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## Volume 61, Number 08 (August 1943)

James Francis Cooke

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# THE ETUDE

August

Price 25 Cents music magazine



# IF YOU'RE MAKING MORE MONEY



WE WANT TO WARN YOU, before you read this page, that you've got to use your head to understand it.

We also want to warn you that-if you don't bother to read it carefully enough to understand it-you may wake up after this war as poor as a church mouse.

This year Americans are going to make-minus taxes-125 billion dol-

But this year, we civilians are not going to have 125 billion dollars' worth of goods to spend this on. We're only going to have 80 billion dollars' worth. The rest of our goods are being used to fight the war.



That leaves 45 billion dollars' worth of money burning in our jeans. Well, we can do 2 things with this 45 billion dollars. One will make us all poor after the war. The other way will make us decently prosperous.

#### This way the 45 billion dollars will make us poor

If each of us should take his share of this 45 billion dollars (which averages approximately \$330 per person) and hustle out to buy all he could ey, they'll begin bidding again for

happens at an auction where every farmer there wants a horse that's up

If we tried to buy all we wanted, we would bid the prices of things up and up and up. Instead of paying \$10 for a dress we're going to pay \$15. Instead of \$5 for a pair of shoes

we're going to pay \$8. Despite the fact that there aren't any more dresses or shoes of anything else than there were before, we're going to be suckers and pay a lot more for them.

with it-what would happen is what



Now listen closely: The bidding for scarce goods is going to raise prices faster than wages. Wages just won't keep up.

So what will people do? U. S. workers-whether they're laborers or white-collar workers-will ask the boss for more money. Since



more money for their goods.

Well, the minute these people-that means maybe you and plenty of your friends and neighbors-get this mon-

those dresses and shoes and other

And the prices will go still higher. And the majority of us will be in that same old spot again-only worse.



This is what is known as Inflation. And inflation has occurred - to a greater or less degree-during every war period. And in every case on record the people have been left holding

Our government is doing a lot of things to keep prices down ... rationing the scarcest goods, putting ceiling prices on things, stabilizing wages, increasing taxes. But the government can't do the whole job. So let's see what we can do about it.

#### This way the 45 billion dollars will make us prosperous

If, instead of running out with our extra dough, and trying to bid on everything in sight, we buy only what we absolutely need and do some other things that aren't fun, we will come out all right.

If, for instance, we put this money into (1) Taxes; (2) War Bonds:

Maybe, doing this sounds as if it isn't fun. But being shot at up at the front isn't fun, either. You have a duty to those soldiers as well as to yourself. You can't let the money that's burning a hole in your pocket

start setting the country on fire.

(3) Paying off old debts; (4) Life In-

surance; and (5) The Bank, we don't

hid up the prices of goods at all. And

if besides doing this we (6) refuse to

pay more than the ceiling prices; and

(7) ask no more for what we have to

sell-no more in wages, no more for

goods-prices stay where they are

And we pile up a bank account. We

have our family protected in case we

die. We have War Bonds that'll make

the down payment on a new house

after the war, or help us retire some

day. And we don't have taxes after

the war that practically strangle us

This advertisement, prepared by the Wor Advertising Council, is contributed by this megazine in co-operation with the Magazine Publishers of America.

# labor is scarce, a lot of them will get it. And farmers and business men who feel the pinch are going to ask

Use it up Wear it out Make it do Or do without

SIGRID ONEGIN, worldfamous German-Swedish opera singer, died in June at Magliaso, Switzerland, Mme. Onegin, who was well known to American audiences, was born in Stockholm, Sweden, on June 1, 1891. She studied in Frankfort and Munich, Ger-



many, and also in Milan, Italy, She de voted several years to concert work and then in 1912 made her operatic début at Stuttgart in "Carmen," with Caruso as the Don José. Her American début was made in "Aïda" with the Metropolitan Opera in 1922. From 1922 to 1933 Mme. Onegin was a member of the Berlin Staatsoper. Her greatest rôles were those of the Wagnerian operas.

VINCENT PERSICHETTI AND HERBERT ELWELL were the winners in the recent composition contest conducted by the Juilliard School of Music in New York. Mr. Persichetti, born in Philadelphia, is head of the Composition Department of the Philadelphia Conservatory of Music. His winning composition is a Dance Overture. Mr. Elwell, head of the Composition Department of the Cleveland Institute, won the award with his Introduction and

LEWIS W. RODENBERG, blind printer, musician, and poet, has received the Migel Medal in recognition of his work in behalf of the sightless Mr. Rodenberg. an accomplished violoncellist and pianist. is one of the first persons to write fourpart music in Braille, and is also one of the few individuals who can read fourpart music in Braille.

PAUL CRESTON'S "Symphony No. 1, Op. 20" has been voted the annual award of the New York Music Critics' Circle as the best of the symphonic works by American composers which had their New York premières during the past sea-

SUSANNA E. DERCUM, opera singer and voice teacher active in Philadelphia for many years, died in that city on June 9. She studied voice in Philadelphia and in Europe and for some years was chairman of the composition contest conducted by the Eurydice Chorus of Philadel-

DR. JEAN B. BECK,

professor of Romance

Languages at the Uni-

versity of Pennsylvania

and considered the lead-



ing authority in the United States on the music of the Middle Ages, died on June 23, in Philadelphia, Dr. Beck, a native of Alsace, played a

cathedral organ at the age of five, and at twenty was compelled to give up his post as organist of the Cathedral of St. Gervais because of an injury to one hand. He then turned to the study of medieval music and the collecting of ancient musical instruments. His collection is considered one of the finest in the world. He was the author of a number of books on early music, the collecting of the material for

these entailing the most careful and THE METROPOLITAN OPERA ASSOCIA-TION has been relieved of the burden of \_\_\_



HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

poser, has won the Town Hall Composi- to the war, traveled extensively as an tion Award for 1943 with his "Magnifi- amateur, playing concerts in various parts cat" for chamber orchestra. The award of the country, consists of a cash prize of two hundred paying real estate taxes in the city of and fifty dollars and a performance of New York. Governor Dewey, in signing this bill, paid a well-deserved tribute to the cultural influence of the Association.

HERMAN HANS WETZLER, composer THE SYMPHONY ORCHESTRA OF MEXIand conductor, died in New York City on co, under the direction of its distinguished May 30. He was born in Frankfort-onthe-Main, September 8, 1870, and studied with Clara Schumann, Humperdinck, and Palace of Fine Arts, Mexico City. Among in her class, Bernard Scholz, In 1892 he settled in New the soloists appearing with the orchestra York City and for many years was orare Claudio Arrau, pianist; Imre Hartganist at Trinity Church there. In 1963 mann, violoncellist; and the Polish violinhe formed the Wetzler Symphony Orist. Henryk Szeryng. chestra, which was selected by Richard Strauss in 1904 for a festival of his own music, conducted alternately by the composer and by Wetzler. In 1925 Wetzler's

North Shore Festival in Evanston, Il-PIERRE MONTEUX, conductor of the conductor of the Bethlehem (Pennsylvania) Bach Choir. San Francisco Symphony Orchestra, has received the honorary degree of Doctor of Music from the Philadelphia Musical

orchestral legend, "St. Francis of Assisi,"

won the one-thousand-dollar prize at the

PAUL ROBESON, noted Negro singer ter, has been purchased from the estate and actor, has received the honorary of the late Emanuel Feuermann, worlddegree of Doctor of Humane Letters from famous virtuoso, by Russell B. Kingman Morehouse College, at Atlanta, Georgia, of Orange, New Jersey, Mr. Kingman, althe first Negro college to honor him thus. though a busy executive, has been an

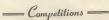
NORMAN DELLO JOIO, New York com- amateur violoncellist for years, and prior

THE WINNERS in the young artists' the work next season by the National contests conducted in connection with the Orchestral Association under Leon Bar- streamlined convention of the National Federation of Music Clubs, held in New York City May 6-8, are Fredell Lack, violinist; Zadel Skolovsky and Gladys Gladstone, who shared the piano award; founder-conductor, Carlos Chavez, opened and Nan Merriman, mezzo-soprano, winits sixteenth season on June 4 in the ner of the one-thousand-dollar award

THE PHILADELPHIA OPERA COMPANY has announced a number of new singers to be heard next season. These include Jane Cozzens and Brenda Miller, so-SYLVAN LEVIN, brilliant young conduc- pranos; Alice Howland, contralto; Wiltor of the Philadelphia Opera Company, liam Horne, Joseph Laderoute, and Gilhas been appointed conductor of the bert Russell, tenors; John de Surra and Peabody Conservatory of Music Opera Robert Tower, baritones; and Elwyn Car-Company in Baltimore. The choral and ter and Seymour Penzner, basses.

> THE CHAUTAUQUA SYMPHONY OR-CHESTRA, which had been directed by Albert Stoessel from 1929 until his sudden death in May, is having three guest conductors during the present season. Willem Willeke had the directing honors from July 15 to 25; Howard Hanson from July 26 to August 8; and Vladimir Golschmann will conduct the final weeks from August 10 to August 25.

DR. HARL McDONALD, composer, and manager of the Philadelphia Orchestra, has written a concerto for violin which it is reported will have its première next season. It is said that three well-known violinists are seeking the privilege of giving the work its first public hearing.



THE CLOSING DATE of the Patriotic Song Contest, conducted jointly by the ERS GUILD announces the seventh an-National Federation of Music Clubs and the National Broadcasting Company, has been extended to October 31. All details concerning the contest may be secured from Miss Rhea Silberta, 200 West 57tb Street, New York City.

THE EURYDICE CHORUS AWARD of 1943, to stimulate choral compositions Omicron, National Music Sorority, anfor women's voices, is announced by the nounces a National Composition Contest chairman of the committee, Miss Susanna open to women composers. The award Dercum. The award is for one hundred will be a one hundred dollar War Bond dollars, to be given for the best composition of three or more parts for women's string, woodwind, brass, piano, organ, and voices. The contest closes October 1, and small instrumental ensembles will be acfull details may be secured from Miss cepted. The closing date is extended to Dercum, Chairman, The Eurydice Chorus Award Committee, c/o The Philadelphia secured from the chairman, Mrs. L. Bruce Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania,

THE CHICAGO SINGING TEACHnual prize song competition for the W. W. Kimball Company prize of one hundred dollars. Manuscripts should be mailed not earlier than October 1, and not later than October 15. Full details of the competition may be procured from E. Clifford Toren, 3225 Foster Avenue, Chicago, Illinois.

orchestral conducting classes of the Conservatory will be in charge of Ifor Jones,

THE FAMOUS "LAST 'CELLO" of Stra-

divarius, so named because it is said to

be the last great 'cello made by the mas-

THE NATIONAL BOARD of Delta Unpublished manuscripts in solo voice, September 1; and full details may be Grannis, 219 Lake Shore Drive, Chicago,



ganist and choral director, was elected Warden of the American Guild of Organists at its recent annual dinner meeting in New York City Mr. Elmer has long been active in Guild affairs and he brings to his new position the fruits of many

S. LEWIS ELMER, or-

years' experience as a church organist One of his positions, that of organist of the Memorial Presbyterian Church in Brooklyn, was held for thirty years. He was a member of the Council and the Examination Committee of the Guild, and in 1934 planned the merging of the National Association of Organists with

AUGUST, 1943

painstaking research.

"FORWARD MARCH WITH MUSIC"

## Compositions in Which Gems of

## AMERICAN INDIAN MUSIC



Have Been Transcribed and Harmonized by

#### THURLOW LIEURANCE

THIPLOW LIEURANCE was bon at Oktobors. Iron. March 21, 1818, Me served at Chen Mantina of the 22nd Kansan Lalastry during 8 Spanish-American War and after words studied at the Cincinnat College of Munic and with Herman Belletedt, An great of the Control of the Control of the Control of the Control of the Smithonian Institution and other suscens. Ith harmonized transcriptions of these Smithonian Institution and other suscens. Ith harmonized transcriptions of these Institution methods reveal the guarantees of the Control of the

#### INDIAN SONGS

INDIAN SONGS				
BY THE WATERS OF MINNE- TONKA (A Sioux Love Song) High Voice (Original Concert Edition) Violin or Flute ad lib. (Range E- F-sharp)	MY LARK, MY LOVE (Range E— F-Sharp)			
Low Voice (Original Concert Edition) Violin or Flute ad lib. (Range d-flat -E-flat)	(Range E—a)			
Fiano Accompaniment) (Range F—g) .60  Low Voice (Recital Edition—Easier Piano Accompaniment) (Range d—E) .60  BY WEEPING WATERS (Range d-flat—D)	Low Voice—Violin or Flute Obbl. (Range c—E-flat)			
DYING MOON FLOWER (c—E)40 FROM GHOST DANCE CANYON High Voice (Range g-sharp—F-sharp)00 Low Voice (Range b—a)	Low Voice (Range b-flat—F)			
GHOST PIPES High Voice (Range d-g)				
c—a-flat) .50 INDIAN SPRING BIRD (Ski-bi-bi-la) High Voice (Range E—a) .50 Medium High Voice (Range d—g) .50 Medium Voice (Range c—F)	THE WEAVER (The Blanket—Her Rosary) Medium or Low Voice (Range befat—E)			
LOVE SONG (From the Red Willow Pueblos) (Range e-D)	WI-UM (A Pueblo Lullaby) (Range d-E)			

The above represents only a partial list of the Indian Songs which Dr. Lieurance has transcribed and harmooized.

#### PIANO SOLO NUMBERS BASED ON INDIAN THEMES

PIANO SOLO NUMBERS BA	ASED ON INDIAN THEMES	
AMERICAN INDIAN RHAPSODY (P. W. Orem) on Themes Suggested by Thurlow Lieurance (For Concert	BY THE WEEPING WATERS (Gr.	
Pianist or Advanced Students-Gr.	FROM AN INDIAN VILLAGE (Gr. 7)	
BY THE WATERS OF MINNE-	GHOST DANCE—Transcription by Isidor Philipp (Gr. 5½)	
TONKA-Transcription (Gr. 5)40	INDIAN FLUTE CALL AND LOVE SONG (Gr. 4)	
Concert Edition (Gr. 6-7)	TO A GHOST FLOWER (Sa-ma-	

#### VIOLIN AND PIANO NUMBERS ON INDIAN THEMES

Chorus Directors are invited to seed for a list of the Choral Arrangements of Indian Numbers by Thurlow THEODORE PRESSER CO.

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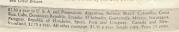
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MISCELLANEOUS

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The Smallest Finger
The Control Teach
The Smallest Finger
The Control Teach
The Code of Our National Anthem
The Code of Our National Anthe

Entered as second class matter January 16, 1884, as the P. O. at Phila., Pa., under the det of March 3, 1879. Copyright, 1943, by Theodore Process 1, U.S.A. and Great Britain.



## On the Wings of Joy

NE OF THE PRIME FUNC-TIONS of music is that of generating a peculiar kind of joy and exultation which cannot be created in any other way. Moreover, the greatest things in art come on the wings of joy. As Richter intimates "Joys are our wings sor-

rows our spurs." Misfortune and poverty, in all truth, have urged creative masters to produce immortal works; but they have come into being through the joy of release, which their creation generated. Recently we complimented an elderly music teacher upon her spirited performance of Weber's Invitation to the Dance. She exclaimed, "Every time I play it I get the thrill of joy

that I felt when I went whirling around the ballroom at my first dance!"

This is a plea to our more seriousminded readers to get more fun out of their music. Learn how to let yourself go in your music, revel in it. enjoy every measure. Some mistaken students study so intensely, so meticulously that they make impossible the very progress they seek. With strained eyes, tense muscles, taut nerves, they fall into the great error of not finding pleasure in every minute of their practice. Watch the practical sportsman, the golfer, the billiard player, the fisherman, Note how securely but lightly each holds his putter, his cue, his fishing rod. If they grasped them like pick-axes they would get inferior results with every stroke. Yet we have known perfectly well-intentioned students who went about their work with strained appearances, as though they were condemned to a chain gang.

We have known a score of music workers who have been eager to succeed, but who have gone about their study wrinkle-browed, squint-eyed, and crook-backed; as though what

they were trying to do was far from being one of the most pleasurable things in life. Some, during their practice periods, have had the expressions of safe crackers about to commit a crime.

Somewhere in the precious writings of the great American psychologist, William James, there is a passage in which he makes clear in his own characteristic manner that most of

"Joy is the sweet voice, joy the luminous cloud. We in ourselves rejoice! And thence flows all that charms of ear or sight, All melodies the echoes of that voice, All colours a suffusion from that light."

-Samuel Taylor Coleridge

us go through life "half alive." We do not begin to give to our work more than a fraction of our utmost powers. We do not touch the mental and emotional and spiritual perimeters of our potentialities. Inconsidering a great many cases of struggling workers in the Art, it has seemed to pot in leak of labor or insufficient.

us that the fault lay, not in lack of labor, or insufficient time for study, or the absence of ambition or of natural gifts, but in the fact that they were trying to do by compulsion what could be accomplished only by riding on the wings of io.

One of the ways in which we account for the miracle of

the infant prodigies is that nothing seems to be hard work to them. Most of the many we have known always have seemed to be having the time of their lives every second of the day. Practice to a prodigy is just a joyous, riotous game.

The great masters, from Palestrina to Prokofieff, have revealed incomparable delight and rapture in the creation of their works, Wagner, whose emotions were more explosive than most, showed his delight by standing on his head, crawling under the piano, or climbing up a tree to let loose his uncontrollable bliss when he had completed an extended work, Wagner worked hard for days, disciplining and dieting his body so that he might enjoy the hours of musical creation. He had to be intensely alive and exultant. Here are his own words: "I have only a mind to live, to enjoy-i.e., to work as an artist, and produce my works; but not for the muddy brains of the com-

mon herd."

No wonder that Dean Swift frequently repeated the toast, "May you LIVE all the days of your life!" In our editorials we have often discussed what has been called by the

psychologists "the inspiration of the luminous ideal." The successful people joyously soar to success, following a luminous ideal. They are so litted up by the delight of flying toward this great objective that they are not conscious of anything like work.

Life without an objective is a pretty dismal affair. We may be pardoned if we repeatedly have pointed out this (Continued on Page 536)



TEACH CHILDREN JOY IN MUSIC
This picture of the famous cinema actor, Mischa Auer, and his son Tony, portrays the keee interest io music study they have inherited from their famous ancestor Leopold Auer.



THE GRAINGER MUSEUM AT THE UNIVERSITY OF MELBOURNE, AUSTRALIA Mr. Percy Grainger, now an enthusiastic American, has not forgotten the land of his birth. This sky-view sketch is of the museum in which Mr. Grainger has deposited his valuable collecton of musicological data, trophies, and rare first editions.

(Free Music). The path of this progress is always in the same direction: from fear to confidence from distress to bliss.

#### In Tune With Nature

To enjoy nature (whether by that we mean To enjoy hattite the maintenance of our physical good health, or our ability to fly to the moon and control the lightning-I am looking well ahead!) we must understand nature—put ourselves in tune with her. But to do this latter we must first divest our selves of such arbitrary conceptions of "right" and "wrong" as blind us to the factual stirs of nature. Instead of the old-fashioned World of endless strife between good and evil, science envisages a state of heavenly bliss in which all things will be deemed good because rendered understandable through scientific thinking. In the realm of music the current limitations of scale harmony, and rhythm bar the way to that understanding and exploitations of the full tonal world that would constitute tonal "heavenly bliss." A deeply inspired genius like Grieg yearned and strove intuitively towards the attanment of such musical progress and musical blass as that out. lined above. And other Inspired composers in other lands (Scriabin and Stravilisky in Russia, Rayel and Debussy In France, Delius and Cyris Scott in England, Puccini in It ly, Albeniz in Snain, Béla Bartók ln Hungary, MacDoweil, John Alden Carpenter, and Gershwin in America) were not slow to take the hints that Gueg had thrown out. That, perhaps, is the main a ason why some degree of Griegness seems founted in well-nigh

## Grieg—Nationalist and Cosmopolitan

HE MENTION of "nature-voices" brings a to another of Grieg's major contributions to musical progress-his approximations to "Free Music," that is, music in which all intervals are freed from the limitations of scale, in which all part-writing is freed from the conventions we call "harmony;" and in which all rhythms are freed from the inevitableness of regular pulsebeats, particularly in the direction of sliding intervals (an inspired modern use of which we may study in the exquisite slow movement of Cyril Scott's "Quintet for Strings and Piano"); and intervals closer than the half tone, so transcendingly employed in the American Arthur Fickénscher's "From the Seventh Realm," for string and piano quintet. Many passages in Grieg are nudging their way towards sliding and closer intervals. Perhaps no better example could be found in his music than the chords in Measures 12 to 20 of his arrestingly original song. The Maid of the Mountains (Veslemöy), Op. 67, No. 2. The Free Music-presaging potentialities of this chromatic part-writing are not fully apparent on the piano: of course. But if we play the accompaniment on

The connection between such approximations to Free Music and the goals of human progress is obvious enough: such musical procedures help to attune men's thoughts and feelings to a keener understanding of the processes of nature. Freudism, Einstein's relativity, children's interest in (worship-music, from Perotinus to Palestrina)

492

five theremins (or other instruments capable of

sliding tones) and play it slidingly, we find our-

selves fairly within the domain of the music of

Personal Recollections of Edvard Gried

Written Expressly for THE ETUDE by

Percy Aldridge Grainger

IN CELEBRATION OF THE CENTENNIAL OF THE GREAT NORWEGIAN MISTER

#### Part Three

This is the third section of a most interesting article by Mr. Grainger, who was, in a sense, an a:tistic foster son of the great Norwegian composer.

passion for speed are all manifestations—each in all those known as progressive composers. its respective field-of the same urge: the urge to know nature better, to live on closer terms with her, and if need be, to master her. Musical history clearly shows us the path from superstition and the propitiation of hostile forces (primitive music and much of folk-music) through the conception, in religion, of a beneficent Deity everything connected with flying, and the modern on to the fearless all-embracingness of science

Relative to the above, an amusing conversation between some French composers, including Maurice Ravel and Frederick Delius, was repeated to me by the last named. Talk turned on the subject dear to modernist French musicians: What are the antecedents of modern French music? The composers present gave the usual shopworn reply of that period (the early years of our century): "Debussy and (Continued on Page 535)

THE ETUDE

## Innocent Merriment with Music

A Conference with

Franklin P. Adams (FPA)

Distinguished Columnist Expert of "Information, Please!" Author of the Current Best-seller, "Innocent Merriment

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

RANKLIN P. ADAMS has the music hobby. which is no news to the millions of "Information. Please!" listeners who have heard him lift his voice in song. Of course, Mr. Adams has a number of other hobbies including verse, capable translations from the Latin, tennis, good stories, and his family-all of which add up to a zestful enjoyment of living which is, perhaps, the best hobby of all. The music hobby goes deep with him, though, and he approaches it as sheer fun. He has no particular musical training, although he assures you that he is fluent on a

number of instruments, chiefly the harmonica and the concertina, which is pretty much the same thing except that you play without accidentals and therefore have to cheat a bit."

Mr. Adams believes that the music hobby takes best when caught

"My father played the piano well." Mr. Adams states, "and even though he couldn't read notes, he played pretty much everything by ear. My Aunt Julia and my Aunt Jennie played, too, and I grew up hearing all kinds of music, and knowing what it was and what' it meant. It's important to know what things are. Lots of people have a glimmer of recognition when they hear a certain tune in three-four rhythm-but when you can say right off, without any hesitation, 'Oh, that's Wiener Blut, by Johann Strauss,' it makes you proud. That kind of pride is wholesome because it sends you back for more. Associations with home and early fa-

#### A Feast of Melody

"People often ask how I happen to know those old songs and ballads that keep cropping up on the 'Information, Please!' show. Do I specialize in old popular hits? Not at all, I don't know how I heard them when they were the rage and they

"Melba and Eames and all the great singers came to Chicago when I was a boy, and I used

to spend twenty-five cents for a gallery place at the matinee performance and have a grand time. Then Sousa gave open-air concerts twice a day at the old World's Fair. With each of these performances, my repertoire grew. It grew to embrace all the old chestnuts-Light Cavalry, Zampa, Maritana, and all of those tuneful things that one doesn't get to hear any more, now that the individual theater orchestra has gone out. Those little orchestras did a great deal towards familjarizing people with light, tuneful music. So did the illustrated songs, back in the days of the old



From left to right, Oscar Levant, John Kieran, Clitton Fadiman, and F. P. A.

HERE THEY ARE! miliarities foster it. Also, I have a good memory. variety shows. I wonder how many remember ticular favorites of mine. Gilbert, the librettist, them now? The music itself was pretty awful and full of bathos, and people knew it; but they were fun just the same. If I'm not mistaken, the first song to be used in slides was The Little Lost Child. The house grew dark, and first of all the slide showed a highly chromatic version of the outer or why I happen to remember them, except that cover of the song sheet. Then someone with a tremulous but otherwise highly serviceable tenor voice would sing the song, and at given places in

The scintillating Franklin P. Adams of "Information, Please!"

Everyone felt sorry about it all. No, I have no special taste for the illustrated-slide type of song -I just happen to remember them.

"Then I came to New York and went to all the concerts I could hear. And now I've become completely spoiled in my music. I live in the suburbs now, and Heifetz, Reiner, and lots of other fine

musicians are neighbors of ours. Sometimes we go to their homes, sometimes they come to us, and generally music-making forms part of the evening's fun. I enjoy it hugely. And if I don't, I can always get up and go on to bed, right in the middle. You can't do that at a concert-at least, not so readily. That's why I'm spoiled.

"Unfortunately, I can't theorize about music. I'd be pleased to be able to tell you just how one can go about getting the music hobby, and what one must do to stimulate it, and all the fine things it can do for you, once such stimulation has been accomplished. But I don't know. I know only that music is a fine thing to know and to live with. I wouldn't do without it myself, and I've found that the people who live with music and talk about it are generally the most interesting companions. Lots of people are dull about music, but lots of people are dull anyway.

"Gilbert and Sullivan are parsaid he couldn't carry a tune-but he had a remarkable sense of rhythm and a wonderful feeling for the singability of the melodic line. That's why he blended so well with Sullivan's music. You've got to understand the words to get the real value from any song.

#### Value in Patriotic Songs

"Just now, of course, we're more interested in patriotic songs than we were, and I, for one, think it's a fine thing. Why don't they teach the chil-

#### Music and Culture

dren the old patriotic songs that used to be known and sung-songs like Columbia, the Gem of the Ocean, the Battle Cry of Freedom, and Tramp, Tramp, Tramp, the Boys Are Marching? Those last two, by the way, were written by George Root, one of the maternal great grandfathers of my children. Patriotic songs serve a dual purpose; they keep alive the spark of patriotism that is necessary to all of us, and they familiarize us with good songs and good singing.

"The difficulty with to-day's patriotic songs is that many of them were written for the purpose of providing the nation with patriotic songs at short notice, in a time of sudden emergency. Well, you can't write them to order. They must stand as the result of a completely sincere and hearty desire to get a certain thing said, and the desire and the feeling must come first. Otherwise, no matter how valuable the sentiments expressed, the songs have a certain synthetic ring which defeats its own purpose. Mind you, I'm not criticizing the intention; it's a laudable and perfectly understandable sentiment, to want to turn out patriotic songs at the time when such material seems most needed. But working to fulfill a purpose doesn't ever give us the kind of sentiment that rings true. That must spring from the heart.

#### The Test of Time

"Of course, it's difficult to generalize about patriotic songs because of our standards of comparison. The old stand-bys that we all know are not recent material. They sprang from the Revolution and the Civil War, and the fact that we know them at all proves that they have stood the test of time. No one can possibly judge of our current output in the same light. Even some of the best songs of the first World War seem to wane a bit when we compare them with the old familiar ones. Over There has stood the test of time, of course, but how many others match up with it? There are some patriotic numbers in Irving Berlin's This Is the Army, I have an idea that Praise the Lord and Pass the Ammunition is going to turn out to be the real thing, too. That's a hazardous prophecy, of course, but I have a reason for making it. In the first place, the tune is rhythmic, simple, and somewhat reminiscent of the sturdy old hymn tunes that come from the heart. And the sentiment has already stood the test of time. The idea of putting your trust in God and helping yourself at the same time is not new. One Colonel Valentine Blacker, who lived from 1778 to 1823 is credited with having urged his men to 'Put your trust in God, my boys, but keep the powder dry.' And similar directions are on record as having proceeded from Oliver Cromwell. Anyway, it's an eternal sort of truth. So the 'sky pilot' song has every chance for what actuarian tables call life expectancy.

"What we are trying to do now, though, is to popularize the fourth stanza of The Star-Spangled Banner, which is, perhaps, the only stanza of that song to have vital current application. Excellent as the other stanzas may be from a general point of view, they reflect the spirit and the needs of

"What about other present-day music? I really wouldn't know what to tell you, because I'm not an expert. I only know what I like myself. And what I like myself is something melodic, with the sort of spiritual lift and drive to it that will reach people and touch them and make them remember. Too much of our so-called modernism

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isn't music at all-at least, not in the sense in which I understand music. It's experiment. I remember going to hear an ultra-modern orchestral work some years back. I haven't the least idea what the piece was meant to portray, but I wrote about it as 'Fun in a Klaxon Factory.' That's all I got out of it-a lot of cacophony of the kind one might expect to hear in a place where they try out automobile horns, in different keys, on a day when nobody feels too cheerful. What baffled me was what people could get out of such a work -even its composer. No, music must have values that reach the people, and that everyone can understand. That is the value that the great classics have. It is also the value which, in a different way of course, makes people react to the tunes of Berlin, Gershwin, Kern. I do not pretend that popular reaction in itself is a final test of musical worth; but I do believe that when, year certain airs, those airs have the human value which must be the basis of music.

"As far as I can say, the only trick about the music hobby is simply to get it! Early and often is the motto. The person who has the advantage of hearing good music from his childhood on, and who takes a hand at doing something about music himself, opens the door to the finest kind of personal fun. Play some instrument, if you know how. If you don't, you can always sing. Leon Henderson won a new place for himself in the national heart and mind when he demonstrated his zestful ability to sing songs. Once, on the 'Information, Please!' program, Mr. Henderson failed to recognize Captain Jinks of the Horse Marines, and I sang it for him. He was so pleased that he made me an offer. It's difficult to find room accommodations in Washington these days, so it was proposed that, if ever I had need to go down there, I stop with him-and after the day's business was settled for both of us, we regale each other with singing. He would teach me songs that I didn't know, and I should return the compliment. We would have a fine time of it, he said, singing till the cows came home. I harbored doubts about the activity of those cows; if they got close enough to where we were singing, they might refuse to come home at all. But the point in Mr. Henderson's gallant proposal is an important one. If a man like that, with, at that time, the weight of national problems on his shoulders, could let off steam and find a lift in the music hobby, it must be a good hobby to have.

