Edvard Grieg
One Hundredth Anniversary

In This Issue — "Edvard Grieg As I Knew Him" by Percy Grainger
Would you turn your back on a wounded Soldier?

You think you wouldn't... you don't mean to...

But unless you are giving every precious minute of your time... every ounce of strength that you can spare... towards helping win this war as a civilian, you are letting down those soldiers who are sacrificing lives to win it for you.

What you are asked to give up isn't much compared with what they're giving up. The extra work you undertake is small compared with the gigantic effort they are making. But to a wounded soldier, what you do can mean the difference between life and death.

You make the choice.

Look around you! Pick your war activity—and get into it! In your local Citizens Service Corps or Defense Council there is something for every man, woman and child to do. If no such groups exist in your community, help to organize them. Write to this magazine for free booklet, "You and the War," telling what you can do to help defeat the Axis. Find your job—and give it all you've got!

Every civilian a fighter.

Contributed by the Magazine Publishers of America
FOUR WORLD PREMIERES on the radio took place during Music Week, May 2 to 8, under the auspices of the National Federation of Music Clubs. One of these was the presentation of the prize winning patriotic song, selected in a contest conducted jointly by the Federation and the National Broadcasting Company; another of these premieres was the playing of the winning chamber music compositions in a "Competition for Chamber Strings." by Emerson Meyers, member of the faculty of the Catholic Sisters College of Washington, D. C. The third premiere was on May 4, when a chorus of sixty, under the direction of Dr. John Warren Erb, presented, "Music Whittman's Mystic Trumpeter," which was one of the winning chamber music compositions. The other chamber work, "John Appleseed," by Eunice Lea Kettering, head of the department of music at Ashland College, Ashland, Ohio, also was sung on May 4.

RAOU L LAPARRA, French composer, was reported killed on April 4 in an air raid on the French capital. He has been a resident of Paris since 1917, and was the composer of a number of operatic works, one of which, "La Habanera," won the Prix de Rome in 1908, and was presented by the Metropolitan Opera Company in 1924.

THE ROBIN HOOD BELL concerts in Philadelphia will open on June 21, when George Steell will be the conductor and Artur Rubinstein, noted pianist, will be the soloist. Other conductors and soloists scheduled for the season include Andre Kostelanetz, Howard Barlow, Robert Stolz, Lily Pons, Yehudi Menuhin, Marjorie Lawrence, and Marian Anderson. To enable young artists to have the opportunity and advantage of a public appearance with a major symphony orchestra, a national young artists' competition is being conducted by Robin Hood Bell Concerts, Inc. The competition will open at the summer concerts and to be given a cash award of two hundred fifty dollars. Auditions will be held early in June, and full details may be secured from the Young American Artists Competition Committee, Room 806 Bankers Securities Building, Juniper and Walnut Streets, Philadelphia.

LEWIS STEERE, a student at Hamline University, St. Paul; and Bernard Goldberg, a student at the Boston University of Music, are co-winners in the first student composition contest ever held by the National Federation of Music Clubs. Each award was fifty dollars.

ARTURTO TOSCANINI's performance of Sousa's The Stars and Stripes Forever at the conclusion of a broadcast of the NBC Symphony Orchestra, brought the audience to its feet with a demonstration of the glory and beauty of American music never heard even with this great organization.

IN THE CHICAGO RED CROSS WAR FUND DRIVE, at the end of the first month, sixty-one business and professional organizations, and ten governmental agencies were tabulated. Heading the list, with the largest quota per-
Distinctive

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Edited by Wilman Wilman

A truly superior collection of sacred solos by outstanding composers as evidenced by the contents list below. Optional piano or organ accompaniment makes this volume adaptable for church or home use.

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Singing the Day...Eugene Cowles
Supper....Victoria Demarest
Seek Ye the Truth...Odetta Ellis
Eye Hath Not Seen...Alfred R. Gole
At the Waters of Babylon...Charles T. Hovis
Spirit of God...W. H. Neidlinger
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For the ambitious young soloist's repertoire, or for use in voice classes, these are the most interesting volumes. A few standard numbers are included, but a large part of the music is made up of songs by modern and contemporary composers.

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Vera del Rio
Pity I Leave You
William Best
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A Song to God
William Armes Ford
A Rose for Old Music
Charles T. Hovis
Eye Hath Not Seen
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Compiled by W. J. Balsell and W. A. F.

The compilers, in selecting the material for this volume, have drawn upon the songs of the foremost composers and the folklore literature of America, England, France, Germany, Italy, Ireland, and Wales. Critical notes, together with a Symphony on the characteristics of songs for study and recreation also are given. All of the songs are within a limited voice range.

Partial Contents
All Through the Night
Wells Air
Because of You
Lily Strickland
Count Of Belleau
Georgie Bourdier
Cradle Song
Johannes Brahms
Drink To Me Only
Arthur H. Gole
From Time to Time
Col. R. Melloch
The Heart of Her Charles Wakesed Cadman
In the Name of Sages...Louis Reichardt

MEDIUM VOICE

Oliver Ditson Company
"Just for the Thrill of It"

HOW HAVE the great art creations of the world come into being? Certainly very few of them are the result of mercenary motives. When Moussorgsky was making platitudinous piano arrangements of the Italian operas in Paris, and Richard Wagner was engaged in similar “hack work” in the City of Light, they did this in order that they might continue to exist so that they could have at some glorious future moment the thrill of enjoying the full and natural power of the higher expression of their genius. In fact, there are relatively few instances in history in which art works of the nobler order have been created as an offering upon the high altar of Mammon. Many musicians who have produced real art works have, it is true, become exceedingly rich men, but almost none have done this composing through any definite ambition to create wealth.

The average layman does not realize that to the genius, creation is life itself. When the precocious Russian novelist, Dostoyevsky, was condemned to prison as a socialist conspirator, he wrote to his brother: “If I am not permitted to write, I shall perish.” The great artist writes because he must; not for material gain. In fact, numerous careers have been ruined by rank commercialism. The Latin aphorism of Terence: “Pecuniam perdisisti; fortasse illa te perdiderit manens” (“You have lost your money; perhaps it would have lost you, had it remained”) reminds us of many musical creators who have permitted money and the consequent indolent luxury to destroy opportunities. It did this in the case of Rossini, who, after the success of “William Tell” in 1829, when the composer was thirty-six, abandoned composition and spent the remaining thirty-nine years of his life in gluttony, and in emitting some of the cleverest witticisms of the sparkling Paris of his day.

It is true that some of the illustrious musicians of the past had patrons who deigned to give from their riches what amounted to pittances for the support of their musical flunkeys. Yes—flunkeys—because in the days of Haydn and Mozart the masters were put upon much the same basis as any menial of the palace. This is shown by the attitudes of the musicians toward their regal and baronial patrons. For instance, when Franz Schubert applied for the position of Vice Kappelmeister at the court of the Emperor Francis II of Austria, he began his letter:

“Your Majesty, Most Gracious Emperor! With the deepest submission the undersigned humbly begs Your Majesty to bestow upon him the vacant post of Vice Kappelmeister to the Court and supports his application with the following qualifications.”

He then states his qualifications, concluding with:

“He is at present without employment and hopes in the security of a permanent position to be able to realize at last those high musical aspirations which he has ever kept before him.”

The Emperor (Grace to his foul carcass!) never bothered to answer the letter.

The musicians, poets, and artists of classical world renown were ridiculously servile to their employers. They groveled in deep humility when they asked their bejeweled patrons to accept graciously their “insignificant tributes.” Some of the tributes now remain as priceless pearls of art, while the royal swine who received them are properly sunk into oblivion. The gentlemen of the Court threw out a few baubles to their musicians, as they would cast bones to a pet poodle. Then the immortal geniuses grabbed them with bewildered gratitude. Naturally there were some deserving and understanding patrons, like those of the large Esterhazy family, who showed a reverent appreciation of the works of Haydn, Mozart, and Beethoven.

In the case of Wagner, who could grovel in conventional fashion when it suited his purposes—he was just lucky enough to find a mentally unbalanced Maecenas in the person of King Leopold of Bavaria, who was so overcome by the fabulous flights of Wagner’s pyrotechnical imagination that he very nearly bankrupted his nation by tagging along in Wagner’s footsteps! Years after the death of Leopold we bought, in Bavarian streets, colored portrait postal cards reading, “The Bavarian People’s Darling.” Leopold was looked upon by the sternest statesmen as a dangerous

(Continued on Page 374)
Music and Culture

Wartime Piano Conservation

How to Take Care of Your Instrument for the Duration

From a Conference with

Theodore E. Steinway

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

Theodore E. Steinway was born in New York City October 6, 1883. He is a descendant of one of the greatest families of piano makers. The firm began in America in 1853 with “Henry” Ernst Steinway, who came to this country in June, 1850, and in 1853 established the internationally famous company which bears his name. Of the numerous descendants of “Henry” there are now actively engaged in the business no fewer than nine. The first Steinway piano made was purchased by Peter Cooper, American inventor, manufacturer, and philanthropist.

It has been the tradition of the family to have those designated to take part in the business trained in the various practical branches of this firm. Thus, Theodore E. Steinway, who is a grandson of the founder, after his schooling in New York and at the Cathedral School (Episcopal) of St. Paul in Garden City, Long Island, went to work at the Steinway factory in Long Island City at $2.50 a week. There he spent five years “at the bench,” learning, like all other members of the firm, every branch of piano making, from pouring iron in the foundry to tuning concert grands. He thereafter spent sixteen years as Assistant to the late Henry Ziegler (his cousin and a Steinway descendant), head of the inventions and acoustical engineering department. Then he went to Steinway Hall, to be trained in the business end of the firm; that is, in salesmanship, real estate, and so on. Following this, he became personal assistant to his older cousin, Frederick T. Steinway, whom he succeeded as President in 1928.

His numerous trips abroad and his activities here have brought him in contact with practically all of the foremost musicians of his time. Now that the Steinway plants are given over entirely, for the duration, to the manufacture of aircraft for Uncle Sam, he rejoices in the new Steinway products which are singing the Song of Victory over tyranny.

Mr. William R. Steinway, brother of Theodore, for many years General Manager of the far-reaching Steinway interests in Europe, is now in America, actively engaged in the work of the firm. Other Steinway descendants connected with the firm are Charles F. M. Steinway, Secretary; Fred Ziegler (son of Henry Ziegler), Director, Henry Z. Steinway (grandson of the founder), Assistant Plant Manager; Theodore D. Steinway, Jr. (grandson of founder), Factory apprentice (at present in the United States Army in New Guinea); Charles G. Steinway, in United States Army; John Howland Steinway (grandson of founder, at present in United States Army, Miami, Florida); Frederick Steinway, (grandson of founder, United States Navy Y.7.)

The writer of this interview is indebted to Mr. Byron H. Collins for his coöperation in securing important statistical information. The world-wide prestige of the large Steinway staff of experts and technicians makes this article of permanent value to all lovers of the piano.—Editor's Note.

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MERICA'S MUSICAL INSTRUMENT inventory (talking in the terms we hear applied to our national rubber stock) is a large and important one. But, as in the case of rubber, it is one which can be greatly reduced in value unless proper conservation measures are taken. This applies not merely to pianos, but to all other musical instruments, most of which must be kept in repair constantly to prevent loss.

During World War I, the nature of naval and military production and operations made no such demands upon materials to be compared with what we in America are expected to meet at this time. Therefore, the necessity for the conservation of art materials now is one in which all who are genuinely concerned about the cultural future of our country should be deeply concerned. It would be possible for us to neglect certain things which would cause irreparable loss in the future.

The Government, with proper understanding of the paramount need of our soldiers and sailors, has given them all first consideration in the matter of priorities. It stepped in promptly and made rapid inventories of available stocks and stated very frankly and emphatically what it required in the way of materials and manpower.

If an industry had workers with special adaptations, those workers were focused upon war efforts. Now in the piano industry there were men with long training, accustomed to work in two fields—in wood, as well as in metal. Their highly skilled hands and minds made them an important asset for the Government in the emergency.

"Therefore, we find that practically the entire piano industry was converted literally overnight to the manufacture of gliders, the huge, engineless planes which are performing such a vital part in military maneuvers, especially for the transport of troops and machinery. After the Treaty of Versailles, the German Reich was prohibited the use of military airplanes. Therefore, they naturally went in for the study of gliders and produced thousands of operators who, with very little additional training, became expert airplane pilots. Almost everyone is familiar with the way in which the Nazis thereafter manufactured secretly vast numbers of airplanes, and the glider-trained pilots soon were soaring over Europe, much to the surprise of the enemies of the Nazis. Lindbergh inspected the vast Nazi-made armada and declared it invincible.

An Important Rôle

"After this surprise was over, the countries of the United Nations realized the need to make as many planes and gliders as soon as possible. As a part of this effort, the piano industry has played an important rôle. Thus, gliders made in the Steinway and other piano plants already are taking a vital place in our armed forces.

These factories are making a most significant contribution to tomorrow’s victory, which will enable the world to turn back to beauty.

The conversion of the factories, of course, shut off the supply of new pianos instantly, save for those in the stocks already manufactured, which, fortunately, are not yet entirely wiped out. New pianos of various makes, good and indifferent, are still obtainable and are on the floors of dealers in all parts of the country. Meanwhile, the dealers have been endeavoring to secure good second-hand pianos of all makes, and after refurbishing them, present them for sale.

"This is the piano situation as it stands to-day. There are, however, a large number of existing pianos in the United States, many of which are either in excellent condition or are fundamentally sound. These are the pianos (Continued on Page 374)
"MRS. MINIVER" RANKS NOT ONLY as the best-known of Jan Struther's books but as one of the best-known and best-loved books to have come out of the war. Its human naturalness and its feeling for the everyday values of life make the reader imagine that it must have been as easy to turn out as conversation. Yet its author tells you that any kind of story or prose writing is an effort for her—often an agonizing effort. Jan Struther is essentially a poet. She expresses herself most freely in verse; the work to which she feels closest is her poetry, of which she has published a distinguished amount.

"Many of the things that were most liked in 'MRS. Miniver,' Miss Struther confides, "were ideas that I had jotted down to develop as poems. But then I accepted the invitation of the London Times to write the Miniver series, and very often I ran short of material just when my deadline was approaching, so I put the ideas into prose instead of verse!"

It is as a poet that Jan Struther approaches music. She has a deep love and understanding of it, and the musical elements she loves best are rhythm, melody, mood, and color. Much of Miss Struther's poetry concerns itself with music, and she delights in tracking down the exact words with which to describe the indescribable beauty of tones. Passages from her latest volume of poems, "The Glass Blower" (Harcourt, Brace and Company, 1941), reveal her sensitive appreciation of musical values:

"Twist the milled knob, fingers; needle, spin: / For here at least is rhythm, pattern, order, / and the ultimate reward / Of the tonic chord." (—MOOD INDIGO)

And again:

"If only one could read the score of a situation... / Its foredoomed pattern of theme and variation; / Hear the unbearable sweetness and swell of strings, / The halcyon clarinet, the flute's precision, / The lift-heart brass, the brusque emphatic drum... / ... like a trained musician..." (—ORCHESTRAL SCORE)

In a word, Jan Struther has the music hobby and has it hard. "Showliness" impresses her not at all; she far prefers chamber music to opera, and she has a hearty appreciation of dance forms of all ages, including jazz. Her favorite recreation is playing the recorder (the end-blown or old English flute, which is mentioned in Shakespeare and was used by Henry VIII). She has half a dozen recorders of different pitch on a stand beside the piano in her living-room, and she wishes that her lecturing and writing career gave her more time to practice. By way of home fun, Miss Struther and her children play duets and trios; or sometimes she invites some pianistic friend to accompany her and bring out the full harmonic value of the music.

"My musical training has been somewhat unorthodox," Miss Struther confides. "My mother, for some odd reason, disliked music and would permit no instrument in the house. Consequently, we children had no music lessons. When I was about five, though, my brother smuggled a tin penny-whistle in to me—probably because it was the easiest instrument to conceal—and I taught myself tunes by ear, and played them just for fun. Clementine and The Camp-town Races—both of them American—were the first two tunes I learned. I've been blowing ever since! After my marriage, my musical life became less clandestine. We used to spend the summer with my parents-in-law, in Scotland; there were eleven grandchildren and eight of them (including my own children) played in a family orchestra. My eldest son, now in the Scots Guards, plays the clarinet, and my daughter Janet plays the recorder. Evidently we are a blowing family.

"At the moment, however, my chief interest in music is the effect it has on people at war. To say that the plain, ordinary citizen takes joy in music during these hard times is understatement. Take London's National Gallery concerts, for instance, that were organized by Myra Hess and her associates, after the pictures had been removed from the Gallery as a wartime precaution. These concerts are given during the lunch hour, and the tickets are incredibly cheap. They are performed by first-ranking musicians, and every day the place is jammed to overflowing, not with 'professional music lovers,' but with workers, shop-girls, typists, and men and women in uniform. They sit on rows of hard chairs, or sometimes even on the floor. It's reassuring to think that music can help them so much, and can
Music and Culture

make them forget for a time the dangers and hardships of their wartime lives.

"Music is going to perform another valuable service after the horror of war is over. It is going to bring the American and Allied peoples closer together in much the same way that the famous Albert Schweitzer played with the African jungle and brought the whole world closer together. Indeed, it's possible to see that happening already," British hostesses, who want to entertain American soldiers and British civilians, are finding new ways to bring people together.

There are British dance tunes, of course, but the people seem to prefer the American variety, which of course we get to know almost immediately from the movies and on the radio. And we are quite convinced that no dance bands in the world can equal the American Negro groups.

American Folk Songs in England

"The day-to-day popular tunes are by no means the only music that we enjoy in common with Americans. American folk songs and ballads have their way to us and have a large share in our everyday repertoires. When we get together to have a sing-song, one of the first things we choose is Smokey River; it's a sort of the American South, to be sure, but it's also a song of universal nostalgia. The old folks at home step out of their cotton-plantation setting and symbolize loved ones in Devonshire, or Lancashire, or Scotland. The Clementine song of my own early memory is also very well known. I remember won dering about 'the miner who was a forty-niner,' and I had no notion of the American gold rush, of course, and concluded that he was forty-nine years old."

"And British songs form part of America's folk-background. The Star-Spangled Banner and Home, Sweet Home are English songs (as far as the music goes). The further one gets away from academic music, the more clear the identity of folk strains becomes evident. I found this out at first hand in the mountains of Tennessee. When I heard about the terrible poverty of some of the schools in the back-woods areas, I felt I wanted to do something to help them, not only for their own sakes, but also in the hope of trying to repay in small measure the wonderful generosity that Americans are showing to British children. After I had 'adopted' one of these schools, I became so much interested in it that I decided to go down and see it for myself; so, during the Easter holidays last year, my children and I traveled (not without difficulties) to the Tennessee mountains. The regional, educational, and even linguistic conditions were different from anything I had ever known, and we all realized that it would require some breaking down of barriers to get beyond the reserve of these people and talk to them. So when we got to the school, I suggested that we should all sing some songs together instead of making a formal talk. To my delight, I found that the songs which had grown up with these mountaineers as part of their tradition were English folk tunes and ballads. Not only had the music come down to them; it had been preserved in its seventeenth and eighteenth century forms. The songs that we heard there as folk airs were the same ones we knew and loved in our own English collections! While the music was undergoing the normal mutations of time in England, it lived on in these mountains in the form in which it was first brought there by the earliest settlers. Certainly, the American who finds songs of home rooted in the soil, and the Britisher who finds songs of his own on American lips can't fail to find themselves well on the way towards better understanding in other and more practical matters."

Music under Difficulties

The music of the armed forces touches Miss Struther in an even deeper way. Her husband, Lieutenant Anthony Maxtone Graham of the Scots Guards, the same regiment in which her eldest son is serving, has for more than seven months been a prisoner of war somewhere in Italy, after action in the battle of Libya. During the months he has been in prison, Lieutenant Maxtone Graham's letters have been scarce—so scarce that his family was deeply concerned for his health and safety. After weeks of worrying about how he was being treated and fed, Miss Struther received the following letter:

"You will be amused to hear details of my husband here. Music is going strong; we have a theatre variety orchestra, a dance band, and a Chamber Music orchestra, all of which come under my aegis. We had a Mozart concert on Sunday which was hugely successful. Most of the players are kept busy full-time on theatre work. We have also in having one of our dance bands in private life, and above all Tony Baines, the Philharmonic player, who is superb. Tony is a profound musician with a prodigious memory... We have not had any scores supplied to us as yet, though we got the instruments without too much difficulty."

"The theatre is great fun, and we have produced an enormous variety of entertainments, running for a week at a time. Again, we have no play scripts, so 'James Oliphant' (my non-plume) has been kept busy! I have done three one-act plays, one full-length thriller, and one full-length trial so far... very successfully, though I say it. Oh, and I'm going to play the I have ordered one, and the other Tony will be the ideal teacher. I have not done much in the way of stage appearances... I have been too busy writing and producing. For the last fortnight we have turned the theatre into a Cabaret at which the evening meal has been served by officers in civvies, and everyone dining in fancy dress. It took a fortnight to get everyone in, and employed a staff of sixty! I was head waiter! It's an advantage of such a big camp that we can be ambitious at small cost per head."

"Perhaps the war will at last root out the impression that the English are an 'unsual people.' Miss Struther believes that the wholly mistaken idea grew out of the Britisher's natural reserve and his dislike of appearing emotional. That is why one finds less public hysteria of enthusiasm and more private enjoyment of music-making among the British than among any other nation. Evening parties, now more than ever, include informal singing of 'hit tunes' and folk songs, and the round of recorder-playing has taken hold in the more select circles. "Music," says Miss Struther, "is giving the English people—the fighting men and the fighting civilians—spiritual help, and is doing a lot to keep up their morale."

"When gripping grief the heart doth wound, And doleful damps the mind oppress, Then music with her silver sound With speedy help doth tend redress." —Shakespeare

"FORWARD MARCH WITH MUSIC"

Steps to a Vocal Technic

by Sidney Bushnell

I

N HER splendid article, "The Building and Use of a Vocal Instrument," in The Etude for March, Miss Auden Thurmond Grant, the most serious error a young student can make is to suppose that the study of singing is limited to the mastery of purely vocal problems." A point that may well bear amplification.

