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The Sweetest Flower That Blows.

(HIGH VOICES)

C. B. HAWLEY.

you it is a rose,

fra-grace it ex-hales.

for me it is.

I MO ther Prfl CPyrgHM898b>

Andante.

sweet-est flow'rt that knows
WHY IN 1943 BOB JONES COLLEGE HAS ON ITS CAMPUS ... TEN MORE BUILDINGS THAN IN 1933 ...

- BOB JONES COLLEGE HAS EXPERIENCED A PHENOMENAL INCREASE IN ENROLLMENT OF BOTH YOUNG MEN AND YOUNG WOMEN DURING THIS SAME PERIOD. BOB JONES COLLEGE ENDEAVORS TO "SEEK ... FIRST THE KINGDOM OF GOD, AND HIS RIGHTEOUSNESS." SPIRITUAL EMPHASIS HAS KEPT PACE WITH AN EXPANDING PHYSICAL PLANT, AN INCREASED STUDENT BODY, A BROADENED CURRICULUM.

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BOB JONES COLLEGE

CLEVELAND, TENNESSEE
A MUSIC PRIZE of five hundred dollars is to be included in the Pulitzer awards for this year; this to take the place of the scholarship awarded each year to a promising young composer. The award will be given "for musical composition in the larger forms of chamber, orchestral, or choral works, or for an operatic work including ballet, first performed or published by a composer residing regularly in this country."

BACH'S "SAINT MATTHEW PASSION" in a stage version devised by Leopold Stokowski, Robert Edmond Jones, and George Balanchine, was presented under the direction of Mr. Stokowski on April 9 at the Metropolitan Opera House, as a benefit for the starving children of the world. With the Narrator, the soloists, and part of the two choruses in the pit with the orchestra, the performance resembled somewhat a medieval miracle play in a modern, simplified form. Lillian Gish played the part of Mary Magdalene, and the soloists included Eleanor Steber, soprano; Luise Metz, tenor; and Gerhardt Pechner, bass.

THE PHILADELPHIA OPERA COMPANY, under the able management of C. David Hocker and the inspired musical direction of Sylvan Levin, closed its most successful season on March 30 with a brilliant performance of the "Barber of Seville." Announcements for the coming season reveal plans for extended road tours which so far include one hundred performances, in addition to the usual season in Philadelphia.

JOSEPH SCHILLINGER, composer, and teacher of George Gershwin and Oscar Levant, died on March 23 in New York City. A native of Kharkov, Russia, he was graduated from the St. Petersburg Imperial Conservatory in 1918 and after a number of years' experience teaching and conducting in Russia, came to the United States in 1930, where he became connected with the faculty of Teachers College, Columbia University. His works have been played by the Cleveland Symphony Orchestra and the Philadelphia Orchestra. He was associated with Leon Theremin in the invention of the electric musical instrument which bears the latter's name. Among his other pupils were Paul Laval, Mark Warnow, Jesse Crawford, and Benny Goodman.

ALICE NIELSEN, operatic soprano, former leading lady of the famous Bostonians, died on March 8 in New York City. Born in Nashville, Tennessee, in 1876, she had a most varied career, beginning with her singing in a church choir in Kansas City, Missouri. She studied with Ida Valerga, and then sang with local opera companies in California. She attracted favorable attention from Victor Herbert, who wrote especially for her the light operas, "The Fortune Teller," and "The Singing Girl." From 1910 to 1915 she was a leading star with the Boston Opera Company and later headed her own opera company in a country-wide tour.

THE EDGAR W. LEVENTritt FOUNDATION has announced that its fourth annual competition will be open to both pianists and violinists between the ages of 17 and 25, instead of of only one of these instruments, as formerly. The winners will have appearances next season with the New York Philharmonic-Symphony Orchestra. Applications will be received until May 15, and full details may be secured by addressing the Foundation at 30 Broad Street, New York City.

THE FIRST STUDENT COMPOSITION CONTEST, sponsored by the National Federation of Music Clubs, open to native born composers between the ages of eighteen and twenty-five, is announced by the president of the Federation, Mrs. Guy Patterson Gannett. There are two classifications with prizes of fifty and twenty-five dollars in each classification. The national chairman of the Student Composition Contest is the distinguished American composer and author, Miss Marion Bauer, 112 West Seventy-third Street, New York City, from whom all details may be procured.

THE EASTERN MUSIC EDUCATORS CONFERENCE held its biennial convention in Rochester, New York, March 20-23. Termined this year the Music Educators Wartime Institute, the discussions centered largely around the use of music during the War. Under the direction of John H. Jaquish, President of the Eastern Music Educators Conference, the four-day program was filled with conferences and musical events, in which leading figures in the school music field took a prominent part. Howard Hanson, Director of the Eastman School of Music, was the only speaker who did not participate in the music program.

PATRICE MUSSEL, coloratura soprano from Spokane, Washington, and Christine Johnson, contralto, of Hopkinsville, Kentucky, were the winners in the 1942-43 Metropolitan Opera Auditions of the Air. Each received a contract with the Metropolitan Opera Company and a thousand dollar check. Special prizes of five hundred dollars each were given to John Baker, baritone, of Passaic, New Jersey, and James Pease, bass-baritone, of Franklin, Indiana.