#### Musical Oddities-Rells bu Karry Ellis

Swiss Muleteers tie up their little bells at certain places on the Alpine roads, lest the vibrations bring down an avalanche of snow.

"The Art of Ringing," a book published in London in 1796, stated: "As an athletic exercise or amusement, there are few of so noble a nature, so conducive to health and employing so many faculties, both mental and corporal, as that of the Art of Ringing." Some of the directions were not unlike problems in trigonometry.

The term, "The Ringing Isle," has long been applied to England.

Headgear of Greek war horses, according to Euripides, was adorned with small bells, for the purpose of terrifying the foe and spurring the

"HE IMPRESSIONS of childhood are last ing." How many teachers forget this when they prepare a studio in which children and youngsters in their teens will spend much of

When first furnishing my studio, I proudly plastered the walls with diplomas and certificates Then I realized that these pieces of paper might be fine for reference, and a sop to my vanity, but they would mean little to children, I wanted my studio to mean something to students, to be an education in itself.

Pondering this problem of musical education after year, millions of people sing and whistle conveyed other than by an instructor, I recalled my own childhood experiences in taking piano lessons. The studio, like my teacher, breathed the personality of music and of the great composers Her studio was furnished with rare pieces of furniture from eighteenth and nineteenth-century drawing rooms, quaint chairs with tall, carved backs, little couches covered with multicolored satin. There were tapestries showing foreign scenes, many of them featuring dancing and playing. An old spinning wheel stood demurely in one corner. Curious little desks and chests contained odd-shaped China cups and vases.

When we had perfected a composition by an old composer, Miss Graham would say, "Let's not use either of the new grands this time." That meant we would play our selection on a beautiful old box grand piano, tinkling away with the same sounds which these artists had once produced.

#### Inspiration from Pictures

Most impressive were the clusters of pictures looking down at us while we played. An artist's conception of the death of Chopin, Beethoven in his study, leaning over the plane and pendering his next notes of composition, the white-haired Liszt-these pictures and countless others had two effects. First, they stimulated an interest in the musicians which frequently led to the reading of their lives. Second, in the r presence every youngster conscientiously tried his best to play their compositions weil. Because of the presence of the portraits of these artists on the walls, and because of the antique furnishings which serve to bring reverence to childish minds, there was little misbehaviour on the part of the youngsters in the studio. They unconsciously lowered their voices on entering, and even the most mischievous student took his lesson in a serious manner

Remembering this studio, I took down my diplomas and stored them away in a trunk, seized a picture catalog and prepared to order portraits of the great musicians and illustrations of places where they composed their masterpieces. Back issues of THE ETUDE supplied me with many plctures. As I could not go to Munich for my furniture, as did my teacher, I started daily trips to secondhand furniture stores, antique shops, and auction houses. Among other things I purchased an old box grand and an old organ which are the delight of my students. Relatives and friends willingly added stray books and magazines to my music library.

To-day as I see Mary studying a picture as shi waits for her lesson, and hear Johnny asking m about the construction of an old musical instrument, I feel satisfied that my students are learning more of music than their routine finger exer cises and compositions.

## The Spirit of the Spirituals

Religion and Music a Solution of the Race Problem

Ruby Elzy, born in Pontotac, Mississippi, has wan far herself a large audience of admirers, not merely be-cause of her beautiful voice but because of her wholesome philosophy relating to the use of music ta bring understanding, harmany, and breadth in the solution a

great-granddaughter at a slave, Miss Elzy feels that the true essence of the spiritual may be last if its peculiar nature is nat understood. As a child, her friends discovered that she had an extraordinary, natural vaice. In direct answer to the prayers of her Methodist mother, she was granted a warking scholarship in the Methodistsponsored Rust College at Holly Springs, Mississippi.
Unfortunately, ar fortunately, there was no academic music course at this institution, and her "natural" vaice

Dr. Charles C. McCracken, a visiting prafessar fram Ohio State University, heard her sing, and this led to a scholarship at that institution noted far its fine music department. This was followed by a two-year Rosenwald Scholarship and a two-year Faculty Schalarship at the Institute of Musical Art of the Juilliard Foundation of New York City. Since then she has sung with symphany orchestras at the Lewisahn Stadium and at the Holly wood Bowl. She has also sung at the White House. She has given over seven hundred performances of the rôle of Serena in George Gershwin's "Pargy and Bess."

—Epitar's Nate.

HE SPIRITUAL is the product of many different factors: sacred, economic, racial, and religious. It is possible that its real essence may be lost to future generations unless certain almost intangible elements and traditions are preserved. Consider for a moment the position in which my race found itself in the New World. It is not necessary to rehearse the coming of the Negro to America. All that we read does not make a pleasant picture. That, however, is in the past. A great new commonwealth was in the making. Labor, as inexpensive as possible, was necessary, and the African Negro was cruelly exploited in this movement. He did not ask to come to America, but he was helpless to prevent it. However, the ugly pictures painted by abolitionists of the terrible treatment of the Negro in the South were true in only a few

The plantation owners came to be very fond of their workers and, in the relationship of the "Mammy" of the white family in the South, there was an affection, respect, and regard which millions of Southerners cherish as a part of their civilization. It became identified with family tradition, and, even after the Civil War, when my people were freed, neither the Whites nor the Negroes were able to bring themselves to give up anything which had been so precious as had been this understanding relationship between the white folks in the great house and the workers

The white plantation owners saw to it that the spiritual nature of the workers was given full attention, even though in the beginning the slaves, as a group, were not allowed to congregate. In the great house the Bible was read to own scale to fit his own moods, or the mood he the workers and they were taught the principles happened to be in at the time he was singing. from my earliest hours I have been saturated

A New Aspect of Negro Music



Ruby Elzy

(Written one month before her untimely passing)

of Christianity. The Negro's natural reverence for the divine was developed in this way along Christian lines. At the great house he heard hymns and the songs of the times. Naturally imitative, and with a rich background of African rhythms and a fertile imagination, he adapted these to his own needs

#### An Instinctive Creation

Then he began to create. He started to make songs while he worked, the texts of part of which were derived from the stories he had heard from the Bible. He had almost no musical instruments. Therefore, he had to depend upon singing. He knew nothing about music as it is known to Western civilization, and he had no knowledge of the intervals of scales. So he instinctively made his

He instinctively sang quarter tones centuries before the time of Schönberg and Stravinsky. Did you ever try to sing a quarter tone? There are certain peoples throughout the world to whom these are as natural as half tones and whole tones. For instance, between E on the fourth space (640) of the treble staff and F on the fifth line (704) there are. relatively speaking, sixty-four vibrations. Halfway between these two steps, or thereabouts, is a quarter tone. If you try to sing it you will probably slip down in the crack on the piano between the two notes.

A wonderful illustration of the quarter tones may be heard, if your ears are keen enough, in the records of "Niña de las Peines," the famous gypsy flamenco singer of Granada. Now most singers, in producing this quarter tone, are out of tune (flat or sharp). That is not the case with the Negro singer trained traditionally in producing these effects. This training presents an appealing, indescribable mood, half spoken, half sung. It is not a formal training but one that is obtained by ear through association and evolution on the plantations or in the smaller Negro churches. In some of the larger churches we strive to adhere to the more formal music, and the peculiar, intimate, pleading, praying, expressive character of the spiritual is lost.

The instinctive Negro scale invariably consists of a flat sixth and a flat seventh, and a slight tendency to flat the third. This again depends upon the mood of the singer. However, when Negroes gathered together on the plantations, in some mysterious manner they sang-entirely without training-in four parts, and sometimes in five, six, and seven parts with astonishing effects, even though quarter tones were continually used. Now it should be remembered that, prior to the time of Johann Sebastian Bach, who devised the well-tempered clavichord tuning system, it is very probable that many of the choral works may have introduced, instinctively, quarter tones. Authori-

ties have assumed that the unaccompanied works of Palestrina and Arcadelt and di Lassus have been interpreted in that way.

#### A Singing Household

They tell me that I sang in church when I was a child of four. Singing was as much a part of our life as breathing. When my great-grandmother, who lived to be one hundred and six years old, got up in the morning she started to sing. She had a high, clear, soprano voice with a marvelous carrying quality, which was unforgettable. When she went to the door to greet the rising sun and thank the Lord for another day in a burst of song, the neighbors a quarter of a mile and a half mile away used to sav. "All's right over at the Kemp house because Aunt Fanny's singin'." All day long as she went about her daily tasks, she would continue to sing. Thus,

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with the quality and the tradition of the Negro

In our home we had no instrument of any kind-not even a banjo. We were taught to love and appreciate the spiritual as a contribution of the Negro race which the race had evolved itself, and which still seems to me a higher achievement than the imitation of Western music. At home, song was likely to break out at any moment through the day. Someone would think of a melody and would start singing it. Soon we would all be singing it.

When I left the South to study at Ohio State University, my mother had little idea of what my work was to be. However, I knew all the time I was in Columbus she was devoutly praying for me at home. On the day I was given a trial at the University, I was so nervous that when I opened my mouth I found that no sound came out. I was simply scared to death. However, a week later I took the elaborate musical I. Q. test and passed with flying colors, so that the scholarship matter was settled at once.

Finally, the time came for graduation, and I gave a recital. Through the kind offices of the Woman's Society for Christian Service of the Methodist Church, my mother was enabled to come up from the South to hear me. In the first group of songs, which was an Italian group in the Italian language, I saw my mother drop her head as though she was praying-as she was accustomed to do when she was worried or frightened. When I asked her why she dropped her head she said, "Why, Honey, I thought you had forgot your words and were making them

#### Two Great Assets

Music and religion, I profoundly feel, are two very great assets in the national life of our country. By that, I mean the Negro's natural love for music and his instinctive reverence for God are so deep seated that, if fostered, they will always be a power for good. It must be obvious that this is the common ground upon which an understanding, resulting in harmony in life between two races which must exist side by side, will unquestionably be evolved. It is to this end that I hope to dedicate my life and talents. Both races have their functions and contributions to make to this civilization, and friction is both unthinkable and wholly unnecessary.

I owe an enormous debt of gratitude to my white friends, particularly in the Methodist Church, who have helped me unforgettably. For instance, when I was a girl of eleven in a little Mississippi town, I found that the white folks of the town immediately took it upon themselves to give aid and assistance to my mother, who was a widow with four children. They enabled her to gain her heart's desire-to give us the education which best suited us for life. Consequently, we all received college educations from the heart of the South. I have reason to be proud of the careers that my brothers and sisters have had. and I am sure that our white friends are also proud. Let us all keep our minds and hearts focused upon the fine things that are being done by both races, and there will be no place for the irresponsible trouble makers who are trying to create a race or a class hatred.

All the Negro has asked for is a fair chance If he has not had a fair chance in music, how can we regard the fine opportunities which

Marian Anderson, Dorothy Maynor, Paul Robeson, and Roland Hayes have had? Nobody could possibly ask more for them. This proves that, when a talent warrants it, opportunities to develop that talent will become available. There is no color to talent. All success is a matter of hard work, -talent, and persistence. If you do not succeed, "opportunity" is the last thing to blame, because opportunity is everywhere if you make yourself worthy. In my concert work, on which I am embarking after my long stage career in Mr. Gershwin's opera, I feel that I have labored hard enough, and, if my talent warrants it, the public

The spirit of the spirituals cannot be a mock spirit. It must be felt deeply. The late Dr. George Washington Carver at Tuskegee was once asked how he was able to find all the wonderful products in his laboratory which are known to have produced millions of dollars. He said, "I works and I works and I works, but the Lord shows me where they are."

The singer who strives to sing the spirituals without the divine spirit will be like the man who plants pebbles and expects them to grow into

#### Ruby Elzy An Editorial

The passing of Ruby Elzy on June 26, at the age of thirty-three, after an operation in Detroit, removes a very unusual figure of great potential value to her race and to her country. She was just starting upon a concert tour under the management of Mark Byron, Jr., and had a list of important appearances scheduled. Her aspect of the race question was one of the sanest and most sincere we have ever known. She had no patience with the stupid hotheads and radicals of either race who were working toward violence and chaos, instead of understanding and normal advantage to all.



IGNACE PADEREWSKI GOES TO WAR The new 10,500 ton Liberty Ship, Ignace Paderewski,

#### Flying on the Wings of Music

By A Sister of St. Benedict

PROJECT, "Fly on the Wings of Music," has proved to be a very successful incentive for my pupils. On a poster were pictured various United States Army forts. Near the top was printed the name of the fort and also a large number to make it easier for the pupils to find it At the bottom was printed a point pertaining to music. These were the "maneuvers." The following may be used as suggestions:

- 1. Fort Clalborne-Counting 2. Fort Snelling-Fingering
- 3. Fort Grant-Scales and Arpeggios
- 4. Fort Sheridan-Note Reading or Chorde 5. Fort Sumter-Hand Position, Phrasing
- Dynamics 6. Fort Leonard Wood-Perfectly-played
- Plece
- 7. Fort Duquesne-Memorized Piece
- 8 Fort McHenry-Duets, Thios
- 9. Fort Bragg-Music App miation
- 10. Fort Ripiey-Required P actice 11 Fort Dlx-Informal Recual

Each pupil is given a little at plane made from colored construction paper, which is also numbered. These airplanes are pinned on the poster and the alm is to "keep them lying." They may visit any fort as often as they wish, but they must visit every fort at least once before they give their informal recital. The teacher records the number of the fort or forts which the pupil may "fly" to-In the pupil's assign: ant book-and the pupil then places his own number into the blocks provided for this on the poster. Every time he places his number in a fort, a counts one more

The informal recital is one of the "high-spots" In the project. Each pupil give his recital alone and may invite five or more goests. I had to limit the number as my studio is small. The invitation cards can be mimeographed for the pupils. Each teacher can think of some art. ic way of design-

point to his credit.

We had also a "Dal Segno Hospital. It contained two "wards"-one for Absence of Assignment Book, where they lose one point, and one for Missed Lessons, where the lose five points. One can make another "war !" for some other purpose. These points are d ducted from the number of good points. One with the highest score may receive a prize.

When the pupils gave their recitals, I made it part of the evening's program to explain the project to the guests, and the pupils placed gold shields beside their names on the Honor Roll. The plan is especially good for boys

This project can last indefinitely, and there is no need for prizes. The pupils will work just for the sake of better playing.

#### "The Smallest Finger." by Esther Dixon

The fifth finger is played with a wrong post tion more than any other one on the hand. For ordinary scale playing, one should play on the tlp of this finger. This gives strength and precision. A flat fifth finger should be used only on tile new boows to innerty super years properly the more properly the more during the group Poble profits musical consecution to the wors in the shippurds of the California Shipbuilding Co. Chopin, really gives the little finger a "work cutbig chord stretches. The Scherzo in B minor, by

HEN NILES TRAMMELL president of NBC, told Mr. Morgenthau early in June that Toscanini wished to conduct four concerts of the NBC Summer Symphony to assist further in the Treasury Department's bond drive, Secretary Morgenthau expressed his delight with considerable "alacrity." Said Secretary Morgenthau: "Previous War Bond Concerts conducted by this artist have been thrilling experiences to me and, I am sure, to all those who have heard them. I am very happy to hear of his offer in cooperation with the National Broadcasting Company to devote four concerts during the summer months to the sale of War Bonds.

"I accept this offer with alacrity. Please convey to Maestro Toscanini my deep appreciation for the magnificent contribution he is making not only to the Treasury but to America. I appreciate no less the splendid service being rendered by the National Broadcasting Company."

Toscanini's first concert on June 20 was given before an audience of women in Uncle Sam's uniformed services as well as a delegation of British Wrens. His second and third concerts, on July 18 and 25, were presented before audiences made up of soldiers, sailors, marines, and certs under the direction of Dr. Black are of coast guardsmen,

and the final concert which is to be heard on Septemher 19 will have an audience of men in the United States Maritime Service. This idea of having audiences comprising all branches of Uncle Sam's uniformed services was Toscanini's. No foreign-born conductor has demonstrated his patriotism towards the Allies more strongly than Toscanini. Since travel was difficult this summer, the conductor decided to stay at his home at Riverdale in New York City. But, said his son Walter Toscanini, he could not remain idle, and he did not want to let this summer interrupt his musical barrages against the Avie

Toscanini has given to assist the Treasury Department's bond drive. During the 1941-42 season, the noted maestro conducted the NBC Symphony in a series of five special bond concerts. In the latter series, no studio audiences were admitted. It will be recalled that on April 25, 1943, the conducter appeared with the orchestra in a brilliant War Bond Concert at Carnegie Hall in New York. The event, which featured the conductor's son-in-law Vladimir Horowitz as piano soloist, realized \$10,190,045 in War Bond sales for admissions, and an additional \$1,000,000 for the original manuscript of Toscanini's arrangement of The Star-Spangled Banner. America can be proud of this noted musician's efforts to help it win the war. At

seventy-six, Toscanini proves himself still one

NILES TRAMMELL

Musical Radio Barrage Against the Axis by Alfred Lindsay Morgan

With the exception of the four Treasury concerts, the NBC Summer Symphony Series remain under the baton of Dr. Frank Black. The conconsiderable inter-

> in the season this conductor turned over the facilities of the orchestra. and his own efforts, to the presentation of the works selected by the Music Critics Circle of New York as the best compositions of the past year by American composers. The winning composition of the year, Paul Creston's "Symphony No. 1." was heard in the first of two concerts. Composers represented on each program were in attendance, and the critics assembled the day after the second concert to pick the winning work. Compositions hy William Schuman, Morton Gould, Aaron Copland, and Roy Harris

est this year. Early



The Philharmonic concerts this summer disrupted the plans of Howard Barlow to present

RADIO

of the most vital figures in the musical world. some unusual works with the Columbia Symphony Orchestra. However, in his Thursday evening broadcasts (WABC-11:30 to 12 midnight, EWT), Barlow has been able to realize at least some of his plans. And there is just reason to believe that his Thursday broadcasts may have had a larger audience than his Sunday concerts. The series of broadcasts which this enterprising conductor arranged with Marjorie Lawrence will not soon be forgotten. The Australian soprano, who now sings from a wheel chair because of her unfortunate affliction, was in splendid voice, and the material which she and Mr. Barlow selected for those broadcasts was both unusual and highly interesting.

The Philharmonic broadcasts for this month will be under the direction of two noted conductors-Fritz Reiner and Dimitri Mitropoulos. Mr. Reiner will conduct the concerts of August 1. 8 and 15. The first concert will be an allorchestral one, but thereafter a group of distinguished soloists will be heard, John Corigliano, the violinist, is scheduled for the program of the eighth, and Nathan Milstein, the violinist, for the fifteenth, Josef Hofmann, the pianist, will be heard in the first concert under the direction of Mitropoulos (August 22) and Claudio Arrau, the Chilean pianist, will be heard in the

concert of the 29th. When Alfred Wallenstein raised his baton to conduct the concert, Music for an Hour, on June 20, he celebrated at the same time his tenth anniversary with the station (WOR of Mutual). Wallenstein's record of achievement has established him as one of the major American conductors of the air, and has earned for him the reputation of performing more "Firsts" than any other director in the country. His programs. since he became musical director of WOR, have offered many premières of the works of contemporary composers as well as countless performances of the lesser-known works of the classic composers. He believes the public wants the best in music, but he also likes to pioneer. As a result, his programs are as unique as they are refreshing, since they provide listeners with an opportunity to escape, as he puts it, "from the cliché experts of good music." Virgil Thomson, critic of the New York Tribune, recently said in his column that "Alfred Wallenstein's Sinfonietta and Symphonic Strings play year in and year out more music from the eighteenth and twentieth centuries than do any other two organizations in the world." Mr. Wallenstein figures that he has played over 1,000 first performances over

Before he came to Mutual's WOR, Alfred Wallenstein had earned an (Continued on Page 536)

AUGUST, 1943

## Classical Recordings of High Merit

by Peter Hugh Reed



VLADIMIR GOLSCHMANN

ORELLI: CONCERTO IN C MAJOR (arr. Malipiero) for Organ and Strings (3 sides), and Sonata in D major, for Strings and Organ (1 side); played by E. Power Biggs (organ) and Arthur Fiedler's Sinfonietta. Victor set 942. This is a welcome set, for there is not too much

of Corelli's music on records. It is not actually an organ concerto, since the organ does little more than render a few brief solos and act as a bridge. The work, originally published in Rome in 1700, was entitled "Sonata for Violin and Bass Viol or Harpsichord, Opus 5, No. 3." Since substitution of the organ for the harpsichord was permissible in Corelli's time, Malipiero, the arranger, has followed tradition in this respect. In rearranging the Sonata for a group of strings and utilizing the organ more broadly than in the original manuscript, Malipiero has accomplished an admirable job, quite in keeping with the early eighteenth century spirit of the music. Moreover, he has substantiated more fully the rich tone production of string writing, for which Corelli is justly famous, and has added greater tone color. The "Sonata in D major" is one of Corelli's church trios. Here again the arranger's extension of Corelli's original scoring gives it

The music of Corelli is distinguished for its aristocratic bearing, its poetic tranquillity, and, in its conventional dance-form movements, for its dignity of style and earnestness. These qualities are happily manifested in the material recorded here, and we recommend this set to the attention of all readers.

Bach: Brandenburg Concertos Nos. 1-6; played by the Busch Chamber Players, direction of Adolf Busch, Columbia sets 249 and 250.

Columbia recently reissued the above sets in especially decorated albums. The standard of the performances here has never been challenged by are as satisfactory to-day as they were when first issued in 1935.

Certain facts regarding these recordings are worth knowing. The performers are a group organized by Adolf Busch in 1935 for the express purpose of presenting the Bach Brandenburg Concerti at the International Music Festival held in May of that year at Florence, Italy. Before the performances were given, more than sixty-eight rehearsals were held, in which not only the technical but the interpretative problems of the works were exhaustively analyzed. according to Adolf Busch. Later, Busch and his players performed the works in England, and it was there that the Columbia Company decided to perpetuate the performances on records.

The solo artists in the ensemble include the following well-known musicians: Adoif Busch, violin; Rudolf Serkin, piano; Marcel and Louis Moyse, flutes; Evelyn Rothwell, oboe; Aubrey Brain, horn; and George Eskdale, trumpet,

The Brandenburg Concerti of Bach are among his most important works for orchestra. No one who knows these works intlmately will deny that they are of considerable musical appeal and enduring worth. Like old friends they wear exceedingly well, and for this reason we call them "The Good Companions."

Mendelssohn: Symphony No. 3 in A minor (Scotch) Opus 56; The Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos. Columbia set

One welcomes this set because its conductor has given the work a finely imaginative reading, a performance which lifts the music out. of the commonplace rut in which most conductors would seem to confine it. There is not the organic affinity between the movements of this work that exists in the composer's "Italian Symphony." For this reason this composition has been widely disparaged as a symphony. Actually, it is a set of symphonic impressions of Scotland, and might better have borne that title. Mendelssohn did not provide a program for this work, but one has been read into it. Thus, we find the opening movement described as conveying the composer's reactions to his visit to Holyrood and the remembered story of Mary and Rizzio. The second movement is described as a scene of rural gaiety among the Highlanders. There is a perfection of freedom in this scherzo, which has the vitality and inevitable unexpectedness of the classics, such as Tovey notes in Fingal's Cave. The third movement has been called a reverie in which Mendelssohn

#### RECORDS

any other recording group in the eight years of "meditates upon the ancient state and grandeur any other recording group in the eight years of Scotland"; and the finale has been called "the gathering of the cians." Although this is picturesque music, we prefer to accept the work without these specific illustrations, bearing in mind only the fact that its composition was inspired by impressions of Scotland. It is not the letter of the law here but rather the spirit which Mendelssohn sought to evoke,

There is no question that Mitropoulos makes more of this score than either Weingartner or Iturbi did in previous recordings. Furthermore the Mitropoulos performance has been richly and realistically recorded.

Prokofieff: Classical Symphony in D major, Opus 25: The St. Louis Symphony Orchestra, direction of Vladimir Golschmann. Victor set 942.

There is a lack of proper balance in the recording here; the string tone seems too massive at times. Prokofieff did not intend this work to be played like a modern symphony, and his scoring is not weighted. Much of the sly humor and the ingenious details of the scoring are lost in the volume of sound conveyed here. There is more volatility and musical discernment in the recent Mitropoulos performance than heard here, even though the dynamic gradations are more limited in the latter set. In our estimation, Goischmann is most successful in the slow movement, which he plays with considerable regard for shading and phrasing. In this movement he is more successful than either Koussevitzky or Mitropoulos. But in all the other movements both of the previous recordings reveal more of the imaginative content of the music than is heard here

This is a delightful little work, fresh and vivacious in spirit, with significant themes. The orchestration, despite its apparently simple means, is skillfully achieved. There is a sort of modern Mozartean flavor to at least two of the movements-the first and last. Of all the conductors who perform the work, none have been more highly praised for their readings than has Koussevitzky. For this reason one laments the fact that the Boston Symphony leader was not chosen to record the work, particularly since his existent recording is definitely "dated." In view of this fact, the Mitropoulos recording, because of superior reproduction, takes precedence, and it is the one we recommend to our readers.

The spacing of the work here on four sides is awkwardly accomplished with a bad and unnecessary break in the finale. The surfaces of the discs we heard were gritty.

Kreisler (arr. Sevitzky): Praeludium and Allegro in E minor: The Indianapolis Symphony Orchestra.

conducted by Fabien Sevitzky. Victor disc 11-8439. This is the violin and piano composition which Kreisler wrote "In the style of Pugnani." In the original version it owns much of the charm and suavity of the eighteenth- (Continued on Page 536)

#### about finding leisure to keep up his repertory and at the same moment a working familiarity with the ever-expanding catalogs of the music publishers. Now music lovers who are not performers, but who have come to find the art indispensable, know that it is impossible to hear more than a mere fraction of the musical wealth that is available. Therefore, listening guides are important and essential. One of the best of these that we have seen recently is "The Challenge of Listening," by Howard D. McKinney, professor of music at Rutgers College, and W. R. Anderson, lecturer at Morley College, London. Such books

are like the guides who accompany one through the art galleries of Europe and point out beauties in masterpieces which otherwise might remain This work will be appreciated by the sophisticated listener who cannot, through his own musical knowledge and training, comprehend the

thousand-and-one things about a masterpiece which only an educated and experienced musician must know. At the end of each chapter are lists of music, most of the works of which are available through records. The book is ably done and is very readable. It

is dedicated to the late George Fischer, former president of J. Fischer & Bro., one of the most beloved leaders in the music publishing industry. "The Challenge of Listening"

By Howard McKinney and W. R. Anderson Pages: 302

Price: \$2.75

Publisher: Rutgers University Press

#### BEETHOVEN FOR CHILDREN

A child's biography of the great German master, interpolated with simple, original compositions and arrangements of themes from more difficult works. Much of the text presents imaginary conversations consistent with the background of historical facts. The work is attractively illustrated by Mary Greenwalt. In the opinion of your reviewer, for educational purposes with children, fingering should have accompanied the musical text. Many children will find the book delightful.

"Ludwig Beethoven" By Opal Wheeler Price: \$2.00

Publisher: E. P. Dutton & Co., Inc.

#### METROPOLITAN OPERA STORIES

The stories of twenty-five operas from the repertory of the Metropolitan Opera Company, New York, told in interesting, dramatic fashion with occasional, helpful notation examples and vivified by very appropriate illustrations (many in color), by Tenggren, make up the contents of Helen Dike's new book which has been sponsored by the Metropolitan Opera Guild, Inc., of New York. There is a foreword by Edward Johnson, General Manager of the Metropolitan Opera Association. The work has been written with a broad focus to make an entertaining and very comprehensible appeal to the folks who know opera via radio, as well as those who pay ten or more dollars for a seat before the proscenium of the great theatre at Thirty-ninth Street and Broadway. "Stories from the Great Metropolitan Operas" By Helen Dike

Pages: 247 Price: \$2.00

AUGUST, 1943

Publisher: Random House

## The Etude Music Lover's Bookshelf



## by B. Meredith Cadman



CHOPIN AT HIS LAST PARIS CONCERT

A CHARMING PICTORIAL LIFE OF CHOPIN André Maurois has written a very engaging short life of Chopin, of particular interest to young people. The book is exquisitely illustrated

BOOKS

by the inimitable Everett Shinn, whose wash drawings in color are masterpieces of their genre. It is one of the most fascinating musical gift books to appear during the jast year. Frédéric Chopin By André Maurois

Pages: 91 (9 x 7 inches) Price: \$1.75 Publisher: Harper & Brothers

#### You NEED Music!

Ruth Vendley Mathews has prepared a brief for music in life which all readers must find very convincing. Each chapter is supplemented with exceedingly well selected quotations from famous men of the past and the present (several of these from articles which appeared originally in The ETUDE). The book makes an excellent work for the teacher to have on the table in the waiting room for patrons to read while waiting. Your reviewer recommends it very strongly for this. "You Need Music!"

By Ruth Vendley Mathews Pages: 95 Publisher: Neil A. Kjos Music Company

#### A REMARKABLE FRENCH HISTORY OF Music

Henry Prunières (pronounce it pree-neeair), one of the more highly regarded of the French musical savants, has covered the period of musical development from the Middle Ages to Mozart in "A New History of Music," a splendidly integrated presentation of music's foliation from very early roots to the splendid days of the Courts of Vienna and Paris. It will serve as a valuable book of reference for years to come for those who desire to view the musical scene through the eyes of a French scholar. Most of the larger books of this type are by German, English and American writers, and represent high degrees of cultural achievement. Mr. Prunières' work is. we believe, the first French work of this scope to appear in English. The fluent translation is by Edward Lockspeiser.

"A New History of Music" By Henry Prunières Pages: 413

Price: \$5.00 Publisher: The Macmillan Company

#### Chopin's Coloratura Style

T THE END of last month's discussion of some of the specific mani-A sion of some of the special we festations of Chopin's genius we promised Round Tablers a detailed analysis of one of these qualities-the composer's "coloratura" style. For, in his employment of ornamentation lies the secret of Chopin's melodic greatness. Coloratura, as it is here used, is synonymous with embellishment or ornamentation; it refers to Chopin's stylization of the old Italian bel canto, which he adapted to the piano idiom in order to create the illusion of singing.

