But for keyboard and vocal music, bars ruled with red ink are more arresting and, perhaps, somewhat picturesque. However, it is not altogether desirable to follow the procedure of W. T. Best (1826-97) who is reported to have used black ink for his notes, red for his organ registration, and green for other terms and directions! Bars should generally be inserted before the music is commenced, ample space being allotted to each measure, three or four measures being the maximum; for the latter are upper or lower. Lastly, all notes ruled a double ruler is most helpful; that is, one in which the front portion, against which the pen is placed, is rigid, but is hinged to a roller by which it is propelled. Hence, depositing or smearing ink on the paper is practically impossible.

Forming the Notes

Other minor requisites for successful music script include an eraser in the form of a sharp penknife, preferably one with a flat back which is useful to smooth over the surface of the paper after an erasure has been made, and also a good fairly soft lead pencil to rewrite notes on an erased surface and thus prevent the ink from "running."

Passing from the discussion of writing materials to that of the writing itself, we first observe that black notes should not be constructed by making a series of o's and then laboriously filling them up, but they should consist of a number of dots, each about the size of a pinhead,

These, if the pen is held as directed, can be made by one stroke, or one pressure of the thumb and fingers, for each note. White notes are of better shape and more oval in appearance if made by the union of two curved or elliptical strokes, rather than by a more or less crude circle.

In addition to ill-shaped notes and irregularly and inadequately spaced measures, perhaps the most annoying feature in most imperfectly written musical manuscripts is the persistency with which the writers turn the stems of their notes in the wrong direction—if, indeed, they give the matter any attention at all. Yet the rules relating to stems are quite simple and, as stated in the writers' "Fundamentals of Music" (Paxton), are to the effect that when writing a single part, notes above the third line have their stems turned down; those below the third line having their stems turned up; and notes upon the third line have their stems up or down, according to the context. In chords, or in a series of single notes grouped together, the stems are turned in the direction of the note farthest from the third line. When two or more parts are written on one staff, the stems of the notes forming the upper parts are turned upwards; those forming the lower parts, downwards. A reference to any standard hymnal or classical edition will make this clear. Occasionally, in keyboard music, when the parts for both hands are written on one staff, the notes intended to be played by the right hand have their stems turned upwards; those for the left hand, downwards.

Other Details

However the stems may be turned, they must be on the right-hand side of the upper-stemmed note and on the left-hand side of the lower-stemmed; not on the right-hand side in both cases "as, the manner of some is." Hooks for eighth notes and shorter notes should be written on the right-hand side of the stems, whether the latter are upper or lower. Lastly, all notes sounded or struck simultaneously should align; that is, fall in a straight line above or below one another. Great care should be taken not to crowd long notes together, but to make them occupy pretty much the same space as an equivalent group of shorter notes. This simple task is rendered still easier if a uniform spacing of bars is adopted.

Slurs should be applied to the heads of the notes and not to the stems, in cases in which all notes involved are stemmed in the same direction. If in a given passage, group, or figure, some notes have upper stems and some lower, and if the former predominate, place the slur below the staff; if the latter, above. Some authorities recommend that in keyboard music, to give more space between the staves, the slurs affecting notes on the upper staff should be placed above that staff, those relating to notes on the lower staff, below. Triplets, duplets, and other irregular groups are better denoted by a square or oblong bracket rather than by (Continued on Page 52)

Is Musical Composition Instinctive?

by Arthur Olaf Andersen, Mus. Doc.

HAVE YOU TEACHERS of musical theory ever had students who wrote poor harmony exercises and yet would bring to their lessons full-fledged compositions surprisingly correct in all harmonic structure and progression? I doubt if there is a theory teacher in the country who has not had such an experience.

This takes us back to the very beginnings of music composition. Someone started it. Our books of music history are elaborate in explanation of the almost romantic beginnings of musical speech, what purposes it served, and so on. Later, a couple of Greeks, with their highly intellectual flair for classification and rule, experimented with poetry and music combined and thus became the first musicologists. Pythagoras and Aristoxenus, both philosophers, invented a system of notation and, for the first time, visual aid in reading music was born. Later, the Romans adopted Greek culture. Music was subjected to vast changes by the introduction of Christianity as the Roman state religion. Greek nomenclature was lost altogether and a new system of notation was created and became a part of the religious ritual. Bishop Ambrose and Pope Gregory each took a hand in making music a stabilized part of all religious ceremonies, retaining very little of the Greek use of it and forming new rules and regulations.

Up to this point music certainly was instinctive as far as melody was concerned. Rules were man made but constantly improved upon by necessity.

All of this happened over a period of six hundred years and came about so gradually and naturally that musicologists of today are vague about it all and at a loss to solve to their own satisfaction just how the development was brought about.

When we consider the simplicity of this early music in comparison with the atonal abracadabra of some of our modern writers of today we wonder if man-made laws of chord formation and chord progression have any lasting value.



Should we pigeonhole the old rules and forget about them? Or, should we retain them and try to explain the reasons for the new things as

based upon the old with improvements of every nature?

When we come across a passage such as the foregoing, how can we justify its existence according to the old rules of harmony?

We feel sure that Mr. Richter would have had a fit if a student had brought him a composition in which such a queer-sounding progression appeared. Yet, today, we find many such so-called queer progressions. The unresolved *appoggiatura* is a plaything of the modern writer. It is quite as natural to him as any ordinary triads were to the older composers. Therefore, the following is what he doesn't hear but knows is there if all the delayed *appoggiature* were patiently resolved:



Thus is disclosed a line of thought which is uppermost in the mind of the modernist.

Now the question arises—is this instinctive, or is it a studied effort? It certainly cannot be instinctive for any person actually to have been inspired to write such a passage except as a result of wishing to express a certain mood and, even then, it would have to be studied carefully to obtain the correct notation. The second example, disclosing the resolution chords, is no problem whatever. That might have been instinctive. But, when we take into consideration the many devices employed by the latest school of writers, such as escaped resolutions, odd uses of ninth chords, elevenths and thirteenths, dual-tonality, mixed meters, elaborate pedal figures, pointillism, and so on, one wonders about the labored works imposed upon the public in comparison to the spontaneous, straightforward, singing melodic lines of the instinctive writers who make no effort to be unnatural.

An Interesting Case

If a composition is the result of a tense necessity of expression and the writer possesses an accurate ear and only a fleeting knowledge of harmony, the result may well be important. Instinct has done its work and, in many cases, done it well. We have seen surprising results from instinctive creation.

Recently, a young music student, who only

was beginning the study of harmony in its elementary aspects, brought to the studio a piece for violin and piano carefully notated, correct for all harmonic progressions which were a long way in advance of what he was studying. Not only was the violin melody attractive and "under the fingers" but the piano accompaniment was rich and natural and moved easily and spontaneously with rhythmical variety and balance. The form was perfect.

How does one account for this except to proclaim it instinctive? The young man played the piano indifferently. He knew nothing about the violin; but he had saturated himself in music of all kinds through attending concerts and, still more, through listening to phonograph records.

It all makes one wonder if Mozart and Beethoven, who both were bored to tears over the study of theory, did not compose almost entirely through instinct? They each had a very definite vocabulary, distinctive and personal. Each amplified and broadened what had come before his time. Each must have been musically saturated and must have had a naturally inventive mind, judging by the strides made in form and the other mechanics they introduced to the musical world.

Wagner and Debussy

Some musically inclined people have an all-embracing sense of melody plus harmony. Others have only a melodic sense and cannot even suggest the harmonic clothing necessary for the full expression of their melody. Thus it is that many Tin Pan Alley song writers receive credit for compositions written in conjunction with arrangers while they supply only the melodies. Even the lyrics to their songs are written by professional writers who are wise in this field of the popular ditty.

What about Wagner with his flowing stream of melodies, one melting into another or several used together? There are no rules to tell one how to do these things. This must all be instinctive, natural, unsought for, and yet planned to a great extent to meet characterization, situation, and mood.

And Debussy? Well, we might say he loved tonal effects regardless of rule or regulation. An imagist seeking for strange yet beautiful designs in color—one whose music is an acquired taste—who catered to the elite, who reveled in the exotic. There is a big place for his music and he had his own reasons for writing in the manner he did. It was instinctive.

A Valued Opinion

In a conversation with an important figure in the music world—a man whose compositions have been widely performed here and abroad—he stated that he had studied theory quite conscientiously when a young man but had soon after forgotten everything he had learned. We asked him if he thought the study of harmony had been beneficial in his original work. He pondered on the question for a moment or two and answered that although he could not quote a single rule of harmonic progression, he thought that perhaps, subconsciously, he had retained something. And so it goes. Instinct coupled with an orderly mind, plus good taste and a sensitive ear, go a long distance in the creation of music. In many instances it must be inborn; and when the personality is large enough, blessed with imagination, the result is empiric and a new expression comes to light. If this is forceful enough many rules of harmony go by the board. Is not this development instinctive?

French Art-Song Composers Before Fauré and Debussy

Berlioz—Bizet—Delibes

by Helen Spills

THE TRULY FINE BODY of modern French art-song which we knew today did not appear until after the middle of the nineteenth century, nearly fifty years after the wonderful florescence of cultivated solo song that began in Germany with Franz Schubert. The period which preceded that of the art-song in nineteenth-century France coincided with the troubled era of the Revolution, the Empires, the Restoration, and the Revolutions of 1830 and 1848; a time of intense feeling. Under such conditions patriotic songs were found in great abundance. At the beginning of this period the French had no lyric poet of the stature of the German Goethe to inspire to song creation, and had there been one, the general state of music composition in France would not have provided the necessary musical means for art-song creation in the sense that we understand it today.

At this period were to be found the romances of Garat, 1764-1823, a distinguished composer and singer of Romances, who was feted and admired by Marie Antoinette and her court at Versailles, and later was made *professeur du chant* at the Conservatoire by Napoleon. The songs of this time had facile, pleasing melodies, but were rather thin in texture and simple in construction. Their composers were more or less identified with the composition and production of opera in various forms, and also provided music for the numerous State entertainments and other public functions of their day.

A Poetic Array

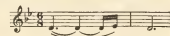
With the beginning of the century of Romanticism in France there appeared a great array of lyric poets; singers deeply responsive to the era. First in the line came the idealistic Lamartine, and the more intellectual de Vigny; then that passionate and charming lyricist Alfred de Musset; and, at last, the classical Gautier. Over all these, and over the whole century, hovers the personality of France's "mightiest" gatherer of words since the world began, Victor Hugo, 1802-1885. For this wonderful outburst of romantic lyrics the complementary musical themes were generally lacking, but there was one during the first half of the century who sought bolder effects and greater originality in song. He was François Louis Hippolyte Monpou, called the bard of the Romantic "cenacles," and popular with Victor Hugo and contemporary French poets of his time, whose verses he set to music. However, Monpou had too little musical learning and fell short in the matter of genius, and his songs have not endured.

In Monpou's time there lived another French composer, whose name and fame have since been the signal for heated discussion pro and con as to his legitimate right to his position of musical eminence. This composer was Hector Berlioz, 1803-1869, entirely a man of his time. His highly strung, passionate, and enthusiastic temperament eagerly embraced the new musical message from Gluck, Weber, and Beethoven, which came to him as a youth in Paris. Though Berlioz is celebrated first for his innovations in the field of orchestral composition, he has shown himself, by his songs, to be also the first of French composers really to venture in search of truly expressive solo song and to leave worthy results of his efforts.

A Tonal Adventurer

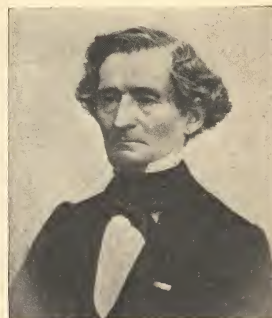
When we consider the sparse musical foundations upon which Berlioz had to begin his career and the low level of musical taste current in Paris at the time of his first visits, his courage in striking out into new paths and his ultimate accomplishment seem great. In his music, as Berlioz states, he "determined on enforcing the inner meaning of his subject"; this he seems to have aimed to do in his songs, mainly by means of richer harmonic color and other modes of expression very unusual in French song in his day, and entirely foreign, at that moment, to French ideas of musical art.