A SONG LEADER'S COURSE is being conducted by Teachers College, New York City. Recognizing the importance of group singing as a builder of wartime morale, the purpose of the course is to train civilians and members of the armed forces to be group song leaders.

THE TENTH ANNUAL NATIONAL FOLK FESTIVAL will be held this year in the Academy of Music in Philadelphia, May 5, 6, 7, and 8. As in former years, the program will include the folk songs, music, and dances of old and new American groups from more than twenty states, especially featuring the folk expressions of the United States.

Dr. Clarence Cameron White's "Kutamba, Rhapsody, Op. 50," had its world première when it was on a recent program of the Columbia (Ohio) Philharmonic Symphony Orchestra, directed by Iser Solomon. From all reports it received a most favorable reception, one critic voicing the opinion that although "Impressionism of the highest order, it is the sort of music which is full of magic and which should prove very popular."

A GRAND OPERA FESTIVAL will be held by the Essex County (New Jersey) Symphony Society, May 4-9, at Newark. According to an announcement by the president of the Society, Mrs. Parker C. Griffith, this will take the place of the outdoor symphony concerts, abandoned for the duration because of dimout regulations.

ALL ACTIVITIES OF THE BERKSHIRE MUSIC CENTER have been suspended for the duration. This decision was made after due deliberation by representatives of the various interested groups. Plans are being formulated, however, to reopen just as soon as conditions permit.

Milka Termina, famed Wagnerian soprano who was a leading member of the Metropolitan Opera Company from 1899 to 1904, died in May 1941, in Zagreb, Yugoslavia, according to word which was just recently received by her friend, Zinka Milanov, also of the Metropolitan. War conditions are responsible for the long delay in having this news become public. She was born in Begice, Croatia, December 19, 1863, and, following study in Vienna, made her début in Zagreb. She sang in various music centers of Europe and then came to America, where she made her début in Boston with Walter Damrosch's Opera Company. Later Mme. Termina joined the Metropolitan. She carried in this country the title rôle of "Tosca," with Antonio Scotti singing for the first time in New York his famous rôle of Scarpia.

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THE ETUDE

PUBLISHED MONTHLY

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THE JUNIOR ETUDE
The Passing of a Giant

"Sergei Vassilievitch Rachmaninoff, one of the greatest of Russian composers, conductors, and pianists died March twenty-eighth at his home in Beverly Hills, California. Requiem Mass will be celebrated at the Los Angeles Russian Orthodox Church. The cause of death was pneumonia." Thus ran the brief radio announcement shaking the entire musical world, which in twenty months has lost two of the foremost Slavic piano virtuosos of history.

Rachmaninoff was born April first, 1873 in Novgorod, Russia. His father was a captain of the Imperial Guards and his mother was well to do. The elder Rachmaninoff virtually gambled the family estates away and separated from his wife. Accordingly, Sergei, a sensitive, retiring child, was brought up by his mother. This early misfortune in the family affairs may account for his outward appearance of grimness and bitterness.

Unlike many of the Russian masters, Rachmaninoff was educated in music from his childhood. One of his first teachers was his cousin, Alexander Siloti (ten years his senior), who later sent the boy to Nikolai Zvierov in Moscow where at the age of seven he entered the Moscow Conservatory. There he met Tschaikowsky who took such a deep interest in the talented pupil that he often asked him to his home.

His teacher in composition was Arensky. At the Conservatory he wrote a one-act opera, "Aleko." In his class in Moscow he met Alexander Scriabhin, the sensitive musical mystic. They formed an artistic friendship which proved of rich mutual importance. At the age of twenty he wrote his Prelude in C-sharp minor, which had such an irresistible appeal that it became popular in a surprisingly short time — so much so that in 1898 the twenty-five-year-old Rachmaninoff's name was so well known that he was invited to London to play with the Philharmonic. Thus, at the very beginning he adopted a style which was broad and forceful in its lines. The vigor and strength in his later works, notably his symphonies, concertos, and in the Isle of Death, were normal expressions of a mind destined to look upon life with power and dignity. A "First Symphony" and a "First Concerto" were, however, so unpromising that deep depression seized the composer from which he was relieved by a physician by auto-suggestion. During the seasons of 1905 and 1906 he became the conductor of the Imperial Grand Theatre in Moscow, conducting many of the best-loved operas. He then removed to Dresden.

Coming to America in 1909 he made a fine impression as a composer-pianist and was offered the conductorship of the Boston Symphony Orchestra. It was at this time that the writer met him first. As Editor of The Etude he went to the New Netherlands Hotel on Fifth Avenue, New York to interview the Russian master. Warned of his austerity and supposed acerbity, he was surprised to find the "smileless" Rachmaninoff a very agreeable person. He chose to speak in German rather than the usual French of Russian touring artists. His German was gruff and deep voiced, but excellent. He spoke no English and the writer spoke no Russian. After the interview Rachmaninoff was presented with typewritten notes of the article, and the writer was horrified to be informed by his manager, Henry Wolfsohn, that the master did not find them satisfactory and wished to review them. We called upon him a second time and found that he was not in any way dissatisfied, but since the notes were not in German or French, he could not read them. Accordingly, he sat patiently for nearly two hours while we translated the entire article back into German word for word. He weighed every sentence and considered its significance in slow and labored fashion for some time. Then he would exclaim, "Stimmt! Weiter!" (All right! Go on!) When this ordeal was over he was delighted and suggested that we go out for a walk.