Two composers stand out preëminently for their mastery of this florid style-Mozart and Chopin. Both were thoroughly saturated with the Italian opera influence, both were geniuses in its instrumental adaptation. With this difference-Mozart's coloratura is chiefly diatonic, therefore purer and stronger, while Chopin's is preponderantly chromatic, therefore more precious and exquisite. Countless illustrations can be culled from the works of these composers to show their individual methods of embellishing melodic lines. Thus the theme of the slow movement of Mozart's familiar Sonata in C Major:

C minor Sonata,

reappears after three measures thus:

and later on in this dress:

and still later in this guise:

plete entity to the end.



sweet, pianistic potion. Often Chopin cannot resist the chromatic coloratura even in announcing his Again, the slow movement theme of the themes. Take the well-known Nocturne in F-sharp major for example; already in the third measure the melodic break-



With each repetition the fragile shape literal details; yet in retrospect it emerges than twelve four-measure variations (be glimmering star-points. more idealized, more alluring each time, sure to number them for identification), its essence permeating warmly, its condone in quasi passacaglia style. One good display of celestial fireworks. After your softened by time its remarkless.



## The Teacher's Round Table

Conducted Monthly Noted Pianist and Music Educator



Turn now to the first Nocturne in B-flat minor, Op. 9, No. 1, and note in the third and fourth measures how magically Chopin melts the simple theme of the first two measures, and how even this miracle is transcended by the cascading coloratura of Measures 11 and 12. If you need further evidence, examine Measures 1 and 2, 5 and 6, 13 and 14 of the next Nocturne in E-flat major, Op.

9, No. 2. This ought to clinch matters! On the other hand if you want an excompounded of coloratura material.

Of the shorter compositions, the Berceuse is a glowing illustration of Chopin's mastery of this compositional device. Indeed, in the Berceuse it is as though Chopin were deliberately writing an es-

tions appear in the first instrument. before the end of the piece (at the C- colorfully. flats) where occurs the only modulation in the entire Berceuse. With another

bass, such as this, would soon pall, But not with Chopin. Nowhere has his fine. spun magic been woven with more consummate effect. In fact, the Chopin of the Berceuse is like some master wizard who shatters the rainbow into a thousand bits of color, arranges the fragments into an infinite series of enchanting patterns Mus. Doc. and finally, breathing a sigh over the remnants, restores the rainbow to its prismatic perfection of design and color After that flight of fancy, I think we'd

better come down to earth, don't you? . Let's examine the Berceuse more closely. Don't be dec wed by the innocent-appearing left : and; it is a tough assignment to memorize. Apparently Chopin followed no se rule, so you'll just have to learn by rote where he discards the third for the fifth of the dominant seventh. And don't to "fake" this left hand, for the substation of the fifth for the third in the wrong places will cast a blemish on the balance of the entire texture.

Both the theme at I first variation are completely diatonic Not an accidental appears until the and variation. Already in the first ve lation Chopin employs one of his fan der devices, that of adding a close contrauntal voice to the original melody, ev as he varies the theme. Note especially the subtle dissonance of the synce and sixteenth-note passage in Measure 13 and 14-also Chopin's specific dir ions in the notation of the next var tion (Measures 15 to 18) not to emphis are the melody (in the grace notes) but accentuate gently the persistent A- . s. If Measures 15 to 18 are played plan imo enough, supported by rich D-fl in the bass, a single, long damper "dal may be employed for most of the four measures.

At Measure 19 the rainbow is beautifully shattered and scattered to the four winds. From here on, it is a taketended example of Chopin's florid style, off into the clouds! The sky is the limit, study the "First Concerto, in E minor, so long as your bass keeps its feet firmly Op. 11," or the "Second Concerto in F on the ground! Not once must the unminor, Op. 21"; both are almost wholly dulating left hand waver. Both you and the audience must be subconsciously aware of its hypnotic sway.

And beginning with this nineteenth measure It is curious to note how Chopin alternates bars of chromatic coloratura of the theme emerges ever more ex- say on his coloratura technic. What an tion, for all the world like the firmament quisitely, like the long cherished rememenchanting essay it is! The relierated of stars in a velvet sky, with ordered brance of a sight, sound, or incident. Try single measure "cradle" base supports a patterns of constellations everywhere 15 you will, you cannot recapture its four-measure theme which has no less twinkling through the soft shimmer of

In all music there is nothing like this tours softened by time, its remembrance way to compel awareness of the original have explored its subtle rhythms, its made all the more precious by distance: four measures is to have a second planist have exported its subtle mand its enterpretation of the distance of the more precious by distance; four measures is to have a second planist have measured to the more precious by distance of the more precious by dit play the simple four-measure melody chanting diatonic and chromatic contwelve times in literal repetition on a volutions, you will vote it an incomparasecond piano as the embellishing variais one of the most difficult of all Chopin's The variations cease sixteen measures compositions to play immaculately and

> "Perfection should be the aim of composer a flat, monotonous, one-keyed every true artist"-BEETHOVEN

> > THE ETUDE

## The Saga of the Westminster Choir

From a Conference with

patron of the arts, become sponsor for the Chair. Through he

munificent gifts, the Choir was enabled to make extensive

tours in America; and in 1929 and 1934, tours, which created

a furor, were made in Europe. The concerts in London, Paris

Berlin, Vienna, Prague, Leningrad, Moscow, Stockholm, Hel-sinki, Oslo, Copenhagen, and Amsterdam not only drew im-mense crowds and astonishing press criticisms, but also received

recognition from the foreign governments, worthy of visiting

diplomats. The Westminster Chair was the first foreign charal

progration ever to oppear in Russia.

At the Vienno State Opera it was the

only arganization, other than the State

Opera, ever allowed to sing at the

Opera House. At this performance the

Chair received nineteen recalls of the

end of the program. The group num-

bered sixty vaices an its first tour and

forty vaices an the secand. Mrs. Talbot

at all times took on intimate, persanal

interest in the organization and ac-

campanied it on tours. She was the

sponsor of the Westminster Choir and,

possible. She thus gave the Choir, as o

business investment, some \$400,000, be-cause she realized that she was assist-

ing in providing America with whot is

now a "going concern" of great value in musicol art. The Choir and the

Choir College ore now upon a self-sup-

porting bosis, insofar os current oper-

In 1932 Dr. Williamson moved his

activities to Princeton, New Jersey to

be near the great cultural center, and

porticularly to have contact with the famous Princeton Theological Sem-

inory. At Princeton, through a gift of

Mrs. J. Livingstane Taylor, of Cleve-

land, Ohio, twenty-two acres and faur

splendid, modern Geargian Coloniol

buildings were secured, making an ideal background for the now-famous

Westminster Choir Callege. The Col-

lege has a faculty, in narmal times, at thirty-two outstanding musicians and educators. There are thirteen pipe

organs in the buildings. The teochers

ating expenses ore concerned.

n the early days, mode its tauring

John Finley Williamson, Mus. Doc.

The Westminster Choir College, Princeton, N. J.

SECURED EXPRESSLY FOR THE ETUDE BY ANDREW MARTYN

The saga of the Westminster Choir is now o port of American of organ are Dr. Alexander McGurdy, Dr. Wolfer Baker, Dovid musico! history. Dr. Williamson points out that while there have been innumerable newspoper and magazine critiques of the t six years, has sung repeatedly under the batons of many Choir's work, this conference is the first article of its kind to appear. Dr. Williamson was born at Canton, Ohio, in 1887. His fother was a United Brethren clergyman. Dr. Williamson of the greatest living conductors—Toscanini, Stokowski, Or-mondy, Rodzinski, Bruno Walter, Borbirolli, Rochmaninoff, and others. Among the great master warks presented repeatedly by these eminent musicians with the Choir are the Mazart "Requiem"; the Rossini "Petite Messe Solemnis"; the Beethoven was araduated from Otterbein College at Westerville, Ohia. His interests primarily were in the development, beautification Ninth Symphony"; the Rachmaninoff "Bells Symphony"; the and enrichment of the human voice. His objective was teaching and conducting singers, not singing. He concluded that the Verdi "Requiem"; the Beethoven "Messe Solemnis"; the Boch methods advocated by Francesca Lamperti and his son, Gio 'St. Matthew Passion"; the Mohler "Second Symphony"; parts of vanni Battista Lamperti, stood at the farefront of the ald "Die Meistersinger" and "Parsifal"; the Berlioz "Romeo and Juliet"; the Berlioz "Damnation of Foust': the Brahms "Re-Italian bel canto principles, and accordingly he studied for ten years under Lamperti exponents, Herbert Wilbur Green, quiem"; the Prokofieff "Andrew Nevsky"; and other outstand-David Bispham, and Herbert Witherspoon. For several years he taught voice and conducted the choir at the United Brethren Church in Dayton, Ohio. In 1920 he became choir director at the Westminster Presbyterian Church of Doyton. The success of the Choir was so notable that in 1922 it started upon tours to many eastern cities. In 1924 Mrs. H. E. Tolbot, a wealthy

It remained for Hector Berlioz in 1862 to make this pungent comment upon ordinary singers:
"A singer able to sing so much as sixteen meas

ures of good music in a natural, well-poised and sympathetic voice, without effort, without affectation, without tricks, without exaggeration, without hiatuses, without hiccuping, without barking, without baa-ing-such a singer is a rare, a very rare, an excessively rare bird.

Was started, it was realized that the most available form of human musical expression is the voice. While many play instruments, by far the greater number must depend upon singing. It seemed to me that the training of these people could best be accomplished normally through the churches, with choirs of singers of all ages.

"In the earliest colonial days in America, singing was limited to the Psalms, and our forefathers were limited, in New England at least, to only



DR. JOHN FINLEY WILLIAMSON



THE FAMOUS WESTMINSTER CHOIR "FORWARD MARCH WITH MUSIC"

over and over, Sunday after Sunday, as a religious duty; but certainly with very little musical joy. Gradually, as America developed, choirs came into existence. In many of these, there was very little contact with the spiritual purposes of the Church. In fact, the professional choirs which employed famous singers, in some instances but not all. were anything but godly. Too often the old-fashioned organist of the Church looked upon his playing as the most important factor in the service. If he was a gifted player. he wanted the congregation to find it out every Sunday. He did not realize that, through his gifts and training as a choir director, he might produce the results which would enhance his position in the Church and in the community, as well as make closer bond

five tunes which they droned

"FORWARD MARCH WITH MUSIC"

AUGUST, 1943

between religion and music. When our work was first started we had considerable antagonism from organists of the old school, simply because they did not understand our purposes and were unwilling to investigate them. This, however, is now fortunately past, largely due to the indisputable recognition our artistic work has received.

"The Choir College, when it started in 1925, was based upon the idea of training young musicians who not only would be good organists, good vocalists, and good conductors, but also would conscientiously take over the program of Christian education and young people's work as a part of the larger objectives of Church life. It is for this reason that so many of our graduates are known as Ministers of Music.

"It has been my privilege and joy to work with hundreds of these young men and women, and the thing that has inspired me most is the sincerity and dignity with which they look upon their religious responsibilities, as well as their musical efficiency. After all, is not music in the Church, which is not carried along broad, tolerant lines of sincere devotion, little more than a poor travesty?

#### Sincerity and Dignity

"Frequently we are asked to what we attribute the fame that the Westminster Choir has received. There is no secret about it. To me it is due to Divine guidance, to a wonderful faculty, and to a splendid wife, who never has missed a concert of the Westminster Choir, nor failed to give a subsequent merciless criticism of the work of the Choir after the concert. Mrs. Williamson has been Dean of the College since the beginning and is responsible for the course of study and for the curricula. Very fortunately she is gifted in doing things that I cannot do, For instance, we believe that the conductor must be not merely a musician, but must have the dramatic power of a great actor. Think of the famous conductors you know and you will realize how true this is. Our conductors' course is one of four years. Before the student approaches the fourth year, he has had College English, Public Speaking, English Literature, and Drama. Why Drama in a college devoted to music-particularly the music of the Church? Mrs. Williamson, who conducts these drama courses, says: "The

ability to express the reality of mood through munities. It has been my ambition, however, to the spoken word, brings to the individual the emotional freedom through the spoken word that helps bring about perfection in coordination!' This is the great desideratum of the conductor! Accordingly, the student in the final years of

"There are those who ask why all of our students are required to study soljeggio after the manner taught in great European conservatories. The reason is thoroughness. It makes their subsequent work so much more definite and so much simpler. In the case of the Westminster Choir it was indispensable. All of the great conductors speak the language of solfeggio, and we could not accept engagements if our singers were not as familiar with it as with the alphabet. Nor could these young people ever aspire to be conductors of standing if they were unable to look at a score and hear it mentally. I feel that American musical education, in a bigger sense, will not get

very far unless we employ the same technic winds

ment, the physique, and the voice, because of
the masters and all the great orchestras have adopted.

#### Contact With Notables

"One of our reasons for locating in Princeton, New Jersey, is that it is the center of a population of fourteen million people within a radius of fifty miles. This put us in easy contact with the great symphony orchestras, enabling our entire student body to work with these wonderful groups. Toscanini, for instance, has been on our campus five times this year, conducting rehearsals. In fact, many of the greatest living conductors have been in our College recently, giving the students first-hand, artistic training sicians. Every student in the school must play a all vibration is in the voice box. The ordinary keyboard instrument or an orchestral instrument. is just an average college group, known as a professional choir because they sing with these great phrase as this orchestras. Every college group throughout the country can do the same thing, if they will affiliate themselves with the orchestras in their com-



THE ADMINISTRATION BUILDING One of four large, handsome structures.

make the work of the Choir and the School of such a nature that all of our students will look upon it as a mission, rather than an obligation. It is hard to put this into words, but we realized his work must have taken part in the perform- could not buy. It would be impossible for us to dream of securing, with a money consideration, the services of the internationally famous master conductors and musicians who have spent a great deal of time at the school rehearsing the immortal choral masterpieces for performances. Thus, our students are not merely studying in the usual manner of college students, but are making great music and presenting it under world-famous masters before a critical metropolitan public.

"The American voice is now coming into its own, largely because our Americans are getting the results from superb training. Our public school system is marvelous. There is nothing like it in the world. The advance in the quality of voices during the past twenty years has been

very far unless we employ the same technic which thrilling. The musicianship, the mental equipproper training in the public schools, bring to us voices that are increasingly superior. Dorothy Maynor was graduated with us in 1936. Last year she was one of ten singers earning over \$100,000

"Conductors often ask me what is the first thing I would recommend in taking up a new choir. Very well, I would insist first upon a good posture, standing or sitting. This should become an all-time habit; it greatly assists in bringing about correct breathing. For instance, I have seen choirs where the singers have been permitted to cross their knees. But this stiffens the diaphragm and inhibits correct breathing. The second step is the correct attack upon all vowels in studying masterpleces under foremost mu- of the English language. Lamperti insisted that singer practices trying to say words, instead of Our orchestra normally numbers sixty. Our Choir trying to attack the vowel from the voice box When my choir attacks a vowel on such a little



the sound is soft, like a little grunt, but it is not really that. It is the elemental vibration of the vocal chords. It must be innately in perfect intonation and under full control to permit dynamic changes. The third step is the production of consonants, so that they are correctly articulated but never permitted to interfere with vowel production

#### European Successes

"The European trips of the Choir were an unceasing delight. Through the kind offices of President Hoover and President Roosevelt we had many wonderful introductions. Of course the Choir was, in a sense, in training, like a football team. We had regular rules conducive to health and rest, which were severe and could not be evaded. After all, the singer himself is his own musical instrument, and these instruments were given as careful attention as a, rare Stradivarius. Without this, the Choir tour could not have succeeded. But we had lots of fun and cuitural advantages which the young people enjoyed hugely. Some very amusing incidents occurred. No member of the Choir forgot his vestment or his suitcase, but at one point the Conductor did forget. It was at

our début in England, in historic Bristol, whence came many of our pilgrim fathers to America. We arrived at the hall, and in the dressing room found that I had left my dress trousers in that there were certain artistic values that money a pair from an obliging usher. He were my brown trousers all evening.

"Music, at the time of our great national stress, is proving of immense value to the people. Our concert halls are thronged with vast crowds which obviously derive great relief and exaltation from the concerts. In the churches, music acts both as a consolation and as an inspiration. In camps here and overseas, it puts our boys in contact with the best. There is no morale builder to take its place."

"All deep things are song. It seems somehow the very central essence of us, song; as if all the rest were but wrappages and hulls.

-THOMAS CARLYLE.

THE ETUDE

with rich and distinguished experience. Still in her early twenties, Miss Glaz has won acclaim both in Europe and America for her versatile abilities on the operatic stage and in concert. A Viennese by birth, she had her preliminary training at the Vienna State Academy of Music and made her début at the State Opera in Breslau when only eighteen. After a year of concertizing throughout Europe, she was engaged as leading contralto at the famous Glyndebourne Opera Festival in England. That same season she appeared at the Prague Opera House and at the Opera Festival at Interlaken, Switzerland. In 1936 she joined the Salzburg International Opera

Guild and attracted wide attention throughout Europe. Otto Klemperer brought her to the United States in 1937 to sing with the Los Angeles Philharmonic Orchestra in a performance of Mahler's "Lied von der Erde" and Bach's "St. John's Passion," and her American success was instantaneous. She has sung Brangaene to Kirsten Flagstad's Isolde in Chicago and San

TERTHA GLAZ is one of the very few young

artists who is able to bulwark her theories

was chosen as orchestral soloist by Toscanini, Koussevitzky, Sir Reginald Stewart. Fabien Sevitzky. and Fritz Stiedry. Miss Glaz has "almost finished waiting for her final American citizenship papers" and is entirely devoted to "American grapefruit and American lunch counters." Her opinions on singing serve to explain, in part, her own success, and to offer a challenging incentive to other young "Young singers

Francisco, and

often ask me 'what one must do' to assert oneself in our im-

mensely exacting profession. That's a difficult question to answer! If a single, ready-made recipe for success could be found, study would be unnecessary. Of course, no such recipe exists. What the young singer must do is to perfect himself, through the hardest kind of hard work, in two very distinct branches of study. The first has to do with training, and the second with experience. Both are essential to a vocal career.

#### The First Step

"The first thing the young singer should do is to assure himself, through competent advice and counsel, that he really possesses the natural talent (both vocal and dramatic) that a public career demands. But, while inborn aptitude is the foundation of singing, it is by no means the whole story! The aspirant to professional honors must be willing to work, to concentrate on that work to the exclusion of all else, and to sacrifice many pleasures of life in order to devote first and fullest homage to his art.

Do It Yourself!

Hertha Glaz

Distinguished Young Contralto

A Leading Singer of the Metropolitan, Chicago, St. Louis, Los Angeles, and San Francisco Opera Companies

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES



HERTHA GLAZ

the words, 'concentrate on work,' I do not mean vocal technic alone. but a general musical education, including the study of one instrument. The best service the young singer can do himself is to correlate his musical studies to other artspoetry, painting and sculpture. dramatics, history of arts and styles. All of these are vital to polished stage work, and it is quite impossible to project a satisfying performance without a deep knowledge of the inter-rela-

tion between musical line, poetic flow, plastic flexibility, and dramatic ease. Purely vocal studies are merely a part of the well-rounded preparation that must lie back of a rounded performance.

A Conference with

"As to vocal methods themselves, I cling to the Italian 'school' of pure bel canto. The goal of tonal production must always be the smooth flowing of the voice without any tension or pressure, and without any least suggestion of a break between the registers of range. One of the factors in securing this is proper breathing. In my opinion, breathing should be as natural as possible. There is no difference between the 'singing breath' and the breath required for talking, exercising, and just keeping alive. Too much preoccupation with artificial technics of breathing become confusing and may lead to constriction.

The point to remember is that the breath must fill the lower part of the lungs; that is to say, it must be felt mainly in the area below and behind the ribs. The equal flow of breath is regulated by the diaphragm; likewise, the amount of tone. This, of course, is the natural way of breathing and may be observed in young children . . . and in all animals! Some people lose it as they grow up, and then the trick is to recapture it.

"As to the budgeting of the breath, for musical phrases, I am inclined to avoid too much thought to it. Nature has an unfailing way of making her own adjustments. When you speak loudly, or walk quickly, or lift something heavy, you are not conscious of telling yourself how much breath or muscle power to put into the effort. Somehow, the correlation between what you want to do and what you try to do balances itself, with the result that you expend your breath and your energy according to your needs without really being conscious of it. To my mind, that same principle holds good in singing. If you tell yourself how much breath to give out and when to give it, you become tense and your vocal flow suffers. But if you plan your phrases intelligently and musically. the very need of the moment adjusts your breath for you. That is only another reason why careful, complete, and intelligent musical preparation must precede all actual singing.

#### For the Contralto

"While there is no difference in the basic vocal training of the various 'ranges' of voice, there are a few points that the contralto should watch especially. First, she should understand that it is the natural timbre of her voice that gives it its character. For this reason, she should resolutely avoid any artificial interference with her natural voice, whether it be in the direction of 'darkening' her lower tones through pressure, or 'forcing' her upper notes. Either one is a true contralto or one is not; if one is, the natural contralto timbre will supply its own color-and if one is not, no amount of 'darkening' will alter

"That does not mean, however, that a suitable range spread is to be neglected. The wholesome way to proceed is to begin vocal development on those tones of the middle register that come easily and naturally. When they have been perfected so that a smooth vocal flow is second nature and no longer a matter of conscious effort. the singer should go a half tone higher in both directions and perfect them; then another half tone, and so on. Never should range be stretched precipitously or artificially.

"Each young singer has problems of her owndue to causes as individual as throat and bone structure-and no single method of study can be suggested that will solve all of them. As a general hint, however, I think one progresses best by following the line of most resistance! Don't concentrate on the things you already do well-work at the hard tasks. If a student has a fine voice and only meager musicianship, he should subordinate his vocal work to his general musical studies until a balance is reached. And vice versa! It is also very helpful to listen to all the really good performances that one can (as a student, I went to the opera every night!), not to imitate. but to get as much as one can of the feeling of one's work 'in action.' And learn languages! I sing in seven, myself, and feel that the more fluently I speak a new tongue, the better interpretations I can give when singing in it.

"Along with training, however, the young singer needs practical experience in working on the overcoming the obstacles to his career is, after stage. Here, precisely, is the greatest hardship the young American singer encounters. We know that there ought to be a great many more opera companies in which beginners can serve their apprenticeship-but they do not exist! What is to be done about it? The one thing not to do is to sit back and wait for them to be organized. One remedy is for the various music schools and conservatories to present both acts of operas and whole operas, not just once or twice a year but regularly. Another possibility for young artists who are ready to join an opera company, but cannot find a place through an insufficiency of opera houses, is to take the initiative themselves.

#### A Success ul Project

"A number of young artists did just this in Europe some years ago, and the result was the Salzburg Opera Guild, now unhappily dissolved because of war conditions and the scattering of the company. The group began in Vienna. We were very lucky to find a first-class musical director and an inspiring stage-director interested in our project. The company itself was made up entirely of young and comparatively untried artists who wanted to perfect themselves and who were willing to work. We came to rehearsals with every detail of the score perfectly prepared, and set to work at that point. We spent four full months in intense ensemble work, musically and dramatically. At the start, we had no funds to speak of, but we found a very gifted young painter to build the scenery and design the costumes in close cooperation with all of us. It was in no sense 'glamorous' but was, in its simplicity, adequate and effective. At first we did nothing but work Then one or two small engagements were offered. Our first big venture was an invitation to take part in the Interlaken Festival with our presentation of 'Cosi fan Tutti'-which was all we had to show for a season of intensive work. Our performance made an immense success, and we got other engagements, culminating in a chance to appear at Salzburg during the great festival season. And that was a success, too! An American manager chanced to drop in to hear us there, and he was so well pleased that he did a very wonderful thing. He put through a trans-Atlantic telephone call to the National Broadcasting Company Würzburger Flows.

in New York, suggesting that they transmit one of our performances to America by radio. The result was that our little company was immediately engaged for a tour of the United States. We appeared in more than eighty American cities, and found that our experiment, hard work, and idealism brought a splendid result, and the greatest satisfaction. Of course, we worked harder than ever after that and polished up a further repertoire-and then came the war.

"I offer the account of the Salzburg Opera Guild as an example of what earnest and ambitious young singers can do by way of providing themselves with the practice that may be difficult to find otherwise. If we did it, young Americans can do it, too! The point is to try. It's a mistake to sit back and wait until a 'big' offer comes along, or until a 'big' producer offers to back up your abilities. Work up your own venture and have it ready to show those 'big' ones. Suppose, for a moment, that you yourself were a producer. Would you have more confidence in a young artist who came complaining of the difficulty in getting started, or in one who invited you to witness a polished (if modestly mounted!) performance and to judge for yourself of its worth? I think the answer is self-evident,

"The initiative the young artist can show In all, part of his necessary equipment. And whether the problem is one of vocal technic or one of acquiring the necessary professional training, the best method is to find the line of greatest resistance and diminish the difficulties by doing something about it yourself!"



THE ORGAN THAT JUNK BUILT

Arthur Stopes, Aviation Mechanic of Philadelphia, made an organ out of two hundred and seventy beer cans, a few "hunks" of old wire, and other pieces of junk from pinball machines. The organ has a standard five-octave keyboard. When this was heard on the "Hobby Lobby" program on the radio, many musicians were surprised by the organ-like tone. Now it remains for someone to write an organ concerto on Down Where the

"FORWARD MARCH WITH MUSIC"

#### The Etude Musical Quiz bu Charles D. Porlas

HE CONSISTENT and intelligent listener of to-day knows almost as much about music as the average musician does. Responsible for the dissemination of all this musical information are radio and its commentators, excellent instruction in our public schools, and the increased number of fine books and articles on music. How much do you remember? Count two points for each correct answer. Fair: 50; better than average: 60; good: 70; excellent; 80 or

1. No longer performing is this famous string

- A. Kolisch
- B. Budapest C. Flonzalev
- D. Pro Arte
- 2. A soprano who used to be a contralto is: A. Lily Pons
  - B. Rose Bampton
  - C. Maria Jerltza
  - D. Elisabeth Rethberg

3. One of the following surnames belonged to two brothers, one a great tenor and the other a great basso:

- A. Williams
- B. Bispham
- C. De Reszké
- D. Journet.
- 4. A great English music critic is: A. Richard Aldrich
  - B. Olin Downes

  - C. Ernest Newman D. Philln Haie

5. One of the following is not in three-four

- A. Polka
- B. Waltz C. Mazurka
- D. Sarabande

6. In France the note and Key of C are also

- A. Do B. Un
- C. Ut
- D. SI
- 7. Double stopping is:
  - A. Playing two organ stops at one time B. Term applied to the action of a musician who performs on more than one Instrument; also known as "doubling in brass"
- C. Playing two or more notes at the same time on a stringed instrument D. A method of playing the tympani
- 8. The lute was:
- A. An early type of flute
- B. "Pipes of Pan" C. A stringed Instrument
- D. A horn
- 9. The composer who later harmonized many of the old chorales of Martin Luther was:
- A. Bizet
- B. Bach
- C. Gounod D. Brahms

ANSWERS

1-C. 2-B. 3-C. 4-C. 5-A. 6-C. 7-C. 8-C.

THE ETUDE

## The Goal of Church Music

A Conference with

J. Tertius Noble

Eminent English-American Organist and Choral Director Retiring Musical Director of St. Thomas' Church, New York City

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

TPON ANNOUNCING his retirement as organist and musical director of St. Thomas' Church, in New York City, Dr. T. Tertius Noble makes it clear that he is not abandoning his life's work of music. "It is simply that, after sixty-two years in church music." Dr. Noble states, "I feel it is time to let go the reins so that I may devote my newly won leisure to the pleasure of composing. There are still some themes running through my old head!"

Dr. Noble assumed the directorship of St. Thomas' in 1913. He was the first to officiate at step in the education the great organ in the then-new edifice at Fifth Avenue and Fifty-third Street; and under his distinguished guidance, the musical services of a thorough knowledge St. Thomas' have developed into the most highly perfected, perhaps, of any Protestant church in music. Music is given the country. Prior to his coming to the United States, Dr. Noble served as chief organist of Ely St. Thomas' Choir Cathedral for five years, and of York Minster for fifteen years. The ETUDE has asked Dr. Noble to at York Minster, and look back upon his rich experience and to select for discussion those points which he considers of most practical value to choir masters in developing the quality of their own groups.