His group of songs called "Les Nuits d'Été," composed in 1834, consists of musical settings of six poems by Théophile Gautier. Romain Rolland calls attention to a certain classical quality inherent in the music of Berlioz, which manifests itself in spite of Romantic harmonies, color, and exotic rhythms; we find this quality in the songs. Those of "Les Nuits d'Été" are well contrasted and exhibit far greater resourcefulness in the matter of musical expression than had yet been found in French song. An effective song in this group is the lament *Sur Les Lagunes*, which opens with the words "Ma belle aim est morte. . ." (My beloved friend is dead). The whole work expresses the almost immeasurable



grief of one at the loss of a dear friend. Here Berlioz has used a short (Continued on Page 52)

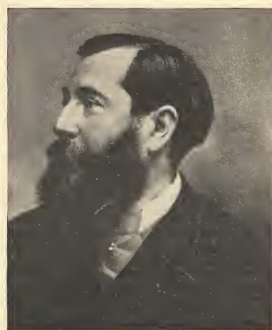
VOICE



HECTOR BERLIOZ



GEORGES BIZET



LÉO DELIBES

"FORWARD MARCH WITH MUSIC"

THE ETUDE

JANUARY, 1944

"FORWARD MARCH WITH MUSIC"

Musical Instruction in Wartime

by Helen Oliphant Bates

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Mrs. Bates is the author of over two thousand published stories, plays, verses, and articles. These have appeared in the leading publications for children—*Jack and Jill*, *Children's Activities*, *Instructor*, *Grade Teacher*, *American Childhood*, *Young Crusader*, and the *Sunday School* weeklies. Mrs. Bates has also contributed numerous educational articles, inspirational features, and poems to magazines for adults. Her articles in *The Etude* have been practical and useful.—*Editor's Note*.

MUSIC is essential in war. The spirit of man so frequently collapses before his physical strength gives out, that music is often the means of saving life. Instances in Poland prove the power of song. In that country families have been brutally evacuated from their homes, jammed into cattle cars, and forced to ride without food or medical attention. The occupants of many of the cars perished under the fiendish cruelties. But in the cars where someone started to sing, hearts gained sufficient courage to keep up the struggle for existence, and the people survived.

Although living is more nearly normal in America, we too, need music. It vitalizes mind and body, braces both enlisted men and civilians for the conflict, and enables them to carry on war duties with increased efficiency. Teachers who want their students to derive the most beneficial results from instruction should analyze the psychological effects of music and let the deductions from such study be the basis for prescribing musical treatment to fit individual needs. Many factors will influence the selections, but the general plan will be to reduce the amount of melancholy music to a minimum and put the emphasis upon compositions that are diverting, soothing, or stimulating.

Diverting Music

Those who are worried and panicky will be helped by music that diverts the mind. Costume programs are excellent for this purpose. Whenever a person attempts to impersonate another character, he gets away temporarily from his own individuality and cares. Bright stage scenes infuse gaiety into the present darkness. Examples of compositions which add charm and color are *Minuet* in G, Paderewski; and *Minuet* in G, Beethoven (colonial costume); *La Zaza Española*, Granados (Spanish costume); and *By the Waters of Minnetonka*, Lieurance (Indian).

Music that is descriptive and imaginative has therapeutic value. By arousing vivid mental pictures of pleasant scenes, depressing thoughts are crowded out. Examples:

Country Gardens, Percy Grainger; *Harmonious Blacksmith*, Handel; *Norman Bridal Procession*, Grieg; *Spinning Song*, and *Spring Song*, Mendelssohn; *Troika*, Tschalkowsky; *Witches*

Dance, MacDowell; *Gardens in the Rain*, *Reflections in the Water*, and *Clair de lune*, Debussy; *Forest Murmur*, Liszt; *Song to the Evening Star* from "Tannhäuser," Wagner.

Since Mendelssohn did not suffer the hardships that were the lot of most composers, his music radiates a freshness and joy that make it particularly suitable for these trying days. Pieces with pronounced melodic sparkle and intriguing rhythmic motives are desirable. Compositions in fugue and sonata form might also be included in this group. These divert, because it is impossible to render them without intense mental effort.

Soothing Music

People who are suffering from physical or emotional strain will be helped by soothing music. For this purpose it is best to use soft pieces in slow tempo, with sustained and pleasing melodies. Simple diatonic progressions are more soothing than elaborate diatonic or chromatic harmony. Since high notes may be irritating to those in grief, and low chords may be somber and depressing, it is best to keep within the middle register of the voice or keyboard. Nature tone poems, lullabies, and barcarolles are balm for jaded nerves. Many hymns create inner repose.

Restless or complicated rhythms, pronounced rhythmic or melodic figures, rapid changes of time and register, strong accents, big leaps in the melody, and shrill instruments like trumpets and drums, are more quieting than complex forms of music which require mental effort; their appreciation are not palliative, and should not be used when a performer or listener is ex-

hausted or distracted, or otherwise depressed. Examples of soothing music are *Faith*, and *Consolation*, from "Songs Without Words," Mendelssohn; and *To a Wild Rose*, MacDowell.

Stimulating Music

Some students need a spur to enable them to overcome fear and gain courage for action. Marches, patriotic songs, triumphant hymns, and quick, lively pieces with strong rhythm and accents are exhilarating. *The Turkish March*, Beethoven; *March Militaire*, Schubert; and *The Stars and Stripes Forever*, Sousa, are stimulating compositions.

A good band is a physical and mental tonic. The colorful uniforms, shining instruments, and animated rhythms awaken man's higher impulses and make him want to do his part. Since people's chief interests center around things pertaining to the war, military music will be assigned generously.

Boys like to learn bugle calls. The tones of a bugle call are used at the beginning of the piece *Taps*, by H. Engelmann. If pupils are taught compositions with military atmosphere and are told stories of army and navy life, it will increase their interest in the purchase of defense stamps and other children's war activities.

Military Dramatizations

Military dramatizations always are popular. It is not necessary to know dramatic art to use simple pantomime scenes in the studio. If the teacher will start with a few suggestions, the pupils can work out the action themselves. Military music can be used, or a military atmosphere can be injected into classics.

For example, the old favorite, Schumann's *Happy Farmer*, can be given a modern interpretation. The teacher can introduce it like this:

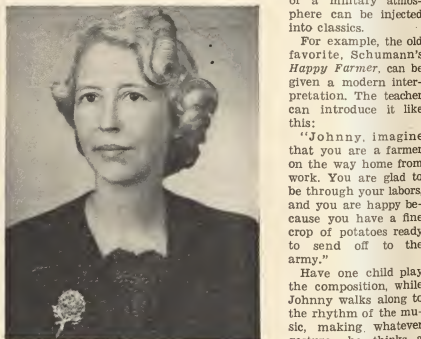
"Johnny, imagine that you are a farmer on the way home from work. You are glad to be through your labors, and you are happy because you have a fine crop of potatoes ready to send off to the army."

Have one child play the composition, while Johnny walks along to the rhythm of the music, making whistler gestures he thinks a farmer would use.

After Johnny has impersonated the merry farmer, and his mind is lulled by the bushels of potatoes being shipped to the soldiers, he will probably interpret the piece with more abandon and more spirit.

National Anthems

Every student should be required to memorize the national anthems and to review these pieces regularly until he can render them for any audience without advance notice. It is to be regretted that, although our national anthems are played for almost every gathering, thousands of people do not know the words and hence cannot sing with due reverence. (Continued on Page 24)



HELEN OLIPHANT BATES

THE ORGAN has always occupied a prominent place in the Western Church, both musically and architecturally. There is a psychological reason for this, to be found in the fact that the organ is itself an assemblage of voices under central control, a sort of artificial congregation. Rows and rows of people make up a congregation, all responding to priest and preacher, singing together, praying together, and responding together in devotional unity. The organ, with rows on rows of pipes, all as alike and yet as different as the voices below, is a most appropriate means of musical inspiration and support for the human congregation.

Certain criteria for organs and organists may therefore be set up, to see how well they fulfill the traditional function just described. Does organ music sing? Does it make listeners want to sing with it? Does it give support to singers without overwhelming them? These are pertinent questions which we organists and all organ builders can profitably and constantly ask in our work. Unless the three questions above can be answered in the affirmative, the organ is nothing but "a list of whistles," and the traditional objections to it tend to be justified.

Unfortunately, one finds organs here and there that discourage singing, organs which call for the greatest skill in phrasing and in registration, organs on such heavy wind pressures that the singers are engulfed, or organs with lugubrious tones which make faces too long for utterance. With such organs, the simple suggestions vouchsafed here are more pertinent than ever.

These suggestions to a prime objective which may be summed up in one word—*clarity*. The singing organ must allow all voices to be heard clearly—the voices of its own pipes and the voices of choir and congregation. The organist has to work for clarity in three ways—in melodic phrasing, in harmonic texture, and in tone color, or registration. Let us take each of these in turn.

Clarity of Melodic Phrasing

There is a little volume known to every piano student which is singularly neglected in organ instruction—the "Two-Part Inventions," by J. S. Bach. It is said that Bach once remarked that these were exercises in singing with the fingers. So they are, or should be. I recommend the "Inventions" as melodic studies for the organist and urge that one rule be observed—play them from beginning to end without shifting fingers. Some overrated versions actually recommend shifts, as if Bach's melodies should be played without

any ventilation or breathing places whatever!

Organ "methods" are apt to exaggerate the importance of finger-shifting, as if one's musical life depended on the perfection of *legato*. Freely singing melodies, on any instrument, do call for a smooth *legato*, of course, but the *legatissimo* on the organ is an abomination to be avoided like the plague. What we mean by *legato*, in terms of singing, is that the vowels of our musical phrases should have time to be heard.

Singers who spend all their time sounding vowels, however, never have any diction. The articulation of consonants is as necessary as the sonority of vowels. Now in organ playing there is apt to be a continuous roar of "vowels" from open pipes unless the player learns the tricks of clear articulation, with snappy attack and release of the key.

Another neglected instruction book from which lessons in melodic phrasing are possible is the hymn book. Hymn tunes which out-picoles the piccolo, and piles up duplicate chords on top of chords, but what would they think of the addition of the 16' couplers, often with 16' tone already on the manuals? Yet this is an unpardonable offense against clarity of harmony which is carried on in many churches week after week. This is the surest way to kill voices or orchestra. Combined with muddy tone color, these two factors have done everything possible to discourage singing in our churches and theaters.

less we look at hymn music, not as chords under the other, but as part-songs for four singing voices. Perhaps a good rule in hymn playing is to keep at least one voice very *legato*—preferably the bass (for firm foundation), but to watch articulation elsewhere, especially on repeated notes. In the first measure of Sullivan's *Onward, Christian Soldiers*, however, the tenor voice can ride along on a smooth *legato* in the left hand, while the right hand and pedal play the repeated notes with boldness, precision, and "punch."

The genius of the organ is best suited for polyphonic music, with interweaving voices clear-

ly enunciated. It is to this end that the "classical" organ has made its finest contribution. The romantic organ, however, like romantic teaching, has pushed chordal harmony to the fore, until all music has been pedantically represented as a series of "chord progressions." Chordal stagnation gets us into musical mud, so just a word is due on harmonic clarity.

Clarity of Harmonic Texture

One caution is almost axiomatic—play as few notes as possible. At least let us add no superfluous ones.

The old rules that one-third is enough in a chord and that the bass and tenor should be well spaced are as good for organ playing as for part-writing. There should also be slow and unusual punishment for the offenders who push down sevenths into perfectly adequate triads, thus "gumming up the works."

The best-harmonized hymn tunes are, of course, those in which each of the voices is given a melody of sorts. It stands to reason, therefore, that melodic clarity is essential to clear harmonic texture. Too many notes added to the harmony spoil the melodic lines of inner voices. When organs are complete to 4', 2', and mixture ranks, chords can be sounded by depressing single keys. This piling up of tonal levels brings up the question of registration.

I was once playing the organ with the San Francisco Symphony Orchestra under Alfred Hertz, and to brighten up one passage added the Swell to Great 4' coupler. He heard it immediately and objected that it was "too high." A friend of mine was called similarly one time for playing the celesta in octaves, when single notes were written in the part. All orchestra conductors would probably object to organ tone which out-picoles the piccolo, and piles up duplicate chords on top of chords, but what would they think of the addition of the 16' couplers, often with 16' tone already on the manuals? Yet this is an unpardonable offense against clarity of harmony which is carried on in many churches week after week. This is the surest way to kill voices or orchestra. Combined with muddy tone color, these two factors have done everything possible to discourage singing in our churches and theaters.

Clarity in Tone Color

The same conductors who objected to super-chords on higher levels have been known to tolerate horrible tone colors in organ parts. This seems to indicate a lack of sensitivity. Can it be that in our craze for volume and emotional intensities we have lost our taste for clarity of tone color? There are two factors that have contributed to this deterioration of taste: one is the overdevelopment of flute and string tone (closed tones and pinched tones) and the over-indulgence in amplification. (Continued on Page 54)

Organ and Voices

by Dr. Warren D. Allen



Memorial Church at Stanford University where Dr. Allen is organist.

ORGAN

Eurythmics in the Elementary School Program

by Rose Marie Grentzer

Rose Marie Grentzer holds the degrees of Bachelor of Arts in Music Education, Bachelor of Arts in Violin, and Master of Arts in Music Education. Her studies were at the Carnegie Institute of Technology. She was formerly Supervisor of Music, Broadneck Public Schools, Broadneck, Pennsylvania, and at present is Instructor in Music Education, University of Michigan, and Director of Vocal Music, Ann Arbor High School, Ann Arbor, Michigan.—Eaton's Note.