So engrossed do many vocal students become with such matters as extension of range and the development of tone quality through the medium of vowel forms in combination, that the chances are, that there is a danger of the successful performance of these exercises becoming the student's sole endeavor.

For example, a budding baritone, experiencing difficulty with his tones above Middle C-sharp, is told, or discovers through reading, that these tones must be "covered" to avoid the inevitable "vee-brought-the-coals" quality that characterizes them when they are sung "open" on certain vowels.

Special exercises may be recommended to assist in the development, or the discovery, of the desired quality, and to work he goes. Being of average intelligence, success crowns his efforts, and one day he is overjoyed to hear in the upper tone of his exercise

the unmistakable ring of the covered, or, as one terms it "pointed" tone. Almost immediately, it disappears; but a few days later a sporadic reappearance of the elusive tone gladdens his heart, and soon he can produce it every time and cherishes it as a jewel of great price. Always, in that peculiar combination of tones and vowel it "clicks" home, and he is jubilant when he hears his covered "E this morning," he exults. He can hardly wait from one practice to the next to hear and feel it again; and herein lies the danger, the failure to realize that what he is doing is nothing better than a vocal stunt.

From a more technical point of view it might interest a fellow student; but an everyday audience is going to be but mildly transported by such vocal gymnastics as

however fine the quality of the jewel forming the apex of the vocal pyramid.

And this is true of all such "devices," so-called, of the vocal instrument; they are not single Tones thus discovered and "fixed" must be molded by and into voice before they can be used for singing purposes.

Your vocal stunts are the means, not the end of vocal study and development. A famous teacher has said: "Tone production does not result from singing mechanically up and down the scale, but it means the developing of a beautiful instrument on which the singer is to play when every tone has been properly placed."
A Concert Pianist on the Production Line

From Baby Grands to Bombers

by Guy Maier

Dr. Maier, well-known artist and teacher, has been working daily in the great Douglas Aircraft plant at Santa Monica, California, because his patriotic conscience compelled him to give as much of his time and effort as possible. This is a most unusual article, through which Dr. Maier is anxious to bring to the attention of as many "white collar" workers as possible, the pressing need for their services in urgent war defense work, right now.—Editor's Note.

We were a pathetic little knot of humanity shivering in the cold California dawn at the aircraft company's gate. The sign at the barred entrance exuded bad grammar but no comfort. "NEW STARTS," it said—which made us feel more than ever like lonely bits of flotsam on an alien shore. What was in store for us "new starts," unskilled labor, assigned to begin work on this dark Friday the thirteenth in the department of Production Control? The only heartening item of the whole set-up was, we were told, that "Production Control" meant getting the right parts to the right department at the right time. . . . Might be a rather important job after all, we thought, trying to muster up a bit of courage.

Since that morning I have not laid eyes on a single one of those "new starts," but I can only hope that my apprehensive companions have found the path of "Production Control" as strenuous and fascinating as I have.

Here was I, a timid, "Milquetoast" of a man at the half-century mark, clutching a piece of paper attesting that I was hired on condition that I could "lift and move heavy parts." Why should I, all my life a professional concert pianist, with every soft, artistic attribute (not to mention sensitively trained ears, hands and fingers)—why should I be willing to take a stevedore's job? Because, like many others, I was determined somehow to edge in on the direct line of the war effort; what was more important, this was the only job I could get! Even then it took a powerful lot of persuasion to convince the company's employment service that my "qualifications" were worth sixty cents an hour, and that if they would give me any kind of job, however hard or humble, I would try to fill the bill.

The employment office offered only one suggestion. I was to come to work in "slacks and a shirt." But after that first day in the gigantic outdoor warehouse, unloading airplane parts from trucks, stowing these away in great "bins" and racks, and reloading others when assembly lines called for them, I emerged a torn, tattered tramp, peering grubbily through layers of gray, aluminum dust. After that I just wore dirty pants and a disreputable leather jacket. With my shiny dinner pail and flashing official button I felt quite a Guy!

A Severe Initiation

Of course I was completely "shot" after those first shifts; but don't forget, a concert pianist is also a day laborer earning his living by the sweat of his brow—romantic notions to the contrary notwithstanding. So I soon shook into the groove. And I mean shook. Slapping a fifty-pound crosstie or a hundred-pound oil cooler around with abandon, catching an armored plate kicked off a truck with a staccato tunatico touch by a garrulous driver, or slipping clumsily through the boards of a fourth-tier rack as you conk your skull on the ceiling light bulb, soon shakes you into—or out of—shape. Of course, it's not so hot for your piano technique; but watchfulness and thick gloves ward off most finger casualties.

When my friends condemn such goings on as these, and add, "Couldn't you be doing a much more worth-while job in this war with your music?", I tell them that, unlike the last war, the entertainment for our armed forces in this one is amply served by radio, records, bands, sound movies and the efficient U.S.O. I tell them too, that if I don't take this job right now, there's no one else to do it. The army is clamoring for planes; the California Aircraft companies are crying for workers, men and women. Our own company needs 10,000 in the next few months. But (Continued on Page 382)
“America Made Me a Success”

A Conference with

Emanuel List

Internationally Renowned Singer
Leading Basso, Metropolitan Opera Company

I OWE A GREAT DEBT of gratitude to America. Although I have sung all my life, my actual career was made possible by the counsels and opportunities afforded me in this country. I should like to repay a part of that debt, at least, by addressing myself to American students. Among the many problems that must be solved in a vocal career, two merit special attention: First, the American vocal student should devote himself to intensive study of the Lied; in second place, he should get rid of the notion that his career cannot begin until he is given great roles, great arias, and great songs to perform. Let us examine these problems separately.

The art of the Lied—the art-song—is the highest in the field of vocal interpretation. It is also the most difficult since it demands the complete blending of poetic, musical, and spiritual values. In projecting the Lied, it is not enough to pour out a great voice—oddly enough, some of the finest Lieder-singers have had comparatively insignificant voices. The secret of their interpretations lay in their understanding and consequent projection of the mood and feeling of the songs. That, precisely, is the foundation upon which the student must build his work. How is he to accomplish it? The first step is to steep one’s self in the human feeling of the song. The creation of mood depends upon the vitality of the sheerly human heart-quality with which the singer can surround his interpretation. Hence, the singer who approaches his material too academically or too superficially is lost at the outset!

A True Interpretation

“A good way of beginning is to identify one’s self with the person described in the song. Forget all lesson problems and try to feel as that person must have felt. In approaching Schubert’s ‘Winterreise,’ for example, get at the human reality back of it. Here is more than a series of poems set to music—it is the deepest human expression of a composer who was ill and burdened with hardships, and who yet was able to reflect the rosy, hopeful side of life. Relive his experiences and his emotions, and come back to your songs fortified by human participation in them. When you have felt for the person in the song enough to be able to say, ‘Poor fellow—I’m sorry for him—I’d like to do something about it,’ you have made progress in interpretation.

“Schubert, to me, is the greatest of the Lieder composers, and the student can best approach him by identifying himself with Schubert. That means learning as much as possible about him—his life, his times, the thought-currents of those times, his love of nature, his human responsiveness—and reading as many of his songs as possible, if only to see how the various elements in Schubert’s nature add up to the sum-total of his work. Schubert’s love of nature, for instance, should call to mind any one of dozens of songs in which he describes water, green fields, storms, ice; conversely, those songs can be truly interpreted only when the singer is aware of what these elements of nature meant to their composer.

“The second element in Lied study is a mastery of perfect enunciation. In this form, above all others perhaps, the words have special significance in that they tell the story and create the mood. Thus, they must share equally with the music in the polished projection of the song. Closely bound up with diction values are those of rhythm, which means a great deal more than the metronomic beating of time. Rhythm is the vital pulse-beat of the song; as such, it must be felt and emphasized. Take Schubert’s wonderful setting of Goethe’s poem ‘Prometheus.’ In his treatment of sheerly rhythmic and enunciatory values (apart from melody), Schubert shows himself the creator and forerunner of the Wagnerian recitativo. The student-singer would do well to recite this poem, emphasizing words and rhythm, before he attempts to combine text and music.

“Before the actual singing of the Lied is begun, the student should have a firm grasp on the mood, enunciation, and rhythm of the text. The music itself, then, comes as the final embellishment; as such, it should serve to emphasize human and spiritual values, opening the way to the deepest and purest feelings of which the heart is capable.

How to Begin a Career

“The second problem the student faces is how to start his career. My best advice is to begin with any work that offers itself! It is a mistake to sit back and wait for ‘grand’ engagements and ‘high-brow’ parts! The simplest song—a folk song, a school song—can be sung with such artistry and human appeal as to command attention. I consider myself something of an expert on the hard way to begin! Up to perhaps ten years ago, it was the only way I knew.

“My first ‘professional’ experiences had nothing to do with music. My family was poor and I was obliged to learn a useful trade instead of taking singing lessons. I was apprenticed to a tailor in Vienna, and earned my first professional praise for my buttonholes. Early in my apprenticeship I was given a scholarship to the national School of Design, graduation from which depended upon an original ‘creation.’ I designed and made, by hand, a ladies’ riding-habit, which was exhibited in Vienna, and earned me my diploma and a prize. Now I was a master tailor, with a shop of my own and an assistant! The lure of singing was strong in me, though, and a secret I went to try out for the chorus of an operetta-theater. Could I read notes? I could not—but I could pick up anything by ear. I was engaged; my first appearance was in the chorus of ‘Zigeunerbaron,’” and I was the first member of the chorus to have the music by heart. By day I worked as a tailor and by night I was a chorus man. Presently, three other members of the chorus and I formed the Austria Quartet, and we got engagements that took us as far as Russia. I had no vocal training whatever, but I could sing from low contra-A to middle-C and I could master anything I heard. Soon I was singing solo numbers. After a season at the Berlin Wintergarten, our quartet broke up, and I was on my own. We had earned well, I had money in my pockets, and I determined on a period of study with Edouard de Reszke in Paris. But alas! the charms of Paris life proved too much for me. I studied not at all and spent my money.

A Fresh Start

“On a dismal, rainy Sunday morning, I arrived in London to begin all over again. I had no money at all and a great fund of discouragement. Almost immediately, I was asked to sing at a charity concert in the Queen’s (Continued on Page 408)
Rachmaninoff Left Priceless Recordings
by Peter Hugh Reed

THE RECENT DEATH of Sergei Rachmaninoff has unquestionably awakened new interest in his recordings. How fortunate that this great virtuoso of the keyboard was able to leave us valuable and cherishable mementos of his pianistic artistry. It has been said by an English critic that Rachmaninoff's art as an executant belonged to the same period as his art as a composer, which dates from the 1890's. The statement is neither wholly true nor wholly erroneous. True, Rachmaninoff brought to his playing much of the old distinction of drawing a line between the romantic and the classical, and whenever the opportunity arose, he gave an indication of technical brilliance. But the pianist's playing was not surface artistry; he was not merely a virtuoso, he was a great interpreter. His concern at all times was music, and not the exploitation of his own personality. A pianist friend of ours once stated that his executions were always of the masterful sort which words are hopeless to describe; his self-effacement owned a spiritual aura which permitted him to communicate much in music that we no longer hear today. As our pianist friend contended, if he missed much that his successors have discovered, he also preserved much that they have lost. No pianist of our times was ever more thoroughly master of his medium. In our estimation, his artistry was as universal and as timeless as all great art. How fortunate that his playing remained until the end as forceful and persuasive as it was in his early years.

As a composer Rachmaninoff was by no means as great as he was as an interpreter. Yet, much of his music will undoubtedly live. His second and third piano concertos have long occupied a conspicuous place in the repertory of the keyboard. His first concerto lacks maturity; it may well sink into oblivion. His "Rhapsodie on a Theme of Paganini" will undoubtedly appeal to those who like technical virtuosity; it is one of the most valuable documents of his artistry that he left us. For in this work he reveals his skill in handling the keyboard instrument and the orchestra as virtuoso mediums. Almost every facet of his artistry, both as executant and as composer, is happily set forth, and one cannot recommend any memento of his more highly than his own set of this work (Victor 250). Next in line is his still unmatched recording of the "Concerto No. 2, in C minor," made in 1929 with Stokowski and the Philadelphia Orchestra (Victor set 58). In this work we find one of the happiest manifestations of his gifts, again both as executant and as composer, in combining lyrical sensitivity and manly tenderness. His "Concerto No. 3" remains more of a virtuoso score, and though it does not own the popularity of his second, it is nonetheless a valued work. His performance with Ormandy and the Philadelphia Orchestra (Victor set 710), being a modern recording, reveals his pianistic artistry almost immediately. The album of short piano pieces, which Rachmaninoff recently made for Victor (set 722), will always appeal to students, even though the musical values are not so enduring.

Rachmaninoff's playing of other composers is happily revealed in several sets he made for Victor in 1929; all of which have been distributed from the catalog. No one, in our estimation, has ever rendered Schumann's "Carnaval" on records more satisfyingly than he (Victor set 70); and his performance of Chopin's "Sonata in B-flat minor, Op. 54" (Victor set 95) has long been a favorite of ours. Chamber music enthusiasts always have valued his performances of the "Sonata in C minor, Op. 43," by Grieg and the "Sonata in A major, Op. 162," by Schubert, both of which he made with Kreisler (Victor sets 45 and 107); they remain two of the great duo performances on records.

How much of the composer's symphonic music will endure remains problematical; there are admirable recordings of his second and third symphonies and of his tone poem, "The Isle of the Dead." His songs, which are not used as much as they might be, may well endure, for they rank among the finest Russian lieder. His romantic tendencies found a happy expression in his songs, and we are fortunate in having a group of eleven of these sung by Nina Koschetz, who, in former days, was closely associated with Rachmaninoff. She toured Russia singing his songs, with the composer as accompanist. Such songs as the stirring Christ Is Risen and the warmly human To the Children; that gem of serenity, The Island, and How Sweet This Place, with its lyrical purity, are included in the Koschetz album (Schirmer No. 9). The popular favorites, In the Silence of the Night, and O Cease Thy Singing, Maiden Fair, also are there. All music lovers who like enduring lieder will do well to acquire this album.

Beethoven Concerto No. 5 in E-flat major, Op. 73 (Emperor): Artur Schnabel (piano) and the Chicago Symphony Orchestra, direction of Frederick Stock. Victor set DM-939.

Ten years in a great pianist's life can make considerable change in his artistry, as this recording shows. Schnabel's earlier version of this work evinced a hardness and roughness of tone and an unevenness of scale work which are not apparent here. Moreover, the earlier set did not evidence the compatibility of mind and purpose between the pianist and the conductor that is immediately apparent here. Both Schnabel and Stock emanated from the Teutonic school of playing, which is resolute and efficient rather than flashy and brilliant. Their approach to and execution of this music are consistent with such tradition. More than any other pianist, Schnabel's playing here shows a more mature understanding of the music; more variety of mood in the passage work and more subtlety of comprehension of the piano's part in the architecture of the score. This is especially true in the first movement.His playing of the second movement, which he takes at a slower pace than do most pianists, is more appreciable. In the opening half than in the latter part where the precision of his playing of the phrases tends to create a pendulum effect which makes the keyboard instrument unhappily dominant over the melting harmonies of the orchestra. His nuancing of phrase in the finale shows his maturity of feeling over all other pianists who have recorded this work. Splendidly recorded, this set takes precedence over all others, although the Serkin-Walter set still owns its (Continued on Page 424)
Music in the Home

Last year about this time a few dissenters against radio broke into print via the public press in various sections of the country with the claim that American radio seemed unaware of the war. Some of these dissenters seemed to think that there was no longer room for diversions via radio, and that American radio should be employed much as it is used in Germany, Italy, and Japan, solely as a means of propaganda. One writer went so far as to say openly that our enemies had not made the mistake as "we make it now" of amusing people when there was "dangerous work to do." The ambiguity of some of the expressions of the writers suggested more than in part that they were not true radio listeners, and further that they were unfamiliar with the history of radio in this country. When history writes the pages concerning this war, it may well show that the freedom of the press and the application of radio in America during the war period, contributed as much to the American will to win as anything else. Three important functions of radio are paramount at this time. They are: supplying information, spreading propaganda, and bolstering morale.

Only those on the inside know what troubles have beset radio in these times, and what a task it has had to face. The far cry, even among the fighting forces, for good musical programs as well as comedy relief, has had to be taken seriously into consideration. No country has given its radio listeners the opportunities of hearing so much good music over the air as this one. And one suspects that many of those broadcasts of good music have been heard by way of short wave by our enemy listeners. Without diversion and the promulgation of good music, there would be no bolstering of morale.

This is the first war in which radio has played a major role. There has been no precedent by which the directors of American radio could plan their present programs. But even where the diversion seemed far removed from the war, as normally it would in the daytime serial programs of radio, the realization of driving home the facts of war has not been passed up. As Mr. Taylor noted, as early as July, 1942, the daytime serial programs of CBS "have altered their story lines because the fight now in progress is the prime reality of our lives."

Mr. Taylor spoke for his own network, but what he had to say applies for all networks. One may tune into radio for solace through good music, or for pure diversion; but one will not escape the war. And let us ask ourselves at this point whether we really want to escape it. Its results are of prime importance to our lives, and we cannot shut our eyes to it by being like the ostrich.

On the other hand, we would not want radio used entirely for promulgation of war news and war propaganda. If this were so, many listeners would avoid turning on their radios, and the direction of our national thought and effort in the will to win might be seriously impaired.

Most adverse criticism of radio is prompted by dislikes. But this is only half the story. Two view-

Long Range Plans for Radio Music

by

Alfred Lindsay Morgan

points must be considered in any discussion of radio—personal likes and dislikes. But what may be one man's poison may be another's curry. Those who dislike jazz contend that radio broadcasts too much of it; those who dislike or, should we say, do not understand good music, contend that radio disseminates too much "heavy" music; and those who do not like news broadcasts and educational programs decry these features. Few dissenters are aware of statistics; they do not know that the number of hours devoted to jazz, for example, is in the minority compared with the hours used for other types of broadcasts.

Before the war it could be said that American radio companies offered their public a wide selection of varied entertainment—a wide selection of good musical broadcasts which could not be equaled anywhere in Europe, either in its concert halls or on its radio. To-day, it can be said that American radio does just that and more too, for to-day it offers, besides entertainment of wide variety, good musical programs which cannot be equaled or approached anywhere else in the entire world, as well as authentic and unbiased news reports and propaganda based on the principles and rights of all free men.

Anyone, no matter what his personal likes and dislikes may be, can find the type of program by way of American radio to meet his requirements; that is, if he is willing to familiarize himself with radio's efforts.

News that Arturo Toscanini and Leopold Stokowski will again direct the concerts of the NBC Symphony Orchestra for the season of 1943-44 was recently given out. Starting October 31, twenty-four concerts will be broadcast through the season, twelve under the direction of Toscanini and twelve under Stokowski. The coming season will be the seventh year of the NBC Symphony Orchestra and will represent Maestro Toscanini's sixth full season with the orchestra which was organized for his return from semi-retirement in 1937. Only one other place in the world, in England, is there an orchestra like the NBC Symphony; an orchestra which rates with the finest in its country. What the pungence of this orchestra, as well as all other similar programs, mean to listeners to-day is summed up by Niles Trammell, president of NBC, "Music is a major heading in the public service which broadcasting performs to-day. In wartime, it is more important than ever, playing a vital part in the nation's morale, in addition to filling its customary cultural and entertainment roles."

Dr. Frank Black, of NBC, recently was appointed director of the NBC Summer Symphony concerts which are heard on Sundays from 5:00 to 6:00 P.M., EST. Dr. Black tells us that he is going to present this year a great number of new works, and feature a number of new artists. Long a sponsor of the American composer, it is not surprising to know that Dr. Black's selections will be predominantly American. During May, the conductor introduced for the first time a tone poem called "Dunkirk," by Walter Damrosch, and on May 23 he presented a timely program honoring the death of Victor Herbert (which occurred on May 26, 1926). This concert, given over to the music of Herbert, featured a work by the composer which has not been heard in a great many years: this was the first "Cello Concerto," which Herbert composed for his own use early in his career. Most of us had forgotten that Herbert was a cellist in his youth and that he wrote two concerts and a suite for that instrument back in the late 1890's, and that he played them with America's symphony orchestras in those days.

During June, Dr. Black (Continued on Page 384)
The Book of Modern Composers

Twenty-nine composers are represented in this voluminous book, with biographies, personal notes, statements by the composer concerned, and, finally, appraisals of the composer's work. The scheme is original and in many ways unique. Starting with Sibelius, Strauss, Stravinsky, and Ravel, it proceeds to Shostakovich, Castelnuovo-Tedesco, Villa-Lobos, and Chavez, not forgetting three American Composers: Harris, Copland, and George Gershwin.

The book is highly desirable as a work of reference for school, studio, and library. The full page gravure portraits are excellent. The work is edited by David Ewen. The book is marked by the notable taste and finish of the publisher, Alfred A. Knopf.

The Book of Modern Composers
Edited by David Ewen
Pages: 560
Price: $5.00
Publisher: Alfred A. Knopf, Inc.

The Shakespeare of the Slavs

The publication of an eight hundred ninety-six-page volume of the poems, prose and plays of Alexander Pushkin in English translation is a notable achievement. Pushkin, born in Moscow in 1799, was known as the Shakespeare of the Slavs, although the dramaturgic execution of his plays does not entitle him to rank with the great English master. This was due in a measure to a lack of knowledge of the practical requirements of the theater. Nevertheless, he was a tremendous universal genius, whose force has influenced both literature and music in Russia in the most powerful manner. Russian music, without the romantic inspiration of Pushkin, would lack many of its notable works. "Russian and Ludmilla," by Glinka, one of the first of the Russian National Operas, was inspired by a Pushkin subject. The volume contains fine translations of "Eugene Onegin," "The Stone Guest" (a Russian version of "Don Giovanni"), "Boris Godunov," and many other works, including "The Golden Cockerel," upon which the libretto of Rimsky-Korsakov's opera, "Le Coq d'Or" is based. Like the Dumas, Pushkin was part Negro. His father came from an old, well-known, but impoverished family. His mother was the daughter of Ibrahim Hannibal, allegedly the son of an Ethiopian prince, among known as "The Negro of Peter the Great," and a Balto-German gentle-woman of culture. In one of his unfinished tales, Pushkin gives a picture of his swarthy grandfather, who was a godson of Peter the Great.