(Continued on Page 294)
TO ONE YOUNG MUSICIAN in Philadelphia the march of events in Europe during 1938-39 had a very personal meaning; for he, Joseph Barone, had been engaged to appear as conductor with some noted European aggregations, among them the Budapest Symphony Orchestra and the Orchestre Symphonique in Paris, engagements that would have given him important Old World experience and the prestige of being identified with these outstanding European organizations. To have war break out when this hoped-for achievement was about to materialize—when his plans were all made—seemed a bitter coincidence difficult to bear.

Casting about in his mind for a new program of action his thought lingered on the fact that what was closed to him was closed also to a host of other artists. They were in a similar dilemma, for the Europe that had offered such abundant opportunities for debuts in every branch of music, the Europe that had represented intermediate training between our great musical schools and our top-ranking, performing organizations, was inaccessible and would remain so for no one could prophesy how long. Experience, poise, confidence, all the many advantages gained from appearing before audiences, would have to be obtained in our own country—no one could expect fledgling artists to take their places beside veterans otherwise—and that meant that facilities to enable them to test their wings here at home would have to be increased. In fact, war or no war, America needed musical testing laboratories and debut facilities. That so few of them existed had long been a weak link in our otherwise strong musical chain.

Joseph Barone felt a desire to help. And he was ideally situated to do this. He lived in a great music center. It was the home of many world-renowned musicians. It was also the home of one of the greatest orchestras in the country, one of the greatest, indeed, in the world. So much, facilities of the most desirable sort were at hand, waiting only to be joined to a job that needed doing. Joseph Barone pushed disappointment aside; and supplemented it with positive action. Before the year was over he had the support of the city's outstanding musicians, their promise of aid, a plan of aid, and an excellent orchestra. The latter was a complete symphonic ensemble of chamber proportions, consisting of thirty experienced players drawn from the Philadelphia Orchestra. Its purpose, as stated in the program of its inaugural concert, on November 27, was "to create more opportunities for young American soloists, conductors and composers."

A Springboard for Young Talent

Included on that first program were young people who have since climbed to enviable musical heights, just as the later programs have included names that now connotes front-rank ability. The American Little Symphony Orchestra of Philadelphia, as the organization is named, has introduced instrumentalists, singers, conductors, and compositions that are assets to musical America; and it has also served as a screen through which has passed an abundance of talent that sought and believed itself ready for the demands of musical professionalism. It has substantiated the hopes of some aspirants, necessarily dashed those of many others. But the screen it has used has been realism, a stark factor often overlooked by over-eager young people who judge their abilities by the measuring stick of desire rather than by an analysis of their chances to remain in a highly competitive field once a début is made. To all who have asked its assistance it has given time, attention and honest appraisal. And to those few who were really ready for a formal bow to the public it has given, without cost to them, an introduction rewarding both to them and to their hearers.

Among conductors whose worth it has recognized have been Ezra Rachlin, now associate conductor with the Philadelphia Opera Company; Frederick Fennell, whose broadcasts at the Eastman School of Music are a regular feature; Vernon Hammond, who has done considerable operatic conducting; Lukas Foss, of Pulitzer Prize fame; and Richard Horner Bales, invited last season to act as guest conductor with the National Symphony Orchestra of Washington, D. C. Singing "finds" have been Margaret Harshaw, now a member of the Metropolitan Opera Company; and Hilda Morse and Richard Deneau, both of whom became members of the Philadelphia Opera Company. Guggenheim Fellowship winners for the past three years have been David Diamond, Alvin Etting, and Burt Phillips, composers whose works earlier appeared on Little Symphony programs. While the orchestra and judges in no way influence the Guggenheim Fellowship committee or other organizations in their selections of artists, they feel a glow of pride that their own recognition of these young men preceded the Guggenheim decisions. Dai-keong Lee, Arthur Cohn, and Kent Kennan are three more young men who are becoming known in the field of composition; all have been represented on Little Symphony programs. Still another is Alan Hovhaness, whose "Exile Symphony" was on the program not long ago when Leonard Stokowski conducted a concert by the National Broadcasting Company Symphony Orchestra. Veda Reynolds, now assistant to Efrem Zimbalist, director of the Curtis Institute of Music, has been put in the program of the Symphony's violinist discoveries; so, too, is Maida Green, a member of the Philadelphia Orchestra. Nathan Stutch, who won a violoncello début, later joined the Cleveland Symphony Orchestra.

From All Sections

Where does all this talent come from? Biographies disclose that the answer favors no particular of the artists named: Ezra Rachlin, Los Angeles, California; Richard Horner Bales, Alexandria, Virginia; Frederick Fennell, Cleveland, Ohio; Lukas Foss, now a citizen and a resident of New Philadelphia, Pennsylvania; Richard Deneau, Brooklyn, New York; Arthur Cohn, Milwaukee, Wisconsin; Hilda Morse, New York; David Diamond, Rochester, New York; Alvin Omaha, Nebraska; Dai-keong Lee, Honolulu, Hawaii; Kent Kennan, Milwaukee, Wisconsin; Margaret Harshaw, New York; Herbert Baun, Brooklyn, New York; Veda Reynolds, Fort Collins, Colorado; Herbert Baun, New York; Nathan Stutch, Pittsburgh, Pennsylvania. The only generalization that could possibly be made is that the majority of these winners have attended our most highly rated musical schools.