ROSE MARIE GRENTZER

EURYTHMICS is an integral part of our program because it is musically and educationally sound, and adapts itself to our present-day philosophy of education.

Musically, eurythmics develops a feeling for meter, accent, tempo, dynamics, rhythmic patterns, and mood. It also contributes to an appreciation and recognition of form and design, melodic line and rhythmic contour, harmonic background, and an increased music repertoire through active listening. Socially, through its various activities, it develops poise and grace and provides opportunity for self-expression; through group participation it makes children dependent on one another, and tends to release their inhibitions. It develops the child by integrating his physical, emotional, and intellectual responses. Educationally, it serves as an effective teaching device because the principle is that children learn, not by theory, but by doing.

Perhaps the most complete system of eurythmics is that of Jacques Dalcroze, who was one of the first to translate music into the realm of personal experience of the child. His system, based on the innate rhythmic responses of the child, concerns itself with experiences only in so far as they aim at the final goal, music appreciation.

The Objectives Outlined

We all use eurythmics to some extent in the teaching of kindergarten and first grade. How shall we go about organizing and conducting this type of program to make it more functional in the elementary grades? To do this it is important that we organize and outline the objectives for each grade, and then set out to reach our goal through a sequential development of activities. Without such organization the activities will not develop musicianship, nor will they provide a background for the skills which we are so anxious our pupils acquire.

Every teacher will admit that children enjoy rhythmic activities. However, too often these activities are carried on for their own sake and without regard to the building of a musical background. We should have a definite reason for our selections and not present an activity because the music is easy to play or the songbook is nearby. Only through careful and sequential planning can we hope to achieve our aims.

Let us outline the objectives, for example, in the second grade. We can say that the aims are:

to sense the mood of the music, to be conscious of dynamic effects, to feel the accent and pulse of the measure; also, to have a feeling for phrases and phrase balance, to be familiar with the whole, half, quarter, eighth note, and dotted eighth and sixteenth by sight and by sound, and to be able to recognize and use these note values in simple rhythmic combinations.

Since children are able to execute rhythms and to absorb musical experiences far beyond their power of analysis, the experiences which we want them to analyze one year should be presented the previous year through various activities and without analysis. In the case of the second grade, we want them to be familiar with the quarter note, which they recognize as the walking note, and the eighth note, which to them is the running note. Therefore, they should have many opportunities during the first grade to get the feeling for these notes through activities. The second year, when the notes are presented to them for rhythmic analysis, not for melodic reading, they will have experienced these note values and the symbols will be more meaningful, not in terms of theory, but in terms of actual feeling.

Likewise, for successive grades, the rhythmic experiences of each year should lay the foundation for the rhythms which will be presented through melodic reading in the succeeding years. After some muscular response to a new rhythm, the rhythm should be notated and the children should learn to associate their physical reactions with the rhythmic symbols. Each new rhythmic pattern should be combined with note values already familiar to the child, and the combinations should gradually become more difficult.

We have suggested the stressing of rhythmic experiences in building for reading skill because most schools, in grades beyond the second year, devote the greater part of the music period to the development of that skill. They work intently on intervals and use many devices to establish the scale and tonality. But proficiency in the

translation of music symbols into tone does not necessarily indicate proficiency in reading.

For example: If an intermediate grade is having difficulty reading a song, ask them to turn their books face down and give you their attention. Using the left hand to represent the staff and the index finger of the right hand to point to the line or space to represent the notes, lead them through the song. Suggest that they sustain each note until you move your hand for the designation of the next note. Usually you will get a fine response. The children will have little difficulty even with the intervals, which seemed so impossible for them when they read from the printed page. Now have them read from their books. We find that again they have difficulty. Why? When they were watching the hand they had the rhythm of the song indicated to them, but reading from their books they had to get the rhythm for themselves. The rhythm interfered with their melodic reading and meant nothing to them. A better background of rhythmic experiences is what the class needed, rather than drill in intervals.

Intensity and Expression

After we have determined our objectives for each grade, we must be careful to select and direct our activities so that they will achieve the desired results. It is not only a problem of what we do, but also how we do it. Let us analyze an experience in phrasing. We ask children to denote phrases by making large circles with their arms or we ask them to move in space to denote the journey of the phrase. The important physical sensation which we want them to have is that of intensity so that they get a real feeling for the rise and fall of the phrase. Arms waving listlessly in the air are inexpressive and of no value in the teaching of rhythmic feeling.

There must be intensity behind movement, if it is to be expressive. It is impossible to convey to the child the feeling of intensity by mere talking; the activities suggested to him should be those which will give him a feeling of resistance against a force. The activities should be chosen from the child's own experiences, such as lifting, pulling, or pushing.

The following activity will provide an experience in the feeling for phrasing. Divide the class into groups of two (Continued on Page 60)

Mr. Evenson, born in Spokane, Washington, received his first musical instruction from his mother, an accomplished pianist, and later from Benjamin Klatskin, with whom he studied the trumpet.

In Chicago, while preparing for a law course, he joined the Civic Orchestra of Chicago, the Orchestral Training School conducted by Frederick Stock and Eric Delamarter, and continued his study of the trumpet under Edward Llewellyn.

After leaving the University, he devoted himself entirely to the study of piano under Joseph Brinkman and theory under Leo Soverby, at the same time conducting the band and instructing instrumental classes at the University of Chicago High School. He was assistant conductor of the University of Chicago Concert Band under Victor Gobel.

He then played with the Minneapolis Symphony Orchestra five seasons under Verbrugghen and Ormandy, teaching music in the Minneapolis schools and continuing his musical studies at the University of Minnesota, being graduated "cum laude" with a B.S. degree.

Subsequently, he studied the trumpet in New York under Max Schlossberg, and later in London under George Eldale, first trumpet in the London Philharmonic, and in Paris under Georges Seguela, solo cornettist in La Musique de la Garde Republicaine.

In 1935 he was graduated from the University of Michigan Music School with a Master of Music degree.

At various intervals since that time he has studied orchestration under Lucien Cailliet, composition under George MacKay at the University of Southern California, and conducting under Vladimir Backalenikoff.

He is now a member of the Theory and Instrumental faculties in the Eastman School of Music, and is solo trumpet in the Rochester Philharmonic Orchestra.—Eaton's Note.

MUCH HAS HAPPENED in secondary school music since the first national contest was held back in June, 1923. America has forged ahead of the rest of the world in providing free choral and instrumental instruction in its program of public education. In no other land can young students avail themselves of such an opportunity to the extent that it exists here. It is unique in the American scene.

School music contests and festivals in recent years have provided convincing demonstrations of the superior quality of organization and instruction. In some localities, notably in the Middle West, a tradition of excellence in performance is carrying their bands and orchestras forward to results that are by no means amateurish. Indeed, they are frequently distinctive musical achievements. However, these constitute a small number of the total. Outside this category, the quality of the results heard varies greatly. It must be assumed that individual differences in musical background enter environment, and in talent, account for a portion of this variety. That other factors enter more prominently into the picture, however, is suggested by the fact that for the most part the aggregate personnel of these school bands and orchestras represents an average nation-wide cross section of musical talent in our public schools. Since the band is a choice between attending one public school or another is primarily one of geography and not of musical talent, what, then, are the causes of the unusual differences in results obtained from public school instrumental music?

To some people the question seems absurd in that its answer they feel is to be found in any one of several obvious and uncontrollable circumstances such as poor talent, lack of public support, unsympathetic school boards, lack of industry and ambition among students, and inadequate facilities. However, a close scrutiny of much of the subject matter that is being emphasized, and of the teaching techniques employed

Advancing Organization in School Music

by Pattee Evenson

in the case of brass and reed instruments particularly, reveals a real and embarrassing reason why many school bands and orchestras sound musically irritating.

It must be said at the outset that any mass movement which has enjoyed the success and phenomenal growth of American school music will naturally have growing pains. Certain shortcomings must be expected. It is easy to criticize. It is quite another thing to build constructively. One who has not good reason to believe he can do both should refrain from doing either. We are concerned only with emphasizing these practices which are most effective in the hopes that they may become more widespread or more wide-spread in their adoption.

A Curious Deficiency

In contests, at well-known summer music camps, and in the high schools and colleges, we have heard a large number of high school musicians, both as individuals and as members of orchestras and bands. Almost without exception, we have been struck by a curious deficiency in their fundamental musical training, both with respect to the technical knowledge of their instruments and their musicianship.

When an average of thirteen out of fifteen in their groups gives no evidence of having been taught and drilled to correctly attack a note at different dynamic levels, or of having learned the fundamentals of breathing and of tone production, or what constitutes a daily practice routine with clear-cut objectives and a definite idea of how to go about achieving them; when they repeatedly say they have never been thoroughly instructed in solfège and the elements of rhythm, and are unable to play correctly the most elementary rhythmic patterns after several years in school organizations—then, there is no

alternative but to seek the cause of this in the teaching to which they have been subjected. For these topics definitely can be taught in classes.

The first of the reasons for this situation one does not have to look far to find. It lies in the attitude maintained by a great many school principals and superintendents regarding music as a subject in their curriculum. Unfortunately, a substantial majority of them regard their school band as a device for putting on a show. To them, the music department is an appendage to the athletic department. Their first concern is to get a band with as large a personnel as possible on the football field as quickly as possible. To achieve this they subject their band conductors to heavy, and often drastic, pressure. They frequently give no evidence of concern over how seriously this process compromises and even abandons a program of sound instruction.

They have little patience with an appeal for the time and program actually necessary for acquiring a correct musical foundation. This curious indifference reveals the strong temptation to exploit the music program. The principals cannot resist it. As a result, the student pays the price.

His teacher is forced to present him prematurely with parts to military marches and the admonition to get the notes out some way as soon as he can. Thus, his first contacts with his instrument are fraught with hurry and confusion. He is denied the necessary time and instruction in those specific items in fundamental technique which are imperative to his getting a correct start. He stumbles along, faulty playing habits accumulate. They add to his frustration. In time, he either gives up the instrument entirely, continues just for his "own amusement," or inwardly yearns for a good private teacher under whom he might learn the fundamentals which he could just as well have learned in school, had the time been provided.

Among principals and superintendents, the seeds of this paradox are buried deep in a



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BAND, ORCHESTRA and CHORUS

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Music and Study

fallow conception of what a band or orchestra really is. Quite obviously it is first and last a group of individuals. The quality and amount of individual instruction more than any other single item determines what the organization will ultimately achieve. The answer to this need is not more rehearsals, but more time spent in technique classes setting acquainted with the peculiarities and problems of the instruments, and learning exactly how to go about dealing with them; more time in small ensembles—drums, quartets, quintets—to become intimate with the ensemble, tone quality, and timbre actually mean. This is being done in some schools with outstanding results. It means that students can be given a correct start on their instruments and the type of playing experience which is most valuable for young players.

Time to Build

This should be carried on without administrative pressure. The musician should be given complete charge of his department with ample time to build from the ground up, and should be held responsible for the musical results he obtains. Furthermore, one should not be required to conduct a large group and teach all the instruments. In a number of school systems, men who specialize in teaching one of the three groups of strings, woodwinds, and brass instruments are employed to organize classes in all of the schools in which each instrument is studied in detail. At general rehearsals adequate time should be devoted periodically to elementary theory covering intervals, scale structure, the cycle of keys, and triads. How seldom do we find a high school student who gives anything but a blank look when asked for a key signature beyond two sharps or flats, and its identification with a major or minor tonality? After a year or more of this type of routine, the student can be profitably entered into a larger band or orchestra. But so long as principals and superintendents go for the big rehearsal and the quick and football appearance—to the neglect of the individual musical development—public school instrumental teaching will not change, and the casualties in terms of wasted time, energy, and frustration of musical growth will be high.

Another area which should be marked for close scrutiny and improvement is the training which the teachers themselves receive. Most teachers have, of course, one instrument upon which they are proficient. Their instruction in the teaching of other instruments is usually received in "instrumental methods" classes. In most colleges and universities the real attitude towards the pedagogical value of instruments is frequently indicated by the administration of these classes.

A Teacher of Methods

Usually they are farmed out to someone who is probably sufficiently familiar with the instrument to call it his own. Frequently, however, he is a man not qualified by a successful background of study and teaching experience comparable to level of other departments in the university to teach authoritatively that instrument. And no one should be hired to teach in a university who cannot give to the class a complete and thorough exposition of the subject matter of the course.

The class members meet with this instructor who tells them how to blow the horn to get notes out of it. Then they all blow together, the ultimate objective being to "learn the fingering" and play the scales and arpeggios. The real pedagogy of the instrument is likely to be insufficiently stressed, for the fact remains that an overwhelming majority of superfluous preliminary practice—routines and specifically outlined graduated assignments with discussions of the proper material

to use for various problems arising out of individual differences in embouchures.