"The purpose of church music is to stimulate musical conservatory. a truly devotional attitude in the congregation; and this can be achieved only by creating a more than ordinary quality of beauty. The responsibility, of course, rests with the musical director. Part of his duties have to do with the organ, and We can touch lightly upon these, since it is to recognizing key sigbe taken for granted that the church organist knows his business.' A far greater responsibility is the one imposed by his charge of the choral groups. Whether these groups be large or small, whether the mechanical facilities at the director's command (such as acoustics, and so on) be good or bad, it is quite possible for him to create beautiful and inspiring singing. The point is, he must himself be fully aware of what he wants by way of singing quality, and he must know how to

#### Beauty of Tone First

"First, he must work for great beauty of tone. This can be developed only by the most careful and thorough groundwork. The nucleus of my own choir is the boys' group of forty voices, and it is with these youngsters that our training begins. St. Thomas' Church has the advantage of maintaining a choir school, founded in February, 1919, in which musical and academic studies are

carried on together-and I may here note a fact that gives me great pleasure: our boys rank higher in academic standards than those of other preparatory schools, thus proving that concentration on music

study encourages exceptional alertness and discipline of mind. But to get back to our methods of training! The first of the young chorister is to provide him with of the background of School: just as it is the forty boys are taught elementary theory, just as they would be in any Only upon such a groundwork can the actual choral work be built. If the boys are still worrying about natures, time indications, and intervals, they cannot be ex-

pected to render music effectively. "For one hour each day, I work with the

boys on voice production and singing. There is nothing mysterious about training the child voice -simply, it must be understood. The first essential is to treat it with absolute naturalness. Like the 'professional' care of the adult voice, the development of the child's singing must be based on freedom, ease of emission, and proper resonance. There should be nothing forced or unnatural about it. In this regard, I wish to make

tones, based on an unnatural forward-rushing of the tone. Far too many choral masters waste time inculcating the utterly erroneous notion that the lips must be forced forward in an artificial oo. This is poisonous! The lips should never be distorted out of their natural position and use. The singing of a real oo should contort the face no more than the natural pronunciation of the word 'you' does. And where the actual yowels of the words to be sung requires no oo at all, the sound should never be forced into them. The 'trick' (if trick it be!) Is to control resonance completely and naturally, on every yowel, and according to the natural demands of each yowel. And only by a completely natural method of production can this complete control be achieved. When training the boys in the sound of oo, for example, I get them to sing scales down, to the syllable lu-lu-lu, forming the vowel by the strike of the glottis and the rising of the tongue more than by the shape of the lips themselves.

a special point of condemning the all-too-com-

mon practice of teaching the choral singers to

hoot. By this I mean the production of white

#### Importance of Words

"Complete purity of voice production must lie behind every vowel

and diphthong of the English language. Only in this way can the choir master build up a sound tonal quality which will later infuse and project the words to be sung. In church work, it is impossible to lay too great a stress upon the words. Here, music is merely the background for the proper emphasis and coloring of the words which carry the meaning of the service. Great care should be taken that every word is clearly enunciated, properly emphasized, and colored with the exact shade of meaning that the text requires. I like to call this word painting, and to contrast it with the mere utterance of words and music. Unless the words are made to mean something the service becomes bor-

ing and the devotion-

al element is dissipated. Thus, good choral work requires (in addition to the sheerly musical elements of learning the notes and producing them) the greatest possible attention to natural and beautiful expression, and exquisite phrasingwhich last is all too much neglected. To sum up. the choral director must never lose sight of the fact that the purpose of his work is to bring out the most devotional aspect of the music before him. That must be the supreme test of his work. To accomplish it, he must strive, not for 'effects' but for the greatest possible beauty of tone and

Dr. T. Tertius Noble at the organ of the famous St.

Thomas' Church on Fifth Avenue, New York City.

"It may happen that (Continued on Page 538)

ORGAN

AUGUST, 1943

"FORWARD MARCH WITH MUSIC"

## What Shall We Play in Our Woodwind Ensemble?

by Laurence Taylor

Due to the keen interest and enthusiasm evinced by readers at the orticles contribute by Mr. Taylar a few manths ago, it is with pleasure that we present another series of orticles by this

Legica a tew months ago, it is with prossure that we present another series or articles ay inside well-known corroger and outhar of works for the woodwide ensemble. In the September issue of Tise Euros, Mr. Toylar will allow a list of meterials, representative and the series of the series, such a first should prove of great value as a guide to the selection of material for woodwind enembers.—Eurost Norts.

TN OUR PREVIOUS DISCUSSION of the possibilities of the woodwind ensemble we have spoken of the choice of suitable materials for the group, and have insisted that an amazingly varied cross-section of the various types of music desire on the part of both uninitiated music diavailable can be successfully offered by the woodwind quintet

substitute for actually "laboratorying" a composition-that is, playing it over and hearing it firsthand-nevertheless, there are certain features and fact is that a completely "solid," straight, upusages which one can look for in a quintet score which will give a strong clue as to:

1. How the number is going to "sound;" and 2. Just how complete a grasp of quintet scoring the composer or arranger has at his command

There are certain salient characteristics in woodwind quintet scoring that can be looked for and which can serve, as we have said, as an indication of the validity of the score. Every quintet score may be looked at as a success or a failure in orchestration, and we shall attempt herein to set forth some of the usages and characteristic features of quintet writing that the music director, uninitiated in the intricacies of woodwind scoring, can use as a guide in selecting material that will "sound." For that is the main purpose of this article, to suggest ways and means of finding woodwind music that "sounds."

It is self-evident that the small chamber group, not being able to employ brilliant display of dynamics or percussive effects, nor majesty or grandeur on any large scale, must, therefore, rely upon artistic craftsmanship, skilled voice-leading, color, brilliancy, contrapuntal interest, and intellectual strength.

#### Color

Color, to a very great extent, is one of the most valuable assets of the woodwind quintet. A skillful composer will make the most of this, using his instruments in all kinds of combinations; and not hesitating to drop down to two or even a single instrument playing, if that is the effect he wants. After all, color, in all its hues, is our main stock in trade with the mixed woodwind ensemble.

Look carefully, then, to see if the composer has made use of color to good advantage. One way to note this is to look for, yes, actually "look for"

empty spaces; that is, measures rest distributed at various times among all the instruments in the score. This is mentioned prominently at this point because there has been in the past a deplorable rectors and publishers to see every bar in a score "filled" . . . "something for each instrument to While there can be no completely satisfactory do" all the time. It may seem ridiculous to speak of an orchestration of only five instruments as being in danger of being "overpadded," but the and-down tutti use of the five instruments, from beginning to end of a quintet score, does not realize by half the true potentialities of the tonecolor and variety offered by the woodwind quintet, composed as it is of five entirely different tone-colors

(There are certainly worth-while exceptions to the above; for example, a several-voiced Bach Fugue or similar type of composition can successfully call for most of the instruments to be playing nearly all the time. Skillfully arranged for, solidly used, and with the stronger, more "solid" registers for each instrument carefully worked upon, the woodwind quintet can offer quite a full, sonorous, organ-like tone when all five instruments are thus kept going together.)

#### Key Parts

In looking over a quintet score, certain parts in particular may be looked at closely. Let us first examine the oboe part.

We have said in a previous article, which attempted to make suggestions on "scoring for quintet" (THE ETUDE for January, 1943), that the oboe seems to be the most characteristic single voice of the wind quintet; that it will often, by the sheer insistence of its peculiar tone-quality, appear to dominate the ensemble. If this is so, and the oboe is going to be so important, then it can be made most effective by being used a bit sparingly; by which we mean that if the oboe is so prominent a voice, then it should be kept silent for several bars from time to time, thereby add-

BAND and ORCHESTRA Edited by William O. Revelli

ing greatly to the general effectiveness of the ensemble blend" when it makes its reappearable in the score. This "tooling in and out" of the ensemble on the part of the oboe is one of the most effective color devices of a good score. In plain language, "not too much of a good thing makes it more desirable when we have it

Next we look at the bassoon part. How is the bassoon used in the score under examination has it been given a fair share of lyric-that is melodic or "solo"—parts? Does it have any solor at all, or is it the "bass line" throughout the entire number? More often it will be an arrange rather than a composer of an original work who will use his bassoon so unimaginatively. Often in arranging an eighteenth century dance form it will seem that only the bassoon is capable of tak ing over the original "basso continuo" line. Exp. cially in the case of a staccato "Alberti bass." Yet even so, a conscientious arranger can often man. age to ungroove the bassoon part, at least one in a while, to "free it" from its "basso perpetur" and give it, occasionally, an inner, melodic part And certainly once we have left the eighteenth century field, the bassoon has no right to be kent frozen onto the bass line from beginning to end Its pleasing, rather-slender-quality upper register s just begging to be used lyrically.

And then the horn part. Yes, what about the horn part; has some attempt been made to make the part Interesting? Or is it, alas and alack, that bogey "traditional horn part"? True it is, that certain compositions require a daintiness and a delicate facility of technic that the horn cannot gracefully offer and which, therefore, must be left to the four other more agile and glib members of the quintet. Still, without assigning ridiculously florid or extravagant parts to the French horn, the instrument should have an interesting part

#### A Bit More About "Color"

A favorite device in woodwind writing is to toss themes back and forth from one instrument to another. This continual changing of tone-color is delightful and fascinating. However, to make it most effective, and to keep it from sounding disconnected and as though the quintet were about to "fall apart," occasionally a theme should be carefully dovetailed from one instrument to the next one that continues it.

As an example, often in quintet writing a scale will be taken all the way down from top to bottom. In order to connect this smoothly, so that the end of one instrument and the beginning of



another will not stick out, these instruments should be dovetailed or "chainlinked" together, as shown in (a); not disconnected, as shown in (b) above. (Continued on Page 546)

THE ETUDE

ANY OF OUR PROMINENT and highly competent instrumental music educators are now in the Armed Forces of our country. They are being replaced by teachers with less training, experience, and understanding of the various responsibilities involved in the carrying out of the music program. Such a situation represents a challenge not only to the music program itself, but particularly to those who have taken over the reins during these critical times.

The school music program is in the hands of these teachers and its future will be determined to a marked degree by the results of their teachings. Therefore, it is not only their challenge, but also their opportunity.

Since this is true, an evaluation of the qualifications of our teaching personnel would seem both appropriate and interesting.

#### The Competent Teacher

When we undertake to analyze the qualifications of the competent, instrumental school music teacher, we are likely to be quite astonished by the versatility required of those selecting this field of the teaching profession. Should the order of these qualifications, as presented by your editor seem at first glance a bit illogical, he would suggest that the entire field of the teacher's responsibilities be given due consideration before attempting to arrive at a final decision of a fair

#### Desire for Teaching

The primary requisite of the competent teacher is a simple one. He must like to teach. Yet, is it not a fact that we have altogether too many individuals in the teaching field who are not sufficiently devoted to their profession? The successful teacher must and does have a genuine devotion for his work; he is enthusiastic, interested: he enjoys his students, associates, and work. His personality is such that the members of his musical units look forward to being in his presence. He is not only a teacher, but a friend and advisor of all in his classes.

While such a qualification might at first seem "easy to fill," experience has proven that more teachers fail in this requisite than in any other. All too few are truly devoted to their profession and are willing to make the sacrifices necessary to becoming a truly great teacher.

#### Ability to Teach

The second qualification is that of ability to teach. One might like to teach, one might have a keen desire to enter the teaching field and yet not have the ability to teach. The teaching of music in our public schools is so complex and broad in its scope that its importance might easily be underestimated. Not only must we be equipped to teach, but we must be prepared to teach instrumental music, which involves, among many other responsibilities, a teaching knowledge of all of the band and orchestra instruments. Such a responsibility in itself is, of course, a tremendous one. Yet, no teacher of instrumental music in our schools can possibly achieve results of a higher standard than is his knowledge of the instruments he is teaching. To meet such qualifications takes several years of intensive study under competent teachers, and only a few teachers have faithfully undertaken the fulfillment of this responsibility. A good teacher has the faculty of properly diagnosing his students' weaknesses and faults, and likewise is adept in prescribing the proper remedies for the students' progress and advancement. Such ability might well be a gift, but in most cases it is the result of ex-

## Qualifications and Responsibilities of the Competent Instrumental Music Director by William D. Revelli



WILLIAM D. REVELLI

perience, active study, observation and devotion to one's profession. If more of our school instrumental teachers were equipped with a thorough and practical knowledge of all of the band and orchestra instruments and a better understanding of their individual peculiarities and characteristics, as well as their function in the band and orchestra, and if more teachers would acquaint themselves with the technical and tonal possibilities of these instruments, the standards of our school bands and orchestras would improve perceptibly within a few years. The average teacher is quite delinquent in regard to this qualification, and many holding master's degrees would fail

continued. "You can tell a person how a rose looks. You may describe its color, its petals, shape, size; but remember, you can never describe its fragrance!" It is our responsibility and we must see to it that we are proficient upon each instrument to the extent that we can do more than talk about it. Incidentally, that is my primary objection to the music-education training program as it is conducted to-day. Can we not devote more time to the learning of music and eliminate just a wee bit of the tremendous amount of talking that we do about it? Which brings me to the third qualification of a competent teacher.

dismally if they were subjected to such a test.

studying with a noted teacher, I asked the ques-

tion; "Is it really necessary for one to be able to

perform upon the various instruments of the

band and orchestra in order to be able to teach

them satisfactorily?" His answer was: "It is quite

impossible to acquire a technical proficiency upon

so many instruments. Nevertheless, you will be a

more efficient and successful teacher if you will

learn to produce and play with a good musical

tone, even elementary studies and selections upon

the various instruments. Technic for teaching

purposes, especially public school music, is rela-

tively unimportant, but remember, you will al-

ways have the respect and admiration of your

students if you can produce a tone of fine quality

upon the instrument you are teaching." Then he

I can well recall my early teaching days when,

#### Musicianship

Perhaps you are somewhat amazed and slightly disappointed in my placing musicianship as the third of our qualifications rather than as the first. While musicianship is of extreme importance, it is of no value in the music-teaching profession unless it is preceded by one's desire and ability to teach. We must admit that many fine performers and thoroughly educated musicians are failures as teachers. In the professional-performance field, musicianship would undoubtedly be given first consideration; but in the public school field, teaching is the primary factor. I do not intend to suggest that music educators shall not be capable musicians; in fact, I have already stated that they must spend more time

BAND, ORCHESTRA

and CHORUS

in acquiring musicianship and in becoming better performers. However, many of our finest teachers of school music could not meet the representation of a major propheny orchestra. Neither could the symphony orchestra. Neither could the symphony orchestra musician qualify as an instructor of lunior high school music program. In one instance emphasis has been placed upon performance and the acquiring of technical skills, whereas in the other, stress has been placed in teaching technics and the acquisition of a broad, general musical background.

Nevertheless, the school music teacher, in most instances, does not have adequate playing ability upon the instrument which is supposed to be his major. Therefore, his middle and the sound as it would be with a more complete major instrument proficiency. As a result of this lack of musiclanship he is seriously handleapped when attempting conduct the more serious and profound musical works. He may be a perfectly splendid teacher up to a certain level; and then, due to the lack of musicianship, he is unable to go beyond that level of achievement. This situation exists in many schools, and until it is corrected our school bands and orchestras cannot craise their present musical standards.

The responsibility of correcting this situation lies first with the student in acquiring a greater degree of proficiency during his high school days, so that he will be a better musician when entering college. Next, our college and university schools of music must place more emphasis on the student's musicianship, more rigid entrance requirements and training during the student's term in college. More attention must be placed upon the callber of musician-teacher, rather than upon teacher. Lest you are of the ophinon that we tend to overemphasize musicianship in our teacher training, to the secrifice of the many other phases of the program, we mention qualification number four at this time.

#### General Music and Academic Education

The successful music educator must be well educated, not only in the field of music, but in the liberal arts as well. He must be able to meet the public graciously and he must have the personality, tact, and dignity to work with his assosociates cooperatively. He must attempt daily to improve his status as a musician and teacher. He must rise above the position he is holding. He must continue to study important musical scores. conducting, arranging, and interpretation. He must seek new and progressive means of improving his teaching technics and the presentation of his subject matter. He must not overlook the necessity for taking care of the many details which are a part of the organizational and administrative duties of the successful teacher and conductor. These details are the "Gremlins" of the teacher's schedule and in most instances are "extra-curricular." Finally, he must continually endeavor to develop his capacities, so as to be a better teacher and musician tomorrow than he is to-day

Just whistle a bit if the day be dark,
And the sky be overcast;
If mute be the voice of the piping lark,
Why, pipe your own small blast.
—Paul Laurence Dunbar

#### Musical Bingo by Helen C. Rockefeller

M USICAL BINGO is an excellent game for music students to play at a party. Each player is given a card on which is drawn a staff with a key signature. Each card must bear a different signature, preferably in the major keys, although minor keys may be used. For young children, who may not be familiar with the more difficult keys, it would be best to mark most of the cards in keys of not more than two or three sharps or flats.

One player is selected as a "Caller" and given a box containing small cardboard disks. Each disk is inscribed with one tone of the scale: A-sharp, B. G-flat, E-sharp, and so on, As the caller calls a tone, each player marks his staff with that tone if it is in the key of his signature, A player with a signature of Baffat could not use Gasharn or E The first player to complete a scale wins the game. The players may use either notes or letter names to mark their staffs. The caller should place the disks already called in chromatic order, so that the complete scale may be easily checked. For this form of the game you need prepare only twentyone disks, A-flat, A, A-sharp, B-flat, B, B-sharp, and so on. If you should use the minor scales, you must be sure to include the f-double sharp and the c-double sharp which are necessary to the keys of G-sharp minor and D-sharp minor.

Disks called, and arranged in chromatic order: A-flat, A, B, C-sharp, D-flat, D, D-sharp, E, F, F-sharp, G.

The same game may be played with time signatures. The disks are marked with units of time: a dotted eighth, quarter note, half note, sixteenth rest, whole note, and so on. The first player completing four bars of notes and rests in his signature is the winner. No player can place a note or rest in the second bar until the first bar has been completed. Therefore, a player with a signature of 44, having a first bar containing a quarter note, an eighth note, a quarter rest, and a dotted eighth note, would need an eighth note and a six-

#### "What Became of My Inquiry?"

The French expression, "C'est la guerre!"
("It is the war!"), is used widely as an
alibi in wartimes.
Present conditions make perfect service

impossible.

Our friends who occasionally have missed the customary smooth and prompt response in correspondence, deliveries, and so on, are asked to realize that millions of soldiers and thousands of tons of war supplies are continually being moved throughout the country. War traffic has, of course, the first\_claim on transportation.

. The Theodore Presser Co. and The Etude Music Magazine, with staffs necessarily reduced by war conditions, are incessantly trying to avoid delays and inconvenience to their patrons.

to their patrons.

Really, in this patience-trying period, we are very grateful to our friends, who have recognized that we are doing our utmost to provide a far-spread, adequate service, when so many of our foremost men have stated that they feel that music, in the widest sense, is of very vital importance to our nation at this moment.

teenth, or three sixteenths, or their equivalent in rests, before he could go on to the next ber. Thus it is necessary to have several disks of each of units of time, so that there will be a repetition of units needed to complete four bers. Here again it would be wise to choose the simpler forms of rhythm for younger students.

For an advanced group, this game may be made most exciting by combining tone and time. Select two callers, and have the players' cards marked with both key and time signatures. Have the callers draw a disk from each group, and call both together. Thus you might draw G-sharp, quarter note. Anyone who can use G-sharp, quarter note puts it on his staff. The first player to complete four bars of musle wins the privilege of playing his "masterpiece." Here, too, you must apply the rule of completing one bar before going not oanother, and it will be necessary to have several disks of each letter name and time value. Naturally, the musle made in this way is apt to be welrd, but this only adds to the fun.

## "Missed Notes" by Esther Dixon

NE TEACHER, in order to check on each pupil's mistakes, made out a list of the ten most common mistakes made by her class. Through careful observation she found that by far the most common mistake was that of missed notes. To correct this, she made a study of her teaching methods.

Sight-reading and harmony were made a regular routine of each lesson. More time was spent in listening to, rather than just seeing, notes. Eyes were tested and glasses suggested, if needed.

Inquiry was made into practice habits. For instance, it was found that one little girl, nine years of age, had always stood up while practicing; several had been working with insufficient light and needed plano lamps; a few lacked vitamins for good eyesight; and one had been doing let practicing in the front room, where mother entertained guests and brother had the radio on.

But the two main things needed for correction seemed to be the training of the ear to hear accurately, and concentration of the mind to think clearly a few measures ahead.

#### Even George III Knew

A READER of THE ETUDE has recently come across a paragraph in The ETUDE for December 1884 in which it is indicated that the helpful employment of music in industry was known as far back as the days of George III. who reigned in England from 1738 to 1820, and who until 1776 was King of what is now the United States. This little paragraph is significant.

"The effect of music on the senses was oddly and wonderfully verified during the mourning for the Duke of Cumberland, uncle of George III. A tailor had a great number of black suits which were to be finished in a very short space of time. Among his workmen there was a fellow who was always singing Rule Britannia, and the rest of the journeymen joined in the chorus. The tailor made his observations, and found that the slow time of the tune retarded the work; in consequence, he engaged a blind fiddler, and, placing him near the workshop, made him play constantly the lively tune of Nancy Dawson. The design had the desired effect; the tailor's elbows moved obedient to the melody and the clothes were sent home within the prescribed period."

EAMWORK IS FUN—anyone who has played on a football or basketball team, who has been a member of a Red Cross unit, or who is one of the crew of a Flying Fortress knows the satisfaction and exhilaration that come from smooth and successful teamwork.

Enjoyment of group activities is, indeed, inherent in the American nature—the columns of any daily newspaper will testify to this. That the love of teamwork extends to music is evident from the marked increase in the number of student and amateur orchestras and chamber music groups during the decade prior to the war. Such interest in ensemble playing augurs well for the future of music in America, for experienced musicians agree that there is no better or surer means of developing musical understanding and good taste than the study of ensemble music under intelligent direction.

For string players, the string quartet is naturally the most perfect and sensitive medium for ensemble playing. Not far behind it, however, either in musical value or in recreational enjoyment, is the string orchestra.

ational enjoyment, is the string orchestra. Combining the qualities of "both orchestral and chamber music playing, the string orchestra is the ideal training medium for those many students who lack the technic or the confidence essential to quartet playing; and also for those, more advanced, whose understanding of ensemble music is still to be developed. Such players generally shy away from the personal responsibility of a string quartet part, but well-consciousness.

The young player's ambition may be to enter a symphony orchestra; nevertheless, a string orchestra is the best place for him to get his early training. Here he can learn more easily the tonal resources of his instrument; he is not in competition with an enthusiastic group of trumpet and trombone players, and so is not unduly tempted to force his tone when playing forte; he can hear himself-which is by no means always the case in a symphony orchestra; he learns the technique of following a conductor's stick, and, by being in close contact with the conductor, acquires rapidly the habit of precision; finally-but certainly not least important-he learns how to read at sight. Experience has proved that a few years spent in a good string group will better prepare a young player for a post in a symphony orchestra than the same length of time spent in a student sym-

#### An Adequate Number

Some people have a notion that string orchestra music is "easy music." Much of it is, of course, fairly simple from a technical point of view: on the other hand, a great deal of it is as difficult, in technic and rhythm, as many of the standard symphonies. For example, such works as the Tschalkowsky Serenade, the "Verklaerte Nacht" of Schoenberg, and the Prelude and Scherzo of Shostakovich call for a high degree of technical attainment.

Another point in favor of the string orchestra as a training medium is the matter of size. A symphonic orchestra of less than forty-five players is severely limited in the music it can satisfactorily perform. Anyone who has experienced a rehearsal of a symphonic work by a group lacking half the necessary wind instruments is not likely ever to forget it! On the other hand, a string orchestra of fifteen or sixteen players can string orchestra of fifteen or sixteen players can

AUGUST, 1943

# Developing the String Orchestra by Harold Berkley

give a thoroughly acceptable performance of almost any seventeenth or eighteenth century work, and of many more modern scores; while a well-balanced ensemble of thirty or forly players at the control of the control of the control of the string orchestra literature, are composition in the string orchestra literature, the control of the Vaughan Williams "Pantasy on a Theme by Thomas Tallis" and the "Concerto Grosso" as the Thomas Tallis" and the "Concerto Grosso" and the Thomas Tallis" and the "Concerto Grosso" as the "Concerto Grosso" as the Thomas Tallis" and the "Concerto Grosso" as the "Concerto Grosso" as

When organizing a string group, the conductor is likely to face a shortage of viola players. If this is the case, he must try to induce some of the violinists to take up viola playing—he may have to explain, with angelic patience, that there is nothing degrading in playing viola and that it does not imply any shortcomings as a violinist. If no viola players are immediately available, there are many excellent arrangements obtainable which call for a third violin section in place of violas. However, a viola section must be developed if the wealth of the string orchestra literature is to be tapped.

Generally speaking, it is advisable not to confine a string orchestra to students only. Any available amateurs should be invited to join; they have probably played a good deal of chamber music and their additional musical experience will be valuable to the younger players even if their technical ability is not of the highest. Many amateurs profess a dislike for "orchestra playing"; nevertheless, most of them thoroughly enjoy a well-directed string group, for they find that the required style of playing closely approximates that of chamber music.

The conductor of a string ensemble must be a string player—preferably a violinist—who has a wide knowledge of the technical resources of the ostring instruments, and particularly of the means by which various tone colors are produced. Lacking the contrasting qualities of the wind choirs, a string orchestra must be trained to utilize to sthe utmost the color possibilities of the string it.

tone—and they are many and varied. If tonal resources are imaginatively worked out, and the program well chosen, a string orchestra concert can be an event of absorbing musical interest.

Before starting repearsals, the conductor

Before starting rehearsals, the conductor should hold auditions to determine the technical and tonal qualities of the players, and seat them accordingly-endeavoring to equalize as nearly as possible the balance between first and second violins. To secure a good balance it may be necessary to have more seconds than firsts; even so, not all the strong players should be seated in the first violin section-some must be used to reinforce, and lend confidence to, the usually less-experienced second violins. Some tact and diplomacy on the part of the conductor may be necessary to accomplish this, for there are players who have somehow acquired the idea that it is beneath their dignity to play second violin. The incident comes to mind of the

gentleman who, after saying that he would like to play in the orchestra, was asked by the conductor what instrument he played. "I am a first violinist," he replied. Usually, however, the sincere musician is quite willing to play second violin, if he realizes that by doing so he contibutes to the greater success of the orrhestra.

Many solos occur in the string orchestra literature, and the concertmaster, the leading second violin, and the first violoncellist must be carefully chosen for their ability to handle them. Tone quality and musical experience, as much as technical advancement, must be in the conductor's mind when he is selecting players for these positions. A satisfying performance of a Handel conecrto grosso, for example, depends very largely on the beauty of tone and authority of style with which the solos are played.

Pure intonation and rhythmic precision being the first essentials of good concerted playing, these qualities should be the conductor's sole aim during the early rehearsals of a newly organized group. For this reason, most of the rehearsal time for the first few weeks should be spent on fairly simple seventeenth and eighteenth century music, such as the overtures and suites of Purcell, the concerti grossi of Corelli and Vivaldi, or the symphonies of William Boyce. Excellent study material and effective concert numbers are the "Concerto in E minor" by Charles Avison and the "Sinfonia in C major" by C. P. E. Bach. In a more modern vein, the "Serenade in E minor" by Elgar and the "Brook Green Suite" by Holst will be found interesting and not too difficult.

#### Always One Eye on the Conductor

Apart from accuracy of intonation, the conductor's chief difficulty at first will be to get the players to watch his baton. Both humorously and seriously he should continually remind the orchestra of the necessity for watching his every motion-making sure (at least until a fair degree of rhythmic precision has been attained) that his beat is simple, clear, and decisive. It is a good idea to play an occasional little joke on the orchestra. The conductor may, without warning, suddenly suspend a beat in the air-not giving it when it is expected. Many players will come tumbling on to the next note-to the confusion of the culprits and the amusement of the watchful ones. This works most effectively after a short rest or a sustained note. Another possibility is to make a sudden ritenuto where (Continued on Page 540)

#### What Is a Sextuplet?

Q. I enjoy reading your page in The Errors and I hope you will be able to settle artole and 1 nope you will be able to settle a problem in rhythm for me. In The ETUDE for November, 1942 there appears a Toccata by L. Farnam and on the second page where the time changes to 3/2 I played it

This gives the effect of two triplets to each group of six. A friend of mine said it should be played like this:



Now it can be played smoothly either way, but to me the accent is different and the first way preferable. Which is correct?

2. Can you give me any information about F. Leon Percippe? He composed Lift Your Glad Voices. an Easter anther pub-Your Glad Voices, an Easter anthem published by Maxwell Music Company, but I have not been able to find out anything at all about him. I would appreciate any help you can give me.—Miss P. E.

A. 1. A sextuplet (or sextolet or sextole) is a group of six notes having the arithmetical value of four of the same kind; for example, six eighth notes marked with a small figure six having the time of four eighth notes. In this respect it is like the triplet. which is a group of three notes played or sung in the time ordinarily given to two of the same value; or the quadruplet or the quintuplet. But in actual performance the sextuplet is different from most of the other irregular note-groups in that it may be accented in several different ways, whereas the others are ordinarily performed alike in that each group has but a single accent, this falling on the first note.

The sextuplet may be performed in any one of three different ways, depending on the rhythmic structure and the its solution is by no means easy. In gen-"feel" of the rest of the composition. It eral, the volunteer organist who has no may have just one accent, in which case choir or leader backing him up, plays the it koes one-two-three-four-five-six; or it hymn tunes as nearly as possible accord-

above, and if you will examine the nota- ganist is no better off, for it is his job

## Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrkens

Professor Emeritus

Oberlin College

Music Editor, Webster's New

International Dictionary

like my first type, having only a single accent; and that in the third measure you have the feel of a pair of triplets again. At any rate you were right and your friend was wrong-which ought to make you feel good!

2. I cannot find this name in any of of my reference books. Perhaps some of our readers can tell us about him. The Maxwell Music Company was merged some years ago with the Theodore Presser Co., but there seems to be no information available about this composer.

Organist vs. Congregation Q. I am an organist in a church in a small town. We have no choir or leader. Having studied organ for several years and having been trained to play the music correctly, I am puzzled as to whether to play the cor-rect time as it is written or to follow the lead of a few strong voices in the congre-gation, these singers not always singing the rect rhythm and especially not holding the final tone at the end of the line to its full length. Any suggestions as to what I might do to improve the music in such a church would be gratefully received.—Mrs

A. Your problem is a common one and

No question will be answered in THE ETUDE unies: accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. may have two accents, in which case it ing to the notation; but, if there is a each one carefully. Read the words aloud is actually a double triplet—one-two- strong voice in the congregation which and determine their mood. Play the muis actually a country and the starts the following phrase ahead of sic several times at different tempos triplet with subdivided notes, in which time, this voice usually stampedes the and decide on a definite tempo that case there are actually three very slight rest of the singers so that they too seems to you to fit both the mood of the "jump the gun" and start ahead of time. words and the character of the music. My impression is that the first type This usually makes the organist furious, When the hymn is announced, play it is most common, and some reference and sometimes he vents his anger by de-entirely through at exactly the right books cite only the interpretation with a laying the next phrase until the time tempo, holding the final tone of each single accent. The composition you refer has come for attacking it. But this merely phrase its full length, thus providing a to, however, is clearly meant to be inter- jumbles things up and makes the musical suitable model for the singers to follow preted in the second way mentioned effect still worse, and in the end the or- when their turn comes, above, and a you will find that the way to see that the music adds as much as pointment with you for a conference on Don cussey you am more than the right hand part possible to the dignity and the religious the musical situation. Tell him your the interaction and the service is written indicates plainly that the comatmosphere of the service. In general, problems; ask his cooperation, Possibly
the service is written indicates plainly that the comatmosphere of the service. In general, problems; ask his cooperation, Possibly is written indicates parally many the state of a pair therefore, my advice is that you attempt you may both wax so enthusiastic that

poser man man are many the property of triplets. Of course, there is no way of to play the rhythm as correctly as pos- you will decide to inaugurate a campaign expressing this feeling by making the sible, but that if the majority of the for organizing a volunteer choir. This is expressing this exercise of the sextucongregation come in sheed of the at a citually the best way to combat your
lift is not possible to any given point, you had better go along. first and fourth "counts" of the secure that the plet louder because it is not possible to any given point, you had better go along difficulty, and one aggressive minister plet iouser occases it is not pressure or any given points, you gas occure go atong produce a dynamic accent on the organ, with them. There are, however, several and one actively interested musician can variations, thereby making the number of interested produces and the produce of the prod produces a dynamic accent on the vigan. American and in serious and the state of the vigan and one actively interested musician can variations, thereby making the numbers on the vigan leaving out all situation and if you will associate the bring a choir to brink in almost any of possible chords on one note almost a product of the vigan and vigan But if you will pay just the regularisation though such post can be been used to be set update on the plane, leaving out all situation and if you will apply these church. It need not be a large choir, but limitless. sextuplets on the piano, sexting out an automation and it you will apply these church. It need not be a large choir, but limitless.