Performers are selected by audition. Mr. Barone's statistics show (Continued on Page 345)
Music and the Municipality

A Conference with

The Honorable

Fiorello H. La Guardia

Mayor of the City of New York

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

For nearly a decade, America's greatest city has had the advantage of being directed by a man who sees government in terms of human values as well as of laws. Fiorello H. La Guardia—called "the best Mayor New York ever had" by statesmen, and "our Little Flower" by the voting public that has acquired the habit of electing him—has taken the conjectural stuffiness out of reform and made it a vital, workable thing. He has achieved this by the sheer force of his dynamic person, by the sound good sense of his policies, and chiefly, perhaps, by his recognition of the spiritual as well as the material needs of the six-million-odd people whose destinies he guides. Among the spiritual values, Mayor La Guardia has always accorded a preferred place to music. For himself, he loves music; is often found listening to the rehearsals of the New York Philharmonic-Symphony Orchestra from an inconspicuous seat in the rear of the darkened orchestra; and he has been known to wedge in the First Act of "Tristan and Isolde" between official engagements. For his administration, New York's political dynamo has set a record for placing music within the reach of the people. Besides balancing the budget, putting Civil Service on a better basis, improving parks and highways, and getting low-cost building projects, he has founded the New York City Symphony Orchestra, created the New York High School for Music and Art, sponsored concerts in the city parks (often taking the baton himself in spirited performances of works that range from Haydn symphonies to Sousa marches); most of all, he has steadily lent the dignity of his office and the magnetic force of his person to an ardent championing of the cause of music. Apart from its sheer fun potentialities, the Mayor believes that music releases spiritual, educational, and therapeutic values which make people more adjusted, and therefore happier, and therefore better.

"Seeing that people have music is part of the municipal job," said Mayor La Guardia, pushing his horn-rimmed glasses up into his black hair and swinging around in his swivel-chair at presto speed; "New York is fast becoming—has already become—the artistic center of the world, and the status of music here can influence the future cultural development of the entire nation.

The Pattern of Progress

"Music progress has followed a pattern. First, music was a luxury. It flourished under aristocratic patronage and existed as the exclusive prerogative of the nobility and the high ecclesiastics. Take, for instance, the period when Mozart and Haydn lived as super-servants in the courts of their patrons. As a result, the notion got around that plain people wouldn't understand good music. The truth was, of course, that they simply didn't get the chance to participate in it.

"We progressed a long way after that, but it took the advent of radio to mark a new climax in music dissemination. Good music was suddenly made available to all the people—and what was the result? Music wasn't merely offered; it took hold! People accepted it avidly because, for the first time, they had the chance to hear it. Do you realize that, to-day, more people listen to Beethoven in a week here than heard him altogether during his lifetime?

"A different situation exists, however, in the realm of actual performances. Even now, after the radio has put broadcast music within the reach of the people, operas and concerts still remain to a large extent proprietary, under the control of the rich.
In spite of everything, opera continues to wear its social aura; symphony concerts are subsidized by private gifts. And when any drastic shortage of funds occurs, the hat has to be passed around. Well, that situation will have to be changed, too.

"Under present conditions, these rich gifts will soon cease to exist. And the people must learn to pay for their own music just as they pay for their own clothing. The way must be prepared for all seasons of opera and concert that depend, not upon gift-subsidies from any one class, but upon the people themselves—al it of them.

"I'd like to see a new system of opera in New York. I'd like to see a larger house, a longer season, and a duplication of the procedure that the major baseball leagues employ—that is, the establishing of smaller opera houses all over the country, upon which the great companies could draw for new artist material, just as baseball keeps its eyes on the smaller clubs in the minors. The larger house would increase audience possibilities, thus serving the dual purpose of making opera better known and swelling the box-office intake upon which, sooner or later, our opera will have to depend. The longer season would reduce overhead and assure steady employment to the orchestra, the chorus, and the stage crews. As for the principal singers, the day of the 'big star' salaries is over; all the singers must 'play with the team,' for the sake of opera itself.

"The same is true of our symphony orchestras. In a few years' time, the big donations simply won't be there, and the people will have to support their own symphonic organizations."

A Difficult Problem

Asked just how far the smaller communities could help in plugging the "farm clubs" opera houses under way, Mayor La Guardia said that, under our system of government, municipal subsidizing of opera would be extremely difficult.

"But money isn't the whole story! Every municipality can have its share in promoting America's music by a deliberate work of encouragement. Merely the official attitude of a community can do much toward stimulating music interest. Possibly, too, smaller cities might go so far as to help in the building of opera houses which could then be used for other civic purposes as well."

Turning from the performance aspects of music, Mayor La Guardia spoke enthusiastically of its human values which, as sources of benefit to the individual, demand municipal care.