In these days, when we are anxious to learn as much as possible about the Russian people, who have startled the world with their valor, this very moderately priced volume of the works of one of the greatest minds in the world of literature should be in the library of every cultured home.

"The Poems, Prose and Plays of Pushkin"
Edited by Avraham Yarmolinsky
Pages: 896
Price: $1.45
Publishers: The Modern Library

A Critical Potpourri

What the author describes "Moments musical for the average adult who possesses little knowledge of though a great love for the tonal art," is "Music Mileage," a book upon a great variety of musical topics, ranging from "What About Calories?" and "Musical Diabetics" to "Wall Street" and "By Candlelight." So varied are its contents that it is impossible to attempt to cover it in a review. Many of the observations are stimulating and original. The book is divided into Two Parts: Part One: Along the Highway—Information; and Part Two: Along the Highway—Entertainment; each part made up of a truly amazing variety of chapter headings.

"Musical Mileage"
By Francis Cabrini Gately
Pages: 248
Price: $2.25
Publisher: St. Anthony Guild Press

America's Oldest Orchestra

December seventh, in the year eighteen forty-two, the newly formed New York Philharmonic-Symphony Society gave its first concert. The programs numbered Beethoven's "Symphony in C," Weber's "Oberon Overture," and Kalivoda's "Overture in D." Kalivoda was a Bohemian composer whose operas, masses, symphonies and overtures were, in that day, ranked with the works of Beethoven. The conductors at the first concert were H. C. Timm, G. E. Etienne, and Ureil C. Hill. Hill was the president of the orchestra for over five years, and a great influence in American musical development.

Thus was launched the oldest American Symphony Orchestra, which also enjoys the distinction of being the third oldest large orchestra in the world.

In 1892, Henry Edward Krebbel prepared a volume memorializing the fiftieth anniversary. This was followed in 1917 by another volume, by James Gibbons Huneker, celebrating the seventy-fifth anniversary. Now a new volume by John Erskine marks the end of the first century of this distinguished organization—an orchestra of which all America may be justly proud.

Some fifty conductors of international reputation have been among those who have brought fame to the orchestra, among them Leopold Damrosch, Theodore Thomas, Anton Seid, Walsy Safonoff, Gustav Mahler, Willem Mengelberg, Walter Damrosch, Fritz Reiner, Arturo Toscanini, Leopold Stokowski, Bruno Walter, John Barbirolli, Dimitri Mitropoulos, and Artur Rodzinski. Mr. Erskine has made a comprehensive and graphic picture of the work of the orchestra, giving particular attention to the past quarter century.

All of the programs from the 1168th concert to the 3874th concert are given in detail. These are taken up two-thirds of the book.

In 1930, Toscanini took the orchestra upon a European tour, which was a succession of "ecstatic" ovations, greatly elevating the European opinion of music in America.

"The Philharmonic-Symphoni Society of New York"
By John Erskine
Pages: 168
Price: $2.50
Publisher: The Macmillan Company

Music in the Home

The Etude Music Lover's Bookshelf

by B. Meredith Cadman

American

JUNE, 1943

FORWARD MARCH WITH MUSIC

BOOKS

"FORWARD MARCH WITH MUSIC"
**Music and Study**

Kullak’s “Aesthetics of Piano- forte Playing”

If your favorite newspaper printed a review, or the Reader’s Digest a condensation of a book eighty years old, you would consider it rather unusual, wouldn’t you? Well, that’s just what this month’s Round Table proposes to do—present to you some helpful excerpts from an interesting volume by Adolph Kullak, called “The Aesthetics of Piano- forte Playing.” Adolph’s brother of Theodore, “Octave” Kullak, a well-known music critic in Berlin during the middle of the nineteenth century, wrote the “Aesthetics” in 1860. It became so popular that several editions were published, subsequently, in German and English. At present, unfortunately, it is out of print; only occasionally a copy comes to light in second-hand shops and libraries, but your publisher is unable to supply copies.

Do not be misled by Kullak’s fancy title, for it is only another of those grandiloquent labels beloved by nineteenth- century Germans. The book has little to do with aesthetics, but consists rather of a series of medleying essays on the history and condensation of all the important old piano methods—K. P. E. Bach, Marpurg, Türk, Cramer, Czerny, Hummel, Kalkbrenner, Moscheles, Kontski, Pleyel, Theob. Kullak, and so on; long interesting harangues on the theory of piano touch and technique; and fascinating and often astonishingly modern application of these to pianistic interpretation.

“...The Aesthetics of Piano Playing” is so chock-full of valuable nuggets that space will not be wasted here in comment on the excerpts offered. Round Tablers, I am sure, will have no trouble in making their own practical applications of Kullak’s observations. The difficulty lies in choosing a few excerpts from hundreds of sound, sage paragraphs. I have made free from the German text, trying of course to keep the archaic and Victorian flavor of the original. Excerpts are occasionally assembled in jigsaw puzzle style from various parts of the book. Here are some of them:

**Excerpts**

“The necessity for exact rhythm is an inherent property of the pianoforte style. The constant consideration of at least two independent parts, the interdependence of the two hands and the circumstance that the tone once struck admits of no further development—all promote this exact rhythmic requirement. These considerations also forbid rhythmical licentious in which a singer or sustained instrument player might indulge without criticism.

“The brevity of the piano tone requires the player to develop his thinking in such a way that a singer or violinist might often be guided by feeling. This tone- sustaining lack presents a serious problem to the satisfactory characterization of the emotions. Consequently the pianist must provide, by means of quantity and quality of accent, a substitute for the continuity of tone granted the stringed or wind instrument player or the singer. This point requires unremitting thought and reflection...”

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

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**The Teacher’s Round Table**

**Conducted Monthly**

**by**

**Dr. Guy Maier**

**Noted Pianist and Music Educator**

What reveals itself in these series of tones, and what can I make of them?

Singing on the Piano

“He who is not moved and fired at heart by the melody he plays will not acquire the idealized tone-color which characterizes a truly artistic performance, even if he possesses the necessary finger tip power, control and delicacy. Melody is the soul within the sensuously beautiful body of the time; all the brilliance or all the cool intellect cannot drown a performance with the magic which a fervent soul breathes into its music.

“In melody playing the finger often acts as the key, as if it were knocking it, or impressing itself on wax. It must press lovingly, warmly. The conjunction with the key, and the slight pressure are natural characteristics of the singing touch. During these processes the imagination endows the key with a higher capacity than its precisely formed mechanical possess. It is a sustained singing tone capable of giving voice to all that is passing within the soul.

“Often the finger tips cling to the keys like antennae. This gently touching tone is described in detail by Konitz in his Method. The finger strokes the key with the inner, fleshy portion of the tip joint, touching the key nearly in the centre, gliding lightly toward the front edge, and in the middle of this path causing the hammer to strike by the pressure of the flesh. Such an approach to the string necessarily results in a very soft tone, best adapted to melody tones in very slow tempo, or in soft chord-like passages. With its many shades of nuances this carajando touch possesses a great charm of its own.

“Toward Art of Singing on the Piano”, Thalberg says, “To those seriously studying the piano I can give no better advice than to learn, study and thoroughly test the beautiful art of singing. And may I add, as an encouragement to young artists that I myself have been singing for five years with one of the most celebrated teachers of the Italian school.”

Melody Playing

“In studying a melodic line certain distinctions are immediately apparent—differences in length, pitch and harmony (consonances and dissonances) of tones. Naturally, the long note has greater weight than the shorter, the high note than the lower, the dissonance than the consonance. Sharper emphasis falls of course on these important notes. The middle portion of the melody usually represents the melodic current at its full height, and therefore may be given stronger emphasis than the beginning or end. If the melody is divided into several phrases separated by musical commas, the student must decide in which part the chief meaning lies. He must strive to avoid abrupt jumps in dynamics and measure accents, and generally employ fresh, subtle variety of nuance.

**Hand Position, Fingers**

“Not the position of the hand but the quality of touch must be emphasized. Differences in quality result from deviations in hand position; hence the requirement of one particular posture of hands and fingers is false, whereas development and recurrences must be treated with utmost sensitivity as to uninterrupted flow and curve; and he must carefully avoid abrupt jumps in dynamics and measure accents, and generally employ fresh, subtle variety of nuance.

**Forearm Rotation**

“Many piano passages which can be executed with pure finger achieving is often as uncertain as one finger can achieve. Bravura and bravura tone was often described as a series of side hand strokes dealt separately to right and left. In these the hand and forearm pass into a continuous balancing back and forth. A good pianist often employs this variety of arm action. The student should, however, practice such passages with quiet relaxed hand; only for an artistic rendering may he employ the arm freely.

**The Two Hands**

“Each hand, as a unity of five organs striving toward the same end, must be trained as an individuality of comprehensive intention and big significance. The fingers, supplementing and supporting each other, attain meaning only in the light of their connection with each other. Not so with the hands. Each contains a primary motif, each command at least of a part of the tonal range, and is in itself a complete whole. The right hand is trained to control the fluent elements of the light, soaring...”

(Continued on Page 408)
Roads to Effective Pianoforte Playing

by Professor I. Philipp

With Comments by Camille Saint-Saëns

TRANSLATED BY FLORENCE LEONARD

Virtuosi

Probably the words “virtuoso” and “virtuosity” are derived from the word “virtue,” goodness; and it would be comforting to think that all the virtuosos are virtuous people. But “virtu” has changed in meaning and the virtuoso is a person who, little by little, by hard work, has conquered the transcendent difficulties of his instrument for his own benefit, and sometimes even for the pleasure of his listeners. When the word is used in this sense, an acrobat or a champion at billiards or at tennis is just as much a virtuoso as a pianist. And yet the term “virtuoso” is applied only to musicians. It is a word which is used to distinguish the professional from the amateur. But we all know that there are many professionals who are far from being virtuosos and many amateurs who are accomplished virtuosos. Beethoven, Mozart, Weber, Mendelssohn, Chopin, Liszt, Saint-Saëns, Busoni, and still others have been great virtuosos and great composers.

Training Students

But to-day it has become necessary to specialize, as there is so much that one has to know. The student in whom one senses the stuff necessary to make a virtuoso, who has personality, must be urged along the path of personal discoveries, while at the same time, by means of severe criticism, he is made to hold in great respect the traditions of his art. Above all things, he must not become a reflection of his teacher. No teacher can tell all there is to know. No student must think that he has learned everything there is to learn. There are too many young people who imagine that as soon as they possess a certain amount of mechanical skill they can indulge themselves with the transcendent compositions to the exclusion of the simple ones. The simple works will always be of the greatest value to talents of every degree. One becomes a professor by practicing one’s profession. It is necessary to learn to think and to beware of all commercialism. It is well, also, not to expect always to be rewarded with gratitude. A teacher must require exactness in details, accuracy of movement in rhythm, purity of style, sincerity of expression. All expression which is not the result of feeling is false.

Here a word must be said about the rights of the interpreter in classic music. There is an attempt to establish a theory which is, to say the least, very hazardous; that is, to superimpose the personality of the interpreter upon that of the composer. “Has the interpreter no right to ignore tradition,” they ask, “to build his interpretation according to the greater power of which the instruments are now capable, according to the sonority which now permits a great number of nuances, and so on?” But these factors are changeable elements, and the thought of the composer is an immutable element. Every note of Beethoven, of Chopin, or of Schumann corresponds to a precise condition of soul. It is this condition of the soul that the interpreter must seek out, must respect and must obligate himself to impart. The interpreter who denies tradition, takes liberties with tempo, nuances, and accent, and, for the sake of being original, substitutes his own feeling for that of the composer, commits the worst (Continued on Page 380)

Beautiful piano playing depends on a series of secrets which must be discovered little by little. In order to develop technique it is just as important to know how to study as to know what to study. There is much material at hand. Exercises are necessary. But they must be varied continually. Likewise etudes must be studied and varied. From the “Gradus” of Clementi, from Cramer, and from Czerny choose only that which is especially useful. Of Czerny, the “School of Virtuosity, Op. 365,” and the “Daily Exercises, Op. 337,” which should be played in varied rhythms and transposed, are indispensable. I have collected two hundred etudes, published under the title “Anthology and Etudes for Study,” in which will be found pages of extraordinary technical invention by authors who are forgotten to-day: Kalkbrenner, Moscheles, Dreyfus, Cramer, Czerny, Krebs, Döhler, Willmers, Golinelli, Bertini, Kufferath, Thalberg, and others. There is nothing so beneficial as to work through these pages, even though the study be superficial. To vary the task constantly, but occasionally to go more deeply into the ones which seem especially interesting—that is the way to approach them. There is so much to observe, to understand. The study of the scales is good, as I have said, for obtaining evenness, agility, and strength, but the work must not be uniform and must not be dry.

Rhythmic Variations

It was thus that I began to think of rhythmic study and in 1900, encouraged and advised by George Mathias, I wrote my “Essay on the Scale.” The results of this rhythmic work, now used everywhere, are often astonishing; it shows evenness and mellowness of tone, while at the same time it strengthens the fingers and obliges the brain to keep continual control of the fingers. The same sort of rhythmic study should be applied to arpeggios, double notes, and octaves. It will produce like results when applied to difficult portions of pieces.

JUNE, 1943

"FORWARD MARCH WITH MUSIC"
"Just for the Thrill of It"

(Continued from Page 363)

Wartime Piano Conservation

(Continued from Page 364)

which should be watched carefully. There are, of course, many others which are so far gone that they should be upon the junk pile. The only thing that can be said in favor of such pianos is that they have a keyboard, or clavier, which can be used as a kind of digital gymnasium. If the owner is not particular about the quality of the sounds that come out of the box. A very poor piano, however, can do a great deal of damage to the owner's musical sensitivities.

"In the matter of the conserva-
tion of pianos, one of the chief dif-
ficulties at this time is that of secur-
ing trained technicians. The number of really proficient piano tuner-
tech-
nicians is sadly limited. The calling is one which should bring a liberal reward to the worker, for the proper tuning and regulating, the value of the very best piano is reduced to nil. Mr. William Braid White, a famous expert upon piano manufac-
ture, has advanced the idea that women take up the occupation of tuning. There is no reason why a woman should not become a good tuner and also do much in the field of regulating, when it does not re-
quire unusual physical strength. On the whole, the work of the technical-
tuner is not onerous, save in such a case as that of the regula-
tion of the action of the grand piano. This action is heavy and must be removed from the case to be regu-
lated properly. In this, the woman tuner might have to require some masculine assistance, because of the weight of the heavy action. The country, however, needs several thou-
sand good technician-tuners, and the musicians who want the best will see that they are properly remunerated.

The Need for Care

"For some time to come, piano owners will have to give very special care to their instruments. It is within the realm of possibility that these instruments cannot be repaired for years, for even after the war it may be some time before the proper materials can be assembled again to make a good instrument. "The piano is a composite of sev-
eral different things. The two chief components, however, are wood and metal. But there are many kinds of wood, and these woods are no means all alike. The person who buys a cheap piano is foolish to expect the endurance from the poorly made instrument, in which economy

(Continued on Page 410)
The Basic Principles of Good Voice Production

With Practical Working Exercises for Young Singers

by Wilbur Alonza Skiles

Exercise No. 3: With the lips loosely touching and the teeth slightly apart, hum easily and firmly on the lips and with a natural, unforced amount of breath, the pure m-n-m-m-m. Begin this on A, second space of the treble staff; descend only two whole steps; then work from this original A two whole steps upward. Notice how spontaneously free and intense the tone becomes. About thirty minutes each day should be devoted to such practice periodically, ten or twelve new exercise periods to every one in the course of forward, resonant, free and spontaneous tone.

Exercise No. 4: Now, with the tip of the tongue touching loosely against the roof of the mouth just behind the upper front teeth, and with the lips and teeth apart, in a humming fashion as previously explained (except that the lips are now apart instead of touching), sing n-n-n-n-n-n-n-n-n-n, as in “sun,” on the same pitches as prescribed in exercise number three for the humming of the m-m-m-m-m-m. Allow the breath to be entirely utilized as you practice; this means that you are to sing so naturally and so easily that the vocal cords will move in just the right degree of rapidity for the utilization of each bit of breath for the purpose of creating necessary sound-waves.

Exercise No. 5: With the lips, teeth, and tongue in the same positions which are necessary for the practicing of exercise number four, now sing in a humming fashion ng, as in the word sung. This demands much freedom of the throating to extrinsic muscular interferences; it requires also a great amount of correct contraction of the real vocal muscles; and hence you may come to discover the real difference between singing with absolute intrinsic performances instead of with erroneously combined actions of both the intrinsic vocal muscles and freeing extrinsic muscles. By following the right path from this time on, that is, by singing easily and firmly, and with pure, spontaneous placement, you have a position of ascending pattern from which to climb the ladder of success to the highest degree, if you will have patience and a love of hard work.

In practicing exercises numbers three and four, note the condition of the tongue wanting to stiffen and draw back away from the front teeth; this condition must be precluded at any cost, lest all attempts to produce spontaneously free and forward tones be frustrated from the beginning. The tongue must be trained to obey the natural impulses of relaxation of the mind.

humming, when correctly practiced, is a fundamental medium by which to effect the tongue and teeth sound-waves, this desired coordinate performances. Tongue positions will “take care of themselves” so to speak, after the vocal cords, organs and muscles are responding to an adequate amount of motive power (breath) in a spontaneously free manner. Any conscious attempt at controlling tongue positions while singing will rob the mind of its leading in the natural path and will, of course, impoverish the entire production of the voice. The tongue must be made to be the servant to the singer, and not the singer to his tongue!

Exercise No. 6: Assuming now that your tone quality has been improved, it will be well to sing moon, spoon, croon, and so on, and to continue with any words ending with the liquid sounds of m-m, and n, and ng. Let these final endings resound without the use of any undue pressure coming into the breath supply at the point of the vocal cords within the larynx. After some few minutes of this sort of good practice you should notice that the tones should with true freedom and “into depths heretofore unknown to your feelings.” Why? Because of the added resonance which will have come from the freedom within the physical production of your voice, and which, as a matter of course, will have improved the tone. The lower tones will now “swim” in resonance. The improved, free, spontaneous, forward, and natural tone quality will allow your own natural tenors, and you will want to sing more and more; and the more you sing in this new way, the better you will sing and the more you will love singing. As vowels and consonants are sung, this improved tone will be felt vibratoirly on your lips, and thus singing becomes the master of simply speaking words musically on pitch.

Exercise No. 7: Consonantal endings should never be over-emphasized, even though this new, free tone is permissive of such; so care must be taken in singing words not to over-make the characters, m, n, ng, and so on. The entire musical effect of the word is spoiled if possible; and, regardless of how many other artful qualities the singing may reveal, such overhangings deform the entire value of the voice and rendition of song.

In words such as mountain, fountain, sentence, and so on, containing more than one syllable, the consonant following the liquid consonant, as t follows n in these given words, must be articulated and never considered negligible; this t, in these instances, must be made crisply, purely, and fully, but not overly produced, by a strong, natural action of the tongue; in the case of other consonants, the (Continued on Page 408)
March to
"The Stars and Stripes Forever"
A Successful Uncle Sam Drill for Boys and Girls
by Lois E. Addison

Sousa's immortal march adapted to a very practical school performance, worked out so that any teacher may present it in detail without further information.

**Music and Study**

**ALWAYS IN THE LEAD**

Sousa's marches are said to be heard more in the Second World War than the patriotic music of any other composer.

**THE DRILL** requires sixteen boys dressed as Uncle Sam, with tall paper hats. Each carries a wooden sword finished in silver, with a gold hilt, worn in a loop on the left trouser leg. The costumes shown in the accompanying photographs were all homemade.

The music used for this drill is "The Stars and Stripes Forever," by John Philip Sousa.

I.

A. The boys enter the stage, eight from each side at rear. They march to the center back of stage and come forward four abreast in this formation (swords in loops at sides):

![Fig.1](image1)

B. They separate at the center front by twos to right and left up sides and across back—to face front in a completely straight line. Mark time until a chord is given to move forward.

![Fig.2](image2)

II.

A. Entire line marches forward eight counts to the middle of the stage.

B. Mark time four counts then on next eight counts march by fours to position illustrated below—lines facing.

![Fig.3](image3)

C. Mark time four counts. On chord each line steps back one step on 1, 2, 3, 4, and turns on 5, 6, 7, 8, inner lines facing front—outside lines facing rear (in this manner)

![Fig.4](image4)

D. Number one, as leader of each group, marches to and across front, up sides, and across back, single file.

E. The boys meet at center back and march forward four abreast to position illustrated below.

![Fig.5](image5)

F. On chord and count of eight spread out on stage, keeping same formation.

1. Outside lines move out three steps.

2. Inside lines move out two steps.

G. Mark time marching until chord is given to draw swords with right hand. Hold sword in position at chest level with (Continued on Page 382)

(Above) ARCH OF SWORDS—As presented in The Stars and Stripes Drill at the Hendrick's School, Shelbyville, Indiana.

(Left) THE STARS AND STRIPES DRILL

"FORWARD MARCH WITH MUSIC"
Ocean Grove’s Notable Organ
by Clarence Kohlmann

Of the thousands who, during the summer months, come annually to Ocean Grove, New Jersey for spiritual and physical rejuvenation, many sit enthralled in the massive Auditorium while the great organ peals forth its mighty melodies. Few of these listeners probably have any idea of the intricate mechanism involved in the construction of the organ. Nor do they realize that in truth they are listening to an organ which, in some ways, is much different from the ordinary type of church pipe organ.

This unusual instrument is presided over by Clarence Kohlmann, who has been organist of the Ocean Grove Auditorium since 1925. His daily recitals are attended by thousands during the summer. Mr. Kohlmann was born in Philadelphia and received his entire training in that city. Among his distinguished teachers were Dr. Philip Goepp and Maurits Leefson. In this article he tells some very interesting facts concerning the organ and its construction.—Editor’s Note.