The time is passing when a man can appear before a high school group with a patronizing air and rely for the most part upon a gorgeous, broad smile and a disarmingly "nice way with the kids" to be successful. It requires more than generalities in rehearsals to correct weaknesses and mistakes. The answer to this need is not more rehearsals, but more time spent in technique classes setting acquainted with the peculiarities and problems of the instruments, and learning exactly how to go about dealing with them; more time in small ensembles—drums, quartets, quintets—to become intimate with the ensemble, tone quality, and timbre actually mean. This is being done in some schools with outstanding results. It means that students can be given a correct start on their instruments and the type of playing experience which is most valuable for young players.

Fortunate is the man whose enthusiasm about music is such that he knows his scores thoroughly, that he takes every opportunity to hear fine performances, that he seizes upon every chance to learn instrumental technique from artist performers. He is strengthening himself to meet the challenge which young minds are throwing down before him. "The secret of education," says Ralph Waldo Emerson, "lies in respecting the pupil." The quality of teaching lies in the kind and amount of our own scholarship and wisdom. Indeed, the Sage of Concord again deserved his title when he wrote:

"We are all wise in capacity, though so few in energy. There need be but one wise man in a company and all are wise, so rapid is the contagion."

Musical Instruction in Wartime

(Continued from Page 20)

If music teachers will impress their pupils with the story of how Francis Scott Key wrote *The Star-Spangled Banner* while he watched men give their lives for this country, standing at attention to sing the song will mean more than a gymnastic straightening up.

The national anthems of other countries also provide good teaching material. A soldier able to play the national songs of the lands across the seas where he is sent, would be a popular good-will ambassador.

Studio Life

Bearing in mind that the studio should be a place where people will want to go for escape from heartache, everything possible should be done to give it a cheerful atmosphere and to keep it attractive with flowers and art objects. In the waiting room there should be scrapbooks of musical jokes and anecdotes to relax the pupils, and inspirational mottoes to plant the seeds of self-reliance and bravery.

Schedules should be arranged with a view to conserving gasoline. For this reason some meetings may be held in the homes of different members of the class. Since many families have had to eliminate trips and other forms of entertainment, the alert teacher has an opportunity to make the studio activities fill this gap. The number of informal programs should be increased. Many things are always retreating, hence emblems should be placed on novelty Christmas cards and tests that provide both instruction and relaxation should prevail. It may be necessary to reduce the cost of refreshments and decorations, but if ingenuity is used, pleasure and profit need not be diminished. War stamps may be given for prizes.

When possible, invite enlisted men who enjoy music to attend studio gatherings. Your class will be pleased to meet the soldiers, and the soldiers will be refreshed by evenings away from the barracks.

Here is a list of fine teaching pieces that have military atmosphere

Piano solos:
Soldiers at Play—Louise E. Stairs, Gr. 1
Soldiers Marching By—Pierre Renaud, Gr. 1
Marching Together—Wallace A. Johnson, Gr. 2

Marching of the Troops, Op. 180, No. 1—C. W. Krogmann, Gr. 2
Pride of the Regiment, Op. 143—C. C. Crammond, Gr. 2
The Stars and Stripes Forever—John Philip Sousa (simplified arrangement by John W. Schaum, Gr. 2)
In Camp—L. F. Preston, With Ukulele part, Gr. 2
Call to Arms—C. W. Kern, Gr. 2
The Buglers, Op. 65—C. W. Kern, Gr. 3
The Buglers, Op. 65—C. W. Kern, Gr. 3
Off to War—L. F. Preston, With Ukulele part, Gr. 3
The Avengers—John Philip Sousa, Gr. 3

Duets:
Troops On Parade, Op. 121—Richard Krentlin, Gr. 3
Squadrons of the Air—Irene Marchand Ritter, Gr. 3
Pride of the Regiment, Op. 143—C. C. Crammond, Gr. 3
March Militaire—William R. Spence, Gr. 3
Our Inimitable Nation—Walter Rolfe, Gr. 3

Song:
Our United States—Arranged and harmonized by Leopold Binkowski
Piano Accompaniment:
Salute to the Colors—Bert R. Anthony (arrangement by Ivor Peterson)

Rhythmic Orchestra:
Bagle Call—A. Louis Scarmolin, Gr. 3
Brass Choir:
Taps—L. Engelmann (arrangement by Hugh Gordon), Gr. 3
Orchestra:
Military March—E. Bucher, Gr. 3
Salute to the Colors—Bert R. Anthony (arranged by Christopher O'Hann), Gr. 3
Up with the Flag—C. W. Bennett, Gr. 3

Recording on Wire by James Francis Cooke

IT IS POSSIBLE that a new method of recording music on wire or metal tape may prove a serious rival to the present method of disc recording. Many years ago Mr. Theodore Presser accompanied me to a Philadelphia hotel, where the early model of the Poulsen recording device was exhibited. During the experiment I called up a friend at a distance and the conversation was recorded on the magnetized wire. When it was reproduced, the friend's voice was recorded accurately, but I could not identify my own voice. The friend, when he heard the recording, had a similar reaction, indicating that its tonal veracity was most extraordinary.

In an article in the September issue of Fortune magazine, the remarkable Poulsen invention again comes to light and is reprinted by permission. One of the advantages of this system is that the length of the wire permits a very much larger recording; that is, a whole symphony or an entire opera could be recorded on one spool of wire.

The recording-on-wire principle was discovered a generation ago by a Danish physicist, Valdemar Poulsen. He patented his idea in a score of countries, in which various companies tried to develop it for dictating machines and devices to record telephone conversations. Perfected by research of the Brush Development Co., Armour Research Foundation of Illinois Institute of Technology, and Bell Telephone Laboratories, Inc., magnetic recording is being used by the armed services. When the sound industry can again sell to civilians, magnetic-recording devices will be thoroughly marketable.

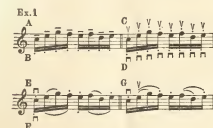
In magnetic recording no stylus presses into a groove, no light beam falls on a film. A wire or tape, about as thin as a human hair, is moved between the poles of an electromagnet at about one and one-quarter feet per second. In recording, the electromagnet is connected to the output of an amplifier. As the sound waves vary, the alternating current induced in the wire magnetizes it accordingly. To play back the record, the magnetized wire is passed through another magnet connected to the input of the amplifier, where its magnetic impulses induce an alternating current, which (Continued on Page 67)

Some Studies of Kreutzer Their Application to Modern Technique by Harold Berkley

THE OUTSTANDING QUALITIES of the "42 Studies" by Kreutzer are so well known that there is little need to discourse upon them here. For well over a century teachers have had the Studies in continuous use, and most young students have looked forward to "Kreutzer" as to peak from which they would be able to survey the entire realm of violin technique.

But the art of violin playing has advanced considerably since Kreutzer's day, and many of the studies will have to be adapted, or practiced in ways not originally intended, in order to obtain from them the material required for developing present-day playing ability. It is striking evidence of their vitality and inner soundness that they are as valuable for the development of the modern technique as they are for the acquirement of the classic style. The following notes, in the preparation of which the Ditson Edition was used, have been made with these later developments chiefly in mind. It will be noticed that most of them refer to bowing technique. This will be understood when it is realized that the most significant changes in violin playing during the last century have been in the art of bowing. Moreover, the student who is studying Kreutzer will find that existing editions cover most of the left-hand technical problems he will meet at this stage of his advancement.

No. 2, in C major. Most editions supply this study with some forty or fifty bowing variants, not all of them equally valuable. It is unwise to attempt them consecutively upon the student; rather, many of them should be returned to later when in the course of study a bowing problem appears to which one of them can be applied. The classic bowings—*détaché*, *martelé*, and the simpler mixed bowings—should be studied first; then Variant No. 14 (excellent as a preparation for the *martelé-staccato*) and Nos. 19 and 21.



There is much material here for acquiring control and agility in the lower third of the bow, a technique which is essential for the modern violinist. The study should be practiced near the frog, using the wrist and fingers only—the arm remaining motionless but relaxed. The foregoing bowings should be among the first practiced in this way.

In all of them, except Variant A, the bow should be lifted from the string after each stroke.



RODOLPHE KREUTZER

Also valuable for developing flexibility is the following bowing:



Here, only the wrist-and-finger motion should be used for the sixteenth notes, no movement being made with the arm. When this bowing can be played with some fluency, Variant No. 30 on Page 4 of the present edition, should be studied, for it requires good coordination between the fingers of the left hand and the short bow strokes—a point always to be borne in mind when bowing exercises are being studied.

When the student is thoroughly familiar with this étude, it is a good idea to have him transpose it, by ear, into other keys; the working out as he feels any sense of fatigue.

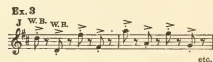
After a fairly good *spiccato* has been attained, the study should be used for further practice in that bowing, requiring as it does a considerable degree of coordination between the left hand and hands. At a rapid tempo it is extremely difficult to play *spiccato* passage-work of this nature with consistent clarity.

No. 15, in B-flat major. This first-rate study in short trills can also be made an equally good study in long trills by (Continued on Page 56)

Music and Study

of the necessary changes of fingering will be an interesting problem for him.

No. 7, in D major. Originally intended as an exercise for the *martelé* in the upper third of the bow—and it is certainly one of the finest—this study cannot be bettered as an exercise for the whole bow *martelé*. When practiced in an étude which skips strings, this bowing brings into play all the basic motions of the right arm, and it should be part of every student's daily practice as soon as he has a fair control of the wrist-and-finger motion. It should be played in this manner:



The two aims of the player should be to produce a fiery, electrifying accent and a very rapid bow stroke. Some time may elapse before a student, new to this bowing, can begin to approximate these ideals; however, he should persevere with it every day, there being no better exercise for developing coordination of the entire bow arm.

At first the pupil should be content to take only six or eight inches of the bow rapidly, slowing the remainder of the stroke so that he can watch his arm and see that it is moving into the right position for the next note. As the up bow is completed, the right elbow should have risen to the level of the frog; then the strings are crossed to the lower note by curving the fingers and rolling the forearm—in the elbow joint—slightly towards the player. At the end of the down bow, the entire arm should drop, from the shoulder, in order to take the next note on the upper string. A pronounced pause should be made after each note so that the player may consciously prepare for the next stroke—for the bow must, of course, grip the string firmly before the stroke is made.

When a good control of the wrist-and-finger motion has been acquired, the study should be played at the frog, using only this motion.

No. 9, in F major. Many pupils look upon this as a "dull" study, and do not give it the care and concentration of mind that will bring about the best results. If it is not practiced well, it had better not be practiced at all, for to play a study of this nature with a flaccid finger-grip creates a definitely harmful habit of technique.

However, a student's interest may be aroused if it is suggested that he play it without leaving any fingers on the strings; that is, lifting with alacrity every finger as soon as the next note is stopped. To do this the student should be warned to stop playing and relax his hand as soon as he feels any sense of fatigue.

After a fairly good *spiccato* has been attained, the study should be used for further practice in that bowing, requiring as it does a considerable degree of coordination between the left hand and hands. At a rapid tempo it is extremely difficult to play *spiccato* passage-work of this nature with consistent clarity.

No. 15, in B-flat major. This first-rate study in short trills can also be made an equally good study in long trills by (Continued on Page 56)

Americans Want American Music!

A Conference with

Elie Siegmeister

Distinguished American Composer,
Founder and Director, The American Ballad Singers

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

FAR-REACHING RESULTS often spring from accidental causes. If Elie Siegmeister had not been convinced that success, for a composer, means something far deeper than press-encomiums and royalties, the American people might still be waiting to make the acquaintance of the rich sources of their own folk music. The story of how this source was discovered goes back some ten years when Mr. Siegmeister came home from Paris, where he had been studying with Nadia Boulanger. Then in his early twenties he



AMERICAN BALLAD SINGERS
Left to right: Thomas Edwards, Rebekah Crawford, Helen Yorke, Elie Siegmeister (conductor), Earl Waldo, Emilie Reizen, and Ruth Fremont.

believed, as most young artists do, that he had only to set down the notes of a worthy and sincere work to have the public come rushing to acclaim him. He set down the notes of several worthy and sincere works, but he found that the public did not come rushing, because a composer's access to that public depended upon a series of middle-men in the form of publishers, performing organizations, and the like. It was—and is—immensely difficult for a young composer to get his works heard. Music that was accepted and even launched by some group might be heard perhaps once a year and then shelved. Mr. Siegmeister pondered this phenomenon, and here is the point at which to explain his personal conception of success.