"Music is entertainment, of course," said the Mayor, "but it's so much more besides! Educationally, it binds us to our past and to the ultimate heights to which human thought and feeling can reach. Spiritually, it balances us, enriches us so that we can live on better terms with ourselves and with others. Thus, it becomes a duty to encourage these values. Good work is being done in music in our city schools. New facilities are being brought to our children and awareness of the art is being developed to a higher point than ever. I take pride in the New York High School for Music and Art, the only municipal school which offers major training in music along with the regular academic curriculum. When I first thought of founding such a school, the educators opposed me. Well, I didn't mind. I had faith in the idea, and I simply made a budget appropriation for it. And it worked! The opposition has long since gone down before the musical accomplishments of the youngsters themselves—which proves again that once musical facilities are put within reach of the people, they take hold.

Music Must Uplift

"I wish that we in America could do more creatively. So far, our best achievement is our folk music. Otherwise we seem to be in a sort of twilight zone, in which our effort is not yet matched by accomplishment. 'Modern' music has harmed true creation. 'Modernism' works hard at form and effect without harmony or truly beautiful or uplifting in content. Now, music is entirely a matter of beauty and uplift! People are less concerned with exploring form and novelty than with finding something to store away in their hearts. Not that American music cannot boast of fine works—it can. We have MacDowell; parts of Victor Herbert and George Gershwin are truly fine; and the list of contemporary composers includes many of whom we can justly be proud. But viewing the national creative scene as a whole, we need more concern for the give back of expression, to values that mean something to heart and soul. That sort of expression, however, cannot be planned. It must be spontaneous. We can't say that we'll keep on experimenting until 1945, and then settle down to write really great music. To be great music, it must spring naturally, without forcing, from the soul. Until it does, we must wait for it. And we must use our time of waiting to foster in our young people those spiritual qualities which will one day give us great American composers."

A Family Tradition

Mayor La Guardia's music-interest, which has netted New York such rich dividends since his first term in 1934, is not a recent acquisition. And none of these began before his family tradition. The Mayor's father, Achilles La Guardia, was a composer, conductor, and concertist of note. He first came to this country as accompanist to Patti; made his home here; and became an army bandmaster at various frontier posts, traveling with his family to South Dakota and later to Prescott, Arizona, as a thorough musician as well as an accomplished performer, the bandmaster gave his son a solid foundation and saw with pleasure that the seeds fell upon fertile soil. As a high school student in Prescott, young Fiorello learned to play the cornet and showed a special love for the classics and Italian opera.

A Difficult Struggle

After his father's death, however, the boy had scant time to regard music as more than a beloved hobby to which he would one day return. After duty abroad in the United States consular service and as interpreter—the Mayor is fluent in eight languages—he returned to New York, worked as interpreter, by day, and studied law in night school. In 1916 he was first elected to Congress, the first Republican ever to be returned from a then firmly Democratic section of the city. Immediately, La Guardia made fame and enemies through his straightforward liberalism. In the First World War, he resigned his seat in Congress and became an aviation instructor, later serving in the air forces as Lieutenant, Captain, and Major, and received promotions in all conceivable decorations and honors.

A Worker for Reforms

In 1919, he was elected President of the Board of Aldermen of New York City. Here his relentless war on graft raised havoc in entrenched political strongholds and gave New York a refreshing taste of good government. 1922 saw him back in Congress, fighting oppression and working for reforms—such as the shortened work day, age pensions and national unemployment insurance—which were then considered drastic novelties. In 1933 he was first elected Mayor of New York. This and his successive administrations have been distinguished by non-partisan appointments, the creation of a new city charter, balancing a forty-one-million dollar budget by raising half in new bonds and reducing the remainder, cutting his own salary, and seeing that the city got its money's worth. La Guardia vented his bitter opposition to Nazism as soon as Hitler came to power. That he can temper bitterness with humor was shown when, prior to visiting Nazi delegation a police ficers. Music is fortunate in having such a champion.

"There must be no blackout of music during the ordeals now facing our city; it is a human and humane "FORWARD MARCH WITH MUSIC"

—Marshall Field

The Passing of a Giant

(Continued from Page 291)

The temperature was three below zero. We walked entirely around the boundaries of Central Park, covering several miles, and in that period the writer feels that he had one of the most valuable experiences and important lessons in his musical career. The arctic weather seemed of no significance to the great Russian.

During the course of the conversation he laid great stress upon phrasing and said: "An artistic interpretation is not possible if the student does not know the laws underlying the very important subject of phrasing. Unfortunately, many editions of good music are bound wanting in proper phrase markings. Some of the phrase signs are erroneously applied. Consequently the only safe way is for the student to make a special study of this important branch of musical art. In the olden days phrase signs were little used. Each used them very sparingly. It was not necessary to mark them in those times, for every musician who himself a musician could determine the phrases as he played. But a knowledge of the means of defining phrases in composition is by no means all-sufficient. Skill in executing the phrases is quite as important. The real musical feeling must exist in the mind of the composer, or all the knowledge of correct phrasing he may possess will be worthless."

With the coming of Bolshevism in 1917 and thereafter, Rachmaninoff came to America and made this country his home. He and his wife, however, did not complete their naturalization papers until February first of this year.

Rachmaninoff regarded himself first and foremost as a composer, and when his career in America obliged him to take up either that of conductor or piano virtuoso he chose the latter, although the post of director of the Boston Symphony Orchestra was offered to him for a second time. In his early life he played piano in many of his own works, and when he had to expend his repertory in America he depended upon the advice and counsel of his good friend, Leopold Godowsky, who reached him in many programs. He developed in this field the pianists of history. His performances were re-creations of the masters as one can only do with a composer's insight could make it.
Have Fun With Music!