The part of the parts, you will feel the accents patiently and consistently you may be it must be composed of people who at the church remaining the parts of several months to tend church remaining and provided who at the parts of several months to tend church remaining and provided who at the parts of several months to tend church remaining and provided who at the parts of several months to tend church remaining and provided who at the parts of several months to tend church remaining and provided who at the parts of the other parts, you wan reet are accounts patternly and consistently you may be it must be composed of people who at
2. "Harmony for Ear, Eye, and have explained them. In fact, you able in the course of several months to tend church regularly and are interested board" by A. E. Heacox will be a practical months of the course of several months to tend church regularly and are interested board by A. E. Heacox will be a practical. as I have explained them. In fact, you also in the course of several months to tend church regularly and are interested bard by A. E. Heacox will be a practical may even go a step farther and decide bring about decided improvement in the in its work. If you and the minister detect for you. This book may be secured cide on a campaign for a shall be a practically as a contract of the property of t that the first sexupper is like a pair of the first triplets, with a slight accord on the first 1. In the first place, make certain that note of the first triplet and a still slighter you choose the correct tempo for each noticement of the foot triplets and a still slighter triplet and a still slighter tr these, win a saignt secent on the mass the mass provided the first note of the first riplet and a still slighter you choose the correct tempt of each souncement of this fact at the next Sunharmony alone, and I would recommend account on the first note of the second hymn tune. Get a list of the hymns from the weight. Now provided hymn tune of the second hymn tune of the second hymn tune of the second hymn tune. Get a list of the hymns from accent on the first note of the second arguminance, was a new meaning and study mittee to come together to plan some you.

social occasion to which all persons in the church who sing at all are invited Have this committee sound out the various persons who might be in the choias to the most convenient time for holding choir rehearsals, have someone write a news item for the local paper, ask the young people of high school age for advice and help, and let all the committee members "talk it up" on every possible occasion. At the first choir rehearsal work on the singing of hymns only-the ones for the next Sunday, of course. Let the minister choose these carefully for both quality and variety, and let the organist study them before the choir meet. ing. Let the rehearsal begin on time even if all the singers are not present and let it close at the end of about fifty minutes. Let the list of hymns include one new one, possibly selected by the organist, and let this one be sung by the choir alone at the church service. I could say much more at this point, but this ought to help you get started. 3. Persuade the minister to allow you

to have ten minutes every other Sunday during which you may have the entire congregation practice singing some hymn either a new one or else an old one that they do not sing well. During this period the organist has entire charge of affairs, but he may feel like asking the minister to read the words aloud to the congregation. If this is to be done, have him read just the first verse and then let the congregation practice this. Now let him read the second verse to see whether it needs a different interpretation; and so on. If the singers make a mistake of any kind the organist stops, explains pleasantly what was wrong, and asks them to do it again. Don't scold; but be firm in your insistence that they sing correctly.

Perhaps you are thinking by now that all this is too much trouble. If so, I merely shrug my shoulders and tell you that anything that is worth having has to be worked for-you can't get something for nothing. But good church music is so satisfying that it is well worth all the trouble it takes, and I hope you may feel like putting at least some of

Q. 1. How many chords can be formed on any one note?
2. I have some knowledge of chords but

would like to learn more by myself. Can you recommend a good text for me to study?—Mrs. A. W. A. 1. If you define a chord merely as a

triad, there are only four commonly used triads: major, minor, diminished, and



note of the tirse triples and a state and a state of the tirse triples and a state of the tirse of the second of the first note of the second of the first note of the second of the first note of the second of the

THE ETUDE

## Discovering the Soft Pedal

The Real Significance of "Una Corda" and "Con Sordino"

## by Jacob Eisenberg

Jacob Eisenberg was barn in Altan, Illinois, February 19, 1894, and is very largely an autodidact. although he has had a wide and busy experience in many musical fields. Among his numerous musical warks are "The Pianist" (D. Appleton-Century Co.), "Weight and Relaxation in Piano Playing," "Natural Technics in Piano Mastery," and "The New Hanon." Mr. Eisenberg served twa years in the U. S. Marines during the First Warld War .-- EDITOR'S NOTE.

THEN PIANOS were made with two strings to each tone, the pedal at the leftcommonly called the soft pedal-shifted the hammer action and keys to the right sufficiently to cause the hammers to strike but one of their respective strings to produce softer tones. It was but natural to indicate such a change in tone volume by the term una corda, the Italian way of saying one string. The term is still employed when softer tones are desired in spite of the fact that the modern grand piano is made with three strings to each tone in the treble, two strings each for the tones in the high bass, and one string for each of the low bass tones.

The soft pedal action for the upright, or more modern spinet models, is different in that the una corda pedal raises the hammer action, causing the hammers to strike from a point closer, end ing in a stroke against the strings with lesser force, and a correspondingly reduced quantity of

The una corda pedal is of great importance to an artistic performance:

a. It adds a whole range of dynamic tone colors to the pianist's palette;

b. It equalizes the powers of the long bass and short treble strings;

c. When used with the beautifying (damper or loud) pedal it softens and mellows the bass tones and strengthens the treble tones:

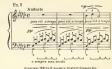
d. It makes possible many intriguing illusory effects.

The una corda pedal is basically no more a soft pedal than the one at the right is basically a loud pedal. Of course, it does make for softer tones. In fact, it adds a whole range of tone colors between the softest pianissimo (pp) possible without the una corda pedal and the softest pianississimo (ppp) possible with its employment.

Lift the top of the grand piano, or regulate the position of the front board of the upright, leaving the strings to open view. Now observe that the highest treble C string is about three inches in length while the lowest C string is about two hundred and fifty-six inches or twenty-four feet in

Since it is impossible to have a piano capable of sustaining a twenty-four-foot string, the excess length is wound around itself. Thus is the mystery of the wound strings of the bass cleared away. For all tone-making purposes, however, the

When used with the beautifying (damper or loud) pedal, the una corda pedal functions in making possible mellow and brilliant tones at one and the same time with the same piano. Observe the excerpt from Berceuse by Iljinsky:



a. E sempre una corda at the beginning of the music directs that the left foot depress the una corda pedal and keep it down while the right foot employs the beautifying (damper or loud) pedal as indicated by the pedal line.

b. The dynamic indication for the bass is pianissimo (pp) which directs a soft, gentle finger stroke throughout the length of the excerpt which, if properly applied, will result in the creation of resonantly mellow tones of soft dynamic color, even in its gentle crescendos and diminuendos.

c. The treble, beginning with the third measure meno or mezzo piano (mp), sounded with rather sharp and determined finger strokes will result in resonantly brilliant tones even in their mezzo piano, dynamic softness.

Thus do we have a fine example of the una corda pedal softening the tones of the bass and mellowing their sonority at the same time; while the sympathetic vibrations of those same bass strings enrich the sonority and brilliance of the

Telegraph poles appear to the eye close together when peering through the window of a fast moving train: the faster the train moves the closer together do the poles appear. Thus, do we see what we think we see. Similarly do we hear what we think we hear, and so enjoy the experience of aural illusions-thinking a passage is of greater tone volume when actually it is faster and the tones blurred. Observe the example in Measures 29 to 42 of the Adagio of Beethoven's "Moonlight Sonata." (Due to lack of space it is possible to show here only Measures 29 to 32.)





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a. E sempre una corda at the head of the music is self-explanatory. It directs that

my suggestions into practice. How Many Chords?

AUGUST, 1943

tage. The una corda pedal, in softening the tones

of all the strings, actually plays favorites with

a. The dampers automatically prevent the

b. The upper treble strings are not set with

dampers. These shorter strings are, there-

fore, strengthened by the sympathetic

vibrations of the other damper-free treble

bass strings from vibrating just as soon as

the fingers sounding them are removed

the shorter strings by increasing their power:

from the keys.

#### the pedal at the left be kept down continuously until its release is directed by the term tre corda in Measure 35.

b. While the una corda pedal is depressed, the right foot simultaneously engages the beautifying (damper or loud) pedal as directed by the pedal line.

- c. The dynamic power and shading of each phrase is guided by the tone volume indicated as pp for one voice and mp for the other, though played by the fingers of the same hand, while the crescendos and diminuendos of each phrase are recognized.
- d. Between the small staffs (staves) are long crescendos and diminuendos-fluctuating crescendos and fluctuating diminuendos. These indicate the general trend of the tone volume, such as crescendos and diminuendos following in alternation with ever-increasing intensity to a great fff (fortisissimo) in Measures 39-40.
- e. Poco accel. and rit. repeat in continuous alternation from Measure 32 to Measure 40. f. Measures 39-40 are taken with a single

depression of the beautifying (damper or loud) pedal while the una corda pedal is released.

Putting it all together we have a splendid example of an aural illusion in which thunderous power is drawn from the instrument because the ear was made to hear what it thinks it hears-a slow and ever-increasing accellerando, increasing tone power in fluctuation, starting pp, a prolonged depression of the beautifying (damper or loud) pedal, causing a decidedly blurred tonal effect. The three directions functioning in simultaneous combination make possible the effects of a desirable aural illusion.

#### Making the Most of a Few Minutes by Blanche W. Lathrop

STUDENT of the piano who had been absent A STUDENT of the piano who had been absolute from the instrument for some time found, on his return, that he had become very rusty in his playing. As his practice periods were limited, he decided that the best plan would be to practice each day a small section of certain pieces, choosing those which would benefit him most in his present grade of study. Each of the pieces selected and practiced was of a different character, tempo, and key. Thus Sinding's Rustle of Spring was followed by Chopin's Waltz in Csharp minor; then Rubinstein's Kamennoi-Ostrow in the original key of F-sharp, Godard's Valse Chromatique, followed by Haydn's Gypsy Rondo, and so on.

The small portion which was allotted to his study time was practiced slowly and carefully with separate hands, great attention being paid to exactness, touch, expression, and phrasing. One week of practice was given to each of these sections. When the entire piece was completed, it was laid aside. As a little more leisure came to the student, he was able to prolong his practice. Going back, and playing the first pieces studied, as well as others not included in his selections. he found it gratifying to witness all-round improvement in his execution.

#### The Choice of a Teacher by Arthur Olaf Andersen

a high degree of attainment, especially in the colleges and universities throughout the country. Child psychology has entered into the work to a wide extent, and supervised teaching has helped immensely to prepare the younger teachers for their approach to instructional work. The parent cannot go far wrong in sending her

child to such a well-trained exponent of instru-

mental pedagogy. The coincidence of temperamental disagreement between teacher and student is less likely to be noticeable now than it was twenty years ago. This is because the well-trained instructor takes the differences in personality into a consideration in his work in psychology and meets the issue with a more complete understanding

When a parent sends a child to a high school

THE CHOICE of a teacher is important. In level and that results, more or less, will be de-THE CHOICE of a teacher is important the choice of a teacher training has reached pendent upon the student himself rather than upon the teacher.

In regard to piano instruction, many schools now have a certified list of teachers with whom it would be safe to have one's youngster study These teachers are chosen for their training, back ground, and their proved ability as pedagogs.

The independent teacher who is not connected with any public school or conservatory is found in all neighborhoods and usually is a well-trained planist, conscientious, generous with his time and with project work ever in mind. Such a teacher can be depended upon to give as satisfactory instruction as any other musician

When your son or daughter wishes to take up the study of a musical instrument, give a bit of thought and consideration to the points enumerated. These are all important in arriving at the necessary conclusions which must be considinstrumental class for instruction he can feel ered in fairness to yourself, your offspring, and assured that the work offered will be on a high the teacher with whom you entrust the work

#### What the Accompanist Dught to Know

by G. B. Lombardi

N ACCOMPANIST acquires his ability through keyboard. He must be a splendid reader, an able accompanying

There are countless pianists who think that they may turn themselves into accompanists instantly without specific experience in the field. Usually they make a ridiculous display of their incompetence

The good accompanist supports the singer. The accompanist who subordinates himself to the soloist and literally runs after him like a puppy dog is rarely successful.

The accompanist requires a peculiar kind of alertness. He must even be ready to cover up mistakes made by the artist

The accompanist is really a conductor at the

harmonist, capable of transposing almost any composition to any key at sight, and he should have a good working knowledge of English, French, Italian, and German. The accompanist who has studied Latin has an insight to Italian, Spanish and French.

Of imperative importance is rapid sight-reading, accurate tempi, and the ability to throw oneself into the mood of the soloist

The idea that the mediocre musical parasites, who have failed as soloists, have the right to fall back upon accompanying as a kind of financial crutch is rapidly passing.

Accompanists are both born and made



DO THEY LIKE MUSIC?

Ten thousand men in the Army Air Forces Technical Training Command at Keesler Field, Musiasippi, hear Andre Kostelanets conduct their Concert Band and Con-cert Ensemble in music from Tschaikowsky and Chopin, to tunes by Cole Potter.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

HIS IS THE STORY of a movement that started in a little brick school house at the corner of Grand Avenue and Eighth Street. Los Angeles, California, in the fall of 1907, and grew into a nationwide educational institution.

At this time Miss Jennie L. Jones, a teacher in the above mentioned school, and, incidentally, a clarinet player, conceived the idea of assembling all children of the school who played musical instruments and forming them into an orchestra It had been a custom to have the children perform marching exercises to the music of a piano. and Miss Jones' original thought probably was that an orchestra would give a more substantial rhythmic background for these drills.

In organizing this modest group, Miss Jones could not possibly have realized the momentous future it was to presage; but it is a singularly prophetic fact that, included in its personnel was a little boy of serious mien, who played a small violoncello with unusual aptitude, and who was to achieve national fame in later years. His name. now known throughout the entire musical world. is Alfred Wallenstein.

The orchestra soon became very popular and was called upon frequently to play at entertainments, both in and out of school hours. Eventually, orchestras appeared in two or three other schools. The idea grew in popularity, but few of the schools were fortunate enough to have a teacher possessing even a meager knowledge of instrumentation.

#### An Important Step

In 1910 the Board of Education, to meet the increasing urge for school orchestras, requested Miss Jones to resign her position as school teacher and accept the more important post of supervisor of all city school instrumental groups. Her newly imposed duties consisted in visiting the different schools, forming orchestras wherever the musical personnel warranted, and selecting suitable

These were busy days for Miss Jones. The wide scope of her work made it impossible for her to visit each orchestra oftener than once a month. the intervening weekly rehearsals being conducted by the best qualified teacher of each

As far as can be ascertained, this was the first organization of its kind in the United States, so to Miss Jones must go the credit of starting a students had reached such a high total that it movement that has undoubtedly spread to all parts of the country, the future possibilities of

The Story of the Elementary School Orchestra

Initial Steps in a Vast Musical Movement in America

by J. Clarence Cook

which, for the present, can only be conjectured. It had been the custom to hold "Concluding Exercises" for the eighth grade graduates of the combined schools of the city in the auditorium of one of the high schools. What could be more fitting, then, than to have a combined orchestra of eighth grade students play at these exercises? This plan was first put into effect February 1. 1911, with an orchestra of about seventy-five players, and thereafter the orchestra became a regular feature of this ceremony.

For two years Miss Jones carried on alone. Then, as the work grew in volume, assistant supervisors were appointed one by one until the department finally reached a total of six.

A few years later the segregation of the seventh, eighth, and ninth grades and the establishment of these grades as junior high schools. left Miss Jones and her assistants with only the sixth and lower grades from which to draw musical material. While this seemed for a time to constitute a serious handicap, it soon evolved that children of that age were quite as capable musically as the seventh and eighth graders.

#### A New Orchestra Develops

By 1918 the enrollment of young orchestra was impossible to assemble this group in its entirety. Out of this exigency was born what has

become known as the "Los Angeles Junior Orchestra," Two or three players were picked from each of the city schools and assembled for rehearsals. After several weeks of preparation a concert was given. To meet expenses it was found expedient to make a slight admission charge of ten cents, the children themselves taking care of the greater part of the seat sale to parents and

A balanced instrumentation was, of course, never possible, as there was always a predominance of violins, a scarcity of woodwinds, and almost a complete absence of certain instruments, such as English horn, bassoon, or even string bass. Again, time did not permit the consideration of really finished work, since the personnel of the orchestra changed at least fifty per cent every term. Nevertheless, the concerts have improved steadily in this respect. The prime object always has been to acquaint the children with the practical function of their instruments in combining and blending with others, the acquiring of a sense of ensemble, so essential to any kind of group work, and the ability to assimilate the silent, potent language of the baton.

In conjunction with the work in the school orchestras, the children always have been advised and urged to attend the Young People's Symphony Concerts, and at one period a limited number were permitted (Continued on Page 544)



JUNIOR ORCHESTRA-Three hundred fourteen boys and girls representing the elementary school orchestras of Los Angeles

## Beethoven Helps Build American Bombers

Amazing Results in the Consolidated Vultee Aircraft Plant Show Dramatically the Value of Music in Modern Industry

by Harold Keen

Editorial Department, the San Diego Tribune-Sun

HE CHALLENGING NOTES of the Beethoven Symphony ring out the "Victory" motif to thousands of American workers in the huge Consolidated Vultee Aircraft Factory at San Diego, California. Thus does the music of a German immortal master help to down the unthinkable Nazi sadists, who have brought his nation to world contempt.

Factories long ago discovered how music refreshes the spirit and even the body of the worker when presented over a public address system at intervals during the day, but at Consolidated this utilitarian view of an art form has found unique expression. Deliberately established by the management, as an employee activity of tangible welfare value, is a department of music, implemented with a generous budget functioning in a separate building especially remodeled to suit rehearsal and instruction needs, and supervised by a musician responsible to the industrial relations di-

The result, since the outbreak of war, has been the establishment of two military bands, one of fifty-seven pieces from the day shift, and another of thirty-five from the swing shift; a mixed choir of one hundred sixty-one voices; a male chorus of fifty voices; a girls' glee club of thirty voices; a swing band of sixteen; an old-time orchestra for monthly square dances; and an exclusive all-girl orchestra

So enthusiastic has been the response of workers to music for music's sake that Edward G. Borgens, full-time supervisor of the department. has inaugurated two courses in what he terms "musicology;" one for the day shift, conducted from 7 to 9 A. M., and another for the swing shift, from noon to 2 P. M. These weekly sessions, to which more than one hundred devotees of good music are attracted, feature analyses of various forms, such as symphonies, overtures, marches, operas, and so on; elementary harmony, musical grammar, and music appreciation.

An aviator who holds a private pilot's license, Borgens has a practical knowledge of virtually all instruments in the band and orchestra, and spends much time with individual musicians. At the University of Nebraska he played the drums, baritone horn, and tuba, and sang in the glee club. He was assistant director of both the band and orchestra, and performed in the orchestra's viola section. Later he studied at the McPhail School of Music, Minneapolis, and at the Chicago School of Music. In 1936 he came to San Diego to be organist at the Pacific International Exposition in Balboa Park, which contains the largest outdoor organ in the world

#### Practical Results

The hard-headed business executives of Consolidated are looking on this venture as a practical means of breaking down labor-capital barriers, of bringing workers closer to management. No platitudinous remarks about the value of music in work speak as loudly as the multi-thousanddollar budget set up for the first year of the Consolidated musical organization's existence, and the still larger sum appropriated for 1943 activities. All appearances have been free and open to the general public. The results in good will have been immeasurable

One of the most gratifying assignments of the Consolidated's music department has been the presentation of the choruses from Handel's "Messiah" by one hundred picked voices of the cholr, given for war wounded and other service men patients at the San Diego Naval Hospital during the past Christmas season. This was preceded the

previous week by a similar production in a coast to-coast radio broadcast over the Mutual System

Paced by two smartly stepping drum majorettes (employees of the company), the band made its first major public appearance as a marching unit at the annual Victory Bowl football game in San Diego, January 3, 1943. The brasses, of course, are always present at company boxing matches in a downtown arena, at various other athletic contests, and at special ceremonies within the factory-dedications of plant additions, speeches by notables, war bond rallles, awards of service pins to workers, and so on.

There is only one compensation for these hardworking men and women who return to the factory after an arduous day (or night) at machines, drafting boards, and desks to spend three or four more hours in rehearsal. It is the sheer joy of playing a beloved musical Instrument, of singing with others, and of talking music with kindred souls. It is inspiring to come upon a group of overalled maintenance workers, free from the grime and tawdrlness of their workaday world. conversing rapturously about their favorite

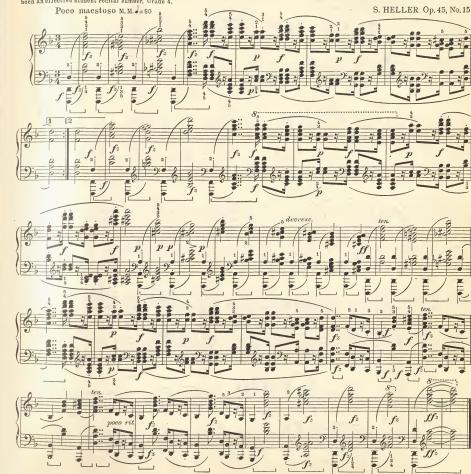
Musicians on the midnight-to-dawn shift, for example, must rehearse with the day-shift people -and that means coming to the plant after "breakfast" (dinner to most folk) in their topsyturvy routine, and practicling in the evening just before punching the time-clock at their jobs. The swing shifters are at the music building rehearsing about eleven o'clock in the morning, not long after the time they usually arise. Rehearsals take place once or twice a week, depending upon the musical organization. (Continued on Page 540)



Just a glimpse of the giant plant of the Consolidated Vultee Aircraft Corporation of California, in which music has been found so valuable in promoting production. "FORWARD MARCH WITH MUSIC"

#### WARRIOR'S SONG

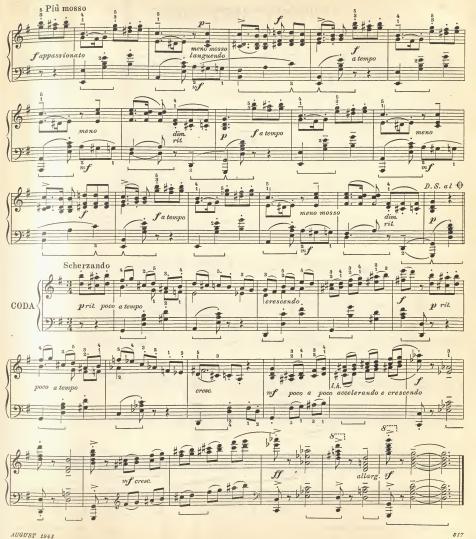
probably no better example of a bravura piece could be found as typical of the style in immense vogue in the middle of the last century. It is not improbable that Rachmaninoff may have heard this composition, the opening of which bears some analogy to his famous Prelude. Rachmaninoff was eighteen when Heller died (1888) at the age of seventy-five. The Prelude was written the following year. The Pedal Bass D should be brought out with the requisite force. The contrasting pianos and fortes in the passage beginning with the fifth measure must be observed. The composition has always been an effective student recital number. Grade 4.



#### DANSE EROTIQUE

The word erotique (English erotic) refers to love, and this piece must be played caressingly with as smooth a legato line within each phrase as possible. There must be a well administered rubato throughout. The work has the longing nostalgia of such a fine theme as the old Viennese folksong, "St. Stephen's Tower," made popular by Fritz Kreisler under the name of The Old Refrain: Grade 5.





#### THE FOREST BROOK



THE ETUDE

## IN THE HALL OF THE MOUNTAIN-KING

EDVARD GRIEG

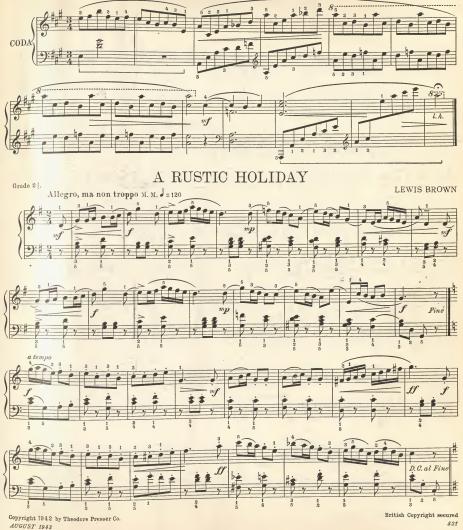
Arr. by Lewis Slavit

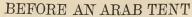
When Ibsen's "Peer Gynt" was produced in America by Richard Mansfield, the scene of the "Hall of the Mountain-King" was most dramatic. The vaga-bond Norwegian mythical character, Peer Gynt, drunk with illusions of adventure and grandeur, wanders through many thrilling experiences. The maker of this shortened and simplified piano arrangement has supplied excellent performance notes, which should be followed carefully. Ibsen wrote "Peer Gynt" in 1867. Grieg's music for the play was composed in 1874 and 1875. Grade 3.





THE ETUDE





Just as day is ending, a graceful Arabian girl emerges from the tent of her chieftain-father and starts a slow, sinuous dance, her bare feet marking the insistent rhythm of the dance. Gradually the sun fades behind the distant dunes and, as it disappears, the dance comes to a quiet end.



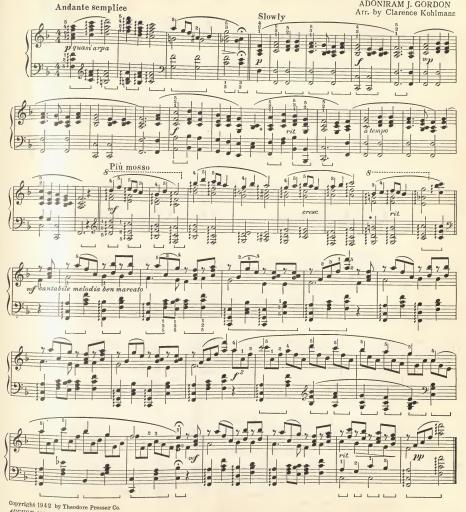
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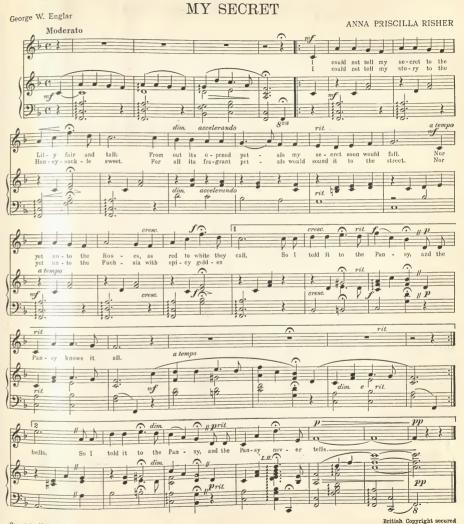
AUGUST 1943

MY JESUS, I LOVE THEE

ADONIRAM J. GORDON Arr. by Clarence Kohlmann

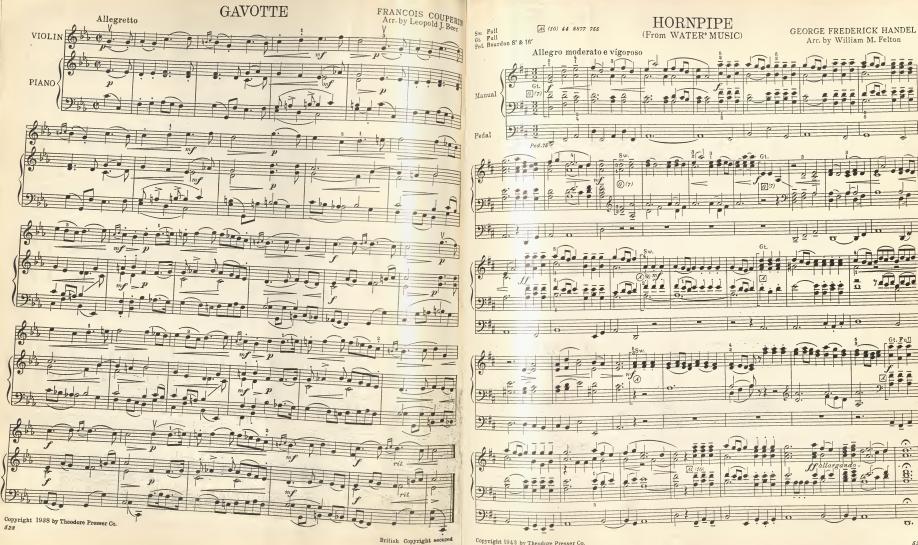






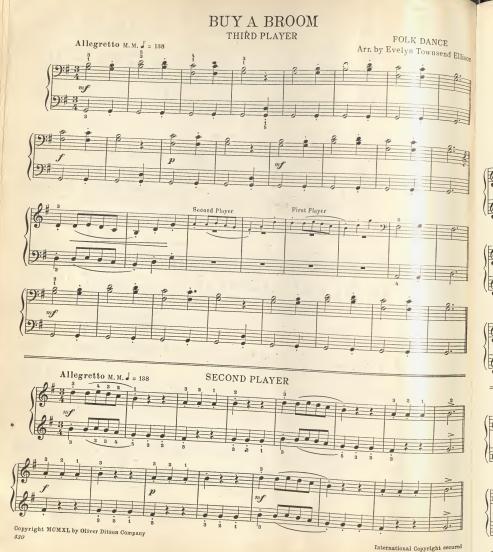






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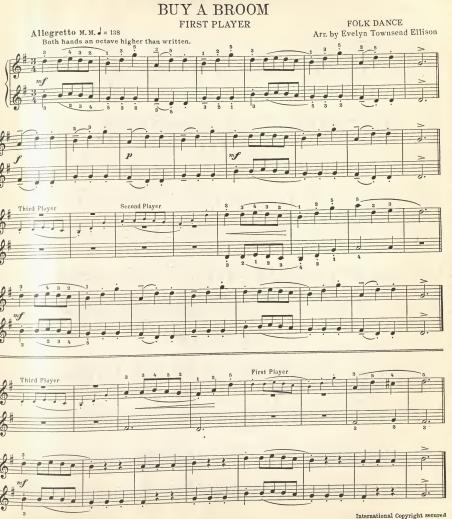
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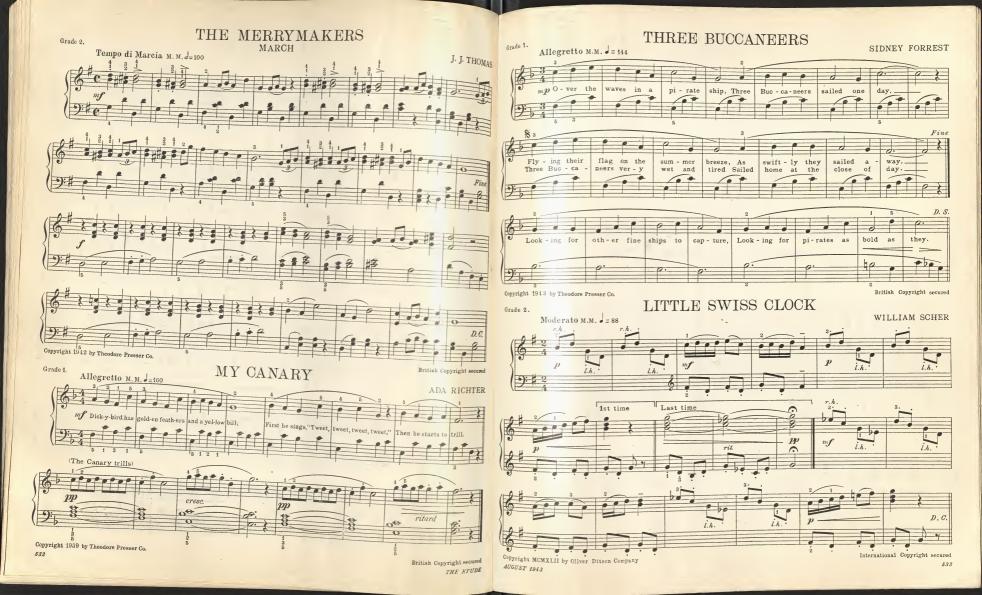


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#### LONELINESS

(Mädchen mit dem roten Mündchen) With lesson by Dr. Guy Maier on opposite page

English translation by G. M.