At no time has Elie Siegmeister felt that mere self-expression or critical acclaim could satisfy a creative artist. Art exists to be enjoyed, and no creative work can reach completion until it also reaches the people—not the music lovers, or the critics, or a group, but the mass of the people themselves. Thus, Mr. Siegmeister began to wonder what there was about the formal, studied compositions of the day that failed to attract that mass of the people. He came to the conclusion that most native composition reflected European influences—at that time, notably Schönberg and Stravinsky—and he determined to explore thoroughly American tastes and currents of thought.

her seat and, with great seriousness, said, "You folks say you want to write music for the people. Have you ever heard the music of the people?"

Genuine Music of the People

The woman, Aunt Molly Jackson, was a miner's wife, and proceeded to illustrate her remark by singing a Kentucky mountain song. Fascinated by the vitality and the national authenticity of the song, Siegmeister asked for more. The concert ended by Aunt Molly's offering to sing "a hundred more songs" if Mr. Siegmeister would write them down. That was the beginning of Elie Siegmeister's notable compilations of genuine American folk music.

"FORWARD MARCH WITH MUSIC"



ELIE SIEGMEISTER

At first, he found Aunt Molly Jackson's songs hard to set down. She sang them with variations from the rhythmic beat, and from fixed intonation that seemed like mistakes. After hearing more than a score of them, however, Mr. Siegmeister realized that these peculiarities represented the essential style of true folk-music. There is no fixed bar line; intervals that announce themselves in the major may be repeated with a shading off into the minor; and the story of the song is so much more important than it is in classic *Lieder* that the emphasis of a single key-word can change both rhythm and intonation.

Taking his own enthusiasm for these folk songs as criterion, Mr. Siegmeister began an important shifting of his musical approach. Instead of wondering why Americans felt alien to music of European inspiration, he made considerable researches into the origin and background of American folk tunes.

"This real American folk music," states Mr. Siegmeister, "is as composite in origin as America itself. Its roots are English, Irish, Scotch, Negro, German, French, Spanish, and Dutch. Because of the predominance of British stock and of the English language, however, the British strains first formed the pattern. By about the time of the Revolution, however, we find these strains taking on a characteristic native flavor, and the humor, the strength, the feeling, and the vigor of the American temperament assert themselves in a distinctly American music. This folk music, I believe, is the living link between creative art and the people. I should like to see more and more Americans turning to it—although, as a matter of fact, it has never waned. In our large cities of cosmopolitan influences, the tradition of imported, 'cultured' music has persisted. But in the wider reaches of the land these common songs have always lived and been enjoyed. Just now, when all of us are especially conscious of our Americanism, the desire to know more of our national roots is (Continued on Page 54)

THE ETUDE

FLAMING DAHLIAS VALSE ÉLEGANTE

Joseph M. Hopkins is a composer new to readers of *The Etude*. *Flaming Dahlias* is a waltz of the "lush" type, in which the opening melody is introduced as though played by a cello. The pedal, in a piece of this kind, is of great importance. Play the running passages between two hands with great evenness. Grade 4.

JOSEPH M. HOPKINS

Tempo di Valse M. M. ♩ = 52

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Più lento

mp espressivo

mf a tempo

mp a tempo

mf poco a poco cresc.

f

mf

poco rit.

D.S. al Fine

LONELY DANCER

Mr. Ralph Federer, whose compositions are winning him an ever-increasing circle of friends, presents a new work with an interesting rhythmical treatment. Do not apprehend the triplet mark over the quarter notes. It is just as though the measure was divided into halves. In the first half, count three, and in the second half, count two. Grade 4.

With slow, swaying rhythm M.M. ♩ = 96

RALPH FEDERER

p whimsically

Ped. simile

mf louder

f

softer

p

mf

f

mp

slower

p Fine

Faster

ff well accented

f

mp smoothly

Ped. simile

ff

mp smoothly

D.C. al Fine

ROMANCE

After the *Melody in F*, Rubinstein's *Romance in E-flat* is his most popular composition. It has not appeared in *The Etude* for some years, but recent performances on the air have renewed a demand for the work. Rubinstein had a fine sense of proportion and climax. He handled this especially well in this work, in which the tonal construction is augmented until it reaches the *ff* passages and then shades off to a delicate *pianissimo* in the last measures.

Grade 5.

ANTON RUBINSTEIN, Op. 44, No. 1

Andante con moto

CHORAL THEME

From Symphony No. 9

LUDWIG van BEETHOVEN
Arranged by Henry Levine

The *Hymn of Joy* in Beethoven's last "Choral" symphony was written to words by Schiller. It was considered a great and revolutionary innovation to introduce voices in a symphony. Many think that Beethoven made the error in this work of carrying the voice parts so high that it is difficult for even a fine chorus to sing them without strain. The theme and treatment are fundamentally magnificent. Grade 3½.

Allegro moderato M.M. = 138

A piano etude score consisting of eight systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of chords, including triads and dyads, and some melodic lines with slurs and fingerings. The piece concludes with a final chord in the bass staff.

VALSE CHRISTINE

One of the most melodic of all living composers is the Czecho-Slovak-American virtuoso pianist, Rudolf Friml. This charming *Valse Christine* has been extremely popular and is arranged also for piano duet. From a keyboard standpoint it fits the fingers so that it virtually plays itself. Grade 4.

Tempo di Valse M.M. ♩ = 72

RUDOLF FRIML

A piano duet score for 'Valse Christine' by Rudolf Friml. The score is arranged for two pianos, with each piano having a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Tempo di Valse M.M. ♩ = 72'. The music is characterized by its melodic simplicity and harmonic richness, featuring many chords and some melodic lines with slurs and fingerings. The piece concludes with a 'Fine' marking in the right hand of the second piano.

The first system of the musical score for 'INTROSPECTION' consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains several measures of music with various fingerings indicated by numbers 1-5. The middle and bottom staves are in bass clef. The bottom staff includes the instruction 'rit.' (ritardando) and 'D.C. al Fine' (Da Capo al Fine) towards the end of the system.

INTROSPECTION

A piano voluntary for the Sunday School pianist. Grade 3½.

HAROLD K. MARKS
Arranged by Vernon Lane

With expression

The second system of the musical score continues the piece. It consists of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music features various chords and melodic lines with fingerings. The bottom staff includes the instruction 'mf' (mezzo-forte) near the end of the system.

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THE STUDE

The third system of the musical score continues the piece. It consists of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music features various chords and melodic lines with fingerings. The bottom staff includes the instruction 'dim. e rit.' (diminuendo e ritardando) and 'pp' (pianissimo) near the end of the system.

JANUARY 1944

DANSE ARABE

Grade 3½.

WILLIAM SCHER

Allegretto M.M. ♩ = 104

LONDONDERRY AIR

For left hand alone

OLD IRISH MELODY
Arr. by William H. Thompson

Grade 5.

Slowly and with feeling

ECHOES OF VIENNA

SECONDO

N. LOUISE WRIGHT
Arr. by Geoffrey Montrose

Allegro moderato M. M. ♩ = 56

poco rit. mf a tempo
poco rit. mf a tempo *Fine*
mf
mf
mf grazioso
f *D.C. al Fine*

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THE ETUDE

ECHOES OF VIENNA

PRIMO

N. LOUISE WRIGHT
Arr. by Geoffrey Montrose

Allegro moderato M. M. ♩ = 56

mp poco rit. a tempo
mf poco rit. a tempo *Fine*
mf
mf *grazioso*
mf
mf *D.C. al Fine*

JANUARY 1944

41

I CANNOT WEEP

As sung by Dusolina Giannini.

Words and Music by
MADALYN PHILLIPS

Moderato (freely)

p I can-not weep. Though I see you not, I can-not
p *l.h.*
weep o'er an emp-ty cot. Pre-cious mem-o-ries
più mosso fill my thoughts, pre-cious mem-o-ries fill my thoughts; I can-not weep,
più mosso *a tempo*
can-not weep. I

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THE ETUDE

lift mine eyes and cry a-loud: "I thank Thee, Lord, Thou God a-bove, That Thou hast giv-en
p
me the joy, That Thou hast giv-en me the joy," I cry: "I thank Thee,
ten. *a tempo* *ten.*
God a-bove, That Thou hast giv-en me the joy of hav-ing felt and
poco accel. *a tempo* *rall. molto*
known such Love, That I have known such Love."
do not hurry *sfz*

JANUARY 1944

With Hammond Registration

SCOTCH IDYL

WILLIAM M. FELTON

MANUALS

PEDAL

Moderato
Gt. Dulciana

mf Sw. Soft Strings

Bourdon 8'

Ped. 42

add Flute

mf Sw.

poco rit.

mf a tempo

Gt. Melodia

rit.

a tempo

Sw. 1

ten.

Soft Flute

mp

Sw.

pp

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THE EUIDE

FORWARD, MARCH!

J. J. THOMAS

Grade 2 1/2

March tempo M. M. $\text{♩} = 96$

f

mf

pp

p cresc.

D.S. al Fine

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47

Grade 1.

THE JOLLY FISHERMAN

Moderato M. M. $\text{♩} = 152$

MARGERY McHALE

Musical score for 'The Jolly Fisherman' by Margery McHale. The piece is in 3/4 time, Moderato, with a tempo of 152 beats per minute. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mp*, *mf*, *dim.*, and *p*. The piece concludes with a 'Fine' marking.

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Grade 1½.

LITTLE CUCKOO

Allegretto M. M. $\text{♩} = 84$

ELIZABETH HOPSON

Musical score for 'Little Cuckoo' by Elizabeth Hopson. The piece is in 4/4 time, Allegretto, with a tempo of 84 beats per minute. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, triplets, and dynamic markings like *p*, *mp*, and *mf*. The piece concludes with a 'D.C.' marking.

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THE ETUDE

Musical score for 'Drifting Clouds' by Astrid Ramsey. The piece is in 3/4 time, Allegretto, with a tempo of 52 beats per minute. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, triplets, and dynamic markings like *pp*, *mf*, *rall.*, and *ppp*. The piece concludes with a 'D.C.' marking.

Grade 2.

DRIFTING CLOUDS

ASTRID RAMSEY

Allegretto M. M. $\text{♩} = 52$

Musical score for 'Drifting Clouds' by Astrid Ramsey. The piece is in 3/4 time, Allegretto, with a tempo of 52 beats per minute. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, triplets, and dynamic markings like *mf*, *p*, and *poco rit.*. The piece concludes with a 'D.C.' marking.

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49

PRELUDE

With lesson by Dr. Guy Maier on opposite page.

F. CHOPIN, Op. 28, No. 14

Allegro M.M. $\text{♩} = 80-84$

The Technic of the Month

Conducted by Guy Maier

Prelude in E-flat Major, Op. 28, No. 14

by Frederic Chopin

DO YOU RECALL Schumann's comments on the "Preludes?"

He wrote: "Here are sketches, studies, ruins, eagles' feathers, all strangely intermingled. In all of them one recognizes Chopin by his pauses and by his impetuous respiration. Here he is the boldest, proudest poet-soul of his time. To be sure, the book contains some morbid, feverish, repellent traits; but everyone who looks will find something to enchant him."

Last observes also that the "Preludes" are "marked by an over-excited sensibility, a morbid irritability, giving painful intimations of Chopin's suffering and exhaustion." All of which, applied to the entire set of "Preludes," may reek with hyperbole, but certainly the *Prelude* in E-flat major is an example of Chopin in one of his feverish, despairing moods. The extravagant Huneker calls its key "sinister," and its triplets "heavy and sullen-arched." Its whirling, empty octave shapes might well have been a study for the *Finale* of the "Funeral March Sonata."

Ex. 1

Right hand rotation out toward fifth finger.

Left hand rotation in toward thumb.

The *Prelude*, with its parallel progressions, in and out, is an excellent study in opposite rotational impulses.

It should be practiced single handed in half-measure impulses (See Ex. 1). Now practice in whole-measure impulses; then in half and whole measures with hands together (all without damper pedal).

Often practice the *Prelude* two octaves apart; also in upper portion of the keyboard to keep it "clear in your ear."

Sometimes work at it in straight eighths, thus:

Ex. 2

Although Chopin has marked the *Prelude* *legato*, do not strive too hard to bind individual tones, but rather try to achieve a *legato* "feel" of each hand motive of six tones. Often give sharp stresses on the first notes of the third beats of measures. Avoid a long *crescendo* to the *fortissimo* in Measure 11 which should be attacked *subito*. A gradual *diminuendo* from here to the end is indicated, with possibly a brief, dry pause before those abrupt final E-flats.

Over the first measure Chopin has written *pesante*, meaning heavily, ponderously; therefore ominously, portentously. The terrifying aspect of the *Prelude* will be emphasized by sudden *crescendos* and swift blacking-out *smorzandos*; also by the use of half and quarter damper pedal, which, combined with clear finger articulation, will bring a weird, eerie quality to the texture.

An Easter Program

(Continued from Page 8)

It was as if all the voices had declined in one single sentence, "Shall he be made alive: Hallelujah!" The natural relationship of the keys—A major, followed by D major, made an entry most grateful to the ear, and the whole effect was positively electrifying.