The GREAT AUDITORIUM in Ocean Grove was completed and dedicated in 1894. Old-school Methodists will remember the old camp meeting building, a kind of compromise between a pavilion and a tent. Over the floor of sand, tons of straw were scattered as a carpet. The new auditorium resembles a convention hall, and when opened, was the "last word" in structures of its kind. The old melodion of the camp meeting pavilion became then a thing of the past. The new structure called for a giant pipe organ. With its seating capacity of over ten thousand, the problem of selecting a suitable organ arose. One of the most difficult conditions to overcome was that of securing an instrument which would stand the abnormal atmospheric conditions in a large building, unheated, near the ocean, and closed for nine months during the year.

The organ was built in 1908 by a master organ maker, the English-born Robert Hope-Jones, of the Hope-Jones Organ Company, who had built many fine organs in the old country. He was an expert worker in woods and metals, and realized the seriousness of the difficulties confronting the installation of such an instrument with its complicated electrical mechanism, which was expected to survive seashore conditions. Mr. Jones had attracted much attention in England through his new and novel method of constructing organs enclosed in cement and brick chambers. Mr. Taii Esen Morgan, then musical director of Ocean Grove, believed that an instrument built in this manner would stand the severe climatic test. The wisdom and judgment in selecting this type of organ have proved satisfactory season after season, when, upon opening the Auditorium each spring, the organ has been found to be in excellent condition, practically unaffected by the cold and dampness of the long winter months.

An Artist-Build

Often it has been said that the largest organ in the world is at Atlantic City. This, however, is not quite true to-day. In those days, an organ in process of construction grew slowly. Hope-Jones was an inventor, and the novelties of his construction were most daring. He was a great man and a genius who found much joy in his work. He spent several years amid the maze of pipes and wires that went into the creation of the Ocean Grove organ. There was no eight-hour work day; in fact, during many days he did not even stop to eat.

While the organ in the Wanamaker Store, Philadelphia, is larger in many respects, the Ocean Grove organ is, even to-day, one of the most wonderful instruments in the world. In its arrangement, the old plan of dividing and classifying the various sections of an organ into Pedal, Great, Swell, Choir, and Solo is abandoned in favor of "Fountain," String, Wood, Brass, and Percussion departments, each enclosed in its own independent cement chamber. On top of these chambers or swell boxes, are swell shutters, in laminated form; that is, the shutters are made of pieces glued together, instead of being one solid piece. The tone openings for the organ being directly above the pipes made it necessary to deflect the sound to the Auditorium. This was done by building concrete deflectors, each in the shape of a parabolically curved surface. By means of this division of stops, the performer is able to mix and blend tone qualities by opening or closing one or more of the swell boxes, producing a delicacy of coloring which was unknown in any organ at that time.

A New Stop

The organ has four manuals and a pedal board of the usual compass. Instead of draw-stops, the tone is controlled by means of stop tablets (said to have been invented by Hope-Jones), arranged in an inclined semicircle around the manuals. There (Continued on Page 410)
Are You Exposing Your Pupils to Enough Good Music?

Some Suggestions for Correlating the Music Program with the Curriculum

by Charles Hofmann

TO THE TEACHER who makes a practice of bringing to the classroom vital and interesting material, these suggestions which correlate music with the regular unit work should prove beneficial. Although the writer has considered the grade teacher, the teachers of higher grades could equally adapt such suggestive material for classroom use.

The elementary teacher has a specially limited and specific amount of time to devote to the music schedule. Other than the few short minutes during the day, or perhaps twice or three times a week, the pupils are exposed to a music period which might include in fifteen minutes, or half an hour, a few chosen songs from the required text-book, a few selected songs, and, if time permits, a folk dance or singing game which the pupils request. That seems in most cases the limit of the music period. In many schools the other half of that time during the day is usually devoted to alternating with the art or drawing program.

A Central Idea

The teacher realizes that the pupils are not being exposed to even half of the music necessary for an elementary viewpoint on the art. Naturally, with so many other subjects in the curriculum, the music period, it seems, must be neglected in favor of the three Rs. Yet knowing that music must be a part of everyone's daily experience, a necessary part of everyday living, there must be some way to give the child that additional and necessary experience without neglecting the other subjects.

Most teachers use the unit plan of teaching, building one month's work or even a semester's work around a central idea. The music program should be a vital part of this idea. We must learn to integrate our extra subjects through this unit plan. Therefore, let us make a few suggestions for the integration of music with other subjects.

The electrical phonograph is an essential part of every classroom equipment and the teacher will discover how valuable it can be, not only during the music period, but for purposes of history, geography, science, literature—or any other subject of the curriculum. Naturally, this use of the phonograph must be incidental, and only lead to making the particular subject more enjoyable for the class.

At the conclusion of these suggestions there is a lesson plan illustrated with recordings which the teacher may use as a sample in correlating music with other activities.

In these lesson plans, as a beginning, consider the possibilities of music correlated with geography. There is a wealth of suitable material available, and the phonograph record catalogues are replete with folk music disks by native artists from various countries and localities. The teacher simply carries out the program of music that the class is studying in geography and immediately the pupils are conscious that people in England, Norway, Russia, China, India, or the Netherlands include music in their daily lives just as we do. This idea brings about a closer inter-relation between countries. Children in faraway Asia or Africa or in South America then seem good and companionable neighbors.

It is just as simple and as enjoyable to bring music into the history period. For example, fifth grade pupils in many schools who study the Americas will have the opportunity not only to read the history of their own continent, but also to hear music of these Americas which might have some historical bearing on the particular country. There are scores of ballads and songs, patriotic selections, folk songs, and dance tunes which would enhance this history program.

Sixth-grade children, whose classes cover the European countries, will benefit by hearing the music of those nations they are studying historically—whether it be the Ancient Greeks with their strange chants, the gay dance tunes or madrigals of Queen Elizabeth's England, or Russia's victory over the French in 1812 as so vividly described in music by Tschalkowsky.

Music and Nature

Music is an ideal correlation with Nature Study. The teacher may select music descriptive of flowers, birds, animals, waterfalls, or rivers. A deeper appreciation of out-of-door life can be augmented when hearing the songs of the cowboy, the ceremonial dance-songs of the American Indian, or the improvised music of negroes as they work in the fields or on the railroad.

The pupils will enjoy music in their play programs, whether it be for folk dances, a singing game or simply for outdoor activity. For many years teachers have used recordings for rhythm work and classroom callathens.

In fact, the most important point to emphasize is—use music at every opportunity. This does not mean having too much music, for that is worse than none. Make this use of music incidental, yet a vital part of the day's schedule—"sandwiching" it in at opportune moments for emphasis, suggestion, and individuality. At the same time the pupils will be exposed to music, and later these "appreciation" classes in the art will have had their background and foundation because, though incidentally, you have made them music conscious through natural correlation.

For a lesson plan in correlation, here is an excellent program which combines music with history, geography, literature, folk dancing, and other activities. This is only one of the many possibilities, and the teacher can work all of the unit material in similar fashion.

The subject under consideration is England, Queen Elizabeth, Shakespeare, country dances, folk songs, and madrigals. The pupils have had a background for England in their geography class, have read in their readers various and dramatic scenes from the pages of Shakespeare, and have studied the life of England's great queen in her history text. They have become familiar with the history of the country, its customs and its times. Social life was important; literature and the theatre were at their height.

A Suggested Outline

The teacher combines his background which the pupils have gathered from previous study and prepares the musical activity based on the experience. Here is a suggestive outline, with a list of phonograph recordings, as an example:

I. Vocal music and its influence.
   (a) Sacred music and its influence.
      * Byrd: ✿ O Christ who art the Light! ✿
      * English Singers. Roycroft disk 161
   (b) Secular school and folk music, madrigals and other popular forms.
      * Morley: ✿ Sing We and Chant II ✿
      * English Singers. Roycroft disk 151

   (a) Composers imitate the vocal style.
      * Weekes: ✿ Fantasy for a Chest of Viols ✿
      * (Dolmetsch Family. Columbia disk 5714)
   (b) Dances of the period—illustrating the importance of their early forms toward the Classical Period.
      * Gervaise: ✿ Six Dances of the Renaissance ✿
      * Publisher: Victor 3232

   (c) Other forms which were popular and their influence on later music.

      (1) Theme and Variations.
         * "Green Sleeves to a Ground" Variations on an old English tune.
         * (Dolmetsch family, played on Recorders. Columbia disks DB1065)

      (2) The early Dance Suite (combining two or more dance tunes in order to make a longer composition from shorter ones). 
         * William Byrd: ✿ Pavane and Galliard ✿
         * (played on the harpsichord, or English Virginal, by Arnold Dolmetsch. Columbia disk 5712)
      (Continued on Page 145)
The Pennsylvania
All-State Band
Festival

by James W. Dunlop
Director of Music
Farrell Public Schools, Farrell, Pennsylvania

JAMES W. DUNLOP

The PENNSYLVANIA All-State Band Festival of 1943 represented the completion of an educational experiment, the procedure and culmination of which offer an interesting laboratory study in research, and a timely challenge to music educators.

Ten years ago, through the vision and initiative of Dr. A. D. Davenport, the first state-wide high school band unit of the Commonwealth of Pennsylvania met in Aliquippa and presented a concert with Dr. Edwin Franko Goldman as guest conductor. The following year, under the auspices of the Pennsylvania Band and Orchestra Association, a similar group assembled at Williamsport. At that time the organization was set up as the Pennsylvania School Music Association, which henceforth was to embrace orchestral and choral groups as well as band units.

Under this plan of organization the Commonwealth is divided into eight districts, each having its own officer, and each functioning as a unit within itself. It is the custom for the various districts to sponsor a band, orchestra, and choral festival annually. Approximately 3600 to 4800 students participate in these district festivals each year and the finest of these are selected for the All-State Band, Orchestra, or Chorus. The quality of the All-State group is assured by the chair ratings in district sectional try-outs and the quantity is determined by the physical equipment of the host school.

Thus, during the successive years since 1934, throughout Pennsylvania, thousands of aspiring, industrious, young musicians have participated in district and state festivals, playing instruments or singing under the guest leadership of some of our nation's most renowned musicians and music educators, among whom have been Guy Fraser Harrison, Dr. Edwin Franko Goldman, William D. Revelli, Howard Hanson, Frank Simon, Noble Cain, Ernest Williams, Olaf Christiansen, Erik Leidzen, Pierre Henrotte and Georges Barrère.

A Wartime Plan

The invitation for the 1943 All-State Band Festival, held January 21-22-23, was extended by the Farrell Board of Education and accepted by the Pennsylvania School Music Association. From that point on the procedure became largely a matter of local administration. The Host Director, with the Superintendent of Schools, Carroll D. Kearns, and with the members of the Farrell Public Schools Music Staff, Mrs. Duane Armstrong, Orchestral Director, and Miss Pauline Haas, Choral Director, as to the advisability of continuing with the plans in the face of war conditions. It was decided to go ahead with the Festival, under a wartime procedure taking into account government requests as well as actual curtailments, and being ready to call off the entire project if at any time its continuance should appear to threaten the war effort. That decision involved a careful and minute planning of details with alternative arrangements readily applicable. The state officers concurred in these preliminary plans.

The Farrell Board of Education went on record as being willing to underwrite any expense not met by the proceeds of the Festival. The Mayor, Lewis Levine, the City Council and the City Of-
Music and Study

The two guest conductors, Mr. William D. Revelli, Conductor of the University of Michigan Band, and Captain Kenneth H. Herr, of the United States Army Specialist Corps, contributed tirelessly to the performances. Both were invited to the matinee. The Farrell Lions’ Club was host to all the directors during their annual matinee. The second half of the children’s matinee was held, with the President, Stanley M. Gray, presiding.

Varied Entertainment

As a part of the entertainment, the band personnel was host at a dance where music was played by a fourteen-piece dance orchestra. The manager of the local motion picture theatre invited all the band members to be his guests at the Saturday matinee. The Farrell Lions’ Club was host to all the directors at their regular weekly dinner meeting.

The Festival was highlighted by three broadcasts. One was during the half hour regularly used for the Farrell Public Schools weekly broadcasts over Station WPIC in Sharon. Another was at Station WOF, Youngstown, Ohio, and consisted of the second half hour of the children’s matinee. The third was a thirty-minute program over Station KDKA in Pittsburgh.

The general tone of the Festival was that of a serious but highly significant event, and one became increasingly aware of this fact as the time for the matinee and concert performances came nearer.

To the people of Farrell the distinction of being host to the All-State Band was a fulfillment of a cultural concept. An inherent love of music had been broadened through a visionary course of public school music education which had familiarized the populace with music repertoire and playing skills. Music, the public schools, and Americanism, common grounds of interest, were to be a part of the enterprise. The people of Farrell did not have to be sold on the support of the Festival and little short of being on the job in the defense industries would keep them from being in attendance at the concert. Many of them knew they would work the conflicting shifts listened in at the rehearsals. And bit by bit news of the bands’ activities became topics of conversation in the homes and mills.

Far-Reaching Influence

General Osborne had wisely recognized the national significance of the Festival in military morale and Captain Howard was charged to conduct. Mr. Revelli was enthusiastic about the quality of the band which was playing the Oberon Overture with artistry creditable to professionals. One of the rehearsal audience, a local physician, stayed away from his office while the band rehearsed. A member of the orchestra, a local physician, stayed away from his office while the band rehearsed. The awarding of scholarships to Valley Forge Military Academy, through the survey of the band, was an ardent supporter of military officers, supervisors, teachers, and parents of our public school youth. The Festival also motivated a realization of the soundness of American institutions far deeper than “brass band patriotism,” and it served as an incentive for their preservation. But, most importantly, it demonstrated that music, as other arts and sciences, is a source of common effort which transcend barriers of age, racial, religious, or geographic nature and that it occupies a strategic position not only in the present education program but in post-war education planning. Boys and girls in our high schools are still making music, though the world is out of harmony.

Credit Where Due

And thus, the tenth annual All-State Band Festival of Pennsylvania has become past history. In describing its achievement, I should note that it was a concrete measure of the value of a sound music education program over a period of years, and a climactic tribute to the farsightedness and untiring efforts of visionary educators in Pennsylvania, among whom are Dr. Francis B. Haas, the Superintendent of Public Instruction; Captain M. Claude Rosenberry, until recently Chief of Music Education, now with the United States Army; and Lieutenant Stanton C. Belfour, for many years Executive-Secretary of the Pennsylvania Music and Forensic League, at present with the United States Navy. And along with these, though more numerically backward, but no less in spirit than the many administrators, supervisors, teachers, and parents of our public school youth. The Festival also motivated a realization of the soundness of American institutions far deeper than “brass band patriotism,” and it served as an incentive for their preservation. But, most importantly, it demonstrated that music, as other arts and sciences, is a source of common effort which transcend barriers of age, racial, religious, or geographic nature and that it occupies a strategic position not only in the present education program but in post-war education planning. Boys and girls in our high schools are still making music, though the world is out of harmony.

Roads to Effective Pianoforte Playing

(Continued from Page 373)

One should make every effort to interpret music with the greatest possible exactness, omitting none of the directions indicated by the composer.

The two hands must function simultaneously and not one after the other, as happens only too often. This fault is due sometimes to mere lack of practice, sometimes to an attempt at grace, which latter is a great mistake; it can not only in pretentious effects and manners.

"Music is love in search of a word." — Lanier

"FORWARD MARCH WITH MUSIC"

The Second March, Op. 38

of errors. His ambition ought to submit itself humbly to the indications of the composer of the work that he is interpreting.

I have often been asked for a short analysis of my works. But they are all based on what I have just said—perhaps in too many words. All of them have as their object the deeper study of our beautiful instrument. The troubles that arise are not due to the instrument, but rather to the effort of a composer or performer to make the instrument sing, which instrument which, not having the resources for song.
Wood for Violin Making
by Eric L. Armstrong

To the violin enthusiast, interested in learning all he can about the making of the instrument, the choice of proper material has always been a matter for careful consideration.

For ages, and long before the violin took on its present form, sycamore and pine were considered superior to all other woods for the making of stringed instruments. Sycamore is a member of the "maple family," and every variety of maple has been used by makers. It is quite common to find violins made of "red maple," "bird's-eye maple," and also what is known as "barred maple," "tiger maple," or "flamed maple." Choice slabs of this latter variety make beautiful instruments.

Maple is used for the backs, sides and necks of the violin. For the fronts, pine, fir, spruce, and occasionally the white hemlock are used; though this last mentioned is not usually favored due to its density compared with pine. The writer once was called upon to repair a violin which had been made by a Nova Scotian carpenter. The back and neck were beech, the front hemlock, and the purfling of "plaited horsehair." Had the maker confined himself to violin making, it is possible he would have become known as a local Stradvari; for the instrument showed careful workmanship, and had a charming tone.

Various Substitutes

Violins are often made of other woods, and among them we find apple wood, walnut, chestnut, rosewood, white birch (Betula alba), with beech quite commonly used. This latter has a beautiful flake when riven across the medullary rays, which is pleasing to the eye.

As a substitute for the common conifers used for the fronts, I am so far aware of but one substitute; this being a species of pine from far away New Zealand. A violin exhibited in London, England received great praise for its tonal value, which is sufficient to say this wood had virtue for violin making.

For the accessories of the violin: tailpiece, pegs, fingerboard, and nuts, ebony has long been used; but almost any of the hardwoods may be utilized with good results. I am partial to "rosewood" for pegs, and a set fitted to my pet violin many years ago is still satisfactory. I have yet to find them slip at a critical moment.

From Nova Scotia

We have a wood native to Nova Scotia, known variously as "Indian Pear," "Sugar-berry," and "Ironwood." It is bone hard when well seasoned, white as milk; but it can be perfectly ebonized in dilute sulphuric acid (H2 SO4). Should the reader decide to experiment, he should be very careful not to get the acid on the fingers or clothing. It is violently caustic, and erodes the flesh rapidly. A strong solution of soapsuds should be kept nearby, and the hands immediately immersed in it, should any acid come in contact with the flesh.

I have used considerable of this wood for tailpieces and fingerboards, and have found it satisfactory. Our native "red beech," and the "witchelm"—known also as "hornbeam"—make excellent accessories.

It is the hope of the writer that this article will help to promote interest in the art of violin making on this continent. The woods are available to everyone at small cost, and those unable to get to the forests and select their own timber may find what will serve in any lumber yard. There may be a small extra charge for taking select wood, but dealers are generally courteous when they learn that the wood is wanted for an unusual purpose; and they do their best to accommodate a customer.

When purchasing wood, select maple that is close grained, free from knots, and straight; the same applies to any pine or fir and spruce. And if one wants novelty, violins can be made of metals. Several have passed through my hands made from aluminum, tin, brass; and a few German made, of glass and china. These latter had a tone which approached that of a wooden violin, but the metal ones: Ugh! Talk about a cat-fight!

Research workers are experimenting with plastics for all purposes, and it is possible we may soon find violins made of some plastic material. As to whether they will prove the equal of our favorite wooden fiddles, is questionable. Being part Scotch, I have my doubts.

The reader who aspires to become a "chip-bound" will want to locate books that will guide him, or her; for many ladies are violin makers, some turning out fine instruments. There are several books which may be read with profit; among these the work of "Walter Mayson" is one of the best on the subject.

In the choice of tools: while there are special tools designed exclusively for violin making, they are usually expensive. So far, I have used the ordinary tools of the carpenter and carver, plus some of my own make. It happens I have the skill to forge my own tool needed as easily as I can tune a fiddle. Small coping saws are handy to cut curves. Fine chisels can be ground or filed from a darning needle or knitting pin; and many other tools may be contrived without going to the expense of specialties that may never be used again.

There is a "secret" about violin making of which few are aware, yet it is a commonplace. If you agree not to tell anyone of it, I'll make it known to you: "Know what you want; take time to do it. Hurried work is always a failure." Now start making a violin.

Much Ado About Varnish

A word as to "varnish" will not be out of place. We often hear of the "lost secret of the Cremona varnish." In the opinion of the writer, there never was a secret to lose. The truth is that an oil varnish properly applied and finished will prove equal in appearance and life to that found on a Strad or Guarneri. Allow plenty of time for the varnish to set. This cannot be hurried. Making it brittle by using a drier that is too quick will mean inferior finish; such a finish will chip and also become dull.

Our preference is for a brilliant red varnish, which is attained by steeping "alkanet root" in oil, allowing it to simmer with gentle heat for many hours; then decanting through a strainer; later adding such driers as are thought necessary.

Ten days should be allowed between coats, with careful rubbing down before each coat, till seven coats are applied. The result is a finish one can use as a shaving mirror.

One Difficult Measure

by Dorothy Teens

Pupils often play a composition nicely, with the exception of one or two measures. The teacher can usually judge, before the piece is taken up, approximately which parts prove difficult. He will therefore find it helpful, a week or two before assigning the piece, to copy the most troublesome measures and give them to the student as an exercise. They may even be given in various keys, with an explanation as to the reason. With more advanced students, a small slate or blackboard may be used, on which the exercise may be written and read from sight.
A Concert Pianist on the Production Line

(Continued from Page 367)

where are they? With our youngsters, sons, brothers, husbands being sent to the firing line, it is up to the rest of us to man the production line. Un- 
leashed we all get into this fight pronto, there won’t be any entertainment, art or music (as we know them); not to speak of many other more important 
things.

All of us able-bodied and not-so-
able-bodied oldsters in the non-es-
essential professions and businesses oughter give us aboard the produc-
tion wagon, even if we give only part 
time to it. I know there is sharp dis-
agreement over “essential” and “non-
essential,” but this must be left for 
each person to decide for himself. If he thinks it out straight, without 
considering personal convenience, com-
fort, or advantage, he will reach the 
only possible conclusion—to join up in a defense industry job now.

A New Perspective

I’m sure that a whole new army of white-collar workers would over-
whelm aircraft employment agen-
cies if they realized, selfishly speak-
ing, what a big “kick” they would get 
from working with their hands. You 
acquire valuable, new skills, your 
muscles bulge, your appetite is tre-
mendous, you feel like a million dol-
ars. Your own perspectives gradually change; in fact you soon look out 
on the world through the eyes of a 
laborer. You find out how hard it is to support any kind of family now-
days on the wage of an unskilled workman, how a forty-eight-hour 
week seems “plenty” — how wise is the commandment which says that we 
shall work six days and rest on the 
seventh (Boy, do we take things easy on Sunday!), and what blessed release rest periods and quitting 
whistles mean.