ROBERT FRANZ, Op. 5, No. 5 Arr. by Guy Majer









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#### The Technic of the Month

Conducted by Guy Maier

#### Loneliness, Op. 5, No. 5 by Robert Franz

on us? Yet, how fortunate in these way I know to participate is through to mitigate the gloom with the lovely quality in your own or your students' to turn to, not for escape but for play a piece like Loneliness, to study The unhappy mood of the piece is ments, at first with actual words in solace, remembrance and restoration. it lovingly, to discover its beauties, to enhanced by its curious key vacilla- mind, later with the text discarded. If you were asked what brings com- polish its phrases, to bring to it all fort to a lonely, aching heart, would the quality of which you are capable you be one who answers, "a good If you follow this path conscientiouscry"? Well, perhaps a weeping binge ly I am sure that in the end you will does bring some small comfort, but actually be a partaker of the "con-

to find solace? St. Paul writes in II who also need consolation. Corinthians, 1:7, "As ye are partakers ... Which method do you think would tan'," to which Maurice Ravel (alof the sufferings so shall ye be also better assuage loneliness or more ef- ways a discerning genius) replied:

This simple, touching song by final D major chord. Franz needs little elucidation. The sure to keep the right hand thumb text given in the vocal score: and second finger pianissimo while the melody soars over them; in Measures 5-8 emphasize the rich dark melody of the right hand octaves. In Measures 9-12 play the melody very softly and luminously, following each Not much consolation in that, is tone with a gentle, rotary impulse there? . . . It is this kind of maudlin HAT'S ALL THIS TALK about of the consolation." To those reastoward the thumb and second fluger. sentimentality that we must avoid,
music being an "escape"? If sample words may I boldly add that
The sudden change of key and charfor it is unworthy of the music. Betthat's its chief function at anyone who expects to receive ef- acter in Measures 13 and 14 must be ter, by far, to ignore such a text and this or any other time, I want none fective consolation must "take a heart-rending in its secret sorrow. Let let the music speak for itself. of it. How can anyone escape the wall part" in actually expressing the emo- the left hand play with heavy, de- Yet don't ever forget—one of the of tragedy which has closed down tion which fills the soul? The best spairing footsteps here; but be sure best methods of developing singing

fectively evoke the spirit of the ab- tion. Note how it cannot decide to sent one-tears or beautiful music? which tonality it belongs until that

Again I have translated some of melody must be treated differently in the text freely to assist the player. each of the first three phrases of four No wonder artists refuse to sing these measures each. In Measures 1-4 be Franz songs, for here's the English

"In thy dear eyes fondly peeping I would kiss thy lily hand, And bedew with happy weeping

Thy dear little, lily hand." (Translator anonymous!)

dark days are those who have music music—to sit down at the piano to major triad which finishes the song. playing is to study song arrange-

#### Grieg-Nationalist and Cosmopolitan

the Prelude to the third act of 'Tris- the sentence.

after all it seems such a futile emo-solation" as well as the "suffering." Ravel are a rebirth of the spirit and "C'est vrai. Nous sommes toujours tional upheaval, accomplishing little And once you have found this means traditions of Couperiu and Rameau." tres injuste envers Grieg." (It is true. and leaving only chokes, sniffles and of expressing your own deeply felt Then Delius strode into the conver- We are always very unjust concernemotions, you will probably be able sation with "Fiddlesticks! Modern ing Grieg.) At least, that is how Isn't there a more satisfactory way to share the discovery with others French music is simply Grieg, plus Delius, in his Anglo-French, retold

If the progress-bearing influence (Continued on Page 543)

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THE ETUDE

#### On the Wings of Joy

(Continued from Page 491)

principle of joy in quest of accom- to supervise the Chinese national plishment, and we have many authenticity of Pearl Buck's film, records of unusual results. We can- 'The Good Earth.' If I find that the not refrain from telling our readers ideas and revisions I have suggested here the story of Major General to the producers have been carried Theodore Tu and his realization out, I am to return to give Governof musical joy, inspired in his boy- ment approval. I had just time to

similar to this one, which he had he permits nothing to stand in his read in his boyhood at the Mission way until he has discharged that school. These had given him an ob- debt. THE ETUDE was responsible for jective, a luminous ideal, a joyous General Tu's boyhood initiative and hope, which later inspired him to go he wanted to thank us. This Chinese to New York, where he continued gentleman gave us a new conception his musical work and received a de- of Chinese character and ethics gree of Master of Arts from a great which we never can forget. We often Eastern university. To give us an jokingly have told our friends how idea of his musical prowess he sang The ETUDE assisted in making a Chifor us, in a delightful manner, art nese Major General However, if some songs of Schubert, Schumann, and ETUDE reader, with this copy of THE important position, in the field of to have cliqued again in his latest Brahms, revealing a fine baritone ETUDE in his hand, determines to music. He had played as first violon- broadcast. voice and excellent training and in- follow joyously some luminous ideal, cellist with two major symphony or- One of the world's best-known terpretative sense. He told us that, we shall be repaid again. Above all, chestras—the Chicago and the Phil-civic musical enterprises, the St. although his occupation was that of if you want to succeed, learn to soar harmonic. His appointment with the Louis Municipal Opera, provides the

hood through reading THE ETUDE. come to Philadelphia to state my The General's father was a Chris- gratitude to The ETUDE and to you tian Chinese and the boy was brought for the articles and editorials; for up in a Mission school and learned giving me the aim, the ideals, the the English language through read- joyous objective, without which my ing the Bible and THE ETUDE Music life could not have amounted to any-Magazine, which came to the school thing." He then told that he had monthly. When he visited our office made a direct trip from Los Angeles a few years ago he was in charge of to Philadelphia and return (a journey important work at the Nanking Mili- of six thousand miles), without taktary Academy, the West Point of ing time to visit other cities, to ex-China. He surprised us by repeating, plain to us that when a Chinese feels almost verbatim, certain editorials that he has a deep debt of gratitude,

Chinese people have a predilection As a kind of coda to this editorial, interest in the orchestra as a whole, to 2:30 P.M., EWT). The St. Louis for Brahms." He then explained that may we state our sincere and deep he contends, which made him decide Municipal Opera began its twentyhis father had wanted him to become appreciation of the great number of on conducting, and radio provided fifth season this year. A symphony a military man, and after his Amer- ETUDE readers who have written us the springboard. In 1933, he intro- orchestra of fifty, a fifty-seven voice can training had sent him to a mill- expressing their gratitude for the in- duced his Sinfonietta (now heard on chorus and a dancing chorus of tary school in Berlin. Returning to spirational help which Erunz articles Tuesdays from 11:30 to 12 midnight, twenty-five make up the permanent China at the outbreak of the first and editorials have brought to them? EWT), and later he added his Sym-company with soloists from the Japanese attack at Shanghai in 1933, Our progress in all lines in America phonic Strings and other interest—stage and radio taking the leading trained officers were needed so badly has been based not upon our natural ing programs. Others of his "Firsts" parts in the opereties. 13,000,000 that he was soon promoted and com- wealth and hard labors alone, but include: the Cantatas of Bach; a persons have attended the 1808 perupon our concepts of freedom, right- complete series featuring the twenty- formances of this Municipal Opera "But," we asked ourselves, "Why cousness, tolerance, enlightenment, five plano concertos by Mozart, and in the past twenty-four years of its but, we asked ourselves, why some and the higher spiritual forces which then a Mozart opera cycle. He also existence and the enterprise is said Chinese paid us the honor of a visit?" have carried us upward and ever upconducted a series over WOR feato be currently a financial as well as He explained, "I have been sent to ward on the wings of joyous achieve- turing Joseph Szigeti, the violinist, an artistic success.

#### Classical Recordings of High Merit

(Continued from Page 498)

and swollen dynamic effects which It is richly reproduced. are completely alien to eighteenth
Bach-Busoni: Chorale Preludes- | Call or the luster of the melody." EllingMonfred, heard over the NBC netare completely anen to eigenventury music; hence the effects are to Thee; in Thee is Joy; Sleepers Awake; ton, long regarded as one of Amerwork for the same period of time of the old of t century music; mence the enterts are to ince; in time is joy; sirecours aware; ton; tong regarded as one of americal mot what the composer aimed at. We Rejoice, Christians; Egon Petri (piano). ica's foremost musicians by admirers Sundays. The organist, who is also

present orchestral dress it emerges in the concert hall, there is just cause music, he says: "It's a style of an agreeable eye-opener for Sunday present outcreases transpared to be serviced by the believe that many will welcome whispering swing, or conversational mornings. resorts to massive string writing his version of the music on records.

tion of the grandeur and nobility of public. tion of the grandeur and thousand the Bach's style is evidenced in his To many these chants will appeal Bach's style is evidenced in transcriptions. One of the thief reasolely because of their religious size.

Six 10-inch discs in album.

ber of Bach's organ works have long in the realm of sacred music, and the ber of Bach's organ worse the been highly estimated by musicians is with this end in view that these been highly esumated by and amateur planists. His apprecia- recordings are being offered to the

sons for the estimation of his ar- nificance, while to others they will rangements is his affirmation of the have a wider appeal. The quiet music's rhythmic qualities. Petri has austere beauty of this music can he chosen four of the most popular appreciated as much for itself as for Chorales arranged by Busoni and in- its devotional significance. Most of corporated them into a delightful us know that Gregorian Chant delittle recital. To our way of thinking rives its name from Pope Gregory this is one of the finest records that the Great, who is supposed to have selected in 591 the best compositions Gregorian Chant; sung by the Choir from the then-existent church music of the Benedictine Monks of Saint and arranged a collection of chants Benoit du Lac, Canada. Issued in the which became the accepted church U.S.A. by McLaughlin and Reilly Co. music. Like all early art, this early music reflects the spirit of man, for The singing of the Benedictine the church was then the chief spon-Monks of Saint Benoit du Lac is most sor of art. Gregorian Chant was inimpressive, quite as fine in its way tended primarily for prayer, but as the famous Solesmes Choir in through the centuries its significance France. The present group wishes to as an expression of man's earliest continue the task, already begun by musical efforts has given it an added the Solesmes Monks, of restoring interest apart from the church. The Gregorian Chant to its proper place selections have been well chosen,

#### Musical Radio Barrage Against the Axis

(Continued from Page 497)

and another in which Elisabeth Sylvia Marlowe, harpsichordist, is

music, without sacrificing the force Competing with Miss Marlowe are

the military man, the great inspiring on the wings of joy. Remember the latter organization was at the per- artists and musicians for a summer joy of his life was music. He told us line from Coleridge's "A Christmas sonal request of Maestro Toscanini, series of operetta selections on Cohe had conducted two large choruses Carol," Joy rises in me like a sum- who was then the conductor of the lumbia's St. Louis Municipal Opera Philharmonic. It was Wallenstein's Program (heard Sundays from 2:00

Rethberg, the soprano, was heard in heard every Sunday morning over a variety of lieder and operatic airs. the Blue network (8:05 to 8:30, EWT) Duke Ellington, the noted Negro in a unique concert in which Miss pianist and "Swing" composer, has a Marlowe plays harpsichord solos and program on Mutual's WOR on Sun- is also heard in an ensemble made day nights (7:00 to 7:30 P.M., EWT), up of herself, Vladimir Brenner, featuring dance music in a new pianist, Harry Glickman, violinist, century style of writing, but in the erable success with his arrangement "Pastel Period." Explaining his new in the East have found this program

prefer the original composition. However, since Sevitzky has had considerer, since Sevitzky has had considered as under the classic school, seems capable program maker. of popular music as well as by many a composer, has shown himself 2

THE ETUDE

#### VOICE QUESTIONS

#### Answered by DR. NICHOLAS DOUTY

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

A Disappointed Young Baritone

Q. 1. I have an unusual baritone voice and I have studied nine years, five of which were spent in a great conservatory where I had so different teachers. Each one of them said resembled that of the late Antonio Scotti. All the teachers I have in my progress but in my money. As I have a dear old mother to support, I have little money to spare for 2. When I sing n

longue seems tight and ne kind at the top of there is a tension my throat. A vein b es out when I sing and seck at its base. ror hours at a t is fust the same. My fight. What must I get tight and tired Soht and what can fter I sing half an My first teacher had to D E and F. Th a tremendous strain e a headache, Soon upon my voice and , then to D, and the my poice ant down high notes were d and began to score chest tones, but still the high tones do not my voice is a warm. hone the ease upon the high notes that the

great artists demonstrate.

3. I must study some foreign languages. Can I learn them m phonograph records?
a living teacher? This would be difficult as I have no money. 4. Do you know of me well-known teacher r conductor whom I can contact? I am a good actor, tall, thin. Sugarsh type and good look-

My artistry permeates my song. Can you offer me any help and advice?-J. M.

A. 1. & 2. If your letter accurately describes your personal experiences, you have been unusually unfortunate in your choice of teachers-To force your upper tones as you have done, gnoring completely the natural resonances of the face, head, and nasal cavity could lead to only one result, the hoarse, strained, and incomfortable production of which you comstiff throat, and hollows in the neck caused by contraction. It seems impossible that you have studied nine years without learning that ivery well-trained vocalist must experience a sense of balance among the four fundamental elements of song, the control of the breath, the resistance of the vocal bands, the use of the resonances and the free and comfortable formation of vowel and consonant sounds. You seem to be in a fog about all these things, and if you hope to succeed you must find someone to explain them so clearly to you that you will be able not only to understand them but to use them in your singing.

3. The best way to learn a foreign tongue

and personable young people who have brains and personable young people who have brains and perseverance as well as voice and good looks. Hunt for other in your own or is Some other great city, put Yourself into commendations and the property of the prop

munication with them and ask for an audition If your own estimate of your many gifts is cor-rect, you may be one of the fortunate ones to gain "The help and protection" of some of these good and charitable people. The Editor of Voice Questions wishes you every good luck

The Movable or the Fixed Do?

Q. In studying sight-singing which system is the most valuable, the movable or the im movable Do? I came in contact recently with Root's "Four-Year Course" but hear it criticized because he gives the movable Do. Which is best? What are some of the best books on sight-reading?-Mrs. N. F.

A. Just which is the better system for sightreading, the Movable Do or the Fixed Do, is a question of opinion. Some teachers prefer one system and some the other. If you work hard learn to read music fairly well. In our opinior the best system is to make yourself a good musician, to learn to play an instrument or two, preferably the piano or the organ, to study some harmony and counterpoint and thus to familiarize yourself with the structure of the music that you sing. Few singers are willing to give the time and energy necessary to perfect themselves in these things, and that is the reason why so few of them are really-first-class sight readers. Cole and Lewis— "Melodia" and McDonough-Chevé "Method of Sight-Singing," are well-liked books upon the subject. The Theodore Presser Company will send you either or both of these books.

Is She Soprano or Contralto Once More?

Q. I do not care to make singing my life My voice is clear and powerful, though no exceptional, and I play several instruments, so you see I am musical. I have been singing in several large choirs, one of which appeared in the Temple of Music at the New York World's Fair. I wish to be a high soprano and World's Fair. I wish to be a high soprano and last year I was a second soprano. This year my voice seems to have dropped and I am classed as a first alto, though I am not able to reach some of the lowest notes. I am seventeen and I wondered if my voice will settle some more in later years. My range extends only to F, the fifth line, or G, the first space only to F, the nith line, or G, the pirst space above the treble clef, although my favorite stars can reach G and A above high C. Can you give me any advice as to how I can realize my dream of singing these high tones? Now I have to strain my voice and it does not sound A. Singing in a large chorus is a fine method

A. Singing in a large cnorus is a nine method of developing your musicianship, your feeling for ensemble, and your ability to read at sight. Before you undertake a great deal of it, however, you should have a fairly well-grounded understanding of the principles of breathing, enunciation, and voice production, and the production of the principles of the 3. The body on learn a foreign tengues in the property of the

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Saturday Night

America's Beloved Soprano



## (Continued from Page 505)

a cooral master feels nandicapped in abounds in that interesting com- I do not headed in the feel facing the flag or the leader, in an his work by reason of inadequate modity. No, it is the recollection of idly. I think it is an excellent thing facing the flag or the leader, in an his work by reason of inadequate modity. No, it is the recollection of idity. I think it is an extensive a mechanical resources, poor acoustics, musical pleasures that stands out. for choir masters to look into. Demechanical resources, poor acoustics, musical pleasures that stands out. To chool masses before an old, or dingy, or 'dead' church When I first came to St. Thomas', pending upon the facilities at their doors, men should remove their hats. an oid, or dingy, or dead' church when i first came to st. Thomas, pending upon the following the building. In such a case, I strongly back in 1913, times were different and disposal, choir masters can perform. It is suggested that, when it is not outlang. In such a case, I strongty was in 1913, times were difficulty whatever in a great service in the musical life of physically inconvenient to do so, the arge the director to recooled ms own three was no finearty whatever in a great set set in the finding the ways and means of fitheir communities by stimulating inmembers of a band or orchestra stand overcome these defects. The tonal nancing extras. Thus, I was enabled terest in special musical perform—while playing the National Anthem. quality he can develop in his group, to form and train a special Festival ances of this kind. It is inspiring If only a single stanza of the and the tonal focus, or resonance, he Chorus of one hundred mixed voices, and rewarding to the participants, National Anthem is sung, the first can draw from it will liven up the With the help of that chorus, of my and it arouses the finest kind of en- should be used.

#### A Gigantic Musical Program

Both at Ely Cathedral and at York in addition to our own congregation week (as compared with the normal Damrosch were among the 'regulars' two Sunday services in the average -and it was generally conceded by allike as regards the quality and music in the beautiful church was sage can be projected effectively. quantity of the music, At York Min- as near to perfection as it is possible Since the message of the Anthem ster, we had three hundred anthems to come. day, and none repeated under six and with Clarence Gittins, one of our to those assembled and invite their to establish the correct pitch. ices the days themselves required. It was a colossal musical program, and it always astonished me to note the effortless ease with which the boys and men carried it through. Of course, one reason for it is that these great churches are hundreds of years old, and maintain a firm tradition with which the young choristers were quite familiar. They knew what was expected of them, and thus the musical material came within their grasp, needing only to be refreshed and revived as it was used. It would be a gigantic task to put such a musical repertoire before the American choir boys at short notice! However, I can offer a striking illustration of what the American boy can accomplish. Once a year, during Lent, it is my pleasure to present the great Brahms 'Requiem' (with English words), and the boys do a surprisingly fine job of remembering it from year to year. After it has been given, it is put away for twelve months and left dormant until just three weeks before Lent. And each year I am pleasantly surprised at the few slips the boys make. And it is just the same with the anthems and services. The American boy is as fine material as is to be found anywhere. I find him alert, intelligent, devoted to his work, and most cooperative. Best of all, I am happy to explode once and for all the quite mistaken notion that 'Americans sing through their noses'

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plenty of 'thrill' material. I am per- of music supervisors, non-three at that Anthem," or "So-and-So will lead you haps less conscious of 'great names' United States, in New York at that Anthem," or "So-and-So will lead you than I might be, since the nature of time, and we were requested to give in singing our National Anthem than 1 might be, since the nature of time, and we were required by the congregation is such that it the presentation especially for them. On all occasions the group singlea choral master feels handicapped in abounds in that interesting com- I do not mention this extra work the National Anthem should stand own choir of forty boys and twenty thusiasm among the listeners. And Our National Anthem is customarily men, and of a sixty-five piece symphony orchestra, I was able to pre- ter find the opportunity of stimu- program, but special circumstances "Of course, these effects are not sent such great works as Elgar's lating a truly devotional attitude may warrant the placing of it elseeasy to secure, and they cannot be 'Dream of Gerontius,' Dvorák's 'Sta- through the beauty of the music he where, produced overnight. Anyone who has bat Mater,' and many of the great is able to produce." been in cathedral life can appreciate choral works of Bach. Those yenthe amount of constant, regular, tures into the oratorio field are, per-repetitive drill that lies behind the haps, the highlights of my career. The Code for Our National projection of a single, simple anthem. People of all kinds and classes came. Minster, we had fourteen services a —Mme. Louise Homer and Dr. Frank

tations of the Canticles (two for the memory is our presentation of the the singing, morning and the evening of each Brahms Requiem' with my own choir The leader should address himself

"Looking back upon thirty years of most famous solo boys, as soloist. participation. If an announcement is "Looking back upon thirty years of most ramous solo boys, a convention necessary, it might be stated as fol-The Goal of Church Music plenty of 'thrill' material. I am per- of music supervisors, from all over the lows: "We shall now sing our National over Market and the state of the

## Anthem

American church), and all days were musicians that the sound of the and other situations where its mes-

ready at all times; forty-two presen- Another service that lives in my sential that emphasis be placed upon two measures be used.

It is not in good taste to make or use sophisticated concert versions of the National Anthem, as such. (This does not refer to incorporating the Anthem, or portions of it, in extended works for band, orchestra, or chorus.)

·For general mass singing by adults, should be sung or played only and for band, orchestra, or other inthe key of B-flat may be used.

If an instrumental introduction is is carried largely in the text, it is es- desired, it is suggested that the last

When the National Anthem is sung unaccompanied, care should be taken

The National Anthem should be sung at a moderate tempo. (The metronome indications in the Service Version are quarter note = 104 for the verse and quarter note = 96 for the chorus.)

The slighting of note values in the playing or singing of the National Anthem seriously impairs the beauty and effectiveness of both music and lyric. Conductors should rehearse painstakingly both instrumental and vocal groups in the meticulous observance of correct note values.

This Code for the National Anthem is intended to apply to every mode of civilian performance and to the publication of the music for such performance.

#### Do Not Repeat Too Often! by Dorothy Freas

A pupil gets tired of a piece that is easily "polished up!"

#### is repeated too often, when difficulties arise. Sometimes the parents weary of hearing it, too. A new impetus is often given, when a piece that has been worked on, but not learned, is laid aside for two or three weeks. In the interim, exercises made up of the difficult parts of the piece may be used in various combinations, and, when the piece is brought out again for study, the fingers will be much more agile than before. A new interest is taken, and the composition

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16840 Americo—Grand Triumphol March

27360 American Patrol. March
Meacham-Levine 4
30864 American Patrol. March. Simplified Arr.

Jupo 4 American Porrol, Morch, Simplified Arr.

18374 America Aroused, Morch ... Schelling 4
1279 America First, Morch edited by 1879
18381 America Victorious, Morch ... Srickland 3½
18344 America Victorious, Morch ... Srickland 3½
18344 America National Anthems. The 51
Spongled Banner and America

Spongled Banner and America
Arr. Stults 3
19112 American Potriotic Medley March

19112 American Patrialic Madley March
Martin 3
19355 American Supremocr March - Melin 3
19356 American Supremocr March - Melin 3
18270 Caler Guard, The March - Melin 3
26230 Crash Onl Artillery Coast Artillery
Marching Song Mevilt-Outsome 4
(OD) Defend American Morit - Marie - Melin 3
10C Glory of the Yankse Nory, March - Melin 3
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30860 Hail to the Spirit of Liberty, March

Soura 4 16501 Hots Off to the Flog. March. Spoulding 3 6818 Independence Day. Milliary March

11825 Independence Doy ... Spoulding 2 JIC] Invincible Eagla, March ... Soura 3 30044 Liberty Bell, The. March ... Soura 3 30761 Liberty Bell, The. March ... Soura 3 23403 Marines Corps Reserves. March .Geibel 3 27356 Marines' Hymn, The [From the Holls of Montezuma] (With Wards)

(OD) Our Gallant Officers, Palka Millfaire
Brillants Engelmann 4
2534 Our Glorious Union Forever. Medley
of National Metadins ... Howard 3
18425 Our Invincible Nation ... Ralfs 5
11896 Ours Is a Grand Old Flag, With Wards

15101 Patriotic Doy .... Crammond 25485 Pride of the Nation, The March Grey 19637 Pride of the Regiment. March

1993 Solvie the Calors, March ... Grammond 419 1993 Solvie the Calors, March ... Alterny 219 30849 Shoulder to Shoulder, March ... Klah 3 6949 Soldier Boy, With Words ... Bugbee 2 22737 Soldier's Soog ... Krentzlin 2 1458 Stend By the Flogi Potriotic Morch March ... March ...

30111 Stars and Stripes Forever, The. March Source 4

30868 The Stars and Stripes Forever, The, March in Simplified Piono Art.

27261 Star-Spangled Banner, The

1723 Star-Spongled Bonner, The
Arr. Richter 1½
1348 Star-Spongled Bonner, The (With Six
Other Well-Known Melodles)
11872 Tops! Milliary March ... Engelmann 3
25031 To the Front. Milliary March ... Clark 3
2600 Yalley Farge March Vocol Refrain

(OD) Yankee Doodle, Brilliant Van

(OD) Yankes Doodle .....

AUGUST, 1943

30552 Stors and Stripes Forever, The. Morch

Composer Gr. Price

## ORGAN AND CHOIR QUESTIONS

#### Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

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

Company of the property of the U.S.A. Lifeway of the U.S.A. Lifeway of the U.S.A. Lifeway of the U.S.A. Lifeway of the property of the propert Q. Kindly give details of membership in The

\*\*Memerican Guild of Organists, musical requirerenests, and so forth. Is there may insignie to

Cisplay membership? If so, kindly explain.

\*\*Memory of the company of th -N. H.

conditions:

COLLEAGUES shall consist of organists proposed by two active members in good standing. Swell. For other additions we suggest a small and who shall have been elected by the Counbut bright Cornopean, a Salicional and a Vox cll. No examination is required, and no initials Celeste. We presume, since these stops are not of Gulld are permitted. Colleagues are eligible for Associateship examinations.

assed Associate examinations required by the By-Laws. Associates are entitled to affix to their tory pipes, case work, and so forth, from the ames "A.A.G.O." Successful Associates are present organ. In any event be sure that enough chest room, and necessary wind supply is avail-

passed examinations required by By-Laws. They the electrification of the existing organ action, are entitled to affix to their names "F.A.G.O." We would not care to recommend it except CHOIRMASTERS - Only Founders (list under the most favorable conditions. closed), Fellows and Associates in good standing are eligible for the Choirmasters certificate, which is secured by successfully passing the required examination. Successful candidates will be entitled to append the letters (CHM) to their certificate designation. The examination requirements of all memberships (A.A.G.O., F.A.G.O., and CHM) vary from year to year. If you will address Headquarters of the Amer-ican Guild of Organists, Room 3405 International Building, Rockefeller Center, 630 Fifth Avenue, New York City they will refer you to the Dean of the Chapter of the Guild nearest

your address.
INSIGNIA—Button or pin available for all embers of the Guild. May be obtained in solid gold for the sum of \$2.00.

Q. Please send information regarding pedals to be attached to the piano for pedal practice for organists.-R. F.

A. We suggest that you get in touch with A. We suggest that you get in touch with some organ builders telling them of your needs, or address the private party whose name we are sending you by mall, who has a pedal board and bench for sale. When you have se-cured a satisfactory pedal board have it installed by a practical organ or piano mechanic who can do the work.

might obtain a used two-manual reed organ, preferably with pedal board.-J. A. C. A. We are sending you by mail list of indi-

viduals having used two-manual reed organs

Q. I have a Cottagé organ in good condition. Can you tell me where I might secure an elec-tric blower for the instrument? Will you also send me information as to at two-manual reed organs?-S. L. S.