The other members were Granier's fine solo *Hosanna!* and the chorus *Unfold, Ye Portals Everlasting!* With Welcome to Receive Him Ascending on High!

solo was in B-flat, and I transposed the chorus to the same key: one reason being to bring the highest notes within the reach of every soprano. Then, too, the ugly progression to an unrelated key was avoided, and a strong feeling of unity maintained. The solo voice finished with "Hosanna! King Divine!" with the chorus, as it were, answering with "Unfold, Ye Portals Everlasting! With Welcome to Receive Him Ascending on High!"

1944 Calendars for Music Lovers



Following the wish expressed by many who were enthusiastic over the calendars we put out last year, the 1944 calendar for music lovers is produced in the same style with an entire new group of composer portraits. The composers whose portraits are reproduced on the calendar this year are: Tchaikovsky, Sousa, Grieg, Debussy, Mahler, Brahms, Grieg, Foster, Rabinowitz, Nevin, Bachman, and MacDowell. It will be noted that four very highly esteemed American composers are included. For each month a new portrait appears as the previous month's page is folded back. The best available portraits have been chosen with the reproduction in first class lithography, the portrait being warmed by a second color tinting it.

Beneath the composer's portrait is a short biographical sketch which includes the date and place of his birth and the date and place of his death. Beneath this appears a legible size calendar of the current month with a slightly smaller calendar block showing each day, one giving the preceding month and the other giving the succeeding month.

We are very fortunate under these war-time conditions to be able to offer this calendar at such a bargain and almost in the same identical quality as last year's calendar. Each calendar of 12 sheets comes in its own individual envelope.

When Present Limited Stock is Depleted No Further Printings Will be Made and Therefore Orders Can Be Accepted Only While Stock Lasts.

Presser's Musical Instrument Pictures

10c a copy; \$1.00 a dozen; \$7.50 a hundred

An 8-page publication giving pictures and descriptions of all the instruments of the symphony orchestra and the concert band, their ranges and the method of holding them. These are of a size suitable for use in music appreciation scrap books. There also are little pictures of each instrument holding the various instruments and these may be used for making orchestra seating set-ups. Instruments and their uses may be used for making orchestra seating set-ups. Instruments and their uses may be used for making orchestra seating set-ups.

THEODORE PRESSER CO., Philadelphia 1, Pa.

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If your child was taught a false multiplication table he would have a difficult time adjusting himself to true arithmetic, wouldn't he? What of a child who learns music on a false piano: false in tone, pitch and touch? Think of the painful readjustment he must make when he finds that his sensitive hearing has been carelessly mismanaged!

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Answering Etude Advertisements always pays and delights the reader.

The Teacher's Round Table

(Continued from Page 16)

told that any job could be taught quickly and well. I could scarcely wait to learn such an extraordinary document!

An Amazing "Textbook"

One side of the card is devoted to "How to get ready to instruct." There are explicit directions: "The instructor must have a 'top-notch' skill he must decide beforehand 'how much skill he expects the worker to acquire, and how soon.' (Music teachers, how much thought have you ever given to this?) The instructor must 'break down' the job by 'listing and stressing the principal steps and key points.' In other words he must have a definite plan, a logical procedure, a clear objective for each student. (How many teachers take each pupil for their pupils? How many keep lesson-by-lesson records of each pupil, and spend an hour or two on Sunday or Monday carefully planning the week's lessons?)

The reverse side of the card deals with "How to instruct," admonishing the teacher first to "prepare the worker, put him at ease, get him interested, make him comfortable, put him in correct position." (Piano teachers, again take notice!) Then, in presenting the "operation," the teacher must "TELL, SHOW, ILLUSTRATE, and QUESTION, carefully and patiently." (How about it; do we use all these methods constantly? . . . I doubt it. . . . Let's remember the formula now, and stick to it.)

The teacher must instruct "clearly and patiently," taking up one point at a time. Then—note carefully—comes the "try-out performance" during which the student TELLS and SHOWS the teacher how to perform the skill, while the instructor "asks questions and corrects errors." (An admirable practice, recommended to all music teachers.) Now comes a point with which teachers seldom concern themselves: "Continue until YOU know HE knows" (If we followed this rule, our own students would quickly learn how to study, how to cut corners through intelligent approach, how to make sure, faster progress.)

Last on the card comes the "Follow Up"; "Put the worker on his own; check frequently, encourage him to ask; check again, get him to look for the key points himself as he progresses." (Here you see the necessity for teaching students the principles and procedure of interpretation in order that they may become independent of the instructor as soon as possible. Let's confess it! Many of us have been woefully aimless in working toward this, the final objective of all musical training.)

At the bottom of the card, in large, black-faced type, appears this final observation:

"If worker hasn't learned, The instructor hasn't taught."

So there we have it—if our pupils play badly we have no one but ourselves to blame. Yes, we have much to learn from Industry. . . . Someone ought to

start a JIT course for music teachers!

After lying awake half the night and practicing most of the day, I was finally able to "teach" a simple, reinforced slip-knot to be used in tying together pesky bundles of awkward-shaped airplane parts. My pupil was a good-looking dame who mastered it instantly. . . . Boy, was she fast! I never really knew whether she learned it because of my superbly clear presentation, or through her own competence. But I do know that she and teacher withered me by their canny criticism of my teaching methods.

And now if you think I'm going to humiliate myself by giving a blow-by-blow account of the following night when I disgraced myself by trying to learn the simple process of drilling, you are sadly mistaken! . . . But I'm happy to report that only by the aid of my teeth—and now I proudly sport a JIT certificate.

The Lure of the Rhythm Orchestra

(Continued from Page 4)

more carefully. Above all, they have a musical quality which leaves a lasting effect upon young ears.

Begin instruction with the rhythm sticks. Usually each child is given one plain and one notched stick. These may be tapped on the desk or chair on the first beat in the measure, and tapped across each other on the other beats in the measure. Another effect is obtained by rubbing across the notched stick with the plain stick of the right hand. This is used on the weaker beats of the measure. Teach two-four, four-four, and three-four meter before leaving the rhythm sticks.

Jingle sticks or claps may be taken up next. For beats, strike the claps, which is held in the right hand, against the open left hand.

The triangle is played with a metal beater. Hold it with the open corner toward the elbow. Roll effects are to be had by striking in a corner from side to side. For soft tones strike close to the corner, while for louder tones, away from the corner. For single tones strike in the middle of the bar.

Other Instruments

Bells: These are best held in both hands, the left over the right, keeping banding stretched tightly. Play by giving the bottom end of the banding, held with the right hand, a jerk with a quick motion.

Castanets: For a single tap of this instrument, hold in the right hand and strike against the left palm. For roll effects, rotate the hand, giving at the same time a quick jerk of the wrist.

Tambourine: Hold with the left hand, open edge up, and tap the edge with the right hand. For accented beats, hold the tambourine perpendicular with the left hand and strike with the right hand (knuckles or loose fist). For a continuation of tone and a shake, use rotation of the wrist to move the arm outward and upward.

Cymbals: Take one cymbal, holding with the left hand, and play a tap with a rhythm or drum stick which is held with the right hand. Later cymbals may be played by the pair, using up and down strokes of the arms.

Tone Block: The best total quality is obtained by striking this block midway between the two slots, holding the striker loosely.

Drums: The snare drum is the type best suited to the rhythm orchestra. The bass drum is usually too heavy. The snare boys or tom boys make fair substitutes for the snare drum and provide an outlet when more than one boy wants to play, for they are lighter and more than one can be used. The drummer should strike so that the sticks rebound at once. The notes must not be struck with too much force or they will drown out the other instruments.

Instruments which might be added are the xylophone, rhythm bells, bird whistle, and block and clappers. Whatever you use, get good instruments, not just cheap toys of any kind.

Be certain of your players before making permanent assignments. The drummer should be one of your most reliable players. To the younger pupils are given the rhythm sticks, castanets, bells, cymbals, and so on. It is wise to have a responsible pupil look over each group of instruments. Children like to feel responsible—and better work is obtained from the orchestra.

Let the Children Conduct

In public playing, have one of the members conduct the orchestra, baton in hand. In training the pupils for this, ask them to give you some meter signs. Write the diagram of direction of each meter on the board as studied. Take up 2/4 first as this is the simplest. Play a piece in this meter, directing it yourself to show the movements. Then have the children direct with you, holding their pencils for batons. When they understand thoroughly, each child should be given the baton and a chance to lead the other members of the orchestra.

From time to time select the children who respond most naturally, letting them conduct alternating numbers. Let the right hand, holding the baton, indicate

the rhythm while the left hand denotes the shading and gives the cue to the different instruments when to come in.

In public performances the orchestra members must be in their places on the stage and ready to play before the conductor comes in. Then he appears, walks to the center of the stage, bows to the audience, turns, faces the orchestra, and takes up his baton. He holds the baton suspended in the air until every child is ready and then, after giving the "go" signal—a short upward stroke—the conductor starts playing as his hand comes down. After the number is finished, the conductor lays the baton on his table, stands, bows to the audience, and walks off the stage. The orchestra members wait until the applause is over, and then they rise and leave the stage.

If you do some of your own music arranging, keep the arrangements simple. See that different instruments will be used in different parts of the piece. Where the rhythm needs to be stressed, work in all of the instruments. Where all the instruments are not in use, a rest of more than eight measures should not occur, as the children lose count and become careless.

We must not forget that the rhythm orchestra, especially if taught in public classrooms, includes children from every type of home. In some of these homes there is little or no musical environment. We should make every effort, therefore, to arouse the interest of each child and see that music becomes a useful factor in his life; thus laying a firm foundation for any future study or self-expression, as well as developing the social side of home. It is important to remember that your own attitude will determine your pupils' attitude toward music.

Let us endeavor to establish a strong feeling for rhythm, balance, and unity which will go with the pupil through all his musical life; for without these elements we know that Shakespeare was right when he said, "Music washes away from the soul the dust of everyday life."

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Making the Best of the Principal Piston

by Harry Patterson Hopkins

TOO many organists make their main combination for general use, or for congregational singing, without sufficient consideration of proper balance and beauty of tone, or of the continual purpose it serves.

Most organs have at least one master piston on which performers generally set up their most useful combination. This is the one most convenient for Johnny-on-the-spot work; but often it represents a jumble of indifferent and badly selected stops, without regard for balance or tone.

Now it must be borne in mind that when this set-up is once made it becomes the mainstay of all the performer's work. For a base, at least one 8 ft. Diapason is necessary, at least one or two 8 ft. flutes, an 8 ft. reed (Oboe or Clarinet), and an 8 ft. string stop (Violin or Sallom). These four qualities make a good foundation.

To this a little added brilliance is needed, for which selection can be made from several four stops (Octave, Flute, Violin, or Sallom). Even though other

stops are present, they are not particularly needed. The whole resources of the instrument may be used at times, with the volume subdued by closed shades. All Celestes are beautiful and blend with the foregoing set-up. The Vox Humana, too, may be occasionally added; and a 16 ft. stop is acceptable, if it is soft enough, though by no means necessary. Then there should be no use of 4 ft. couplers instead of 4 ft. stops. Real color is always better than a substitute.

So far the pedals have been mentioned; but, as most pedal stops are but a downward continuation of stops on the manuals, couplers will often suffice. A small 16 ft. Diapason, or a 16 ft. Bourdon, is a good support for this combination, without danger of overbalancing the set-up; and both blend well with such a combination.

With such a preparation, when a hymn or the Doryology is announced, Button No. 1 may be pressed with confidence that everything is properly ready.

Notable Symphonic Music on the Air

(Continued from Page 14)

Bill Downs, now CBS' correspondent in Russia. Downs called CBS, after its presentation: "Comment in Moscow indicates the work is even more original and startling than the celebrated Seventh Symphony!"

New Voices in Song is a worthy feature, heard Sundays from 9:45 to 10:00 A.M. EWT—Columbia Network. It is designed to give talented young singers the opportunity to be heard over the airwaves. Each week a different promising young artist will be featured. The orchestra is conducted by Maurice Baron.

CBS American School of the Air will present four programs in its Tuesday programs, **Gateways to Music**. On January 4, the title of the program is "Schubert, Maker of Melodies"; "Across Russia" is the title of the broadcast of January 11, which features music by Glinka, Moussorgsky, and Rimsky-Korsakov; Mendelssohn and the Romantic Move-

ment is the subject of January 18, a program which will feature besides Mendelssohn, music by Grieg, Wagner, and Elgar. Folk Songs in Orchestra Dress is the title of the January 25 broadcast.