White collar workers would be 
surprised too if they knew how many of 
their kind have enlisted in this 
manual laborer’s army. Our ware-
house crew, for instance, boasts a 
successful advertising and publicity 
agent, Dick, whose business has gone 
by the board since Pearl Harbor; a 
night clerk, Jay, in a big hotel, who 
in addition to his job goes to school 
several nights a week, and spends 
Sundays working at a bicycle repair 
shop; a nineteen-year-old youngster, 
Monty, waiting to be drafted, but 
meanwhile a divinity school student 
three hours every night (he also 
plays trombone in the school band).

Then there’s Ed, a hardware mer-
chant, who, watching hardware stocks 
diminish, saw the “writing on the 
wall.” And don’t make any cracks 
about Seymour and Orlando Darlings’ 
fancy monniker, for he is a tough 
hombre, sixty-five years old, doesn’t 
need a job, and is doing a fine piece of 
work for his country. Our fore-
man, or lead-man, is an able, ex-
perienced aircraft worker, who, be-
sides watching solicitously over our 
crew, and taking care of his large 
family, raises rabbits and chickens, 
and also goes to school in his off-
hours.

A Steady Crew

Most of the men neither drink nor 
smoke; all possess initiative and re-
sourcefulness, and plug along every 
minute of the shift with practical 
no supervision. There is no booz-
doggling; in fact, these are top-notch 
examples of the kind of men our 
country is producing. If the white-
collar worker could sit down with us 
at lunch periods on our hard boards 
in the field, he would get a surpris-
ning glimpse of the new-found com-
radship that has come to us Ameri-
can industrial workers.

Concerning plant unionization, 
even Pegler couldn’t find anything 
to gripe about. The company says it 
is not interested one way or t’other, 
and up until now no worker of my 
acquaintance has been solicited for 
membership by any union group. We 
all remain stubborn, rugged indi-
vidualists— and proud!

Recently I’ve been transferred to the 
night (“graveyard”) shift with a “raise” of five cents an hour. This 
means that you work all night, 
sleep during the day (if you can) 
and try to keep up your professional 
work. It takes quite a bit of adjust-
ing! But the night work, if anything, 
only enhances the job’s fascination 
—the eerie, dim-light outlines of the 
huge field, the deep silence broken 
only by my creaking “dolly” (hand 
truck), the soft sheen of winter 
nights with moon and stars shedding 
that special radiance reserved ex-
clusively for California. Even the slosh-
ing around in the collar socket 
when the rains come, isn’t so bad.

In all my “graveyard” hours I’ve 
had only a few moments of qualm; 
one, when in a thick, mysterious fog 
I found myself gliding noiselessly 
from one bin to another, stowing 
away nothing. It seemed, but “hoods,” 
“shrouds,” “cows,” “joggle skins,” and “extravagant” (at least 
that’s what the dripping, shipping tags 
called them), I had to do a lot of talking to myself to make things 
seem all right that night!

Another upsetting moment came 
during a sharp flash flood of rain 
when my “dolly” capsized and threat-
ened to float away. Then and there 
I determined to install an outboard 
motor on it to forestall any more

March to “The Stars and Stripes Forever”

(Continued from Page 376)

both hands at hip.

III. Music changes. Chord is given for drill.
A. 1. Raise swords (points up) above head—eight counts.
2. Thrust sword forward—eight counts.
3. Right hand thrust sword sideways—eight counts.
4. Left hand thrust sword sideways—eight counts.

B. 1. On count of 1, 2, 3, 4, right foot forward—rest sword on right 
leg and hold with right hand.
2. On count of 5, 6, 7, 8, return foot to position and 
sword in front of chest.
3. Repeat above on left foot and left hand.
4. Repeat all of above.
C. Lunge forward on chord with right foot and point sword upward 
in same direction with the right hand.
1. 2, 3, 4, out—5, 6, 7, 8, back.
2. Repeat same on left foot and hand.
3. Repeat entire step.
D. On chord, partners in two inside 
lines arch swords, as illustrated:

"FORWARD MARCH WITH MUSIC"
Who Are These Composers?
A Musical I.Q. Test Which Will
Gauge Your Practical Knowledge
by B. A. Holway

B. Reversing the usual form this great Russian composer has turned concert pianist. As composer he has been called the “Poet of minor tonality,” as demonstrated in his famous “Symphony No. 2 in E minor” and his “Concerto No. 2 in C minor” and “Concerto No. 3 in D minor.”

2. The immortal Belgian, organist of St. Clotilde. Frequently referred to as the “Father of modern French music,” and the source from which both Debussy and Ravel drew much inspiration. Famous for his “Prélude, Chorale and Fugue,” and for his “Symphony in D minor.”

3-A. The third of the “Three B’s.” He is credited with having laid the foundation upon which many of the later innovations of Stravinsky and Ravel were built. His four great symphonies take rank with those of...

B. The second of the “Three B’s” and the great master of his time. Composer of nine great symphonies, five piano concerti and an array of famous sonatas, trios and quartets.

4. Father of Russian national opera, whose work paved the way for the later achievements of Borodin and Mussorgsky. Best known for his “A Life for the Czar” and his “Russian and Ludmilla.”

5. Proclaimed the greatest pianist of his time (1829-1894) this Russian has given us many notable compositions including his haunting Kamennoi-Ostrow and his ever popular Melody of F.

6-A. Nineteenth Century Italian composer best remembered for his Serenata and his Good-bye.

B. The great Russian master of the music “Pathétique” to whom Tin Pan Alley has turned most frequently. His latest masterwork to find swing popularity is his “Concerto in B-flat minor.”

7. Following in the footsteps of Glinka this Neo-Russian devoted himself to nationalistic opera (providing Chaliapin with one of his greatest rôles), and to the music of Central Asia.

8. “The Poet of the Piano.” He was born in Poland but settled in Paris for his musical career. Famous for his ballades, polonaises and preludes, his nocturnes and his waltzes.

9. The great Finnish classicist and patriot. His early work was strongly reflective of Tschaikovsky’s influence. In his later symphonies and tone poems he is distinctly himself.

10. In the midst of all this Old World greatness, here is an American. The creator of homely salon music. While much of his work is on native themes, he was also inspired by his life in Florence and Venice, as witness his delightful suite, “A Day in Venice.”

11. Around the turn of the eighteenth century there lived in Italy a notable family of musicians who contributed much to the music of that era. Of their combined work the best known today is “Cat’s Fugue,” composed by the son.

12. Nineteenth century French composer who first began writing for the piano and for string instruments, but finally turned to opera and achieved fame with his “Mignon.”

13. Contemporaneous with Bach he is considered the founder of English music. Outstanding are his Four-part Fantasia, his Trumpet Tune and Air, and his Indian Queen.

14-A. He was to Norway what Sibelius is to Finland, what Enesco is to Roumania, Smetana to Bohemia and Liszt to Hungary. The colorful folklore of his native land flows through all his tuneful music.

B. French composer of the nineteenth century who developed the lyric drama beyond the point previously reached, and introduced a new note in the music of romance. His most famous opera was based on a poem by Goethe, but his popular fame rests on his religious meditation written over Bach’s First Prelude.

15. Concert pianist and composer in his teens, he stands among the great ones of German music—despite the fact that Hitler has raged his statues. Together with Chopin, Schubert and Beethoven he was one of the first of the great composers to give importance to the short compositions, as witness his “Songs without Words.”

16. He showed such a preference for the violin that he wrote his symphonies around the violin as a solo instrument, as witness his “Symphonie Espagnole.”

17. The great Italian violin virtuoso and composer. His études, transcribed for the piano, are popular to-day. His “Violin Concerto in D major” is a show piece for modern violinists.

18. Folk lore of two hemispheres inspired this Bohemian composer. From the old world came his “Slavonic Dances.” From the new world his great “Symphony No. 5 in E minor.”


20. French composer and pianist, celebrated for his descriptive writing such as his Dance of Death and his “Carnival les Animaux,” and for his great Biblical opera.

21. Born in historic Salzburg in 1756, dying in Vienna in 1791, this prodigy of the musical world accomplished in his short thirty-six years more
than most composers achieve in three score and ten: forty symphonies, twenty-five piano concerti, six operas, eight violin concerti and an amazing array of shorter subjects, sonatas and chamber music—all more than six hundred masterpieces of musical literature.

22. Included in our list of great ones there must be at least one woman. Acclaimed the most successful of all woman composers she is probably best known for the dances from her "Air de Ballet."

23. His personal instrument was the mighty church organ, so it is perhaps natural that as an auxiliary he should find much interest in choral music and make it play a dominant part in his symphonies, of which he wrote nine, as well as three masses and a requiem.

24. The great Viennese master of melody, who died when he was but thirty-one, yet into that brief span crammed an amazing quantity of notable works. He wrote freely and easily, with a lyric quality and a spontaneity which are outstanding. His unfinished symphonies have been acclaimed by at least one critic as "the most finished symphony ever written."

25. He was the foremost music theoretician of his time. The author of "Traite de l'Harmonie." He composed thirty operas and ballets as well as many works for the harpsichord. His best known opera was "Casior and Pollix."

26. He stands alone among England's musicians—an "Intellectual solitary." Independently wealthy, he wrote when he pleased and as he pleased, largely in a reflective vein. He is best known for his "Briggs Fair" and "In a Summer Garden."

27. While No. 8 was hailed as the "Poet of the Piano," here is the acclaimed "King of the Piano,"—virtuoso and composer. A protégé of Paganini, his earliest works consisted of piano transcriptions of the great violinist's etudes, including the ever popular Etude No. 3. He is most widely known, however, for his studies in Hungarian folk lore.

28. One of the Russian "Big Five" he was by profession a military engineer. Musically he was a celebrated and unconventional critic and the composer of several successful operas. True to the Neo-Russian motivation he is best known to-day for his "Oriental."

29. Although born in Germany in the eighteenth century his musical career was French and Italian. He is best known to-day for his classical operas, "Orpheus and Eurydice" and "Iphigenia in Aulis."

30. For half a century he dominated the music-loving world, this pianist-composer who, at the end of World War I, became premier of Poland and died only a short time ago exiled from his native land.

31. Italian opera conductor and composer. Best known for his ever popular aria "I Bacio."

32. The Dance King of gay, music-loving Vienna—the Vienna of three-quarter time.

33. Family name of two German brothers—Ludwig Philipp and Franz Xaver. Founders of the conservatories in Berlin and New York which bear their name. Best known for Franz Xaver's "Polish Dances."

34. For one hundred and fifty years the music-loving world called him "Papa." Following closely behind Bach he became the next great leader. He did much to perfect the symphonic and sonata forms and wrote profuse in those media. Famous for his many symphonies and his great oratorio.

35. The first of the "Three B's" and the father of modern music.

36. Russian pianist-composer, of the late nineteenth century. Notable for his many piano compositions and his symphonic suite, "The Enchanted Lake."

37. Forerunner of the great Wagner, he turned from German music to French and Italian, to the master's disgust. He is best known to-day for his French operas, "Les Hugenots," "L'Africaine," and so on.

38. Another notable member of the big four of great composers giving importance to short works. In this form he wrote characteristically, portraying some mood, as in "Traumerei," or some scene from child life, as in "Kinderszenen."

39. Notable French composer of the late nineteenth century, best known to-day for his Second Waltz and his Berceuse.

40. Brilliant pupil of Rimsky-Korsakoff who specialized in the music of the Caucasians. His most famous work "Caucasian Sketches."

(The solution to "Who Are These Composers?" will be found on page 424.)

More Pupils by Gladys Hutchinsohn

A WELL-KNOWN piano teacher once moved from one city to another. In the new locality, he inserted an add in the newspaper: Mr. So and So, well known teacher of the piano-forte, will accept an "unlimited" number of pupils.

This man was honest. Most of us would have said a "limited" number of pupils, knowing all of the time that we would take as many as we could get. Few of us have a "waiting list."

If you are a teacher, you must conduct the public in the most dignified manner possible. Perhaps, through the public schools or the Sunday Schools, you may be permitted to copy a list of the families with children in your neighborhood. If these attempts fail, at least you can select names from the telephone directory, and invite some member of each family to attend a teaching demonstration. Send out an announcement to this effect:

A SPECIAL INVITATION TO THOSE ABOUT TO BEGIN PIANO LESSONS:

So that parents may fully appreciate the value of lessons under the supervision of your local piano teacher, Miss Harriet White will conduct daily demonstrations of her teaching at her studio, at four o'clock in the afternoon, for one week, beginning Monday, January 7th.

Your child is invited to participate in these demonstrations, and parents are invited to observe. No charge or obligation is involved.

This announcement may not be enough. People, in the rush of daily living, often procrastinate. Although they have good intentions, they may let other interests hinder attendance, and it may be necessary to telephone each one, or to have a friend telephone them:

"Mrs. Green? This is Miss Black calling for Miss White, our local piano teacher. Miss White, as you know, is conducting teaching demonstrations this week at her studio. And, since the room is limited to twenty people, we would like to make an appointment for you, any day you may choose to attend."

Your teaching demonstration must be a sample of the actual first lesson. As a matter of efficiency, have a typewritten copy of the first lesson for each child taking part in the demonstrations. This copy can be taken home, to serve as a reference for the parent if the child does not enroll with you immediately. In case the child later enrolls with another teacher, your copy will prove to some extent whether your approach is the better one, and whether or not the other teacher is covering the same ground. If you try to include every phase of teaching that is necessary in the first lesson, no one will surpass you. The lesson sheet may be something like this:

BEGINNERS—LESSON I

1. A whole step is the distance from one key to another, with one key in between.

A half step is the distance from one key to another, with no key in between.

Be able to recognize whole and half steps.

2. Learn to play the C major scale by tetrachords, thus:

i. h. c d e f—r. h, g a b c

fingers 4 3 2 1—fingers 1 2 3 4

Play this up and down, counting one, two, three, four, and accenting one.


4. THE FIRST PIECE IN "TECHNIC TALES" BY LOUISE ROBYN.

Three lines and four spaces are called the staff:

This is the G Clef:

This is the F Clef:

1/4 means 4 beats in a measure, with each quarter note receiving one beat.

This is a quarter note:

This is a half note, and it gets two beats:

This is a whole note, and it gets four beats:

In this outline, the parent will realize that you not only are teaching the child to play the piano but also are attempting to give him some history of music, and a little of the theory of music.

Or, if you prefer, you may merely invite the explaining your teaching approach and what you think the child accomplish within a certain length of time. Such an approach to the teacher should bring excellent results. Every providing that she is sincere both in her desire and in her efforts, and is efficient in her teaching.

Musical Oddities—Bells by Carrey Ellis

Close relatives of bells, according to authorities are: jingles, rattles, drums, gongs, cymbals, castanets, triangles, and tambourines.

In Charleston, South Carolina, as late as 1851, two bells rang every night, at eight and ten o'clock in summer, and at seven and nine during the winter. The first bell was the signal for the young children to get to bed; at the second bell no servant was allowed outside his master's house without a special permit.

"FORWARD MARCH WITH MUSIC"
Questions and Answers
A Music Information Service

Conducted by
Karl W. Gehrkens
Mus. Doc.
Professor Emeritus
Oberlin College
Music Editor, Webster’s New International Dictionary

Books on Psychology of Music

Q. Will you recommend some books on psychology of music that would help a music teacher? I have read very little on this subject, but I know every music teacher must be based on correct principles of psychology if it is to be successful, and I would like to read and study along this line.—D. C. G.

A. A number of books and articles on the psychology of music have been published in recent years, but most of this material concerns itself only incidentally with teaching. You will find an excellent biography compiled by Max Schoen in the 1940 “Volume of Proceedings” of the Music Teachers National Association (which you may secure from your public library). If you like the list and expect to read a good many of the items you may secure a copy for yourself by sending twenty-five cents to Theodore Finney, 425 Cathedral of Learning, Pittsburgh, Pennsylvania. Dr. Schoen’s own book, “The Psychology of Music” would probably interest you also.

If you are genuinely interested in this subject and really want to work at it, I would also suggest that you read a book written primarily for school music teachers which contains principles that are universally applicable. This book is called “Psychology of Teaching Music,” and the authors being James Mursell and Mabelle Glenn. This book is not easy to read but it is distinctly worth while. A little volume by Lillias Mackinnon, called “Music by Heart” has a good bit of psychology in it also, as has Dr. Carl Seashore’s “Why We Love Music.” These books may be secured through the publishers of the texts.

Perhaps I ought to remind you that the psychology of teaching music is in the end based on fundamental principles of general psychology, so if you really are willing to read and study psychology over a period of several years this list of books will be well worth the forty cents that it costs and I suggest that you have your book store order a copy for you. But if you do this I hope you will also read some of the books I have mentioned in the first part of my reply. These will give you a certain amount of information about the psychology of music and of teaching music, whereas the book on general psychology will have to be studied, assimilated, and gradually applied by yourself to the process of teaching music. Both kinds of study are interesting and valuable and there is no reason why they should not be carried on at the same time.

Please Tell Me All About Music!

Q. I am writing you to obtain information on music. The reason I am asking for such information is because I have to make an occupant booklet at school. You see I am trying my best to become a music teacher. I also would like to have information about the guitar, but I want some information about any phase of music that you can give me!—L. G.

A. You have given me rather a large order and I shall be able to fill only a very small part of it. Music is such a complex thing that it would take several hundred books to tell even the fundamentals about it. Some years ago I wrote a book called “Fundamentals of Music” and if you will go to your public library I am pretty sure that you will be able to find a copy. This will give you a general idea of music, but in addition you will have to read many other books, study harmony and counterpoint, and, especially, study the piano and perhaps other instruments. In order to be a good music teacher you must first of all become a good musician, and that takes years of hard work. Before you decide definitely to take up music as a profession I advise you to make certain that you have sufficient musical ability to insure success. Most people ought to take music as an avocation—an amateur activity which makes their own lives richer and which at the same time enables them to give pleasure to others. Only a comparatively few people ought to go into music as a profession, for in addition to having musical talent one must be willing to put in hours—yes, years—of hard work if one is to be a really good performer or a teacher. Most people don’t love music enough for this, but if you do then I am glad to tell you that the joy of working with music will probably reward you for your trouble.

As to the guitar, you will find information about it in Volume II of Grove’s “Dictionary of Music and Musicians,” which your city library will surely have and which you should probably own. You might check on this, and if your school library does not have a copy of Grove, your history of the guitar or the music library in your school might petition the Principal to get it. This dictionary, by the way, comprises six volumes, costs about twenty dollars, and is considered the most important music reference work in English. You may secure a set of Grove from the publishers of THE ETUDE.

Music and Study

Q. Is the present time with its war conditions unfavorable for the music publishing business? Considering the restrictions on material, man shortage, and so on, would it be difficult now for an unknown composer of semi-classical songs, piano pieces and the like to secure the acceptance of his manuscripts by the publishers? Please give me a frank answer.—Mrs. A. A. K.

A. This is just a guess for I have of course no idea of the quality of your compositions, but my feeling is that now more than ever is the time for the would-be composer to begin selling his wares. If his compositions are distinctly above average, or if they show marks of genius, they will probably be accepted even in times like these, for music publishers will have to continue to publish at least some new things each year. But I believe they are more likely to select material by one whose name is already known, unless the work of the new composer is outstanding.

Do not let this discourage you from composing, however. For most creative artists the important thing is that they create in such a way as to express themselves. Financial returns from composing music are apt to be small, but the gratification and satisfaction of expressing yourself and the joy of composing will become more and more satisfying as you grow in power to handle your materials. So keep on writing music, put your music away and let your work have made each one just as perfect as you possibly can; and after the war get them out, go through them critically, select some of the best ones—and Good Luck to you!
Music and Study

Grieg—Nationalist and Cosmopolitan

Personal Recollections of Edvard Grieg

Written Expressly for THE ETUDE by

Percy Aldridge Grainger

IN CELEBRATION OF THE CENTENNIAL OF THE GREAT NORWEGIAN MASTER

Few living musicians of prominence knew Edvard Grieg, and there certainly is no one for whom he expressed greater artistic appreciation or personal fondness than he did for his young friend, Australian-born Percy Grainger. The Etude feels that it is a distinct honor to present this article, written in Mr. Grainger’s inimitable style. These recollections will be continued in equally notable installments. The picture of Grieg and Grainger on the cover of this issue is said to be the last portrait of the Norwegian master.—Editor’s Note.

I O F T E N A M ASKED the question, “What kind of man was Grieg?” And I think the simplest yet fullest answer is to say, “He was a United Nations type of man.” For he was constantly striving in his life, his art, his thoughts for the same things as the United Nations are fighting for to-day. Grieg consistently championed the Jews against their persecutors and supported the young, the unknown, the untried, in whatever struggle they had with the old, the famous, and the experienced. This was not because he was a rebel but because he was a true progressive,

and because he realized that progress depends upon a reasonable degree of opportunity being granted to the forces of change, as against the forces of established authority.

Grieg was very impatient with needless authority. The little railroad that operated between Bergen (Norway) and Hop (where his summer home, “Troldhaugen,” was situated) issued serial railroad tickets in a book, which tickets only the train conductor was supposed to tear out. But when the conductor drew high to collect the tickets, Grieg himself would ostentatiously tear the tickets out of the book and hand them to the conductor.

In his resistance to the prerogatives of “high society,” Grieg was positively impish. When he and his wife (she a charming singer) first visited England—two young artists precariously unclutched of their economic future—they fell into the clutches of a socially prominent lady, who invited them to a party at her home and kept them after midnight. The Griegs, with typical Scandinavian politeness and obligingness, did not like to refuse, though weary and inwardly rebellious. The master related that years later, in Paris, they met their London hostess, now high in diplomatic circles. She rushed up to Grieg, saying, “I am so delighted to see you again! Do you remember that divine evening, years ago, in London, when you and Madame Grieg entertained us so wonderfully?” Grieg looked at her stonily and said, “No, I don’t remember you.” But (he added) at that moment he caught sight of her husband, a tall man (Grieg was almost a dwarf), and the composer made his escape down a back staircase.

A Man of Opinions

As protagonist for the Jewish cause in the Dreyfus case, Grieg’s actions are probably known to most musicians; but I mention them briefly here for the benefit of those who may not have heard of this so typical episode. In 1899, when Dreyfus was still a prisoner, the French conductor, Edouard Colonne, (Continued on Page 416)
A MEMORY OF SPRINGTIME

Now and then our American composers pen a plaintive, appealing melody such as the following. These usually take the form and tempo of the extremely popular Missouri Waltz. This little work, however, is played at a much faster metronomic marking. Interpret it as though you were singing it.