An Interview with

Kent Cooper

Distinguished American Journalist
General Manager of The Associated Press
Composer of "America Needs You"

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWS

Mr. Cooper himself has been writing and playing music since his boyhood. He is entirely untaught; yet, gifted with a perfect ear and an unquenchable love for music, he came within an inch of becoming a professional violinist.

First a Violinist

At the age of ten, his father bought him a cheap violin. He taught himself to use it and, four years later, joined his high school orchestra. At about that time, he first began setting down the melodies that kept running through his head. His three sisters sang and played piano, and the Cooper family made music together, as a source of home fun. When his sisters married, the boy felt lost playing his violin without accompaniment, and taught himself the piano as a means of finding his way back to musical completeness. Later, he found a post in a local theater orchestra and earned a dollar a night. Mr. Cooper is sure that he would have made orchestral playing his career, had he not been offered a chance on a newspaper at twelve dollars a week. The difference between twelve dollars a week and one dollar a night decided him in favor of journalism. That is how The Associated Press got a singularly efficient general manager, and how the Girl Scouts got a hit song.

"Naturally, I don't approach music as a professional would," Mr. Cooper continued. "I just have fun with it. I can play any tune I've heard, provided I like it. If I don't, if it doesn't give me something personal, it does not shape up for me at all. And the element that gives pleasing music its shape and meaning is melody. I guess that most music lovers agree with me in that. No matter how deep or great or erudite or educational music may be, if it lacks melody, it does not come to life. Melody is what makes music popular.

Too Much "Marouf"

"I remember years back going to hear an opera called 'Marouf.' I happened to go to that opera because, when the regular press tickets came in to The Associated Press, the seats for the more popular works were quickly snapped by senior members of the staff, and 'Marouf' was left; nobody else wanted to hear it. So I went. The first time I heard it, I couldn't get anything out of it. During the course of that season, 'Marouf' tickets were left lying around regularly, and each time I used them to see if by frequent and assiduous application I couldn't get into the meaning of the thing. By the left-over-ticket process, I heard 'Marouf' six times. After the final performance, I found that I had gotten but one idea from the thing—that was a brief line of melody near the end, the words to which were, 'O, Marouf!' That was all the melody I could detect.

Melody First

"Now, music is truly the universal language—the only form of transcribed expression in which not only the meaning but the actual symbols are
Music and Culture

Three Main Touches
by Leonora Sill Ashton

ONE OF THE PRIMARY TASKS to be undertaken, in piano lessons, is to bring to the pupil a clear idea of the different touches necessary to achieve different tones on the piano.

A famous teacher once likened the three main touches of piano playing to the primary colors; explaining that, as varied hues and shades developed from these, so touches which brought forth varied qualities of tone developed from the three basic methods of sounding the keys: portamento, staccato and legato.

This simile presented to pupils has proved to be one of practical value, making the subject of colorful tone production a definite fact to be taught and learned.

It is best to give a simple five-finger exercise to demonstrate the last two touches to the pupil. With this goes the explanation of how the close, smooth, even sounding of the keys in legato playing is brought about by finger action which releases one key at the exact instant that the next one is sounded; and how staccato, the exact opposite of legato, is played by separating the tones, either by finger, wrist or hand movement, leaving each one detached from the note which preceded it.

Portamento touch is best demonstrated over the simple triad, with a gliding motion of the hand guided by the wrist. This touch may be explained by telling the pupil that it is closely connected with the technic of the voice in singing, when the tone is carried from one note to the next so rapidly, that the intermediate notes are not defined.

When the muscular activity demanded by the three touches is clear to the pupil, have him turn his back on the keyboard and perform the three yourself. “Music is the art of the ear.” All musical theory will be availing to the music student, unless the subject matter presented to him enters his consciousness through the avenue of his hearing.

Persevere with this special ear training, until the pupil can recognize a faulty legato, a weak staccato, or the harsh, fettered tone which is a result of a stiffness of muscular conditions. Have him listen until he can name a staccato passage as being performed by finger action, arm action from the wrist, or arm action from the elbow or shoulders.

Someone once said that anyone could play a five-finger exercise, but it took a wise man to adapt what he had learned from it to the use of his interpretative work. Therefore, in this “touch” period of the lesson, one eventually will turn to the musical compositions of the pupil, preferably those which he knows well, and encourage him to point out and then play the different parts with special touches needed in those parts.

In this way much effort of useless repetition will be saved, for every portion of the composition will have its own muscular action allotted to it. For, of course, the ultimate end of touch is to bring forth a tone of fine quality, whatever its character may be.

Even in this day of penetrating music study and adaptation, one hears, at times, harsh tones coming from beneath the fingers of intelligent musicians. One of the basic tasks, of classroom and studio alike, is the teaching of touch—a most important phase of piano playing.

The Hymn That Was Found in a Bottle
by Benjamin Haddy, Jr.

Once to every man and nation
Comes the moment to decide,
In the strife of truth with falsehood,
For the good or evil side;
Some great cause, God's new Messiah,
Offering each the bloom or blight,
And the choice goes by forever
Twixt that darkness and that light.