NBC's **Inter-American University of the Air**, heard Sundays 4:30 to 4:55 P.M., Air, heard Sunday presents on January 9 and 16, the last two programs in its Second Series—"The Americas" and "World Trade." Yankee Skippers the subject of the January 9 broadcast; this will be the story of the New England whaling industry. From Llama to Airplane is the theme of the program of the 16th. On January 16, the Third Series—"The Americas and the Great World Crisis" begins. The first program is entitled "Free World"; it deals with the influence of revolutions in the Americas. Books and music are played a prominent part in the lives of all men. In times of distress, books and music offer great

consolation to all mankind. Columbia's invitation to listening is a program discussing books. It has been aptly described recently by *Time Magazine* as "the pearl of all educational programs." It brings to listeners each Sunday, from 11:30 to 12:00 noon, distinguished scholars who informally discuss the merits of various books. The five books scheduled for discussion during January are: "American Thought" by Harrington (Jan. 2); "Way of All Flesh" by Samuel Butler (Jan. 9); "Boris Godunov" by Pushkin (Jan. 16); "Golden Bough" by Frazer (Jan. 23); and "Poems" by Wordsworth (Jan. 30).

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THE SNOW QUEEN

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Adaptation by Louise Robyn

It is suggested that teachers use this book with *Chord Crafters*—Robyn's *Technic Tales, Book 3*. The adaptation of Andersen's favorite fairy tale to the delightful music of Tchakovsky's *Album for the Young* supplies the story element, and the music material, with which to develop the artistic application of the twelve fundamental chord principles of that technical work. Price, 75 cents

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This book covers a new field in the child's early training, for it supplies a link that coordinates eyes, ears and fingers, and enables the child actually to read notes fluently without a surprisingly short period. Beginning with MIDDLE C the note-names are introduced with the story-element which personifies each note with its own name. The pedagogic plan avoids the use of counting because of the "one-unit" system employed throughout. More than seventy-five little melodies are included in this unique book. Price, 75 cents

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Teachers, everywhere, use this book of musical funny-pictures especially designed for use with the preschool piano pupil. These explain abstract notation principles in a concrete way and they are particularly valuable for class work. This work helps the coordination of eyes, ears and fingers at the keyboard and leads to organized sight-reading habits from the music page. Price, 75 cents

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Arranged for Two Pianos by LOUISE ROBYN

As here presented, this classic gem, Haydn's *Concerto in D*, has given unbounded pleasure to young pianists everywhere and has proven an ideal two-piano number for pupil recitals. Where the music is desired before each pupil, 2 copies are needed since the printed music gives the 2 piano parts in score. Price, 75 cents

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This is an adaptation from the great *Concerto in E-flat* and again the editor's ingenuity has been drawn upon to "round off the corners" so that no "sharp edges" of great technical demands will exist to over-tax the hand of the young student. Price, 75 cents

Contrary Motion in Scale Playing

by Clement Antrobus Harris

THESE ARE DAYS in which little heed is given to convention. If some time-honored practice proves unnecessary or useless, we discard it with a perhaps lightly contemptuous sniff. There are, therefore, no apologies needed if we here drop a small bombshell into some of the hoary old schemes of teaching the two-handed scale playing in similar motion, before it is taught in the contrary form.

Now in both major and minor scales beginning with a white key of the instrument, with the exceptions of F and B, with the addition of E-flat major—eleven in all—playing them in contrary motion is easier than in the similar. The reason is obvious: if the same fingers be played simultaneously in both hands, say from the thumb to the little finger, they move, in contrary, on a horizontal basis—right to left, and left to right—which is less difficult than playing with different fingers.



Emanuel Aguilar very truly says, "Attempting two-handed scales in early childhood is so great a strain on the valuable, yet delicate and rare, powers of attention, that the difficulty of simultaneously bringing mental action to bear upon notes, significantly enough, is of course, materially increased." He is, of course, speaking of similar motion—to contrary motion of the scales mentioned, this remark would not apply. This rule applies, exceptionally, to the scale of E-flat major, because the black keys used happen to occur in the same order both ascending and descending.

This plan has been applied repeatedly in the writer's teaching experience—sometimes with very young pupils—and never has it failed in bringing about good results. On the other hand, pupils have been found to be constantly delighted to discover that they were much more advanced than had been imagined.

Blindfold Playing

The playing of scales in contrary motion has an advantage over similar motion, which is too often overlooked. One of the most frequent and fatal faults of the elementary student—not always overcome in later life—is that of excessive looking at the fingers. If this fault becomes fixed, good sight-reading is out of the question. Scale playing in contrary motion is a good preventive of this condition, and especially when the scales are done over three octaves in each direction. In fact, it supplies all the advantages of blindfold playing, since it is practically impossible to watch

both hands when such a distance apart. Before going farther it should be pointed out that the bare term, "contrary motion," is not sufficient for all purposes. In contrary motion the hands may be either approaching towards or departing from each other, and a term is needed to distinguish between the two. For years we have used the term "outward motion" for the direction of the hands when parting from each other—the right hand ascending and the left hand descending—and "inward motion" for when they are approaching each other. This nomenclature is easily understood and is strongly recommended for general adoption.

Combined Contrary and Similar Motion

The first scale which is learned in both contrary and similar motion opens the way to the alternating of the two in a manner which will carry the player from the bottom of the keyboard to its top, and back again. This is very much more interesting to the player, than is the usual practice of confining the range to the middle two or three octaves of the keyboard. Also, it equalizes the wear and tear of the piano, of which the central octaves are frequently worn out at the same time that the extreme ends have been almost unused. It will interest young pupils too, if, during the alternation of similar and contrary motion, we call this scheme "A Game of Ebb and Flow."

The Rising Tide

1. Place both hands on the lowest C but one of the keyboard.
2. Play one octave in outward contrary motion, which will leave the hands two octaves apart.
3. Play one octave in ascending similar motion. Also, it equalizes the wear and tear of the piano, of which the central octaves are frequently worn out at the same time that the extreme ends have been almost unused. It will interest young pupils too, if, during the alternation of similar and contrary motion, we call this scheme "A Game of Ebb and Flow."
4. Play one octave in inward contrary motion.

At the end of this fourth "motion," both thumbs will be on the C an octave higher than the one from which the start was made. The formula is now complete, a rise of one octave has been attained; and all that is needed is to repeat the formula till the thumbs meet on the highest C but one of the keyboard. The right hand will have touched the highest C, and the left hand will have descended an octave to meet the left hand again.)



To descend the keyboard and regain the note from which a start was made, (Continued on Page 64)

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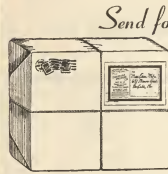
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Band Questions Answered by William D. Revell

He Misses Notes

Q. I am a junior in high school. I have been a member of our high school band and orchestra for the past three years and have played for two years in the junior high school instrumental class. I play the clarinet, piano, and our band and orchestra conductor is very complimentary of my playing. My tone is generally considered very good. I read very well and have a fair technique. Although I have had no private lessons, I practice two to three hours daily and am much interested in continuing my musical education. My chief difficulty is lack of assurance and the missing of many notes. I seldom play a passage without missing some of the notes. What can I do to become more accurate and certain in my playing?—C. C., North Carolina.

A. First, you must remember you are playing one of the most difficult of all wind instruments insofar as mastery of control and accuracy is concerned. Many professional hornists experience considerable trouble with the same problem. Yet control and assurance are two primary requisites of the competent hornist. Practice slowly on daily studies of intervals. Begin with seconds, then thirds, fourths, fifths, and so forth. Practice them slurred at first, then articulate them, accenting each tone. When making the change of interval avoid moving the jaw too much. Hold the embouchure as quiet as possible. Have the tongue assist in the interval change by producing the syllable "tah" on the low tones and "tee" on the high tones. This action of the tongue will cause it to rise and fall as the intervals are being voiced. The ear must follow faithfully all of the intervals and you must be able to hear the note mentally before you voice it with the instrument. Daily practice in singing your horn studies before playing them will do much in the training of the ear. The ear must hear and you must learn the tones before producing them on the horn. As soon as possible seek competent teacher of the French horn.

Tuba Difficulties

Q. I am a first-chair tuba player in our school band. I have played for three years, but have never had any formal lessons. My tone is fairly good, but I have much difficulty with tone. The tone does not start when I breathe. The strokes are therefore, not clear. Can you suggest anything I can do to help my tone?—H. W., Nebraska.

A. First, I suggest that you seek a competent brass instructor. There are many things that could be wrong with your articulation; hence any attempt to diagnose your troubles without personal observation is hardly possible. However, the following suggestions may prove valuable.

1. Your tongue might be too low when articulating. This will often retard the response of the tone.
2. The tongue might be too far back in the mouth when attacking the tone. This will also cause inconsistency in articulation. I suggest that you practice as follows for a few minutes each day:
 - (a) Place the tip of the tongue between the teeth, so that the tongue touches the upper teeth.

- (2) Start the tone with the tongue.
 - (3) Follow with breath.
 - (4) Pull the tongue downward as you attack.
- (5) Do not permit the face muscles to move, either when starting or sustaining the tone. Repeat this procedure slowly on B-flat (second line) until you can perform this tone many times without faltering. As you acquire control you can draw the tongue back so that it is eventually behind the upper lip when articulating. *Slow practice will improve rapid passages.* Read the article by Mr. Evenson in this month's issue of *The Trumpet*.

Clarinet Quartets

Q. Would you please suggest a few good clarinet quartets for four B-flat clarinets? We are moderately advanced and have just organized our quartet. We find it very interesting and practice four hours each week.—D. G., Illinois.

A. Congratulations, that is fine—keep it up! You will not only have many hours of pleasure, but will also acquire some musicianship and "ensemble feeling" which you would never otherwise experience. I suggest the following numbers for your group:

Adagio from "Sonata Pathétique," by Beethoven—Renard; *Sargando*, by Handel—Liedt; *Pettit Quatrelet*, by Paganini; *Pastorale*, by Scarlatti; "Twelve Quartets" by Arlot-Harris; and *Serenade*, by Haydn.

Concerning the Marimba

Q. I play the marimba and have done considerable solo work in both our local community and around the state. While I enjoy this work I would also like to do some ensemble playing, such as band, symphony orchestra, or radio orchestra. The marimba ever used in such ensembles or is it usefulness confined to solo work?—R. W., Indiana.

A. The marimba is primarily a solo instrument and is most effective as such. However, many composers often use the marimba in writing for band or orchestra. It is very effective in some dance forms, such as the rumba, guaracha, and other South American dances. It is a practical substitute for the harp if the range and idiom of the music are appropriate. It can be used to great effect and in colorful variations to melody. However, I do not approve of its constant use as a member of the "string families." It is a "color" or "effect" instrument and its overuse in ensemble merely weakens its effectiveness in the ensemble.

A Bassoon Method

Q. I have studied the piano for the past six years. I am six years old and wish to study the bassoon so that I can play in our school band. I have been learning the bassoon teacher in town. Will you suggest some instruction book for me?—H. V., Nebraska.

A. I would suggest the "Weissenborn Bassoon Method." Since you have had considerable study of the piano, your major problem will be the acquisition of the correct embouchure and fingering. I suggest that you take a few lessons from a good bassoon instructor to be certain of the correct approach. If such is not possible then consult your high school band conductor for advice on fingering and embouchure. Most of the modern beginners' methods include a reliable fingering chart that will be of great help. If your band conductor is not familiar with the bassoon fingering, I am sure he can assist you in deciphering the chart.

Recording on Wire

(Continued from Page 24)

the amplifier and loud-speaker convert into sound waves. Because mechanical contact between wire and magnet is limited to a tiny area, surface noise is negligible and the wire is subjected to little wear. The composition of the wire and the grain size of the metal also keep out undesired noise. If a recording has evolved its usefulness, the magnetic impulses can be blotted out magnetically, and the wire can be used over again.

Armour Foundation is making its magnetic recorder in a compact, portable form for the Army and Navy, and General Electric will soon go into mass production of these units. Brush, likewise, makes recorders and other devices for the services and plans to develop them commercially when the war is over. According to Brush's president, A. L. Williams, the Brush recorder has a little resemblance to Poulsen's early devices as the modern home phonograph with crystal pickup and properly baffled loud-speaker bears to Edison's first gramophone.

There is another aspect to the magnetic-recording idea: range. As recently as a decade ago, even the best phonograph records left much to be desired. High notes were generally buried be-

neath a harsh layer of needle scratch and surface noise. Low notes, if they could be heard at all, most often were hollow and unnatural. Only lately have improved records and high-fidelity, sound-reproducing systems been on the market. A man could buy comfort for his ears—but only for a fat fee.

The flexible nature of magnetic recording makes it possible for anyone to select the quality he wants in a recording: he makes from his radio. Assuming that the radio is a good one, high and low-frequency response in a recording will depend chiefly on the speed at which the wire is passed through the magnet. For the best recording of orchestral music, where high and low overtones are important, it is necessary to pass the wire through rapidly, at about three feet per second, but for ordinary speech recordings a slower speed would suffice. A magnetic-recording unit permitting higher speeds and better wire and better-related equipment) presumably would cost more. But to the man whose nervous system is shocked by the boomings of juke boxes, graph records left much to be desired. Added expense might well be worth while.