Tempo di Valse lente  M. M.  =  104

MORGAN WEST

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NORWEGIAN DANCE

The lyric quality of the music of Grieg, "the Chopin of the North," is such that the songs of the native land seem to permeate all that he wrote. This characteristic dance, which begins with a graceful theme, soon reaches the boisterous climaxes of a peasant festival. Play the left hand staccato, as though it were picked out upon a plectoral instrument. The vernal quality of Grieg's music makes it difficult to realize that he was born one hundred years ago this month.

EDVARD GRIEG, Op. 35, No. 2

Allegretto tranquillo e grazioso M.M. \( j = 76 \)
The smooth, swift, facile beginning of this composition suggests a gentle mountain shower. Then comes an unexpected roll of thunder and a sharp flash of lightning, intimated by rapid ascending diminished sevenths, followed by a swiftly descending chromatic scale and more "thunder," preceding the return of the little shower movement. After this a rainbow is hinted. The composition conforms to natural hand positions and, as teachers say, "falls off the sleeve," like the little storm in Rossini's "William Tell."

JAMES FRANCIS COOKE

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This little ballet composition sparkles with pianistic charm. The middle movement is almost march-like in character and forms a fine contrast to the blithe beginning.

Allegro M. M. $d = 168$

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Chopin's musical inclinations were so definitely pianistic that he gave little attention to the orchestra. Critics, perhaps unjustly, belittle the orchestral accompaniments to his two gorgeous concertos. Two hundred and six Chopin works have been printed and nearly all of them are for piano. The concertos are in every sense superb. Both the F minor and the E minor concertos were first played in 1830 by the composer in public, when he was only twenty. One hundred and thirteen years old, they are as significant and vital as when written.

FREDERIC CHOPIN
Arranged by Henry. Levine

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LITTLE HAVANA GIRL

Languido, con molto licenzia M.M. \( \frac{j}{d} = 128 \)

LEWIS BROWN

BY A CRYSTAL POOL

Dreamily M.M. \( \frac{j}{d} = 78 \)

N. LOUISE WRIGHT

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ROOSTER ON THE ROAD

Allegretto scherzando m. m. \( j = 88 \)

SIDNEY LAWRENCE

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JUNE 1943
ANGELS, EVER BRIGHT AND FAIR

Very slowly m. m. \( \frac{\text{d}}{\text{d}} \) = 80

G. F. HANDEL
HOUSE ON HONEYMOON HILL

Rose Myra Phillips

Moderato (d = 56)

HERMENE WARLICK EICHHORN

Smilestie the shimmering curtains back.

Song sweeps the portico, Sweet laughter washes plate and cup And makes the silver glow.

Oh do not wonder that the stars Slip from the Milky Way, And take their turns at swinging on That little gate till day.
HO! EVERY ONE THAT THIRSTETH

Isaiah 55: 1, 2, 6, 7, 12

Moderato  f·declamato

Ho! every one that thirsteth
Come ye to the waters,

And he that hath no money, Come ye, buy, and eat!

Yea, come, buy wine and milk without money and without price!

Wherefore do ye spend money for that which is not bread? And your labour for that which satisfieth not?

Harken unto me; Eat that which is good,
and your soul shall live.
Seek ye the Lord while He may be found,

Call ye upon Him while He is near,
Let the wick-ed for-sake his way, and the un-right-eous man his

And let him re-turn un-to the Lord, and He will a-bund-ant-ly par-don.

Come, then, Come!
Ye shall go out with

joy,
And be led forth with peace.
THE ROPE SWING
PRIMO
BERNIECE ROSE COPELAND

M.M. \( \dot{=} 168 \)

DRINK TO ME ONLY WITH THINE EYES
PRIMO
OLD ENGLISH AIR

Arranged by William Hodson

Slowly

Drink to me only with thine eyes And I will pledge with mine;

Or leave a kiss with-

in the cup And I'll not ask for wine. The thirst that from the soul doth rise, Doth

ask a drink divine; But might I of Jove's nectar sip, I would not change for thine.
DAY DREAMS

Dreamily (in slow Waltz tempo) M.M. = 48

MILO STEVENS

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ON THE RADIO

Slowly M. M. \( \text{d}=84 \) This is station S F Z.

It is now three o'clock.

The Radio will now play a tune.

A little faster

ADA RICHTER

FUNNY CIRCUS CLOWN

Joyously M. M. \( \text{d}=108 \)

SIDNEY FORREST

Copyright 1942 by Theodore Presser Co.
WHEN SPRING CLIMBS THE MOUNTAIN
(WENN DER FRUEHLING AUF DIE BERGE STEIGT)

In sturdy march time M. M. \( \frac{3}{4} = 120-126 

When the laughing sun makes landslides run, and torrents rush from glaciers wide; When the high cliffs ring with sounds of spring, then we know she's climbed the mountain side!

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The Technic of the Month
Conducted by Guy Maier

When Spring Climbs the Mountains,
Op. 42, No. 6
by Robert Franz

The etude's huge family of children, all of them, from seven to seventy years young (including you and me), will regret that there are no more Technistories. How fascinating were those tall tales of Peter Perk, Rotary Raindrop, Tip Contact, Flatly the Flea, Thumb Bump and all the rest? But alas, the series just had to end sometime; and since the grown-up students have been waiting patiently for many months, we couldn't postpone their technic any longer.

So this month we begin a short series of Robert Franz songs, arranged for piano solo. These will be followed later by a longer series of lessons on the Chopin Preludes. "But," you say, "do songs rate as piano technics?" Yes, indeed. Is anything more important to learn than how to make the piano sing? What better way to create inner feeling for lyric style than to study piano arrangements of songs? When you play a song on the piano, nothing matters except your expressively singing melody, and the rich basic accompaniment which supports it. Obviously, too, the concrete word-text stimulates the player to grasp and project the mood.

Ordinarily, piano solo texture tends to be cluttered up with too many voices—too much going on all the time, with the result that the playing of many pianists degenerates into a lumpy gray mess, or into a hard relentless drive. This condition is, perhaps, eliminated in any composition which compels awareness of a solo voice with subsidiary accompaniment. Therefore students of all grades should study thoroughly several piano arrangements each season.

I do not consider anyone a competent pianist who cannot sit down and play half a dozen well-known songs beautifully: My Heart Ever Faithful (Bach); Hark! Hark! the Lark (Schubert-Liszt): Cradle Song (Schubert-Godowsky); On Wings of Song (Mendelssohn-Liszt); After a Dream (Faure-Maier); Lullaby (Brahms); to name only a few. Fortunately indeed is the pianist who

tracts deep sighs of contentment from his hearers as he finishes the final measures of Brahms' Meadow Solitude or Roses at Evening (Sapphic Ode). He possesses a precious power which is, alas, too rare.

Except possibly for Widmung (Dedication) and Aus Meinen Grossen Schmerzen (Me Songs), and one or two others, the lovely lyrics of Robert Franz are unfamiliar to the present generation. Yet Franz fashioned his music so expertly for lyric utterance that pianists searching for improvement in their "singing style" would do well to cultivate his soaring phrases. Especially recommended are Woodland Roses, Summer Evening, Like Sunbeams on the Sea, and Why So Soon, the Rose Complained. Tenderness, delicacy, charm, simple pathos; all are there to be expressed forthrightly. Franz himself often said, "I want my songs to bring peace." What higher ideal could anyone (including pianists) serve in these turbulent times?

This month's song, When Spring Climbs the Mountains, is, of course, an ecstatic welcome to late spring by lusty mountaineers as they climb up to their high homes in the clouds. When you play it, be sure to feel a sturdy stride every half measure; that is, think of two-two instead of four-four meter. Give strong emphasis to all bass octaves; for remember, mountaineers' legs are tremendously powerful!

Often practice those left hand octaves by themselves, without pedal, very slowly (for preparation and accuracy); with fingers only (for pure finger power); and without looking at the keyboard (for memory). Always work for solidity rather than speed. Be sure to start the long crescendo (Measure 12) softly enough, and make a broad, convincing allargando in Measure 17. Don't forget for one instant—Bass, more Bass, still more Bass! Lack of left hand "bottom" is invariably an earmark of the incompetent player.

Next month, by contrast, we shall present Franz's light, wiseful little song, An Hour Before Dawn

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"Great men stand on a pedestal out of our reach—until we come up close and find they are only human."—ELBERT HUBBARD

"FORWARD MARCH WITH MUSIC"

JUNE, 1943
The Teacher’s Round Table

(Continued from Page 372)

higher regions of tone, and the melody line in all its forms. The primary designation of the left hand is to establish and support the four swinging outlines of the piece upon a firm, deep base. In its broader scope, it develops effective cooperation in the figuration and polyphonic interweaving of the whole, and also has its share of delicacy of delineation fully on a par with the right hand.

Technic

"Nowadays one meets in some circles an undervaluation of techic as a special branch of our art. To be sure, the number of pianists for whom no difficulties exist from the purely mechanical standpoint has increased so rapidly that a player whose sole merit lies in brilliancy is a commonplace figure, since it must be remembered that techic still remains a conditio sine qua non for any pianist. At most the question might be raised whether the study of those compositions which owe their very being to virtuosity alone is profitable. By all means! First, because the player will then be able to control far easier those works which follow the highest, noblest tendency, and second, because the sense of the beautiful should also lovingly enfold the less significant elements.

Counting Aloud

"Counting aloud brings psychological as well as technical advantages. Experience shows that anything practiced at first to audible counting sounds emerges evener, stronger, and more finished; and that the player obtains a surer command over his piece than without such counting.

"America Made Me A Success"

(Continued from Page 368)

Hall. Not daring to admit how close I was to needing charity myself, I accepted. The gracious patroness named my fee, but I refused it, asking instead that any merit my work might have been brought to the attention of the newspapers. An offer of a job there was given me. Once I had a career to build. By luck, this charming lady was related to influential persons in newspaper circles, and my performance was given greater praise than it deserved—for I was still without any musical training. However, the result was a series of contracts on the British musical circuits. I earned thirty pounds a week and traveled to Africa, Australia, and New Zealand—still entirely untaught. By that time World War I broke out and I decided to come to America. As an Austrian, I could take no money out of England, and so once again I faced a new country penniless, in search of work—and untaught.

"I reached New York with thirty-seven dollars in my pocket, and lodged in a shabby rooming-house that was next-door to a printing plant. The plant worked all night and the vibration of the presses jangled my bed. I would fall asleep on one side of the room and wake up on the other. Also, there was no heat. My first step was to take out my first citizenship papers; my second, to find work. I got a job in a German cafe and sang songs for ten dollars a week and my supper. Presently, I found I had friends. People liked me and brought friends to hear me. One man so brought me a new job—a forty-two-week contract at seventy-five dollars per week in a hair show. I had no idea of the nature of the show, but I had a great idea of the seventy-five dollars. When all was signed and in readiness, I found that the show was burlesque! Fortunately, it was a clean show, and the human warmth and heartiness I found among its members is something I shall never forget. After this work I was billed at the New York Hippodrome, along with Pavlova. Hoping to go back to Vienna one day, to see my mother and begin my studies, I bought Austrian War Bonds. Then, all in all, a week, the following happened: The United States entered the war and my Austrian investments were gone; burglars broke into my trunk and stole my supply of ready cash; a new landlady took over the lodging house and demanded advance payment; and the Hippodrome failed to renew my contract. Again I was penniless and in need of work.

"Next I approached Hugo Riesenfeld, at the Rialto Theater, sang an audition for him and got a job on the stage-program between pictures. And then came the turning point of my career. Riesenfeld sent for me and gave me a talking-to. He said I had a fine voice but regretted that I had no further use for any services until I learned artistic singing. I had had many engagements and much praise in my previous work—this was the first time anyone told me the truth. Abashed, I begged Riesenfeld for advice; not for my job back, but for honest counsel. He told me to study and send me to Mr. Zuro, one of his arrangers and a thorough musician. Under Zuro’s guidance my work, my style, and my singing improved so that I was re-engaged by Riesenfeld after a month. I stayed at the Rialto Theater work, appeared all over the United States, and earned two hundred dollars a week. But now, along with singing, I studied— as hard as I could.

"Later, I went back to Vienna to see my people, and treated myself to a long-cherished dream. I went to Felix Weingartner, at the Vienna Volksoper, and asked him to engage me, at the lowest possible salary, so that I might learn operatic technique. In one year, I had mastered the entire Wagnerian repertory, and had earned a call to Covent Garden. Next, Leo Blech tried me out for the Charlottenburg Opera. After I had sung ten bars he turned to the theatre manager and said, ‘He’s already engaged.’ From Charlottenburg I went to the Berlin State Opera where I remained ten years, singing, and the Scandinavian countries, from 1933, I returned to the United States, as a café singer, but as a member of the Metropolitan Opera.

"If I have dwelt on my own career, it is in the hope of drawing from it a lesson for other singers. Don’t be ‘glamorous’ or that fall short of your ideals. Any work, sin your artistic stature, helps make you ready for the great opportunity when it finally comes. You can sing Old Black Joe to a school audience and make it a work of art. And the important thing is that some manager may hear you and engage you, but that you can build an artist’s career for yourself in any surroundings."

Roads to Effective Piano Playing

(Continued from Page 380)

which belong to string and wind instruments, yet has its own resources which must not be disregarded. Only the study of sonority will give the piano the utmost interest.

"The abuse of the pedal is odious, but one can make much such use of the pedal without abusing it. One must practice without it entirely at first, if that is possible, and then train oneself to use it as an instrument of varied effects, which must never be allowed to create confusion.

"It is important to keep a natural and simple position at the piano. Useless movements of the hands and arms, contortions of the body, only serve to excite ridicule. Besides, the performance of music should not suggest that it is painful exercise.

"Teachers do not take enough trouble to suit the demands of a piece to the powers of the pupil. It is a delicate and difficult task, but a necessary one.

One last word of advice: Love to work. Put your whole trust in work: it is work which helps us to endure the trials of life.

The Basic Principles of Good Voice Production

(Continued from Page 375)

producing organs must be as crisp in their performance for the making of the required consonant; hazardous, superficial performances of such organs and muscles will ruin the consonantal production and mar the whole rendition of song. If these consonants are not adequately formed, tone quality and volume, as well as vowel production, are badly impaired; but when properly given they lend poise to the diction. Mountain may become, when wrongly pronounced, sound—sentence is given as sen-unce, and so on. Such bad habits in speech and singing are quite common among our English-speaking populace.
Seven Difficult Questions

Q. 1. I am fifteen years old, a dramatic soprano, with a range from G below middle C to F above C, and I have been studying two and one half years. Please answer the following:

1. How does a person, willing to work hard and anxious for an operatic career, get started in his own community?

2. Why is singing in the night air bad for the voice?

3. Why is the above range good if all the tones are of full quality?

4. Please list some songs that would be well suited to my voice.

5. Why is it that sometimes after singing a song or exercise not under the supervision of my teacher, I feel a huskiness in my throat?

6. Give any of the Foster songs such as "Beautiful Dreamer" suitable for a recital?

7. I do not know how to relax and when I sing anyone just laughs. Although I have a very unusual and adult voice for my age, I think it could be improved if I knew how to relax. Please explain—B. B. F.

A. 1. First prepare yourself thoroughly in the songs, operas and oratorio selections that are most suitable to your voice and style and that also are not too taxing. Most young singers are driven by ambition to appear before their teachers — and they are right. When you and your teacher agree that you are beyond the mere student stage and have become a young artist, communicate with your manager managers in St. Louis, which is the nearest major city to your home, and ask for an audition. If they like you, request their advice and help. St. Louis is a musical city and could offer you the opportunities you so earnestly desire. If you have voice, talent and personality enough.

2. Night air is usually colder and damper than day air. Therefore one is more apt to take cold at night, especially if one breathes through the mouth.

3. Your range is remarkably long, plenty and strong enough if you tone your voice and manage your beauty of tone, however, is the first requisite and it is all too often neglected.

4. It is very difficult for us to list some songs for you whose voice we never have heard, and whose capabilities are unknown to us. Pietro Floridi has published a remarkable collection of "Old Italian Songs" in two volumes. There is material in them suitable to almost any type of voice and style. At a certain point in your study, you may feel some of them will suit you. This we feel sure some of them will suit you. This we feel sure some of them will suit you.

5. Of your notes, the pieces of Stephen Foster are de-servedly popular and may be used on a recital.

6. The songs of Stephen Foster are de-servedly popular and may be used on a recital.

7. Every physical action requires a muscular contraction, followed by a muscular relaxation in the simplest terms, the opposite of contraction, just as sleep is the opposite of wakefulness. We hope this explanation may help you. Buy a book which treats of the anatomy of the larynx, the throat, the speech and the breathing muscles and study it carefully.

A Lyric Voice, Jenny Lind

Q. 1. I am twenty-seven years old, weighing only ninety-four pounds, and my lyric voice ranges from G above middle C to the first line, treble staff to High G above High-C. I have been encouraged because of the sympathy and feeling in my voice. I am no longer studying and I am troubled with constriction of the throat muscles, especially the ones below the chin. I vocalize and try to relax my whole self as much as possible. Sometimes I think I have not enough breath, as I am too small. How can I improve the control of my breath and eliminate the throat stiffness?

2. Have been asked to sing a Jenny Lind program. What songs and arias did she make famous?

3. Give me the name of a reliable book of exercises. I am not studying, but I practice every day.

4. A. Every physical action demands the alternate contraction and relaxation of the muscles involved. Walking, swimming, tennis, or any other exercise which calls for relaxation and expiration, and the actions of the muscles concerned. It seems from your letter that you do not support your tones when you expire and do not support your tones when you expire and therefore you tighten your throat muscles and your voice control is off in the wrong place. Learn how to breathe and you will improve. You should feel encouraged by the fact that you can sing without your voice. Be careful to dress in the costume of that period.

5. If your "Marchesi Op. 1" might help you for daily study, but you need to be put right about the natural method of insipering and expiring and supporting your tones correctly.
are no bells, the wind being supplied by electrically-driven fans and compressors, which furnish wind at pressures of ten, twenty-five, and fifty inches. These high wind pressures cause a maximum volume tone, which may be controlled by means of the swell Shutters, so that almost any stop can be used to accompany the human voice. A special stop, entirely new to this country when the organ was constructed, is known as the "Diaphone." It is under fifty inches wind pressure, and occupies a fifth box, open at the top, and without shutters. The tone is produced by what is termed a "resonator and vibrating valve," which yields a majestic volume of sound, giving a rich, diaphonic tone, and which also provides a glorious pedal base from the largest pipe in the organ, which is thirty-two feet long and three feet across at the top. The organ contains eleven hundred pipes, ranging in size from the largest, just described, to the smallest, which is only inches in diameter.

In addition to the wonderful power and dignity of tone, the Ocean Grove organ is notable for its remarkable orchestral qualities and effects. Included in these are a set of chimes in the roof of the building, a set of bells, located in the ceiling, and other instruments, such as castanets, tambourines, orchestral bells, drums, singing birds, and rain, thunder, and lightning effects. It is quite possible that no organ in the world has greater variety and quality of tone and color than this instrument possesses. The tone combination thus produced is as interesting as if it were a combination of$5.00, with its own room. The organist and the director were present on the occasion, playing "The Storm," composed and arranged by W. T. Damrosch. The program was given in the New York Symphony Orchestra. The Festival was under the direction of Dr. Tall E. Morgan. Such world-renowned artists as Nordica, Schumann-Heink, Homer, Bisham, Scott, Elman, Caruso, McCormick, Anna Case, Galli-Curci, Marion Talley, Marian Anderson, Jessica Dragonette, and several others were the attractions which, on many occasions, filled this building to capacity. For some years Mr. Arthur Judson, the well-known concert manager, has been the concert master of the orchestra.

One of the unique features at Ocean Grove has been the organ rendition of "The Storm," played daily throughout the summer season at each afternoon recital, from Monday to Saturday. This descriptive piece was composed and played by Clarence Reynolds, the official Auditorium organist many years ago. The audiences who attend are popular. Just why the public is so fascinated with musical pieces depicting a storm is hard to tell. The majesty of "The Storm" and the effect on the human voice and human spirit have always been impressive when composers have attempted to portray these effects in musical terms. Beethoven, Rimsky-Korsakov, Wagner, and others have suggested storms in their works. The best known of the quaint storm in Rossini's "William Tell Overture." In the middle of the last century no boarding school girl's education was complete without the ability to play Weber's "Storm," which had huge scales. The composer was in no way connected with the great master, Carl Maria von Weber.

The Piece That Never Was Written but That Grossed One Million Dollars

One of the most celebrated storms is the "Grand Fantasia in E minor," by Jacques-Nicolas Lemmens, eminent Belgian organist (1823-1881), who, in 1891, wrote a storm for the world's most famous organ, which everyone should have, there is no alternative. But do not fool yourself if you want to make your piano dollars go a long way. As in everything else, 'you get what you pay for.' You must recognize that if you cannot buy an instrument in which the maker is limited by the price to use less expensive materials, and expect the same durability and artistic results.

"What someone tells me, I may forget; what I learn myself, I know."
ENCYCLOPEDIA of MAJOR INSTRUMENTS— for music lovers!

This year, we present a comprehensive guide to music lovers, musicians, students, and others. It is a unique guide to the world of music, focusing on major instruments, their history, classification, and playing techniques. This guide is written by experts in the field and is an absolute must-have for anyone interested in music.

1186 Moonlight Sonata... Beethoven
1236 Finlandia... Sibelius
1286 Scherzo, Op. 32... Chopin
1217 Liebestraum... Liszt
1181 Polonaise Militaire... Chopin
3252 Reverie... Debussy
3241 Tales From Vienna Woods... Strauss
1549 March Militaire... Schubert
618 Russo Dance... H. S. S.
1891 Star of Hope... Kennedy
1475 Valse, Op. 65, No. 1... Chopin
514 Beautiful Blue Danube... Strauss
1370 Merry Widow Waltzes... Lehár
316 Poet and Peasant Overture... Suppe
1497 Fifth Waltz, Op. 88... Godard
1505 Kamaraj Octave... Rubinstein
1302 Prelude, No. 1... Rachmaninoff
1670 Rustle of Spring, Op. 3, No. 8... Sinding
1414 Sonata Pathétique... Beethoven
1041 Vale Arabesque, Op. 62... Lachner
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Wartime Piano Conservation

(Continued from Page 410)

as to insure against cracking. A cracked soundboard has no effect upon the tone of a good piano unless the ribs are loose at the same time.