A. We are sending you by mail information as to blowers for your reed organ, and infor-mation as to individuals having two-manual reed organs for sale. Q. Please advise where I may purchase used

wo-manual and pedal-reed organ with electric

A. The instrument you specify is very lim-A. Active membership in The American Guild of Organists consists of Colleagues, Associates, Fellows and Cholrmasters, subject to following formation as to whether the Great organ is enclosed.) For your soft work you might (if additions are practical) an Acoline to the "prepared for," additional chest room should be provided, which may mean that it will not ASSOCIATES are those Colleagues who have be wise to add to the present instrument, but to arrange for a new organ, using the satisfac eligible for Fellowship examinations. chest room, and necessary wind supply is avail-FELLOWS are those Associates who have

> plete information or can you tell me about the organ in the Cathedral of St. John the Divine, in New York City? I should like to know the number of manuals, the number of stops, the number of pipes and accessories. Also what was the price of the instrument, and if it was donated, name the donor. Who is the present organist of the Cathedral? Will you also give me complete information about the carillon and organ of the Riverside Church, in New York City? Does the Rangertone Company of New ey produce chime and organ recording: for sale?-W. P. L.

A. We can give you some information for which you ask. The organ in the Cathedral of St. John the Divine, New York City, was built by Skinner. It has four manuals, and we think about one hundred and ten stops. However you might get more accurate and detailed information if you will address Mr. Ernest M. Skinner, Methuen, Massachusetts, requesting the infor mation you wish. The present organist of the Cathedral is Norman Coke-Jephcott. We are not familiar with the details of the Riverside Church Carillon and organ other than we be-lieve the organ to be a four-manual instrupent built by Hook and Hastings. You might address the organist of the church, asking for O. Will appreciate information as to where the information you wish. We also suggest that you communicate with Rangertone, Inc., 201 Verona Avenue, Newark, New Jersey, for information you seek in reference to records

> O. There is a possibility some changes may be made in the organ on which I play church services. The organ was built by the Hutchings, Votey Co., of Boston, is a two-manual with stops named on enclosed list. I would like to get an idea of the cost of adding a Choir room and perhaps chimes, and additional stop and couplers. I know this is quite indefinite, but perhaps you can make some suggestions as to what would add most to the instrument. I am not sure as to how much space would be needed for additions. The organ has a good tone, and perhaps most of it could be used

A. We suggest that you get in touch with blower—G. H. K.

A. We are sending you list of individuals
A. We are sending you list of individuals
having used two-manual reed organs for sale
have the sale or the sale or the sale or the sale or having used two-manual reed organs for sale

Q. We are in the midst of building a need
Q. We are in the midst of building a need
to go be the sepropose to use the same
to be good one revery throughly as it has been
neglected the past few years. We would not go be to good one revery throughly as it has been
to edd of ear stops. Care you could be most softly could be most offer the first stops would be most oddition? The
stops would be most oddition? The
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#### SWING PIANO



"FORWARD MARCH WITH MUSIC"

"We're very anxious to find out what instrument he has a natural

#### Developing the String Orchestra

(Continued from Page 509)

fully to see who follows and who does capable of giving full expression to there is room and need for as many "Our first rehearsal was attended not. If these, or similar, devices are most of the music of any style or more. Only a large city can support by five men in a small shop back of employed once or twice in each re- period,

quickly it will learn, and it must be be in rehearsal. The surest way to achieve this is to style, and country. From the great musical culture. spend plenty of time on questions of tone and interpretation.

#### A Rewarding Experience

A consistently beautiful tone quality, even in the strongest fortissimo or the softest pianissimo, is essential for a string orchestra, and any hint the bridge, or lengthening the bow order to rehearse his clarinet with years ago, when the plant personnel cert, taining more tone; extra bow pressure snould be applied only when the score calls for an intense forte. In the further interest of good tone, the pianissimo of a string orchestra should never be allowed to take on une ary, literess quanty so often demanaed of the strings in a symphony orenestra. On the contrary, 16 must always have life and tonal beautyno matter how soft a tone is required. To achieve this, the conductor will have to remind his players frequently that the left-hand inger grip must always be alive and intense, for it is a tendency of most inexperienced players to allow the finger pressure to weaken when they are playing softly. The usual method of obtaining a very soft tone is to draw the bow over the end of the fingerboard; nevertheless, a beautiful pianissimo can be produced by drawing the bow very slowly and lightly close to the bridge, and the possibilities of this tone color should

Given a well-balanced string ensemble of thirty-five or forty players, the resources of tone shading and

not be overlooked.

tone coloring are a most unlimited, contrapuntalists of the seventeenth was one-fifteenth its present size, he The conductor who explores them century to the dynamic modernists dabbled with the idea of a thirty to with patience and imagination will of to-day, composers — including forty-piece military band which be amply repaid by the keen interest many Americans—have written some would provide relaxation and enterand enthusiasm of his players; by of their best music for the string en- tainment for workers during lunch the knowledge that he is bringing to semble. Furthermore, in this litera- periods. It was he who employed Edthem an understanding of the finer ture will be found music suitable for ward G. Borgens, who first went to qualities of string playing; and by groups of any size and any degree work at Consolidated in 1939 and held the inner satisfaction that derives of technical attainment. from the welding of a group of in- Many string orchestras have been reader to inspector and machine show

hearsal, a marked improvement in Realizing that his orchestra is to a paratively small town can maintain recalled. "There was a saxophonist." rehythmia, a accuracy mill soon be aplarge degree a training orchestra, the a string orchestra which would be a an according a trombonist, a trombonist a conductor will endeavor to have com- valuable asset to the musical culture drummer, and I played the plane Although the conductor must al- positions of several different styles of the community. Such an orchestra "We made up in enthusiasm and ways be striving for purity of intona- on each program he rehearses, for a would give young string players an noise what we lacked in numbers. tion and rhythmic exactness, he knowledge of musical styles is as opportunity to gain experience in or- and we returned to the plant to do should not confine his attention to essential to the young musician as a chestral playing; it would bring to some missionary work. Others drifted these qualities for more than three knowledge of the resources of his in- the community knowledge and enjoy- in-a harmonica player, a guitarist. or four rehearsals lest the interest of strument. Moreover, a program of ment of a musical literature which, and a few brass instrumentalists to his players begins to flag and their varied content will inevitably hold though little known, is of genuine was the most conglomerate group of enthusiasm to wane. The more a the attention and interest of the or- value and beauty; and, most im- musicians that ever worked together group enjoys the rehearsals the more chestra, no matter how long it may portant, by fostering pride in the but we were interested at first in

none is indicated—watching care- dividuals into a cohesive unit, a unit organized in the past ten years, but worker. a symphony orchestra, but a com- a downtown music store," Borgens group performance of this music, it quantity, rather than quality." the conductor's aim to make every The string orchestra literature is would develop that selfless apprecia- Soon the growing officialization trehearsal interesting and enjoyable. rich in music of almost every period, tion which is the true basis of all moved to a Sunday School room in the Central Christian Church, where Borgens was organist and choir di-

#### Beethoven Helps Build American Bombers

(Continued from Page 514)

of "forcing" or any suggestion of dry- hearsal night is the week's big event, his wife and three children, who sit ness in the tone must be corrected the one on which precious mileage is enthralled in the audience. at once. Therefore, one of the first expended by ration book holders. One The network of musical organizathings the orchestra must be trained worker, who travels twenty-two miles tions at Consolidated is the outto realize is that an increase of tone to his suburban home in the after- growth of a rather modest plan origis not necessarily or even best pro- noon after checking out, makes a inally held by Major Reuben H. duced by increasing the pressure of forty-four-mile roundtrip back to the Fleet, former president of the comthe bow on the string. Bowing nearer factory at night, twice weekly, in pany and now its consultant. Three

"Practice Hour with the Bull Fiddle Twins!"

sessions never materialized. Some of For some Consolidated families, re- the band. And he brings with him the band members were in key positions and could not be spared from their jobs while they assembled, per-

formed, and took additional time out. for their own meals. Besides, the Company officials reasoned, it would be harmful to morale if a worker were allowed to leave his bench earlier than others, merely to get to the bandstand and prepare for a con-

#### On a Firm Basis

rector in his spare time. Eventually

the band outgrew these quarters and

shifted to the Chamber of Commerce

However, the lunch-time musical

auditorium for weekly rehearsals

a variety of jobs, from blueprint

"It wasn't until I proposed that Consolidated have the best musical organization in the country, with no interference to factory work, that the management agreed to establish a budget for us," Borgens declared. Last spring a considerable sum was set aside, and when the employment office acquired larger space elsewhere, the department of music was given its own shelter in a building seventyfive by one hundred feet. Here a room, sixty by sixty feet, was equipped with soundproofed partitions that absorb the most stentorian blasts from the brasses. A grand piano was purchased, and comfortable chairs and symphony music stands were provided.

In a smaller room, twenty-four by sixty feet, which is equipped with a second grand piano, organization meetings and smaller rehearsals are conducted. Borgens has his office here, and a well-stocked library for music is in another part of the building. There is storage space for the blue and gray band uniforms, and for the

(Continued on Page 545)

#### VIOLIN QUESTIONS

#### Answered by ROBERT BRAINE

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#### Women Musicians in the Service

Women Musicians in the Service

Q. C.—The female war-workers are not to select out in the cold when the musical plums are to be passed around by the Government.

It is announced that many musical positions are now open which can be filled by female performers on the properties of t of the recruiting station nearest their homes, where they can learn full particulars as to where they can rearn run particulate as to how they may apply for the positions now open. There are many such positions available in the WAAC. Applicants will be obliged to pass examinations, and are expected to bring their instruments when they are called.

A Dictionary of Violin Makers H. G. R.-A purch-needed American Dictionof Europe and the United published by the Rudolph 120 West 42nd St., New called, "Known Violin Warditzer Com written and compiled by John H Fairfiel Violin Depart

The first M n known European violin list of more al facts one should know makers.

The astonish mber of American violin the second section of approximately 170 craftstheir history and educa-

the fascination of the violin, and all share the same enthusiasm for the art of its construc-tion. A chapter on the selection and care of the instrument has been included, and should

be of great assistance to the player. The steady stream of questions about violin makers and their violins, which constantly reaches THE ETUDE, proves the great interest in the subject on the part of its subscribers, and

Q. E. H.—1. Concerning the execution of the Grand Detaché stroke, some authorities state that it should be executed with the entire length of the bow, and others claim that it should be made with the entire length or fraction thereof, the latter generally within the upper half. The sound produced should be very short, but not as dry and crisp as that of the hammered stroke, because it should not have the sforzato characteristic of the "Martelé The arm should be moved back and forth with the utmost swiftness, each stroke being done an associate in the Bare in the nick of time, and followed by a noticeof the Rudolph Wuritzer able rest. When performed with the whole bow

of the Rudolph Wurlitzer
In the Rudolph Wurlitzer
Wurlitzer
of the book contains a
known European velon
fort description of their
so the solution of their
solution of their solution of their ful strokes. It brings every single cord and muscle of the hand and arm into action and improves the freedom and control of the bow most wonderfully. For this reason, Leonard, in his 'Petite Gymnastique,' recommends an incessant cultivation of this stroke. The petit pproximately 170 crafti-parts of this country. detaché should not be confounded with the harmonic form of the country of the confounded with the harmonic form of the confounded with the confounded with the harmonic form of the confounded with the confounded with the harmonic form of the confounded with the confounded with the harmonic form of the confounded with the confounded with the harmonic form of the confounded with the confounded with the harmonic form of the confounded with the confounded with

#### Are His Fingers Long Enough?

F. R. L.—Judging from the tracing of your hand which you send, I should think that for playing the violoncello, it would be better if your fingers were a quarter or half inch longer, although 1 have known of quite a number of music students who made a success of playing this instrument with fingers no longer than yours. As your Army Band Leader used to play the violoncello, and has promised to help you with your studies, I would advise you to try with your studies, I would advise you to try to borrow an instrument, and see what success you have with a few lessons. There are several good methods available, one of these being Langey's "Tutor for the Cello." This may be procured through the publishers of The Rude.

3. In several books (Spohr, David, Casorti) the directions say that the thumb, curved con-

vex, should be placed with the inner corner on its point on the stick, and the outer corner

in close touch with the edge of the frog.

Joachim, famous violinist and teacher, states
that the thumb need not be bent to any extent.

but should be pressed into the fork-shaped opening of the frog.

#### Bernardel Violin

P. M. M .- 1. You will have to show your supposed Vuillaume violin to an expert, to be sure You cannot tell from a written description whether it is genuine or not. Good violins by this maker are quite valuable. 2. Very few good violin makers made violins without corner blocks, 3. Bernardel was a good, but not a great, violin maker; he lived in Paris from 1802

#### About Wood for Violin Making

E. M.-1 am glad that you were interested in my article on "American Wood for Violin Making," in a recent issue of The Etude, and that you are making violins from these woods I note that you are making some of your vio-lins out of California spruce, and some of North Carolina yellow forest pine. Your letter is so interesting that we quote part of it: "I have studied the subject of violin making for 47 years while preaching in the Western North Carolina Conference of the Methodist Church (South), but have been retired for five years. I note that you are making some of your vio-I have my own becoment shop where I make my violins. I believe there are great possibilities in the yellow forest pine. It has the advantage

of softness and sweetness of tone over sprue. The choice of the best wood for making violins is all-important. Personally I am convinced that the secret of the wonderful tone of the which their makers used. The history of violin making is full of stories of the care taken by the masters of Cremona in selecting their wood the masters of Cremona in selecting their wood for their master violins; how they went through the forest, testing the wood by striking the trees with a mallet. Similarly they tested the timbers taken from old buildings.

 R. F.—Considering your late start, I should say that it is rather doubtful whether you could become a violin virtuoso. Most of the great violinists began to study at six years of age, or slightly older, and practiced three or four hours a day. There must be, to begin with, a remarkably fine talent for violin playing. The list of pieces and studies you refer to as having studied does not tell much. It is not what you have studied, but how well you play the studies which counts. I do not know the present address of a violin maker named George Hamburg. Perhaps the Rudolph Wur-litzer Co., West 72 Street, New York City, can

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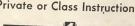
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#### Grieg-Nationalist and Cosmopolitan

(Continued from Page 535)

of Grieg upon Russian music be frain from Gershwin's immortal song, doubted, let the doubter compare the The Man I Love, is similarly indebted first twenty-three bars (surely the to Measures 26 to 29 of the slow loveliest of the whole work) of Stra- movement of Grieg's "Sonata in C vinsky's "Le Sacre du Printemps" minor for Violin and Piano." In both with Grieg's Evening in the High these inspired phrases (Grieg's and with Grieg's and Hills, Op. 68, No. 4 (the melody Gershwin's) the basic procedure is of which is Grieg's own, not a the same; the melody rises from the folk tune), Lualaat (The Hillman's interval of the fifth to that of the Song), Op. 65, No. 2, the introduction seventh, and while it pauses on the to The Journey of the Bride of Dark- seventh, the alto voice of the fourness to Vossevangen, Op. 72, No. 14, part harmony drops from the major and the opening of the "G major third of the tonic triad to the minor

Delius is freely admitted-perhaps almost amounts to identicalness! the largest-souled genius of the era I am not calling attention to these in which he lived; certainly the only similarities in order to disparage heir within his period to the grand Gershwin, whose music I worship, scale form-flow of Bach and Wag- Quite on the contrary. I consider it

#### Grieg and Gershwin

Grieg's influence upon one of the platitudes. most sensitive and many-sided of These, and many other instances recent composer-geniuses, the late of Gershwin's indebtedness to Grieg George Gershwin, seems not to be so that I could mention, go to show how clearly comprehended. The opening well Gershwin knew his Grieg. That (which is also the closing) theme of does not mean that he actually the "Rhapsody in Blue" is clearly de- thumbed the pages of all the works rived from the theme with which of Grieg that he, unconsciously, took the Grieg "Piano Concerto" closes, up into his system, If Gershwin had Both themes cruise through the in- a bright and retentive ear it would tervals 5, 8, flat 7, 6, 5, Both have two have been enough for him to have groups of triplets following (in Gersh- heard a lot of Grieg over the air. This win) upon one long note, or (in is not unlikely, for a musician con-Grieg) upon two long notes. In both, nected with broadcast-program matthe triplets float over a clash of a ters in New York told me, some seventh below (in Grieg, G, F-sharp; eighteen or twenty years ago, that in Gershwin, A-natural, A-flat). A the most frequently performed comcloser similarity of thematic pro- posers over the air in America were cedure-and in two works for the Grieg and Tschaikowsky-those two same medium-can hardly be im- tender hearts that felt so sympaagined. The first section of the re- thetic to each other when they met!

Lines and Spaces on the Keyboard

by Fanny G. Eckhardt

O YOUR beginners have diffi- have him find the second line (B) by

spaces? Do you teach the bass and the third line note-and so on. Now

treble clefs at the same time? Per- begin drilling. Ask him to play the

haps during the first fifteen minutes first line—the second line—skip to

the pupil is learning quickly and re-

sponds to your "and what comes on line-until the pupil has learned the

the second line-and the third line- keyboard lines thoroughly. Do the

play the note to which you point or Now write the notes on the staff.

which you write, and you are dis- If the pupil hesitates, a simple "and

mayed to find him floundering around where is the second space on the

the keyboard (which he apparently keyboard?" will set him on the right

had no difficulty in learning during track again. Be sure to do the bass

the first part of the lesson). Show the clef first. Then repeat the same pupil that the second G below middle process with the treble clef. Your

and so on." And then you ask him to same with the spaces.

culty in learning the lines and skipping the space note (A)-then

Violin and Piano Sonata, Op. 13." third, while the two lower voices sus-Grieg's influence upon Frederick tain the drone 1, 5. Such similarity

a sign of genius in a composer to base his procedures upon an older, original composer, rather than upon

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#### The Story of the Elementary School Orchestra

(Continued from Page 513)

tra grew from year to year, and the fields, a musical instrument fund. Instru- eral numbers, ments were purchased and rented to Upon another, never-to-be-forgotcation.

#### Gradual Development

Teachers' Institute Week. At one of to write a march especially for the founder of the Los Angeles Philhar- chestra, and later, true to his prommonic Orchestra, happened to be ise, he sent the march entitled Prince present. He was so impressed that Charming, which has since been perhe offered the use of Philharmonic formed at several of the concerts. Auditorium for the next concert. The concert was a sell-out. But with the Nothing Ventured, Nothing Gained approach of the following spring it in Philharmonic Auditorium.

This was in 1920, and for the fol- make the venture. lowing eighteen years the concerts The concert was given. An enorsomething like six hundred instru- year. ments, which enable thousands of At present there are about two children, who otherwise would prob-

to be present at the final rehearsal those desiring the opportunity of of the Los Angeles Symphony Or- renting them. Many of these boys chestra. This was during the years and girls later in life advanced to inst preceding the founding of the the status of professional musicians. Los Angeles Philharmonic Orchestra some of them performing in the Philharmonic Orchestra, others As the Los Angeles Junior Orches- achieving leadership in their chosen

concerts had to be given in larger The members during one particauditoriums, the price of admission ular year will probably never forget was raised to fifteen, and then to the epic event when Walter Damtwenty-five cents. There began to be rosch visited a rehearsal, gave a fine a surplus after expenses had been talk of commendation and encourpaid. From this surplus was started agement, and finally conducted sev-

children for the nominal sum of two ten occasion the orchestra was dollars for five months. This enabled assembled on the huge stage of those who were not in a position to Shrine Auditorium to play for John buy instruments to begin lessons Philip Sousa and his band. This was with private teachers until such time the morning of January 7, 1926, the as they might prove talented and date of Mr. Sousa's last concert ever industrious enough to warrant their given in Los Angeles. The great band continuing with their musical edu- leader nearly overwhelmed the children by stepping upon the podium and conducting them through the stirring measures of a march. They As the fame of this unique organ- afterwards stayed and listened to the ization grew, it was suggested that band rehearsal and also the concert the orchestra give a program during that afternoon. Mr. Sousa promised these concerts Mr. W. A. Clarke, Los Angeles Elementary Junior Or-

In the Spring of 1938 one of those became obvious that the children fortuitous events arose which, though were going to be sadly disappointed it seemed at first to be an obstacle, if they had to return to a high school proved only a stepping stone to auditorium after the glory and tri- further and loftier achievement. Reumph of their previous achievement hearsals were under way when it was learned that the Auditorium would After due deliberation, the Board not be available, owing to the unexof Education consented to let the pected advent of a light opera comsupervisors give the concert in the pany. There was only one other place large auditorium and try financing to go-Shrine Auditorium, with a it themselves. The price of tickets seating capacity of 6500, over twice was advanced to fifty cents and as great as Philharmonic Auditorium. again the house was practically sold Should they attempt anything so out. All expenses were met and a huge? Miss Jones and her assistants surplus of about seven hundred dol- shuddered at the thought, but suclars resulted. This sum was imme- cess up to this time had been so condiately added to the instrument fund. stant that it seemed auspicious to

were given regularly in the same mous audience of over six thousand place, always with the same musical persons was present. After the heavy and financial success. During these expenses had been paid there was years the department acquired over left six hundred fifty dollars. All suc-\$16,000 worth of instruments without ceeding concerts have been given at one cent being given by the Board Shrine Auditorium, with the orchesof Education. At present they own tra growing larger and better each

ably be denied this privilege, to be- orchestras in Los Angeles, and begin their musical educations. The tween four and five thousand chilinstruments are in such demand that dren play in them. They look forward there is generally a waiting list of the whole year to the possibility of

THE ETUDE

being chosen for the City Junior, and dren of elementary years-marches. being chosen a very salutary spirit of waltzes, overtures, and intermezzos competition, which tends to promote of simple, diaphanous, harmonic added progress to all concerned. The foundation, Pursuant of this sensible sipervisors and local teachers at the course, many Eastern publishing supervisors and to the serve strict houses have from time to time sent fairness in their choice of candidates, specially adapted music to our oralways invoking the rule of priority chestra department, which has been so that a pupil in his last term of gratefully received and widely used sixth grade will be given the nod In concluding, it is perhaps fitting over one of lower grade who will have to mention the fact that of late years another chance later.

moted success and growth of this come into existence, which, of course movement is that the character of play music much more difficult than the music used has always been kept is attempted by the elementary orcommensurate to the minds of chil- chestras.

all-city junior high school, and all-One of the secrets of the uninter- city high school orchestras have

#### Beethoven Helps Build American Rombers

(Continued from Page 540)

instruments, including the city's ganized democratically, each musical largest bass often, three huge sousa- group has its own officers, and pays phones, four alto horns, three fan- dues into a fund used for a big social fare trumpet in celeste, chimes, oboe, gathering every sixty days or so. bassoon, four mare drums, and Turk- Harry Woodhead, the nationally ish cymbal all purchased by the known production genius who heads company, A full-time secretary, with Consolidated, can't afford to justify a background of many years' musical the existence of such an elaborate schooling and practical experience, musical setup on purely aesthetic

Since more than forty per cent of ment and peace of mind that comes the total payroil at Consolidated con- to a worker whose musical ability we sists of women and girls, the ferr- fester has a double value. First, a inine element is well-represented in common bond is established between the musical units. Opportunities for worker and management over and membership are offered in the girls' above the workaday relationship. glee club, all-girls' orchestra, mixed Second, and more important, an enchorus, symphony, and bands. Until ergetic, cheerful, willing attitude is the budget was adopted, Consoli- promoted, showing results on the asdated had only one band. With this sembly line. After all, that's our prifinancial shat in the arm, the various mary job-the building of more and other units were made possible. Or- more bombers."

grounds. He states: "The content-

#### Musical Composition for the Layman by John M. Kuypers

It is being discovered in these schools is willing to seek the help of an exthat children learn to write music pert. In this connection an interestwith no more difficulty than they ing experiment was conducted at learn to write sentences or essays or Hamline University in St. Paul, simple poetry, and often children's Minnesota. Each year all the mem-

the adult, whose training in child- tunes must be original. hood was neglected, to compose music? The answer is yes, provided,

IN SOME ELEMENTARY SCHOOLS, of course, he does not attempt amtraining in musical creation is bitious and involved musical combeing given with amazing results. positions and provided also that he musical compositions show the same bers of the class in appreciation of inventiveness and feeling for design music are asked to compose a simple that is shown in children's paintings. melody. Most of these students, of But here we are not concerned so course, have had little or no musical much with what children can do with training. The melodies must be writthe right training or with what the ten down. The students who do not adult might do had he received the know musical notation are told to right training, as we are with whether pick out their tunes at the piano and the untrained adult might yet learn to find someone who can write them how to compose. Is it possible for down. The essential point is that the

When the assignment is given, (Continued on Page 547)

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#### What Shall We Play in Our Woodwind Ensemble?

(Continued from Page 506)

If an otherwise excellent piece of opposed to all arrangements. An ex-

#### The Problem of Balance . . . and "Tradition"

cinating combinations possible. He for them. Yet he must be allowed arhas no "tradition" to cope with; tistic license. He should be able to about ninety per cent of his literature consists of arrangements, and he inspiration with intelligent and symcan feel free to improve the score, pathetic handling of the practical Anything that seems not to go as technique of scoring for woodwinds, satisfactorily as he knows it can go, and so combine these two elements can be blamed on the arranger, and as to enable the woodwinds to be at the director can have the most fas- their best from a working, as well cinating time in the world experi- as an aesthetic, standpoint menting with all the combinations possible until he achieves the effect he is seeking.

#### The Arranger: His Place

Therefore, it is our belief that one has a right to demand the utmost from the arranger. The person who takes an already composed number, perhaps for piano or organ, and decides to arrange it for wind quintet, has a very great advantage right from the start; he begins with the den "Trombone Duets." They are exduty to choose a key that will do the your friend. best by his small group. With only five instruments to think of, all his parts should be good; each should be simpatico to the particular instrument; all should be interesting and gratifying to the players.

music is found arranged as shown in cellent reason, in the earlier years example (b), it seems to us that the was that many of these arrange. director is perfectly justified, in the ments for winds served only to deminterest of smoothness, in re-editing onstrate that the arranger did not the number to conform with (a) well comprehend the nature and basic problems of the wind instruments. Due to the fact that so many of our fine original compositions for quintet are virtuoso grade and, there-Scoring for quintet has to be done fore, practically unavailable for the carefully because, for one thing, we average high school groups, we must have only five instruments in all; we derive a goodly portion of our woodcannot, as in symphonic band, add wind material from arrangements or take out a certain instrument or and, therefore, it behooves us to deinstruments until we get just the mand the utmost from anyone who blend and balance we wish. Once a offers us an arrangement. In those quintet score is finished, it is either first years when we were trying to successful or it is not. Because of this build up some woodwind material of many a fine "major work" will never, school grade because we had almost even with the most splendid profes- none, many selections were arranged sional ensemble in the world, fully that were not basically fit for the realize its full musical potentialities. woodwind quintet and ought not to The "wrong" instrument may have have been used. These were all right been used in certain places. In such a for those days, but the arranger who case the players are helpless; their works to-day in this field must onhands are tied. "Tradition" and re- erate on a much higher plane; he spect for the original composer's must project himself right inside of ideas usually prevent their daring to the playing problems of each instru-"correct" the instrumentation in ment before he attempts to write for order to get the maximum good effect them. Of course, the composer, too, that they, the actual players of the though we would wish to grant his instruments, know exists therein. The inspiration full sweep without too music director in the Symphonic much hampering of his creative ideas Band field is in a far superior posi- by purely technical considerations, tion; he can "edit"; delete; write in; should study his instruments careexperiment to discover the most fas- fully before attempting to compose combine solid and scholarly musical

#### Band Questions and Answers

#### Trombone Duets

Q. Will you kindly suggest a collection of good trombone duets? A friend and I are anxious to play some duets for recreation and to improve our sight-reading. We have played for six years.—P. McN., Nebraska.

A. I suggest that you get the Amscomplete picture of the whole num- cellent and will provide a great deal ber placed before him. First, it is his of good musical reading for you and

#### Plastic Reed

Q. What is the present value of the plastic reed and what are its possibilities of the future?—J. C., Ohio.

A. The plastic reeds of the present are many fine music directors who were plastic reeds. However, I have played upon some plastic reeds that were very good and I At one time there were a great reeds. However, I have played upon some reeds.

pave noted constant improvement in plastic reeds and I believe we will eventually find the plastic reed quite satisfactory. They are of course much more durable than the cane reed. They do not warn. chip or split.

In a recent test ten first class musicians failed to discriminate between a plastic and a cane reed. There are several many members of the class protest. plastic reeds on the market, I would sug- that they cannot write music, that plastic rects on the music, that they carnot write music, that west that you experiment until you find they have never composed. Yet the the one which seems to be best for you personally. Then get a fine cane reed and test the two for tone quality, intonation, ease of playing, stability; and let that test be the determining factor as to the value of the plastic reed. I intend to remain neutral on the subject until the some with unconventional and original plastic reed is definitely considered the phrase relationships. Some of the superior reed.

#### Saxonhone and Clarinet Q. Will the playing of the saxophone

prove to be harmful to me? I have studied clarinet for several years and have considerable proficiency on same.-A. D.,

ists were originally clarinetists. For ordinary performance, the clarinetist with proper study, can learn to play the saxophone without seriously hindering his clarinet playing.

This will depend upon the student's musical background, standards, and experience. For the young inexperienced player I would not recommend the study of saxophone until he has had considerable study of the clarinet.

The embouchures of the two are quite different and the necessary changes and adjustments present problems which should not be a part of the young player's program. I suggest that you continue the study of the clarinet until you have become a first rate musician, then the study of the saxophone will be much less complicated.

#### On Instrument Repairs

Q. Would you please suggest a text which deals with the repairing of wind instruments? Our instrumental repair man has been called to the Army and no one is available to do this work .- Miss V. R., Connecticut

A. I highly recommend the textbook "Instrumental Repair Manual" by Brand, published by Selmer and Co., Elkhart, Indiana. This is one of the most complete texts on the subject ever written. I am sure you will find it invaluable. It makes repairing so interesting that you will become fascinated with the book.

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#### Musical Composition for the Lavman

(Continued from Page 545)

next day when the tunes are handed in, everybody is amazed at what they have been able to produce. Many of the tunes fall into the standard melody patterns, but often there are tunes are awkward and ill conceived some of them are quite correct but dull, yet always there are a few of real merit. What the members of this class do each year can be done by everyone who wants to take the trouble. Those who do not know musi-A Many of our outstanding saxophon- cal notation, must, of course, either learn it or find someone who will write out the melodies for them

> The reader may protest that writing melodies isn't composing music because music must have harmony. In part this is true, yet melody is the core of all musical composition, and if without any formal musical training you find that you can compose good tunes, there is no reason why you should not take the trouble to learn at least the rudiments of musical theory.