This hymn, strangely prophetic of the character of the present time, may be found in the Episcopal Hymnal as No. 433. But the music to which it was set was found in a bottle, which was picked up at sea. Nobody knew where the melody originated. It just came out of a bottle. This music became a Welsh patriotic air called Ton-Y-Botel—The Welsh for “Tune in a Bottle”—after it fell into the hands of a Welshman, who gave it this name. To-day we speak of “canned” music. At that time some of it seems to have been bottled—and not labeled.

The text of the hymn itself was written by Cambridge, Massachusetts, in 1819, of English and Scotch ancestry. It is interesting to remember that he entered Harvard in his sixteenth year. He had a fondness for ancient songs and a lively sense of humor, and he never lost, and diplomat. He became Ambassador to court of St. James.

Lowell had an inherent love for books and a minister, whose extensive library played an seems not unusual that Lowell's career. It ally to the writing of hymns. And the Ton-Y Botel air is singularly well fitted to Lowell's words.
Training the Hands for Piano Playing

by Florence Leonard

Part Two

WHAT IS this “controlled” movement, a movement which must not be stiff, yet must not be relaxed? Compare the two ideas, free and controlled in this way: You have in your hand a heavy, empty glass, which you will set down on the table with no especial care or thought. You are relaxed or “free” in your movement. But suppose that the glass is full to the brim, and you wish to put it down without spilling a drop, then the condition of your arm and hand is very different. You control it, and yet you do not stiffen the arm because stiffness would prevent the smooth, steady movement which you need.

Effect of Controlled Movements:

When used in playing, the controlled movement produces an intensity and a depth of tone, and an intensity of legato which cannot be obtained in any other way. In passages it can give great brilliancy and great speed. The relaxed, free movements, used by the hand suited to them, have opulence and warmth. Some hands would naturally play in one type, some in the other; some can well learn to use both types.

The analysis of the hands pictured will take into consideration their natural aptitudes and their needs, and should be a clue to the needs of the average student. It should be understood that not all of the students whose hands are shown have done much work at the piano. Some have just begun their study, some have had two or three years of development, some have had more.

The first hand (Fig. 6) is of the short-fingered type. But the hand also is short, and all sections are evenly proportioned. The fingers are well-articulated at the base, and they have a good span, so that not only octaves but full chords are easy for them. They have excellent mobility and yet are somewhat developed in muscle. The wrist is strongly built but not stiff. These characteristics all point to possibilities of good technic. But they indicate good tone also. Because the fingers are well-cushioned, in addition to being muscular and supple, a warm, singing tone is easily possible in both cantilena and passages, and a clear, firm tone in the latter—all with free or relaxed playing. The hand can play much “long-fingered” and can vary its tone by curving the fingers.

This hand, however, can learn much more. First, it can develop more strength in every finger and in the knuckle support. Such added strength will be heard in the quality of the legato as well as in passages.

Need of “Fixed” Tone

Then it should add to the free playing, the fixed and the pressure playing. What is the “Appassionata” without that intensive, controlled tone? Or the B-flat minor Prelude of Chopin, or the G minor Ballade, or the C minor Nocturne? When you compare the playing of X, which does not satisfy you in these compositions, despite his dexterity, with that of Y, which does satisfy you, do you not discover that an important reason is that X uses a percussive tone, never deep, never intense, while Y uses a combination of controlled hand and arm, resulting in a deep, intense, carefully modelled tone?

Such a tone depends on strength in the hand as well as quietness, and on power from the shoulder, and a supple, obedient elbow. These faculties should be cultivated for the hand in Fig. 6. They must be developed through practicing and playing in the fixed style, and also by special strengthening exercises. (Continued on Page 308)
O NE OF THE BRIGHTER results of the war is that it brought the world's greatest Carmen to the United States. Lily Djanel's operatic repertoire is an extensive one, including roles as varied as Melisande and Salome; and she is one of the few outstanding dramatic singers who has established herself as a recitcast of the first order. Yet her Carmen stands as her personal hallmark in three continents. Her coming here is as dramatic as any episode she is called upon to enact on the stage. In June of 1949, Miss Djanel was singing leading roles at both the Opéra and the Opéra Comique in Paris. War currents were to the air, nightly sirens and the ceaseless rumbling of military trucks outside her Paris apartment made sleep impossible. Because of her heavy working schedule and her need for rest, Miss Djanel removed to her villa in the country, within commuting distance of Paris, and visited her apartment every day. On the night of the ninth of June, she sang Carmen at the Comique and returned to the country. The next day the Paris theaters were closed. Miss Djanel remained in the suburbs as long as she could stand the strain and then went to the station to get a train for Paris. But no train came. Instead, there passed a train in the opposite direction, and through its windows, Miss Djanel recognized a number of choristers from the Opéra Comique. They told her that, despite all previous announcements to the contrary, the Germans had entered France's capital. Miss Djanel has not seen her home, her friends, or her belongings since. Equipped with only the money and jewelry she had with her, she made her way to Lisbon and ultimately to America. "It was not through personal fear that I came," she assures you; "simply, I could not sing for those bestial Nazis—or in an atmosphere dominated by them." Since leaving Paris, Miss Djanel has established herself as an artist of first magnitude here and in South America.