"The memory of metal is moisture. The more successful you are in keeping your piano away from this, the longer your instrument will last. Rust and corrosion will ruin, in a short time, what took a long time to construct. This applies to the cheap piano as well as the fine piano. In the matter of wood, moisture, heat and cold, principally sudden changes of heat and cold, which cause irregular contraction and expansion throughout the piano, are the destructive evils.

Problem of Heat Control

"The problem of proper heat in the home and in the studio in these days of fuel shortage may well be a matter of present concern to owners of musical instruments. Strive to avoid these changes as far as your climate and your means permit. For instance, when we had a sudden drop to sub-zero weather during the past winter, we did not permit a single piano to be shipped from our nice, warm factory to Long Island City to our Equal-Air Waverooms in New York City. In the trip of only a few miles the temperature might be reduced to cause serious injury to the instrument. Despite the great weight and strength of a fine piano, it is nevertheless a very sensitive instrument and is almost like an orchid in its susceptibility to cold. A great virtuoso violinist, when playing in a large city in hot, humid July, some years ago, had the startling experience of having his priceless Strad become unglued and fall to pieces at his feet. On his next tour he used an aluminum fiddle.

The Hammers and Strings

"The felt in the piano is peculiarly susceptible to moisture, heat, cold, and vermin. Of course, felt, which is roughly speaking, another form of textile, has not the strength of wood and metal. For instance, if your piano seems to sound metallic, do not blame the strings. It may be that you have worn down the felt hammers so that they have made surfaces and no resilience. Again, the felt in the bushings in the action, which take up lost motion and in good piano are a very precious part of the instrument, should have special care from the tuner. These parts cannot be expected to last indefinitely.

"Pianos, when not in use, should be kept closed. This is a detail which many people neglect. Even if a piano is not in use, it will get out of tune. It should be tuned regularly, because if it is neglected too long it is difficult to pull the strings back to pitch. "The strings of a piano are composed of steel wire— with the exception of the bass strings, which are copper wire wound around steel core. For the duration, however, the use of copper is not permitted by the Government, and if you should break a bass string now you would have to have it replaced by a steel wire wound with soft iron. The tension strength of the piano wire is enormous. At the World's Fair in New York, The American Steel and Wire Company had an exhibit in which a Steinway grand piano was suspended by one single string.

"There never was a time in our entire national history in which the piano was more needed in the home. With the ban on pleasure driving in the East, and the patriotic ban which good Americans all over the country are imposing upon themselves, the idea of having hearthside nights of music is gaining prominence. Music, when played by the music lover, is one of the finest means of sublimating anxiety and worry. In Britain music has been found to be of priceless importance in the home and in the factory.

"But keep your piano in the best of shape, because it is one of your finest home possessions. There is no predictable time when you can obtain a new one, after the existing stock is exhausted.

Early Morning Tuning

"The National Broadcasting Company and the Columbia Broadcasting System have in constant use in their New York studios about seventy-five grand pianos. These are tuned invariably every week and the tone and action are regulated every fifth week. It would be impossible to get the best results over the air without this meticulous and constant attention. Our piano tuner-technicians work upon these pianos during the only time when they are not in use, which is from 2 A.M. to about 5 A.M. "After the war, and when this reign of terror caused by a Dictator subsides, it is only natural that the pendulum would swing from the world of terror of to-day to a world peace which has never before existed. And praying, and wishing, and hoping, and all the things which we have done in years, which we will all do so as proper international adjustments can be made. We can look forward to a glorious revival of the arts which cannot come, however, if the peace of the future is not a lasting one. Therefore, let the peace be a just peace. Meanwhile, in this war period, the piano in the home is one of the greatest blessings of all."

Oliver Ditson Co.

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VIOLIN QUESTIONS

Answered by ROBERT BRAINE

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.

The Maker Panormo

The Vincenzo Panormo, violin maker of Paris, France, 1740 to 1780 (also Sicily, Ireland, and so on), belonged to a family of violin makers, of which the last member died in 1892, in Brighton, England. He appears to have been a very gifted man, and his work is in accordance with his life. Sometimes his instruments resemble Cremona master violins, and other times he made his own style, a poor hand. His favorite model was the Stradivari. His sons, Louis, Louis, and Edmund, were also violin makers. His labels read as follows: "Vincenzo Truini Panormo fecit (made) Anno (year) 1745." Panormo was usually classed with the French makers of the eighteenth century.

To Remove Rosin

D. O. -- The case of patches of rosin which have become impacted in the varnish of very old violins, professional violin repairers usually use very finely ground pumicite stone mixed with a little oil. This should be applied very lightly at first.

Concerning Labels

S. T. K. -- Nearly all labels in Stradivarius violins, whether genuine or counterfeit alike, have a cross in a circle with the initials "I-H-S," signifying the initials of the Latin words "Iesus Hominem Salvat." The makers of the Cremona violins were very pious. They frequently made crosses of gold, silver, and other metals, provided the wood allowed it. The makers of the Cremona violins were very pious. They frequently made crosses of gold, silver, and other metals, provided the wood allowed it. The makers of the Cremona violins were very pious. They frequently made crosses of gold, silver, and other metals, provided the wood allowed it.

1. The date on the label of a violin simply indicates the year when the maker used this device on their labeled papers. This is usually a few years later than the date the violin was made. The labels usually become more decorative and expensive as the years pass.

1. The date on the label of a violin simply indicates the year when the maker used this device on their labeled papers. This is usually a few years later than the date the violin was made. The labels usually become more decorative and expensive as the years pass.

Violin Woods

E. O. -- The most famous violin makers, notably those of Cremona, seem to have preferred curly maple as the best wood for backs and sides of their violins; and fine, straight-grained spruce or pine, of medium or fine grain, for the top. A catalog of violins made by famous makers gives this description of a Stradivarius: The back is fashioned from two pieces of curly maple with sides to match; the top is spruce of medium grain. Another Stradivarius: The back is fashioned from two pieces of curly maple with sides to match; the top is spruce of medium grain.

A Joseph Guarnerius, Cremona: Back of handcarved maple, with a broad figure; the top is spruce, varnished golden yellow color. A Nicolas Amati, Cremona: Back, two pieces of handcarved maple; top spruce of fine grain.

A Francesco Ruggeri, Cremona: Back, one piece of handcarved maple; sides to match; top spruce of medium grain.

An Andreas Guarnerius, Cremona: Back, four pieces of handcarved maple; top spruce of the choicest selection for tone.

An Antonino Giudagnoli (pupil of Stradivarius): Back, one piece of handcarved maple, with sides to match; top spruce of the choicest selection for tone.

A Silvestro Lupoli, Paris: Back, one piece of flamed maple; top, spruce of medium grain; varnished of a rose red color.

All sorts of wood have been tried out for making violins. An exhaustive description of the preferences of some of the greatest violin makers in the history of the art shows that they considered curly maple for backs and spruce for tops the ideal woods for tone.

Who Is the Greatest?

T. R. -- It is impossible to answer your question as to who is the greatest violinist, because this varies. However, I am of the opinion that Joseph Joachim held the top position. Joachim and Heifetz would probably win as the greatest of the violinsts of the present day.

Musicians in the Navy

L. C. -- As you come in the class of what are called conscientious "objectors" you will have little or no trouble in enlisting in the army or navy. If, as you say, you are a skilled musician, not in theory, but also as an experienced performer on the violin and several wind instruments. A recent paragraph from The Associated Press, addressed to the Department of War, is what I imagine you are asking your question very carefully. It says: "U. S. Navy Bandmaster Howard W. Williams will be in your city in a few days to interview and test applicants as musicians for the navy. Men accepted will be enlisted as musicians. The navy needs piano players, cornetists, trumpeters, and fife players. They will be paid $25 per month. The navy is looking for really good men. The pay is good, the food excellent, and the positions are ideal in every way."

An Effective Violin Solo

M. A. R. -- The Meditation from "Thais," by Massenet, one of the most beautiful and effective solo pieces for the violin, depends on the perfection of tone, a fine vibrato, and an accurate and deep expression. The Meditation is an effective and emotional tone, a fine vibrato, and an accurate and deep expression. The Meditation is an effective and emotional tone, a fine vibrato, and an accurate and deep expression. The Meditation is an effective and emotional tone, a fine vibrato, and an accurate and deep expression.

A Violinist's Magazine

H. H. K. -- I think you will find the magazine devoted to the violin and violin playing in the United States, "Violinists and Violinists," published by Ernest N. Dering. It is monthly, and what you wanted. It is published monthly, and what you wanted. It is published monthly, and what you wanted. It is published monthly, and what you wanted. It is published monthly, and what you wanted. It is published monthly, and what you wanted. It is published monthly, and what you wanted.

Encore

T. U. J. -- The word "dias" (twelve) signifies that a measure, passage or section of music is to be repeated. It is also used by the French as an exclamation of admiration (ah! ah!) like the French word encore in English.

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JUNE, 1943
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Band Questions and Answers
by
William D. Revelli

Difficulty in Tonguing
Q. I have been playing the clarinet for the past five years. The conductor of our band and fellow musicians have often complimented me upon my tone. However, I have great difficulty in tonguing. My tone seems to be too heavy, and when I articulate I lose the quality of tone that I get when slurring. What can I do to improve my articulation?—C. B. Colorado.

A. I would suggest that you practice using the syllable “sch” for the next few weeks. This will tend to soften your attack and eliminate the tendency to articulate so heavily. The “DD” articulation will also improve your tone, since it will permit the breath to follow the attack. Be certain when articulating that your tongue is on the tip of the reed and retain a firm embouchure by means of a pointed but stiff chin. Practice slowly at first. Keep the tones sustained as much as possible.

A Sharp, Nasal Tone
Q. I am playing first trumpet in our school band. For the past few weeks I have become terribly discouraged. My tone is inclined to be nasal and sharp. For the past three years I have been playing cornet, and recently I changed to trumpet. My tone on the cornet was considered very good. Can it be that my tone can never be good so long as I play the trumpet? My trumpet is an excellent instrument and in fine condition. I have tried other trumpets but always get that nasal, sharp tone. I have been told that my embouchure is O.K. Can you offer any suggestions?—R. J. Michigan.

A. You state that you have tried various instruments. Have you tried various mouthpieces? I believe that all of your trouble lies in the fact that you are using a mouthpiece that is too small. I would suggest that you get a number of mouthpieces on approval. Try them out. You will find one that will respond most readily. Give it a fair trial. Play upon it for several days. Test it for ease of blowing, intonation and quality. I am certain that you will find this to be your trouble. I would suggest that you try a Bach 7C. It is a fine mouthpiece and will open up your tone.

Plastic or Cane Reed
Q. What is your opinion, are the relative merits of the plastic clarinet reed as compared to that of the cane reed?—R. W. Jr., North Carolina.

A. The plastic reed is as yet in an experimental stage. Many players have begun to use them and in some instances reports have been most favorable. There are several grades of plastic reeds and the results obtained depend upon the quality of the reed. The average plastic reed tends to be a trifle harsh and too bright in quality. Its vibratory responses are not as yet satisfactory. Its advantages are: 1. consistency of performance. 2. durability. 3. sanitation. 4. over a period of time less expensive than the cane reed.

In these days when cane reeds are so difficult to obtain, the plastic reed has an opportunity to prove its worth. I believe it is especially effective with beginning clarinet classes, since it does not break, cannot be chipped and requires less care than the cane reed.

Are You Exposing Your Pupils to Enough Good Music?

(Continued from Page 373)

III. The Instruments of the Period under consideration.

Keyboard: Clavichord and Harpsichord.

(Discussion of the virginal in England)

String: The Viol family.

Wind: The Recorders

(All of these instruments are illustrated in the above recordings. Pictures should be shown of each of them.)

The teacher must realize the vast amount of material available, especially in correlating several curricular subjects into one session. This material should extend over a number of classes; in fact, as many as the teacher finds necessary. It could even be an entire semester's project.

Country dances of the period should be discussed and the ones which are suitable and adaptable to classroom use should be taught during the physical activity periods. One which has proven popular has been the morris dance made famous in our time by Percy Grainger. Country Gardens or perhaps Shepherd's Hey could be used. There are many suggestions available in folk dance books of instruction.

Shakespeare's verses which have been set to music are ideal in this correlation, and most of them have been recorded. The Victor Company has an album of Shakespeare songs and there are numerous other examples. In advanced grades, depending on the teacher's discretion, songs from the plays which have been recorded by great interpreters, and even entire dramas, could be heard.

Creative activity is important and can be used to great advantage. The time of Queen Elizabeth offers great possibilities and should be considered. William Byrd, her music teacher, would be a good subject for a short dramatic sketch which the pupils might improvise. Other situations will suggest additional material.

By this process our students are certain to be exposed to a great deal of fascinating and worth while music.

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FORWARD MARCH WITH MUSIC

Grieg—Nationalist and Cosmopolitan

(Continued from Page 386)

invited Grieg to conduct a program
of Grieg music at the Chatellet Theatre in Paris; to which invitation the
composer replied: "Like all other
non-Frenchmen I am shocked at the
injustice in your country and do not
feel myself able to enter into any
relations whatsoever with the French
public." In 1903 he again was ap-
proached by Colonne, and this
time he accepted. But his pro-Dreyfus let-
ter was remembered, with his blushing
and shouting, as well as applause, broke
forth as Grieg appeared on the plat-
form to conduct his music. Grieg
never a rabbit-fearer) simply waited
until the hostile demonstration had subsided somewhat, whereupon he
embarked upon the loud opening of
his "In Autumn," Nature, thereby
drowning out what remained of the
shouting and hissing. At the end of
the concert, of course, he was ac-
claimed with that frenetic applause
which crowds reserve for those who
are indifferent to them. The full
story of his connection with the
"Dreyfuss Affair" may be enjoyed in
David Monrad-Johansen's book, "Ed-
ward Grieg," (an English translation
of which was issued in 1938 by the
Princeton University Press). All
interested in Grieg and his music
should read this stimulating and
highly informative book, which is
a model of musical history.

There was in Copenhagen a Danish
operatic composer, who was well
known for his plagiarisms. Shortly
after the performance of one of his
unoriginal operas, this composer
was denounced with Grieg at the latter's home. During the dinner Grieg, who was
always a charming host, said nothing
derogatory. But when the Dane had
burst forth from behind a curtain and thus
admonished the surprised plagiarist,
"You dare to call anyone a thief! You, who steal from us all!" He burst forth
from behind a curtain and thus ad-
mmonished the surprised plagiarist.

A few years before the master's
decease, one of the world's greatest
piano manufacturing houses offered
to present him with a lovely grand
piano, an offer which Grieg accepted.
But the piano house, or their local
agent, neglected to pay the import
duty on the piano. This aroused in
Grieg his typical Norwegian "in-
dependence," and also that blend
of frugality with generosity that is so
delightfully Scandinavian. "I wouldn't
dream of paying import duty on a
presentation piano," he declared.

Grieg—Nationalist and Cosmopolitan

The final anecdote brings me to
the important matter of Grieg's dual
character. He was a confirmed cosmopolitan. No one
could ever be in doubt of his flaming
Norwegianness. "I cannot remember
his talking about his own music without
invariably associating it with

FORWARD MARCH WITH MUSIC

THE STUDY

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some Norwegian purpose, such as "to carry the musical message of the Norwegian peasant into the niveau of art-music;" or "to write music that would tally the characteristics of Norwegian scenery;" or "to translate the austerity of Jotunheim (the Norwegian Alps) into tones;" or "to provide a Norwegian musical utterance for future generations." In the realm of politics Grieg was a fervent nationalist, all his satisfaction seeming to hinge on the independence Norway had gained in 1905 (the year before I first met him).

Yet all Grieg's family traditions and early musical background and training were cosmopolitan. Both of the families from which he sprang — the Griegs and the Hagerups — belonged to that circle of originally foreign administrative and merchant families (the English Bulls, the Scottish Christies, the Dutch Halseys, the German Kroeplins, the Danish Hagerups) whose presence in the coastal towns, especially in Bergen, Grieg's birthplace, gives the population a character so different from that of the dwellers in the fjords, the uplands, and the mountains. His Scottish ancestor, who came to Norway in the second half of the eighteenth century, was Alexander Grieg. Grieg's father, as well as his grandfather and great-grandfather, were British Consuls in Bergen. His father repeatedly paid visits to England, Grieg himself told me. "What for?" I asked. "Partly to attend concerts and to buy music," he said.

It was then that I asked Grieg if he were aware of what seemed to be Scottish influence in his music. I cited the downward phrase (to the words, "Bonnie Saint Johnston Stands on Tay") in the Scottish folksong, The Two Sisters o' Binnorie; Ex.1.

which Grieg repeatedly appeared to echo in some of his works. In the Trio of the slow movement of the "Sonata in C minor for Violin and Piano;"

Ex. 2.

and the close of the first section of the tranquillo movement in the fourth of the "Symphonic Dances" for orchestra,

Ex. 3.

this similarity is evident. Also may be noted the close kinship between the piangisimo passage, just before the crescendo leading into the recapitulation of the main theme of the Norwegian Bridal Procession,

Ex. 4.

and the Scottish Reel, Tullochgorum,

Ex. 5.

which Grieg repeatedly appeared to echo in some of his works. In the

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COLLEGE OF MUSIC

Grieg—Nationalist and Cosmopolitan
(Continued from Page 417)

JUST A PIECE OF PAPER

Schubert could take a piece of music paper and, in half an hour, turn it into a priceless masterpiece to last for centuries.

Any sound government can take a piece of paper and make it worth a dollar or a million dollars. The paper itself is next to worthless. What is behind it may be worth billions.

You do not buy The Etude for paper and ink. You buy it for the ideas, instruction, music, inspiration, and enjoyment which make it indispensable to you.

This month The Etude is printed on lighter paper, as Uncle Sam requests it, but it is heavier in ideas. You will like the smart, svelte Etude better than the portly, leisurely Etude of past years.

Every issue will be alive with important and useful ideas, many of which may be far more valuable than the entire cost of the subscription to The Etude for the whole year.

Never have we had in our manuscript files so many delightful surprises. And every article has been boiled down, so that in these busy war days all dispensable words have been discarded.

"FORWARD MARCH WITH MUSIC"

Those contending streams of aesthetic stimulation, nationalism, and cosmopolitanism are of course implied in the origins and history of all the arts, which inherit their broad expressiveness from cumulative cosmopolitan skills and traditions, and their individuality and originality from local influences. But it is easy to forget this and to over-emphasize one's own specialty, and to forget that the folk has grown, as it were, by "active natural causes," out of the native soil, and that the folk music it has grown out of is the result of a realm of folk songs and their many variants, including the "classic" masterpieces of art music—enriched Norwegian folk music in its arrangements of it far more than it enriched him.

An interesting commentary on the origins of "local color" in the folk arts and cultures was provided by a Norwegian professor, when he announced that he had been able to trace every known Norwegian peasant costume, from every date in Norway, back to some French court dress of the seventeenth and eighteenth centuries. The peasants had seen their local gentry (administrators, doctors, large farm-owners) wear these imported French court dresses, and had copied them as best they could, from which were gradually evolved what are now called "peasant costumes." We are prone to regard bagpipes and kilts as things racially characteristic of Highland Scotland. Yet both, we have been given to understand, are comparatively recent imports from France.

"FORWARD MARCH WITH MUSIC"

418
March to
"The Stars and Stripes Forever"

(Continued from Page 382)

abreast—separate at front—return to position.
2. Numbers 3 and 4 of each group do the same.
3. Numbers 5 and 6 and 7 and 8 repeat the same, holding swords at chest level while marching and placing them in arch when returning.

V.
A. At chord, group faces front holding swords at hilt, chest level.
1. Point swords high on chord, holding swords in tent formation with right hand as illustrated below:

Fig. 9

2. Mark time four counts—then revolve—turning as a wheel sixteen counts to right.
3. Reverse—turn sixteen counts to left.

VI.
A. Mark time four counts.
1. On chord and count of eight close ranks, assuming position of four abreast facing front.
2. March by fours to front, separating at center front, right and left by twos; march across front, up sides to rear—across back and come forward in this formation:

Fig. 10

VII.
A. March in place four counts.
1. Group 2-1-1-2 executes a half turn backward on count of 1, 2, 3, and 4 and marks time on 5, 6, 7, 8.
2. Group 4-3-3-4 makes a half turn forward at the same time.
3. Group 5-7-6-5 on left turns and faces rear on 5, 6, 7, 8.
4. Group 8-7-6-5 on right remains in position marking time.
B. The entire group now locks arms and is now in the position illustrated below:

Fig. 11

1. They now execute the wheel forward eight counts a quarter turn, thirty-two counts complete turn.
2. Reverse and execute wheel backward, taking great care in keeping even and straight lines.

VIII.
A. At completion of the wheel the boys return to original positions with eight counts.
1. Mark time four counts with swords at chest.

B.
1. No. 2-1-1-2 come four abreast to the front, separate as partners to right and left across front of the stage, up sides and out rear door.
2. No. 4-3-3-4 come forward four abreast, separate to right and left, following 2-1 out.
3. No. 5-6-5-6 close ranks with two steps in, come forward four abreast and follow 4-3 to right and left out.
4. No. 7-8-7-8 close ranks with four steps in, march forward four abreast, turn left and right, and follow 5-6 up sides to rear and exit.
5. This completes the drill.

The Stars and Stripes Forever, by John Philip Sousa (Piano Solo, Catalog Number 3011), coordinates in this manner:

Step I begins on fifth line of music and continues sixteen measures.
Step II
A. Give chord, continue twenty measures.
B. Give chord, children spread out and march in place eight measures.
C. Give chord, draw swords and continue marching six measures.
Step III
A. Begins on last two measures of page four.
B. Chord is given, drill sixteen measures.
C. Chord is given, upward thrust begins, lunge forward on foot.
D. Chord, swords arch four times.
Step IV. Music begins top of page four.
A. Give chord, continue eight measures.
B. Give chord, upward arches.