> To become a first-rate composer you will have to master the difficult subjects of harmony, counterpoint, and form. You may have neither the inclination, the time, nor the opportunity to do this. But even though you do not become a first-class composer, there is no reason why you should not write simple musical pieces any more than your not being a firstclass novelist should prevent you from writing a letter or a short story or a simple poem.

If you want to try your hand at composition, seek out a harmony teacher to instruct you in the rudiments of harmony. You must insist, however, that it be taught you not as a body of abstract principles to be learned for its own sake, but rather as a method, each step of which you can apply to your musical self-expression.

If you do not think you have enough talent to take so much trouble, you cannot tell until you have tried. Again, at Hamline University, where harmony is taught always with a view to its actual use in musical selfexpression, amazingly good compositions are produced each year by members of the elementary harmony class. Some of these compositions have been performed in public, much to the delight of the young composers. In any case, whether or not you are a potential composer, once you have experienced the joy of musical creation you will also enjoy more fully the musical creations of the great masters.

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# Junior Stude

#### Musical Terms in Action by Helena Sidis

Plink-plink, klink-klink on the key, Plink-plink, klink-klink on the key, Go fingers so nimble and wee; "MODERATO, my child.

Don't play it so wild; It ought to go slower, you see." Go fingers so nimble and wee; "PIANISSIMO, child,

Play gentle and mild; It ought to be softer, you see,"

#### Could You Make a Musical Instrument? by Lillie M. Jordan

RST, let us consider materials.

Figure 1 and 1 ivory, such as the piano and the or string or tube. organ. And you know violins are To make a good tune your instru- has also inspired two modern commade of wood and catgut. Probably ment must afford at least seven dif- posers, Arensky and Cyril Scott, who you know, too, that in those sections ferent lengths, corresponding to do, have written pieces imitating the of the orchestra where men are blow- re mi, fa, sol, la, ti, do. If you have cuckoo."

But perhaps it will surprise you to hear of musical instruments made entirely of stone. The xylophone in this picture was constructed in the usual way of wood and metals, but recently a professor, fond of making experiments, has made one entirely of stone. A xylophone of stone strikes one as something quite new and many interested visitors were attracted to the professor's house, and published photographs and descriptions of his homemade instrument.

But thousands of years ago a the pitch your melody needs. Watch leaving barely a ripple in the wake, carried out the same idea. He made he shortens or lengthens the sound them. a set of gongs from slabs of stone tube by fingering the stops. cut to certain sizes and arranged Now you have the principle by Upon these he could play very simple constructed no matter how different tunes much as people now play upon from each other they are in shape and musical glasses.

struments made of wood and sound the shorter must be the stone composer, Daquin, wrote one he

ing into tubes to make music, their four strings all the same length as By this time Uncle John and Bobby b. How many plano concertos did trumpets, cornets, flutes, and so on, in the violin, for instance, you shorten were approaching a bridge which are constructed mostly of metal. And them with your finger till you have spanned a small lake. Two swans c. What is chamber music? you have seen that sheepskin is used the required length to give each tone gilded gracefully over the water, d. Which composers are particularly



Chinese emperor who loved music a trumpeter some day and see how and of course Bobby wanted to watch

them in a frame, xylophone fashion. which all musical instruments are ody, called The Swan." material. Perhaps you can make it very well, too. I like it." If you should decide to experiment something as new and as interesting

"As you watch the swans, Bobby, think of Saint-Saëns' beautiful mel-

have you not, Bob?"

Beethoven used in it."

to-day. The eighteenth century

bird songs."

"Tom played that piece at our last cluding patriotic numbers and comrecital," said Bobby, "and he played

imitate bird songs, such as Schu- bers.

#### Birds and Animals in Music

by Paul Jouquet

Bobby and his Uncle John were mann's Prophet Bird; The Nightinwalking through the park on their gale, a Russian song arranged by way to the Zoo. The birds were at Liszt; The Lark, by Glinka, arranged their happiest, filling the air with by Balakirew; and then don't forget cheery songs, and occasionally Bobby MacDowell's musical description of and his uncle paused to listen in ad- the swooping Eagle."

miration to some beautiful music, "Uncle John, this is a Zoo, not only for they were both fond of birds. a bird sanctuary. Were some of the "I suppose birds were our first composers interested in animals prima donnas, Bobby, and you know too?"

they have always been dear to the "Of course they were; only, you see, hearts of our great composers, birds can be imitated more easily Beethoven, for instance, spent many because of their songs, whereas with happy hours strolling through the animals it is harder to describe them woods listening to the birds. You through music. It is more their charhave heard his 'Pastoral Symphony,' acteristics that must be imitated, Take, for instance, the suite by Saint-"Yes, but I more or less forget it." Saëns, called the 'Carnival of the "Well, try to hunt for it on the Animals.' The Swan we were just radio programs sometime, and you speaking about belongs in that suite, will recognize some bird songs Saint-Saëns really wrote that suite for a joke, and in clever music he "Now that I think of it, Uncle John, describes elephants, monkeys, kangathere are lots of pieces that imitate roos, and the slow-moving tortoise; also buzzing wasps and darting gold-"You're right. Most of the trills fish. You must hear this some day, and fancy passages in music can be Bobby, or you will never believe how traced to bird songs as their origin, clever it is."

and this is especially true of the "I hope I shall hear it for it will clavichord and harpsichord music, as be just like visiting this Zoo again." these instruments were well adapted "Of course, Saint-Saëns uses the to trills and runs, since their tone whole orchestra to imitate the ani-

was not sustained like the piano of mals, but there are several piano (Continued on next page)

#### Junior Club Outline No. 24

Review

noted for chamber music compo-

sitions? e. Name four composers particularly noted as composers of opera.

#### Terms

f. Give a term meaning "sweetly." g. Give a term meaning "with animation '

#### Keyboard Harmony

Using the tonic, subdominant, and dominant, improvise accompaniments to My Old Kentucky Home, All Through the Night, and one other well-known melody of your own selection.

#### Musical Program

Arrange an American program inpositions by American composers If you should decline to easy the control of the co

#### Birds and Animals

(Continued)

pieces about animals, too, such as the sittle White Donkey, by Ibert, a French composer. You can really Contest is open to all boys and girls unthis page in a future issue of The Cat and the Mouse. And MacDowell wrote one about our old friend, Br'er Rabbit."

"Somebody played that at school ossembly once," said Bobby.

"Yes? Well, you must remember, Bobby, that while this type of music entertains us with its clever, descriptive character, it can never replace the more serious music of the classic type, Rondos, nocturnes, sonatas, and so forth can mean something different to each person who hears them, but a proce called an Angry Bear can never mean anything but an angry bear to anybody, and sometimes that is not just what we want."

"I guess I like all kinds of music, Uncle John; descriptive, classical, gay, sad, romantic-yes, I think I like all kinds. And then, you see, it is still music. An if it is trying to describe something."

"You certainly are right, Bobby, it is still music no matter what it describes."

#### Sun, Moon and Stars in Music By Aletha M. Bonner

1. - light Smata (Beethoven). 2. \_\_\_\_beams (Victor Herbert),

3. - of My Soui (Hymn), 4. Hymn to the - (Rimsky-Kor-

sakoff) 5. Oh, Thou Saldime Sweet Evening

- (Wagner). 6. - and Stripes Forever

(Sousa) 7. To the Rising - (Torjussen), 8. - Beams (Palmgren). 9. Clair de -

#### Answers

DEAR JUNIOR ETCHE.

They mind is started lessons when I was an in love much as a mother took True Error but an in low I am large enough to that it myself. I the the Junior Existing pano lessons I am a drum majorette in our High School Band.

JOSEPHINE E. PERC (ARC 13), JOSEPHINE E. PERC (ARC 13), South Carolina 1. Moonlight: 2. Moonbeams; 3. Sun of My Soul: 4. Sun; 5. Star; 6. Stars; 7. Sun; 8. Sun; 9. Lune (Moon)

(Debussy).

DEAR JUNIOR ETIDIC.

When I was about five years old my father below to the laws about five years old my father below to the laws about five years old my father below to the laws to learn to had a district to play the plane so it gives to love my under more man more and long to love my made more and more and the fourth improved rapidly. When I was in the fourth improved rapidly. When I was in the fourth financian to learn to play that for Christinas and becan to learn to play that for Christinas and becan to learn to play that the fourth financian below to the laws the prompers by the for the laws are to be some the proper take according because I was the youngest player in It. but that they do not now. My father was playing some the production of the production of the property of the pr

A Blind Scate Contest

A Blind Scate Contest

By May Silva Tessellor

By May Silva Tessellor

By May Silva Tessellor

The pupil who gets the highest
pupils may fow or annal my fatter's pupils.

By May Silva Tessellor

The pupil who gets the highest
pupil soop of no or annal my fatter's pupils.

The pupil who gets the highest
pupil who gets the might soor is the winner. Each
marked who gets the highest
pupil who gets the hi

#### THE JUNIOR ETUDE WILL THE JUNIOR ETUDE will award three worth while Junior Flude can years of age; Class most interesting and original stories or essays on a Contest given subject, and for cor-

rect answers to puzzles,

Class A, fifteen to eight-B, twelve to fifteen: Class C, under twelve years. Names of all of the prize winners and their con-

teaching plano and I have found that recitals are essential because more interest is displayed on the part of the pupil; they strive for per-French composition of the part her in the American composer, nior Club member or not. Contestants will be given a rating of honorable mem-planned program can be made so interesting Aaron Copland, wrote one called The are grouped according to age as follows: tion.

SUBJECT FOR THIS MONTH

### "My Musical Progress

All entries must be received as the Juner Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than August 25th. Winners will appear in the November issue.

CONTEST RULES -

1. Contributions must contain no over one hundred and fifty words.

2. Name, age and clais (A, B or C) must appear in upper left errore and your address in some to did then each sheet.

3. Units on one side of paper shy and do not use a type-virter.

4. Units on one side of paper shy and do not use a type-virter.

5. Units or school are requested to half a synthinancy contest and to submit not more than the curies two for each class.

6. Contribution of the mean charge.

#### Music for Freedom By Martin Levene (Age 11)

Yes, music makes us happy And helps keep up morale; For soldiers in the service And cowbovs in corral. Marines and sailors, coast guards And fliers on the wing;

Homewood Junior Music Ciub

Beverly and Ida Schultz: Marlyn and Suzanne

Fredenburgh: Bernadette and Robert Bald-

win: Marion and Helen Sheard: Audrey

Milier; Lucile Kampa; Heien Donaldson.

Annapolis, Md.

And miners, fact'ry workers And farmers like to sing. Yes, music makes us happy And helps win victories;

It helps the flags of freedom Wave o'er the seven seas. Red Cross Blankets

Summertime should be good knitting time,

ties than formerly and more time to knit. So

send in your squares for the Junior Etude Red Cross afghans (four-and-one-half inches). It

you have already contributed one or more

heske; Sue Evelyn Moore; Alice Schlottman; Charlotte Fougerat; Margaret Wolf; Genelle Maness; Claudette Robert; Ann Montgomery;

Murlel Andrews; Bernice Norton.

Deve Jexion Brene:

A Blind Scale Contest

s there will be vacations with fewer ac

#### it that way. The Recital (Prize winner in Class B)



The Recital

(Prize winner in Class A)

importance of a recital can not be overempha-sized. For the past three years I have been

that pupils, parents and friends will thoroughly enjoy them. The keen competition a recital

affords tends to stimulate the pupils' ambition It is this power of stimulation that makes the

recital a necessity.

Shirley Wilkins (Age 17).

The Recital

(Prize winner in Class C)

The recital is always a big event in our com-

munity. Most of us live on farms, and recitals in the country mean more to us because we

have fewer outside amusements than city folks.

have fewer outside amusements than city folks. Each year all the pupils of our teacher have a recital in the schoolhouse. Folks come from miles around to hear us play, so it always makes us want to do our best. They are so quiet when we play, even the bables. Then

their hearty applause makes us realize how glad they are for our music. This year some of us had to walk a long

distance to the recital as precious gas is being saved for our tractors and needy driving. But

all of us know our pieces well because the

recital is like harvest time-it shows the fruits

of months of f...thful work. I like to think of

Margie Harmon (Age 11), Pennsylvania

Recital is another word for stimulation. The

#### Honorable Mention for May Essays The Recital

Mary Virginia White; Sally McMahon; Virginia McDaniels; Nancy Jo Brubaker; Margaret Goodman; Alice Tiffany; Louis Bonelli; Doris Pederson: Marian Gruetter: Nettie Lou Graham; Horace Stinson; Mary Belle Lawton; Anna Brownback; Russell Hill; Adella Mc-Bride: Gail Hoffhauer: Wallace Lessig: Bar-(Send answers to letters care of Junior tina Simonds; Audrey Eila May; Kitty Eber-hard; Mary Elizabeth Coin; Phyllis Murdock; Janice Barns; Jean Kobinsky; Ella May Ket-tridge; Edna McIlhenny; Florence Roberts; Roberta Simpson: George Conrad: Marian

#### Last Letter Puzzle by Verna Lombard

Deal Petron Beyers:

This most his a sort of anniversary for me, at it is three years since 1 started potting. The most his a sort of anniversary for me, at it is three years since 1 started potting. The petron beautiful to make the petron beautiful to the petron beauti The last letter of each of the following words will give the name of a musical term used in notation. Answers must give all words as well

2 . . . ? 3 . . ?

All during my years of study The Etrus. no mistakes, all the scales, majors The contest may be completed in compositions; 3. a brass instrument in the study and minors, one octave up and back a day, a week, a month or a season, of low register; 4. a curved line deand minors, one occare up and carrying the score along. Arpeggios noting legato; 5. measurement of

From your friend, KAYE ROBY (Age 15). Michigan may be added in the same way. hands together.

THE COVER FOR THIS MONTH-The cover for this issue comes right down to the present day love of melodious old folksongs and no one seems to get more pleasure out of these than those who might be termed "grown-up piano beginners." The wholesome young lady and young man are enjoying a piano duet arrangement of "Drink to Me Only With Thine Eyes "

Just who wrote this lovely melody is not known, Some editors of song books have felt justified in attaching Mozart's name to the music, but there is no definite proof that Mozart had anything to do with the music. A physician of Bath, Dr. Henry Harrington who died in 1751 at the age of 24, also has been named by some as the composer, Other sources ascribed the melody to a Col. R. Mellish (1777-1817) who sang it at the "Noblemen's and Gentlemen's Catch Club" of London. The authenticity of the words is well established. They come from a Greek Poet by the name of Philostratus, about whom little is known except that he studied and taught at Athens and later settled in Rome and It is believed he died in about the year 245.

Ben Jonson, the English dramatist who was born in 1573 and died in 1637 and who is buried in Westminster Abbey with the inscription "O rare Ben Jonson" over his grave, besides writing tragedies, masques, poems and some non-dramatic works, exercised his classical scholarship in translations from the Latin and Greek poets. It is his excellent translation of verses by Philostratus and which he entitled "Song to Celia" which provided the texts now known as "Drink to Me Only With Thine Eves."

#### 136684#0818180#4863C1

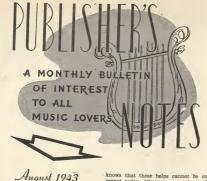
CHANGE OF POLICY-War time restrictions on paper consumption have created serious problems for magazine publishers. After considering every possible avenue of paper saving, the publishers of THE ETUDE have solved this problem through procedures which, in their opinion, will be the least "painful" to the many thousands of loyal ETUDE readers. In other words, we desire to give our readers the greatest possible magazine value and the best possible service, and at the same time, to fulfill our patriotic duty by meeting the paper situation, as instructed by the Government

One procedure we find it necessary to discontinue is the allowing of credit copies after paid-for subscriptions have expired. In the past, this has been done as a convenience to readers who neglect to renew immediately, but who might wish to avoid a lapse in the continuity

We suggest that, in order to prevent an interruption in issues, subscribers renew interruption in issues, subscribers renew musical responsibilities and opportunities of additional interruption in issues, subscribers with a subscriber of the first notice during the coming 1943-1944 music season and the subscribers of peace and for that it brings message of peace and for the peace and peace a calling attention to expiration. By so do-son is to meet the opening days of that or other things of interest to us. For any-will serve as an anodyne for all in these

#### 13698440818180#489361

THE COMING SEASON'S NEEDS-All The County Season's Active and the season and the s workers ought to take time before any of supplies to give phenomenally prompt countries who, since the Middle Ages also a chorus for men's voices and a duct worsers ought to take time between any of supplies of give precipitations of the frequency of speeding either as composers, conductors, music for soprano and alto. The text, which has The Coming Season's Needs." Many au- train schedules which through every hour pedagogues, or performers have helped been compiled in part from the Scrip-



#### ADVANCE OF PUBLICATION **OFFERS**

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

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Gems af Masterwarks for the Organ, Tonner
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Musicians 1.00 .20 .25 .40 Musicions nging Children af the Sun ...Lieuronce Sixteen Short Etudes. Lemont Thy Gad Reigneth—Contoto... Keating Tidings of Jay—Christmos Contota for Mixed Voices 

various other organizations have the benefits of music, can perform a very great service to our country in these days when war happenings, working speeds, and intensities of efforts put such a strain upon emotions and physical set-ups. The of their copies, Starting with the current only way a private music teacher, a school PORTRAITS OF THE WORLD'S BEST. issue, the mailing of copies will cease music educator, a choral director, a choral direc master, a band leader, an orchestra con- graphical Sketches-All of us admire the Christ than with music, and no director profession can do justice to his or her inclined to wish that we were possessors decision than to perform this canta:a musical responsibilities and opportunities of much information on things pertain- during the coming Christmas season. The ing, disappointment and annoyance may season with plans well laid and needed one interested in music, who can think troublous times, bringing home once materials at hand. The world is full of of anything that would give a more comagain the great event of the nativity of those of us who always have needed "the prehensive view of the growth and de- the Christ Child. last minute" and often in the past we velopment of music through the last have been able to obtain things that we three or four centuries than to be able takes about forty minutes to perform. needed at the last minute because of the to read about and look into the faces of Solos are provided for soprano, alto,

buyers everywhere, this company espe- Alto, if desired. cially urges its many friends and patrons to help out in the war situation by order- there are solos and duets for Soprano ing as far ahead as possible. The Theodore Presser Co. will send to responsible individuals suggested materials to meet able. Fourteen musical numbers, includany described needs or classifications of music, and on orders placed now allow the interesting contents. The time of perall the privileges that would be extended were the order placed in September. Teaching music secured "on sale" during August will be charged in the 1943- from-the-press copy of this timely pub-1344 "on sale" account and other classifi- lication by placing their orders now at our cations of music which, when secured for special advance of publication cash price examination are limited to thirty days of only 40 cents, postpaid. This offer will "on approval" will have the October re- be withdrawn in September, as copies turn privileges just as though the music will be available then in plenty of time were ordered in September, It may take for early rehearsal. real courage to throw off the Summer lethargy but action today will be a blessing in the teaching or other music activities this Fall

#### 1光624年0月161月0日456KJ

ductor, or anyone else active in the music well informed person and many of us are of a volunteer choir could make a wiser The Coming Season's return sharp with those of the day and night facilitated express enrich the world through music? Beneath tures, also contains original material by

places, birth dates, and in the case of those deceased, the date of death and where it occurred

Besides embracing practically every world famous composer, artist performer, operatic star, renowned conductor, and pedagogue this gallery of best-known musicians gives generous attention to contemporary American Composers, As a lifetime reference volume, a help in preparing concert or radio program notes, and as an entertaining and informative book for spare time reading, this volume is worth many times the price at which a copy may be secured by ordering in advance of publication at the advance offer price of \$1.00 postpaid, delivery to be made when published. It took a number of years to gather together the material for this book, and the cost of the half tone portrait cuts cost very close to \$10,000

#### 13:dartonlelmotables

THE CHILD OF BETHLEHEM-A Christmas Cantata for Three-Part Mixed Voices (S.A.B.) or Two-Part (S.A), By Louise E. Stairs, Arknows that these helps cannot be ex- ranged by Danforth Simonton-To meet pected today. Allowance must be made the changing choir conditions throughout for war-time transportation problems the country due to the depleted ranks of which slow up the mails and the express men singers, we have prepared a special companies and war time loss of experienced help in the Government postoffices mas cantata (originally published for and in music supply houses require that four-part mixed voices) for Soprano and we dispense for the duration with wait- Alto, with an ad libitum part for the ing until the last minute to execute plans men. Tenors and Basses may be comand secure needed materials. Because the blined on this part, for the range is ilm-Theodore Presser Co. always has main- ited-not too high for Basses nor too low talned an unsurpassed stock of music of for Tenors. The work is so arranged, howall publishers and likewise has made a ever, that it may be done entirely with specialty of direct mail service to music treble voices in two parts, Soprano and

The solo requirements are easily met: and Contralto, but some of the Contralto solos may be sung by a Barltone if availing choruses, duets, and solos, make up formance is about forty-five minutes.

Choir directors troubled with loss of men singers will do well to secure a first-

#### 了完白是日本中部了多了明·本日至日张了

TIDINGS OF JOY-A Christmos Cantata for the Volunteer Choir of Mixed Voices (S.A.T.B.)-Text and Music by Louise E.

The cantata contains ten numbers and thorness are of the opinion that these of the bag after the basic company and postoffice deliveries. Under each portrait there will be a biographical the composer. Some of the numbers inwho are in positions to nelly number, company and positions of the composition of the com Joy, Christians, Awake, Salute the Happy
The value of ensemble playing as trainwith romance, humor, and mystery. In viola, The result is a book of unusual
incompletions. God in the Highest.

and should present no difficult problems large groups. Dr. Monger, has had outlightly dismissed in these times. of 40 cents, postpared in the work of any or all of the 17 Instrument Books high school, college, and amateur organian. available for early rehearsals.

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SINGING CHILDREN OF THE SUN-A Book of Indian Songs for Unison Singing-By Thurlow Lieurance Dr. Thurlow Lieurance is one of the most romantic figures in American music. The stories of his travels among and his living with different tribes of American Indians in order to record their traditional tribal love songs and BALLADS OF PAUL BUNYAN-Choral Cycle ceremonial music would make fascinating

Out of the years he devoted to the mu- -Now a picturesque character in our music lovers have had uncovered for them through Dr. Lieurance's transcripmeant so much to the romance, religion, the idol and inspiration of the loggers, cially for the beginner, in that it is writcert singers and many choral societies and miraculous feats as evidenced in the to play on small two-manual and pedal have featured the Indian songs which stories they made up. This choral cycle organs, and the Hammond Organ. Needcommunity singing sixteen melodious In- Death of Paul's Moose-Hound, Niagara". can adapt the registration to meet the dion congs are to appear in a reasonably priced book for unison singing groups in many compositions, among the outstand- The music itself is worthy of note as it tor or a narrator.

some of the most favorite numbers, such National Federation of Music Clubs prize Some of the composers represented in arias for each of the solo voices, male as By the Waters of Minnetonka, Ski-bi- in 1927, Her years of experience in vocal the more than thirty selections and exchorus, trio for treble voices, and soprance bl-la: W-l-un; and others along with a pedagogy at the University of Michigan, cerpts are: Bach, Brahms, Chopin, Han- and alto duet; the whole being skilfully bridge, with an appearing in print for the Northwestern University, and now at the del, Franck, Liszt, Mendelssohn, Mozart, blended to create interest among the first time.

volume will be offered in advance of pubment and assure the range of each voice the musical content to make this volume lication. The advance offer permits order- part being well within the compass of playable for the average organist and it from the following titles of the individual ling one copy now at the advance of pub- the average choral group. Scored for a should be a welcome addition to the numbers: Thy God Receive the the steries of the stars: lication postpaid cash price of 20 cents. chorus of mixed volces, baritone narra- church or home music library.

#### IEBR==0BI&IR-#48bEI

and Orchestra Instruments-Arranged by Howard S. Monger-With an eye to the coming fall term many music educators will be considering new material for their classes. In answer to the demand for pleted. something "new" the Theodore Presser Co. is proud to recommend the First En-SEMBLE ALBUM, Arranged so that it may be used with practically all instruments, the parts are in score with two or three others making four harmony parts designated as A, B, C, and D, corresponding in all books ing bars of the overture to the last measensemble participation has swept through so that any instruments may perform toures of the impressive finale, this operetta
the American schools in an inspiring gether. There will be books containing four harmony parts for Flute, Bb Clarinet (Bass Clarinet),  $B_b$  Trumpet (Cornet), long in the memories of those who at- us, both in appreciation and achievement, Eb Alto Saxophone (Eb Bartone Saxo- tended a successful performance. The for certainly no more "tried and true" en-Phone). Trombone or Baritone, F Horn music is truly unique in its loveliness of thustast for good music can be found thustast for good music can be found enjoy real popularity with papers and one which will decise truly unique in its loveliness of thustast for good music can be found enjoy real popularity with papers and (English Horn), E<sub>5</sub> Horn (Alto or Mello-melodic line and richness of harmonic than the men and women who them-Phone), Violin, Viola, and Cello. Books texture, and the beauty of such numbers selves have had the thrill of making it. with two harmony parts will be provided as the title song, We're for America, as Being fully aware of the need for easy lor Do Piccolo, Oboe, Bassoon, Bo Saxo- well as Live by Your Heart, It's Conversa- material for the less usual instruments, Phone, and E<sub>2</sub> Clarinet, In one book there tion Time, and the waltz song, At the we have noted a real scarcity of easy will be the bass part for String Bass, Afternoon Tea, should gratify the most grade publications for the viola. Also The arrival of a refugee girl on the PHEF POSITION WHEES POR VIOLEN AND HOLLOW AND AND THE PHONO AND Tuba, and Bass; and in another (a per- critical audience. Plano Book! gives suggestions for effec-tee ensembles. tive ensembles that may be made up augurated by the student body serves as August Molzer, of Denver, adapted this from the abec. from the above mentioned parts.

AUGUST, 1943

the sale of this collection will be confined parts. to the United States and its possessions.

#### THORAGORIO BIONDAN

for Mixed Voices and Narrator; Ballads by Ethel Louise Knox, Music by May A. Strong

tor, and piano, this cycle should prove You can be among the first to possess organizations.

FIRST ENSEMBLE ALBUM-For All Band as soon as publishing details are com- comes off the press.

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Acts-Music and Lyrics by Marian Hall, precedented interest in the study of the Book by Theela Fitzgerald-From the open- various orchestral instruments and in is packed with engaging tunes, clever fashion. This, of course, heralds the mulyrics, and sparkling dialog which will live sically fruitful days which lie ahead of

the motivating factor in a story replete excellent collection to the purposes of the

and the Conductor's Score (Piano) may izations, and no excessive demands are Prior to its publication, an order for a be obtained, when published, by ordering made on either the chorus or soloists. single copy of this book, complete with now at the special advance of publication Twelve principals are required, including accompaniment, may be placed at the prices—15 cents each for the Instrument five sopranos, two mezzo-sopranos, one low advance of publication cash price of Books, and 35 cents for the Conductor's contralto, two tenors, one baritone, and 50 cents postpaid, with delivery to be Score. Because of copyright restrictions one bass. There are also several speaking made as soon as the copies are ready.

A single copy of this timely and effec- States and its possessions. tive operetta may be ordered now at our special advance of publication cash price of 60 cents, postpaid. Delivery will be made immediately upon publication.

#### 1光の名片はの出しましましまのまりるも近し

Miss Strong is widely known for her requirements of a larger instrument.

schools, homes, or community gatherings. ing choral works being "Slumber Songs comprises a careful selection of arrange-This is the last month in which this great consideration for the vocal instru- Great care has been taken in choosing of the audience.

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realizing that our ALBUM OF FAVORITE The arrival of a refugee girl on the First Position Pieces for Violin and

ing material is unquestionable, and with addition to the entertaining aspects of value and interest to young musicians. the increasing reduction in school enrollthis work, it also emphasizes the urgent Carefully edited throughout and marked this work, it also emphasizes the urgent Carefully content throughout and the work has purposely been kept ments, due to the war, the small ensemble need for cooperation in the betterment with splendid educational qualities, its The work has been some of the volunteer choir may frequently fill the role of the former of school and country, a fact not to be melodious contents are designed to apand should present the standing success as an arranger and munecessitating the same of the second of the hearsan. the needs of the players and the limits pense, and no costumes are needed other some of the composers represented are: single cupy single cupy and the players and the nmits pense, and no costumes are needed other some of the composers represented are:

appecial advance of publication cash price of each instrument, as may be seen by than the clothing worn on the average Franklin, Greenwald, Haesche, Kern, special aurance of plant delivery his work in this new book. A single copy campus, It is very appropriate for use by Quiros, Papini, Tourneur, and Zimmer-

The sale however, is limited to the United

#### 13684#0#161#0#48b%I

THY GOD REIGNETH-A General Cantata for the Volunteer Choir, by Lawrence Keating-As a reminder to all organists and sic of the American aborigine, American American folklore, the story of Paul GEMS OF MASTERWORKS FOR THE OR-Bunyan was conceived by the vivid im- GAN-Compiled and Arranged by Paul cantata, THY God REIGNETH, by Lawrence agination of the lumberjacks as they Tonner-Here is a new book of organ se- Keating. In this cantata, Mr. Keating, them through the spent long winter evenings around the lections that is well worth possessing. It who is well-known by reason of his very thors and national melodies which have fire place in their bunk house. He was is an all-purpose book, designed espe-successful Christmas and Easter cantatas, has aimed at composing a work and folklore of the Red Man. Many con- arousing in them dreams of great deeds ten on two staves, thus making it easy suitable for general use by the average volunteer choir of untrained voices. In this, he has been notably successful in have to a say, it will also be found useful the past, and the present instance is no Di decumentation of the Blue Snow and "The by the more experienced organist who exception. Elsle Duncan Yale has collaborated on the text, which includes Scriptural passages to be read by the pas-

There is a great deal of variety pro-In these sixteen numbers there will be of the Madonna" which won for her the ments from the works of the masters, vided in the various parts, including American Conservatory of Music give her Schumann, Sibelius, and Tschaikowsky. singers and avoid monotony on the part

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Tangled Fingers

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Phylippin Phylip

you will not that in the second measure the inners on the triplet, B-sharp, Ceshurp, B-sharp, seem to get tangled up. Moreover, it along hear to be supposed to the succeeding half goed and the succeeding half goed to the fine the figuring shown in Example 2 and see how the fingering shown in Example 2 and see how the fingering shown in Example 2 and the accent on the G-sharp is assured.

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