Slow Study and Fast Study

by Dr. Arthur Olaf Andersen

"The actor has a way of referring to himself as "a fast study" or "a slow study," depending upon how quickly he can memorize.

THE MATTER of determination in practicing is a big factor in the success of mastering an instrument. To some students performance comes very easily. To others, it is a matter of grind. One student learns quickly, another slowly. The slow student may learn more thoroughly than the speedy one, because of his greater care and attention. The fast student, however, in a moment of enthusiasm and without full knowledge of what the learning of an instrument entailed. He may remember the man who was asked if he could play the violin. He replied that he did not know because he'd never tried. Now that the student has tried and found that hard, serious work, plus a fair for the chosen instrument and natural musical ability are needed, his enthusiasm begins to dim and practice becomes irksome. He should be advised not to continue to waste his time, his money, and his teacher's patience.

The old adage of "what practice makes, still holds good to the point that the perfection achieved is the fullest extent of which the student shows himself to be capable.

Conducting Modern Opera

by Dr. George Berg

Frank Schall, former conductor of the Royal Opera House in Vienna, was rehearsing an ultra-modern opera when he interrupted the orchestra and said, "Gentlemen, evidently in this score, if it sounds wrong, it is right; and if it sounds right, it is wrong."

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The Junior Etude

Edited by

ELIZABETH A. GEST

Robert's Resolution

By Gertrude Greenhalgh Walker

It was New Year's Day and Robert was going skating, when his mother said, "Bob, I think you will enjoy your skating more if you do some practicing before you go. Then you will not need to hurry home."

"Oh, I forgot about practicing," "I know it is a holiday but it seems to me, since there is no school, you should take a little extra work out on the piano. And don't forget that resolution you were talking about, to practice more regularly."

"You're right, Mum, and I'm going to keep it, too, beginning today, January first."

"By the way, Bob, do you know how January got its name?"

"Nope," he answered tersely. "It was named for Janus, in old mythology. He was often represented with two faces, one looking back-

ward to the past to see what he had accomplished, and one looking forward to see what he could do better."

"If I looked backward I guess I could find lots that needed improvement, especially in music!"

"Yes, looking backward always shows some weakspots, Bob; but it also shows the good points, and where you are strong. But you must look forward for improvement; you can't improve the past."

Bob practiced. Then he went skating. And he never had such fun or was so successful in speed and balance. He even did some fancy figures without a tumble. And now that he was he did not have to hurry home.

"That's a good resolution," he thought to himself. "Regular practice, and before things turn up to interfere."

The Soloist

By Charles Bancroft
Across the shiny keyboard
He scampers with delight.
His touch shows relaxation,
He loves to play at night.

He has no hour for practice
But plays when in the mood;
The modern or the classic
Will make an interlude.

I may be sitting reading,
Or very deep in thought;
My time for meditation
With him just counts for naught.

But when I want to stop him
One thing I always do—
Walk over to the ice-box,
Then pussie's concert's through!

Memory Endurance Test

by Annette M. Lingelbach
Each member of the class memorizes the same composition in advance. The first player plays the opening phrase of the composition; the next player plays the second phrase, and so on, until the composition is completed. Failure to play the phrase required puts the player out, and the winner is the one who stays in. If the class or club is large, the teams, the teams competing against each other like manner. This is a game that brings excellent results in memorizing, and trains the player to begin at any phrase of the composition instead of always going back to the beginning.

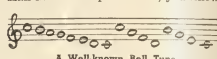
"No, because nobody knows. Bells have been found in all countries in all ages. The Chinese had bells four thousand years ago. Some early types of bells were made of wood or clay, before the metal bells were made. Some of those are still used in the South Sea Islands. Bells are mentioned many times in the Bible; we also find pictures of them on old Egyptian monuments; they have also been found in the ruins of Indian villages in the United States and Mexico."

"I see why you say it will be a lot to tell at one meeting," commented Bobby. "But go on, please. You see, I am taking notes."

"In China and India are some of the most beautifully decorated bells. There too, are found many tiny bells hanging from the corners of pagodas and temples which tinkle when

shaken by the wind. In these countries of the Far East are also found some of the largest bells."

"Where is the largest bell in the world?" asked Bobby.
"It is said to be the Great Bell of Moscow in Russia. It weighs two hundred tons and is so heavy it has never been raised from the ground."
"Where are some other famous bells?" asked Bobby, turning the pages of his notebook.
"Nearly everybody has heard of Big Ben, which hangs in the tower of the House of Parliament in London. It has been heard in the United States by radio."
"I heard it," said Bobby.
"Of course the bell dearest to the heart of all Americans is the Liberty Bell, which is kept in Independence Hall in Philadelphia. This, you know,



A Well-known Bell Tune

is the bell that rang to proclaim the independence of the American colonies on July 4th, 1776."

"I saw the Liberty Bell once," said Bobby proudly.

"And no doubt you have heard of Paul Revere?" asked Uncle John.

"Sure," said Bobby; "we read about Paul Revere's ride in school."

"But did you know that he was a great smith, or that he had the first factory for making bells in America? Or that some of the bells he cast are still in existence?" Bobby did not know.

"How are the big bells rung?" he asked.

"Usually they are hung in bell towers and are swung by a rope. Sometimes they swing all the way around. In the olden days regular tunes were not played, but a few tones, or 'peals,' were used in different ways. In England this was called 'change ringing.' Now, many bells are used in sets, tuned to the complete scale of several octaves, and beautiful melodies and harmonies are used. These large sets do not swing but are struck by moving clappers of iron by levers. These are called 'carillons' and the one who plays them is called the 'carillonneur' (pronounced carryon and carryon-er). One of the most musical carillons is in the city of Bruges in Belgium. It plays a tune with harmony every fifteen minutes. The largest carillon in the United States is in the Riverside Church in New York, which has seventy bells. Another beautiful set hangs in the Singing Tower in Florida. Duke University in North Carolina has a fine set, also. In fact, it would not be possible to mention all the fine ones."

(Continued on next page)

The Story of Bells

(Continued from last month)

By Paul Jouquet

The Story of Bells

(Continued)

today, but you should tell the club of the one at Valley Forge. Do you remember reading about Valley Forge where George Washington and his army spent the cold winter?" asked Uncle John.
"Sure," answered Bob. "I drove through Valley Forge once. It is a beautiful park now."

"Yes, it is very beautiful, and a very handsome chapel has been built there which contains a fine set of bells each state the Union having presented one bell; and the name of the state is cast on the side of the bell."

"I wish I had known that when I was there," said Bobby.

"And here is one more item for your notebook," continued Uncle John. "To make a good clear ring, bells must be cast from certain alloys of metal. Copper and tin is the usual combination, though they are sometimes made of other alloys. They have been made also of glass and china. And you might add some of the uses of bells, too, Bob, such as: for hundreds of years they have been used to call congregations to worship; they sound the signal of danger; they are rung at times of great rejoicing, such as Christmas and New Year's—'Ring out the old, ring in the new,' said the poet Ten-nyson. And another poet, Edgar Allen Poe wrote an interesting poem called 'The Bells' which we will read together the next time you come."

"I promised Uncle John. Then he continued, 'Bells are also used in religious ceremonies; they are used to guide ships at sea through dangerous channels or rocks; railroads use them on engines and at crossings to caution against possible danger; they are hung around the necks of cows, sheep, and other animals as a means of location; in the East, elephants and camels wear bells; horses and sleighs moving over soft snow make no sound of approach, so the harness is decorated with small bells; we are summoned to the door, the telephone, meals, and school, and we hear them many times in our daily lives.'"

"I never thought of all those things before," confessed Bobby.

"As Poe said in that poem I mentioned, 'Hear the bells, bells, bells.'"

Keybord Harmony

Passing notes (see Outlines Nos. 26 and 27) may also be used chromatically. Notice in the pattern here with the C in the upper voice moves to D, passing through G-sharp to the way; the G in the middle voice moves to A, passing through G-sharp to the way. These chromatic changes do not change the key. Notice also the stems of the third chord. But the notes are all played together, but the G must go on a separate stem be-

Honorable Mention for October

Essays:

Joe Harvey; Doris Marie Morris; Frank White; Edward Rye; Diana Akken; Jane Hirst; Janet Lindsey; David Martel; Emberger; Evidene Schill; Beverly Polton; Esther Smith; Patricia J. Cochran; Mary Lou McMill; Selma Reis; Mary Rousakis; Margaret Goodman; Ruth Smith; Ronald Zweig; Margaret W. Hest; Edna Mae Dulin; Mary Lou May; Ann McKenney; Margaret W. Smith; Carolyn McClellan; Mary Lou May; Margaret W. Hest; Gladys Kernshaw; Mary Wadman; Beth Swartz; Ralph Stein; Colis Brown; Arnold Whitman; June Butler; Norma Bartlett.

The Junior Etude will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants will be given a rating of honorable mention.

are grouped according to ages as follows: Class A, fifteen to eighteen years of age; Class B, twelve to fifteen years of age; Class C, under twelve years. Names of all the prize winners will appear on this page in a future issue of The Junior Etude. The thirty most best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

Great Composers

CONTEST RULES—
1. Contributions must contain not over hundred and fifty words.
2. Class A, B or C must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each class.
3. Write on one side of paper only and do not use a typewriter.
4. Do not have anyone copy your work for you.
5. Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (one for each class).
6. Entries which do not meet these requirements will not be eligible for prizes.

Junior Etude Contest

Wagner

a. All musicians are familiar with the compositions of Richard Wagner. When was he born?
b. For what type of music is he famous?

c. He wrote four of his operas on complicated tales of Scandinavian mythology, which relate to the

d. His operas "Lohengrin" and "Parsifal," deal with tales of what famous knights?

e. Read a short account of his life in your History of Music.

Terms

f. What is an opera?
g. Give a term meaning three players or singers performing together.

Keyboard Harmony

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Why I Like Music
(Prize Winner in Class B)
I have studied music for six years and to me, it is a lot of fun. I consider it my hobby and relaxation and I feel it will bring me great pleasure in my future life. It has brought and will continue to bring me in contact with many people who are worth knowing. I am good in school work and I am sure I owe it partly to music, because it refreshes my mind and gets me ready to take in other subjects well.

I teach piano to my younger brother and I hope to make a good musician out of him. I take my own music very seriously but I do not want to teach when I grow up because I want to keep my music strictly a hobby. I have played at Town Hall and Center Theater and have earned quite a few dollars.
Don Payne (Age 12),
New York

Why I Like Music
(Prize winner in Class C)
I like music because it makes me happy and gives pleasure to others. When I practice my piano lesson after school I forget any unpleasant happening that may have occurred during the day. Perhaps, like a true friend, music will help me over the rough spots of my life. My interest in music brings many interesting people into my life, not only through the study of it but by reading the lives of great composers and musicians. I like music because it makes my life fuller and richer. If I serve it as my master faithfully through my early years, perhaps someday it will serve me. It may lead me into a profitable career and fame; but if a few kind words should liking music.

LAWSON MARGARET CANTON (Age 9),
Connecticut

Why I Like Music
(Prize Winner in Class A)
I like music because it is one long, soothing symphony that adds peace and contentment to my soul. When I listen to music, I feel that I am very something to me. I love to rise in the quiet of the early morning and play to my contentment.

In wartime music is an excellent builder of morale. This is my fifth year of music study on the piano. I love it and am very proud of the opportunity to study music. I only wish that everyone could have the opportunity to study music on at least one instrument.

MARY ALICE NESBENT (Age 16),
Arkansas

Why I Like Music
(Prize Winner in Class B)
I like music because it is one long, soothing symphony that adds peace and contentment to my soul. When I listen to music, I feel that I am very something to me. I love to rise in the quiet of the early morning and play to my contentment.

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MARY ALICE NESBENT (Age 16),
Arkansas

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(Prize Winner in Class A)
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*There is a vigorous
Patriotism in this rousing
New song by Anna Case*

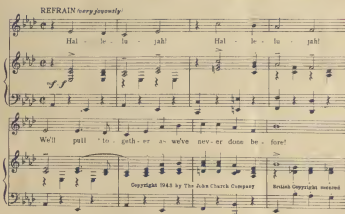
HALLELUJAH! HALLELUJAH! WE'LL PULL TOGETHER

Words by ANNA CASE and ROSLYN WELLS
Music by ANNA CASE



THE COMPOSER

Anna Case retired to private life when she married, but her immensely successful career as a Metropolitan Opera star and as a concert soprano has been an inspiration to many American girls. She was born in Clinton, N. J. Her service to the boys in the armed forces suggested the need for this rousing song she has written in collaboration with Roslyn Wells.



You will like its spirited resolution. ★ ★ You will like its melodic and rhythmic vigor. ★ ★ You will like to sing it.

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