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.

MARCH FOR SUMMER STUDY

Those who come to Sherwood for summer courses have available the same thorough instruction and careful attention from artist-teachers as students in the winter terms. Summer courses are directly correlated with the winter season curriculum, to accelerate progress toward the earning of a degree.

There's still time to enroll for these low-cost summer courses June 17 to August 14. Ask for all-expense estimate. 412 S. Michigan Avenue, Chicago, Illinois.

CHOOSE SHERWOOD FOR SUMMER STUDY
Bobby was picking out the tune of Old Folks at Home on the piano with his right hand. He did not know that Uncle John had entered the room and was listening to him. “Why don’t you use your left hand too, Bobby?” he asked.

“I’m going to add the chords in a minute,” answered Bobby; “it needs only the two, dominant, and that’s easy.”

“Good,” exclaimed Uncle John, “I’m glad you can handle your keyboard harmony.”

“By the way, Uncle John, I wish you’d tell me why Stephen Foster’s songs are called folk songs. I thought nobody knew who wrote the folk songs.”

“You’re right, Bobby, generally speaking. Foster’s songs are called folk songs because they are so much like the real folk songs; that is, they are short, have very simple melodies, simple harmonies, and simple rhythms.”

“He never wrote things like sonatas or symphonies, did he?”

“No,” Uncle John replied, “he was quite content to remain a composer of simple songs. And then, besides, he never had the training in the art of composition.”

“I suppose from his songs, he was born in the South. Was he?”

“No, but many people have thought that, too, Bobby. He was born in Lawrenceville, Pennsylvania (now a part of Pittsburgh) on July 4, 1826.”

The Songs of Stephen Foster
by Paul Fouquet

The bricks were brought from England in 1765. This house is now a national shrine to his memory. There is also a very handsome building erected to his memory in Pittsburgh.

“But if he did not live in the South how could he write such wonderful songs about the negroes?” asked Bobby.

“Well, you know the French composer Debussy once crossed the border into Spain and returned very soon, yet he was able to write music that was typically Spanish. So it was with Foster. All that he saw of the South was what he absorbed from the Old Kentucky Home of his relatives, where he used to visit. But he liked the negroes and was able to put his feelings in music in such songs as these we have been speaking of, as well as in Old Black Joe; Massa’s in the Cold, Cold Ground; and Old Uncle Ned.”

“And didn’t he ever write any gay songs?”

“Of course he did. There is Oh, Susanna; The Glandy Burke, a song about a Mississippi steamboat; The Swamp Town Races, and lots of others. These songs were popular with the old minstrel shows.”

“What were they like, the minstrel shows?” asked Bobby, whose curiosity was endless.

They were traveling shows, consisting of a chorus of black-faced men, dressed in bright-colored, swallow-tail coats and wearing big white gloves. They sang, danced, played banjos, and told funny jokes. That was all before your time, Bobby.

Dear Junior Etude:
I am writing to tell you about our Victory Recital. How we came to think about it was through the Philadelphia Music Teachers Association’s president asking the teachers to try to think of ways to raise money for defense and also to contribute toward the purchase of a Red Cross ambulance. Our piano teacher put it up to us and we thought that if we could give a recital and each pupil who played sold tickets, asking only twenty-five cents as a contribution instead of a fee, more people would come and we would make more money for the ambulance. Then we thought if people could call their home gardens Victory Gardens, why not call our recital a Victory Recital? It was a grand recital. Twenty pupils played and a little girl, only thirteen years old, sang most beautifully. The ages were from eight to (Continued on next page)

As she spoke she took a book from the bookcase. No, it was not a book about nature, and bore the title “Strange Insects and their Stories,” by Verrill. “Turn to page nine,” she said. And Peter did. And there he read about some strange butterflies in Central America that sing! Yes, they make queer little musical sounds that can be heard several yards away. Some people do not think their song is very musical or melodious, and they may be right, but it is singing, just the same—just as much so as the effort of the crickets and katy-dids are.

“Now, play your Grieg piece again, but play it with imagination,” said his mother. “Just imagine Grieg’s Butterfly is a Central American one, singing quietly to some lovely flower; or in a community chorus on the branch of a tree. He’s beautiful and light and delicate and gay. And your fingers will imitate him by flitting about delicately on the keys.”

So Peter played with imagination, as his mother suggested. And it worked! It worked as a good rule usually does—just like magic. His fingers flew swiftly and delicately over the keys like a butterfly winging its way through the air, and in the soft passages they sang like the butterfly singing, balanced on a lovely flower.

The Singing Butterfly
by Annette M. Lingelbach

Peter had been practicing Grieg’s Butterfly, but no matter how hard he tried, he could not make it sound like a dainty butterfly. “Well,” he exclaimed to his mother, “you’d never think that was a butterfly.”

It really should be played with a delicate touch, you know, Pete; very light and delicate. Maybe this will help you.

The Swannee River

The Swannee River

“Foward March with Music”
(Continued)

Nowadays we have jazz and radio comedians instead."

"Of course I don't know about those shows, but I certainly do like the songs of Stephen Foster," commented Bobby.

"Yes, they are really lovely, Bobby. You show good taste. They are not intended to be compared with the songs of Schubert, Schumann or Brahms, but for sheer, simple melodies of the folksong type, they are very much indebted to the gentle, good-hearted Stephen Foster."  

Mendelssohn

(Prize winner in Class B)

Because Felix Mendelssohn lived during the early part of the nineteenth century he is considered a composer of "romantic" music. One of the things he is remembered most for to-day is his revival of Bach's music. Had it not been for Mendelssohn, works of Bach would have long been forgotten.

Mendelssohn was one of the wealthiest of the musical nobility, and yet he was every sense a gentleman. Much of his music was written by inspiration through things of nature. The fact that he wrote the Overture to A Midsummer Night's Dream is legendary. He wrote this composition after he spent one night under a fir tree to soak in the sounds of the forest. Unusual, you say? Perhaps so, but this tree had been as enchanting to Mendelssohn as the music of nature to you. He died young—in his late twenties; yet he contributed much to the field of fine music. (Thelma G. Rice, age 16; Maryland)

Mendelssohn

(Prize winner in Class C)

One of the greatest composers was Felix Mendelssohn, who was born in 1809 at Hamburg, Germany. At the age of four he took music lessons from his mother. The friendship that he formed between Germany and France caused his family to flee to Berlin. He did not like it there but continued to study music. He composed his first cantata and then began composing very rapidly; and when he was seventeen he composed A Midsummer Night's Dream. This composition he became very famous. When he was twenty-three he married Fanny Hensel, and they composed many beautiful songs. He died in 1847 and all of his friends mourned his death, but in the world of art he lived on. I like Mendelssohn's music because it tells what he was thinking about when he wrote it. (Alain Van Slyke, Age 10; New York)

March Puzzle Prize Winners:

Class A, Marian Slomka (age 15); New York
Class B, Janet Gervais (age 14); Washington
Class C, Frederick R. Smith, Jr. (age 7); District of Columbia

Honorable Mention for March Puzzle:

Patricia Brewer; Shirley Nordin; Dorothy Pigeon; Forrest Baker; Scott Yoreny; Rose Urycki; Irene Lamothe; Annette Frechette; Rose Efrich; Julia Cuthbertson; Mary Lawson; Jack Perlitz; Arthur St. Julian Brown; Jeanine Lamonte; Esther Smith; Margaret Kline; Lena Lamphere; Tillie B. King; Jack Allen; Mark Pelligrino; Mary Peters; Dorothy Moore; Doris Jean Bendure; Catherine Welter; Leona Daniels; Jeannette Abdalla; Mary Louise Drake; Laura Ann Hamilton; Ida R. Feitelberg; Mary Helen Tate; Bobby Duvall; Jean Marie Cunningham; Ann McKenzie; Alfred Fleisch.

March 1943

Junior Club Outline No. 22

Composers of Sonatas and Etudes

History

a. What is the form of a sonata?
b. What composers come to your mind when you say the word sonata?
c. What composers come to your mind when you say the word Etude?
d. The sonata was developed from the suite. Some famous composers who wrote piano sonatas include Domenico Scarlatti; Carl Philipp Emanuel Bach; Haydn; Mozart; Beethoven; Schumann; Brahms. Look up the dates of any three of these composers.

The word Etude means a study, and Etudes usually contain some technical difficulties. Some famous composers who wrote Etudes include Clementi; Czerny; Chopin; Liszt; MacDowell. Look up the dates of any two or these composers.

Terms

f. What is a mordent?
g. Give a definition of a trill, without demonstrating on the keyboard.

Keyboard harmony

h. An augmented triad is formed by taking a major triad and raising the third one half step; this gives a triad composed of two major thirds. Form an augmented triad on each degree of the chromatic scale and give the letter names of the tones used.

i. Is the augmented triad formed on C spelled C-E-G-sharp or C-E-A-flat? (Answer: C-E-G-sharp, because the fifth of C major is G, and raised one half step it becomes G-sharp. Were it A-flat it would be a minor sixth instead of an augmented fifth.)

Musical Program

An entire program of sonatas (or sonatinas) and Etudes is easy to arrange. Use plenty of Czerny Etudes and play them as musically and beautifully as possible. You will be surprised to find how lovely they can sound.

Answers to Spelling Puzzle:

By Martha V. Binde

Ham-b-u-r-g; N-E-W York; B-O-N-N; H-a-m-u-r-g; P-A-B-15; G-I-e-n-s-auch; re-arranged give BERGEN.

Honorable Mention for March Essays on Mendelssohn:

Katherine L. Drundale; Patricia Murphy; Janice Schulz; Marilyn Gaddis; Gertrude Powell; Patricia Brewer; Lois Ann Glasses; Virginia Droite; Julia Cuthbertson; Marilyn Gray Dunn; Elaine Schenck; Elizabeth Lenkowski; Jackie Duncan; Catherine Welter; Doris Jean Bendure; Jeannette Moek; Evelyn Marx; Louis Bonelli; Martha Gifford; Anna Mae Slayton; Dorothy Tron; Martha W. Duvall; Marlene Matson; Franklyn Vaugh; Joan C. Besley; Frances Findel; Margaret Kline; Ann McKenzie; Jeanette Abdalla; Betty Sexton; Mary Alice Bennett; Patricia Wygelals.

Junior Etude Contest

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen years; Class C, under twelve years. Names of all the prize winners and their compositions will appear on this page in a future issue of THE JUNIOR ETUDE. The thirty next best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

"Edward Hagerup Grieg"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than June 22, 1943; winners will appear in the September issue.

CONTEST RULES

1. Contributions must contain not over one hundred and fifty words and must be typed or written in ink. An Etude of your composition is an open chance, but you must remember that it may be used for the purpose of the contest.
2. The name, age, and class of A, B, or C must appear in upper left corner and your address in the lower right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
3. Write on one side of paper only and do not use a typewriter.
4. Do not have anyone copy your work for you.
5. Clubs are entitled to six entries (two for each class).
6. Entries which do not meet these requirements will not be eligible for prizes.

"FORWARD MARCH WITH MUSIC"
THE COVER FOR THIS MONTH.—As mentioned elsewhere in the editorial contents of this issue, Edward Hagerup Grieg was born 100 years ago this month, and therefore commemorating this hundredth anniversary The Etude presents some reminiscences of Grieg by the renowned pianist, conductor, and composer, Percy Grainger. Supplemented Mr. Grainger's interesting recollections is the picture used on the cover of this issue. This is believed to be the last picture taken of Edward Grieg before his death; it was taken in late July, 1907 (Grieg died September 4, 1907 in the garden of Grieg's summer home, "Troldhaugen" (The Hill of the Trolls), which was located just outside of Bergen). Robert (Bergen was Grieg's birthplace, and his birthday was June 15, 1843).

Our cover presents only a portion of the photograph taken in Grieg's garden. The complete photograph, which extended the scene to the right, showed seated beside Percy Grainger, Nina Grieg, the wife of Edvard Grieg, and then opposite Grieg toward the front of the table, Julius Rönning, celebrated pianist and composer. Julius Rönning was born in Leipzig, May 9, 1855 and died at Utrecht, September 13, 1929. After studying with Grieg'sLondon, in 1896 and 1897 was conductor of the music society for the Promotion of Music. He was an intimate friend of both Brahms and Grieg. Rönning's father was Engelbert Rönning, well-known violinist and violist Edvard Grieg, and his wife, Nina Grieg, to whom Grieg was preparing for the presentation of Grieg's "Piano Concerto" which Grainger was to play and which Grieg was to conduct at the famous Observer (Yorkshire, England) Festival in the Fall of 1907. However, Grieg's passing early in September prevented Grieg's appearance as conductor. The Etude is indebted to Mr. Grainger personally for the opportunity to reproduce this historical photograph on the cover of this issue.

ADVANCE OF PUBLICATION OFFERS

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

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will be twenty photographs with data to a page. In the cases of American musicians, the states of birth or adoption will be given. When published, the book will be 7 by 9 inches in size.

While editorial and mechanical details are being arranged, a single copy of PORTRAITS OF THE WORLD'S BEST-KNOWN MUSICIANS can be ordered at the low advance of publication cash price of $1.00. Deliveries will be made immediately after publication.

THE CHILD'S CZEZNY—Selected Studies for the Piano Beginner—Compiled by Hugh Arnold—Well known to advanced pianists and teachers, these studies will herein be presented so that young beginners may have the opportunity to develop good basic technique and enjoy doing it. Altogether, forty studies in each of the treble, bass, and treble clefs, in keeping with the modern method of presenting both clefs simultaneously. Published in the popular oblong format, the book will contain clever illustrations and rulings that will appeal to the student. Teachers will recognize the work of a fine musician in the fingering and editing of Hugh Arnold.

A new volume of the CHILD'S CZEZNY is now offered to teachers at the special advance of publication cash price of 25 cents, postpaid. Delivery will be made as soon as the book comes from the press.

SUMMER MUSIC STUDY AND TEACHING PLANS—For busy musicians and teachers with full winter schedules, there are the consequential and unavoidable expenditures in mental, physical, and emotional energy. So, with the coming of summer days, it is natural that they abandon studio and recital worries, and, instead, turn their attention to relaxation and preparation for the new season ahead. At these times, however, there are wonderful opportunities to engage in such advantageous pursuits as looking over new material, reading new books on your favorite subjects, and the integration of new processes with older and more established ones.

Scanning our catalogs, we are newly impressed with the wealth of superior educational material available and the number of fine, authoritative books on musical subjects, a few of which are mentioned below. Each provides beneficial reading matter set down in clear language by a specialist and convincingly explained so that the reader cannot fail to absorb its message. Among those pianists will enjoy are: What Every Piano Student Should Know—Hamilton; Piano Playing with Questions Answered—Hofmann; Great Pianists on Piano Playing—Cook; Piano Music: Its Composers and Characteristics—Hamilton; Piano Teaching: Its Problems and Problems—Hamilton; The Shortest Way to Pianistic Perfection—Leimer-Gieseking; How a Dependable Piano Technic Was Won—Brower; and The Pianist's Thumb—Wells.

Vocal students will profit by reading: The Singer's Handbook—Samuoloff; Fundamentals of Voice Training—Clipping; Clearcut Speech in Song—Rogers; What Every Vocal Student Should Know; The Head Voice and Other Problems—Clipping; Great Singers on the Art of Singing—Cook; Resonance in Singing and Speaking—Fullove; Your Voice and You—Rogers; and Commonplaces of Vocal Art—Russell.

Music educators will find stimulation in: The Art of a Cappella Singing—Shimer and Wilcox; Choir and Chorus Conducting—Gehrkens; Choir and Chorus Conducting—Wodell; Instrumental Music in the Public Schools—Normann; Games and Dances—Stories, and Music; The Gist of Sight-Singing—Lewis; History of Public School Music—Berge; The Music Supervisor—Tapper; Preparation and Presentation of the Operetta—Beech; School Orchestra and Bands—Woods; The Training of Boys' Vocalists—Psychology for the Music Teacher—Swisher; and Light Opera Production—Burrows.


The layman-enthusiast will delight in reading: The Fundamentals of Music—Gehrkens; From Bar to Symphony—Mason; Musical Instruments through History—Epochs in Musical Progress—Hamilton; Masters of the Symphony—Gochtus, which constitute the special course in Music Appreciation, planned by the National Federation of Music Clubs. Also in this issue, there are the fine Standard History of College—Cook; Outlines of Music History—Hamilton; A Complete History of Music—Baltzell; Young People's Illustrated History of Music—Macy; Music of the Pilgrims—Pratt; Introduction to Music—Drake and History—Moyer; The Listener's Guide to Harmony—Abbott; and Why We Love Music—Seashore.

FAVORITE HYMNS—in Easy Arrangements for Piano Duet—Compiled by Ada Richter—One of the most remarkable success stories of the present day is that of Ada Richter. Endowed with rich musical gifts, she was polished as a piano virtuoso, and always a favorite wherever she appeared in any activity, she was within her activity as a teacher, she, within a comparatively short time, also has achieved prominence as a composer and arranger for young pianists. From the time her first pieces of arrangements appeared in print, her name has become more and more to stand for excellence of musicianship in the minds of her students and today she occupies an eminent place in the field of piano education.

One of Mrs. Richter's most outstanding books has been Her Own HYMN Book. Now, in view of this success, The Etude has planned to publish a similar collection for those who have four hands, in which simple, playably favorite hymns will be included. Each duet version of the hand and second parts will be of about the same difficulty, so that students can learn them all with equal ease. An added advantage will be the inclusion of a very few duets useful in accompanying congregational singing when desired. Among the twenty popular hymns to be included in this new collection are: Praise
THY GOD REIGNETH—A General Cantata for the Volunteer Choir, by Lawrence Keating—The response of choir leaders to the war effort, this cantata by Lawrence Keating has been so favorable that Mr. Keating has been prevailed upon to prepare this non-seasonal work for general use. As in his other cantatas, the text has been selected and written by Mrs. Elsie Duncan Yale, who has many times demonstrated her abilities in this field.

The subject matter of the cantata may be gleaned from the titles of the various musical numbers. The work opens with a chorus, Thy God Reigneth; followed by The Stars, for soprano and alto; tenor, tenor and alto; The Sea is His, for men’s chorus; Peace, Be Still, for alto solo; O Forest Fair, trio of women’s voices; The Valleys, chorus; O Purple Hills, soprano and alto duet; The Lilies, solo for baritone; O Fear Not, Ye Who Trust Him, chorus; Forget Not God, solo for soprano; and a final chorus, Reign O’er Our Lives. Interwoven among the various Scripture passages which may be read by the pastor or by a special narrator.

The musical requirements are well within the capabilities of any volunteer group of untrained voices and the solos are within an easy range and present no vocal difficulties.

Single reference copies of this new cantata may be ordered at our special advance of publication cash price of 40 cents, postpaid.

BALLADS OF PAUL BUNYAN—Choral Cycle for Mixed Voices and Narrator—Ballads by Ethel Louise Knox, Music by May A. Strong—Paul Bunyan, mythical figure of the lumber camps of North America, makes a good subject for choral compositions, and the contagious tides of the upper lumberjacks as they set by roaring fires in snow-bound bunks, houses, is a picturesque character in our American folklore. A twain of mighty prowess and prodigious appetite, he was at once the idol and the inspiration of the logger, causing him to greater flights of fancy as evidenced in the song, and his wild and extravagant. This choral cycle is based on the episodes 'The Winter of the Blue Snow,' and 'The Death of Paul’s Moose-Hound, Niagara,' of this well-known story. This unusual work is scored for a chorus of mixed voices, a baritone narrator, and piano. The voce parts are well written throughout, and special care has been taken to keep them well within the range of the average choral group. Hence, this cycle should prove to be very popular with many high-school choral organizations.

Place an order now for a single copy of this excellent choral cycle at our special advance-of-publication cash price of 40 cents, postpaid.

UNIFORM PRICE FOR ADVENTURE, ANDPRIA—The Alpinist—Ballad for Violin, Piano, and Harp, by George A. Brown

Unison parts; violin and harp are jumbled, and the solo violin soars against a chorale setting.

Written for young students by a composer who understands children and their problems, this collection will prove a highly desirable acquisition. A single copy may now be ordered at the special advance of publication cash price of 25 cents, postpaid.

ALBUM OF FIRST POSITION PIECES FOR VIOLA AND PIANO—This album, edited by C. E. Mello, contains some of the most celebrated pieces for viola and piano that have ever been published. The series includes compositions by Brahms, Dvorak, Elgar, Mendelssohn, and Schumann, among many others. The album is divided into two parts, the first containing pieces suitable for the beginning student, and the second containing pieces of greater difficulty.

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Dr. Lieurance’s new book will represent the unusual among community song collections, since its content will be made up entirely of native Indian material. This book is meant, as the title suggests, to be used as an unaccompanied song book format, and with its interesting material arranged for unison singing, it will find ready acceptance for use in homes and schools. It may also be a useful source of material for assemblies of various kinds, and in all events in which community singing has a part.

The six songs in this volume are:
1. By Singing Waters;
2. Water’s Chant of the Corn Grinders;
3. Where the Blue Heron Nests;
4. Love Song;
5. Ski-bi-bi-la;
6. By the Waters of the Canadian Nationalization.

While the songs are suited for unaccompanied use, they are designed to be used with a piano, harp, or other instrument, and may be accompanied by voice, organ, or other suitable combination.

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The contents include the Largo by Dvorak: Theme from Sibelius’ “Finlandia;” the Skater’s Waltz of Waldteufel; Home on the Range; Dark Eyes; Jamaica; Country Gardens; Aloha Oe and eleven others, all arranged by Howard S. Monger, successful music educator and skilled musician of Chicago.

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Childhood Days of Famous Composers—The Child Bach by Lottie Ellsworth Coit and Ruth Hampton, the second book in the series, presents interesting biographical material, simply told, of the great composer interspersed in which are easy-to-play pieces and arrangements from the master's writings, all charmingly illustrated. The pieces may be assigned separately to pupils either in private or class teaching, in which case the biographical data will prove an incentive to practical practice. Class piano teachers will find the book especially useful. The four solos and one duet may be allotted to different pupils and when learned can be combined with the story and presented in dramatized form. Full directions for such use are given in the book. Price, 35 cents.

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