An Early Beginning

Her musical life began when she was born. Her parents were unusually musical, and singing and playing formed part of her home atmosphere. Her mother had an extraordinary voice and great dramatic ability but the conventions of the day forbade her using her gifts professionally. When Lily's talents asserted themselves, her father opposed the same conventional restrictions—but her mother insisted that the girl be given her chance. At an early age, Miss Djanel entered the Paris Conservatoire as a pianist and was thoroughly trained in theory, harmony, and general musicianship—training which has been of the greatest service to her since; through it all, sheerly musical problems have been eliminated from her subsequent work. When her voice was discovered, she began her studies anew in the vocal field, and made her début as a recitcast. After one of her recitals in Belgium, the manager of the Liége opera advised her to try her abilities on the stage and offered her a contract.

"He asked me what rôle I should like best to sing," relates Miss Djanel, "and I chose Carmen. I had always loved Mermée's story, and Bizet's setting for it afforded the happiest possible combination. Thus it was arranged that Carmen should be my début. In those days, I was enflamed by 'pure music' only and went to many more concerts than operas—because the story, stage, and dramatic elements of opera diluted its absolute 'purity.' I had not seen more than two performances of Carmen in my life. But I studied the score musically, and made sure of the character of Carmen. And that is all the training I had! Not until two years later, when I was preparing the rôle of Salome, did I have any dramatic coaching. Then, to my delight, I was told that the methods I used instinctively were also the approved methods. If I speak of this it is not to take credit to myself—I deserve none; it is rather, to point to a fact that I consider the very basis of all artistic work. The first foundation must be one of natural, inborn aptitude. Coaching and technical lessons can, undoubtedly, be of great assistance in making the student aware of the things he does; but no amount of coaching or teaching can instill dramatic fire into a person whose gifts lie in other fields. For the student who takes a professional career as his goal, the first step must be to make certain, through experiment and advice, that he possesses those abilities, of voice and communication, which can be improved by lessons, but which can never be entirely taught."

"Assuming that our student has these abilities, he can help himself greatly by concentrating on one of the least understood problems of artistic projection. That is complete freedom, both of body and of technical mastery. Freedom of body is not to be confused with 'relaxation exercises.' Certainly, free- dom cannot exist in the presence of tension, but produced by conscious 'relaxation,' Freedom, as body and its uses, without difficulties or obstacles. To draw a comparison from a very different field, any ordinary citizen can, if necessary, double his trained boxer can do more. He can manage his defensive technic at will. Turning to a less physical field, any literate (Continued on Page 299)
Among the Composers

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

PHILIP PAUL BLISS, composer of the popular "Tumble-Weed" and Chimney Swallows, organist, and editor, was born in Chicago, November 25, 1872, and died in Owego, New York, February 2, 1933. He was the son of the famous musical evangelist, P. P. Bliss, who, during his association with Dwight L. Moody, compiled a collection which had one of the greatest sales in the history of gospel hymns.

The elder Bliss met a tragic death in a train wreck at Ashtabula, Ohio, leaving the son, at the age of four, to be brought up under conditions which were quite different from those of his father, who had destined the boy for the Ministry. Paul, however, went to Princeton Theological Seminary, from where he was graduated in 1894; but his love for the artist life was strong, and after study in Philadelphia under Hugh A. Clark and Richard Zeckwer, he went to Paris, where on the "Boule Miche" and at Montparnasse he dedicated himself to music; his teachers there being Guilmant and Massenet.

Returning to America, he became organist and teacher of public school music in Owego, New York. Following this, he was music critic for the John Church Company, then the Willis Music Company, and later joined the staff of the Theodore Presser Company. He wrote an amazing number of delightful compositions for piano, employing many noms de plume. His well-known Hanging Gardens was written under the assumed name of Evan Davies. His compositions total about two hundred piano pieces; one hundred songs; solo pieces for organ, violin, and violoncello; many operettas; (Continued on Page 300)

FRANCESCO B. DELEONE, pianist, composer, was born in Ravenna, Ohio, July 28, 1887. He studied at Dana's Musical Institute, from which he received his Mus. Doc. degree, and at the Royal Conservatory of Naples, Italy. He was a pupil of Ernest Bloch, Camillo De Nardis, and others. He is founder of the Music Department of the University of Akron. His compositions include hundreds of piano compositions; also anthems, oratorios, cantatas, light and grand operas, and songs.

Among his best-known works are: Polonaise, B-flat minor; Valse Caprice, No. 2; Valse Caprice, No. 3; Valse Caprice, No. 4; Sunrise; Forest Flowers; Sunset; Sicilian Serenade; Spring's Melody; and Song of May.

"Great music has always seemed to me like the conflict of emotions—a mountain moving toward a mountain," writes Francesco B. DeLeone. (In Akron, where he has been musical leader for years, they pronounce his name something like Del-lee-own.) "In drama and in opera," continues Mr. DeLeone, "the (Continued on Page 300)

CEDRIC WILMOT LEMONT, pianist, organist, choral conductor, composer, teacher, was born in Fredericton, New Brunswick, Canada, December 15, 1879. He was educated at the University of New Brunswick and later was graduated from the New England Conservatory of Music and the Faelten Piano-forte School. His teachers included Carl Faelten for piano and H. M. Dunham for organ. He has been organist for various churches in Canada and the United States. He has taught in the Walter Spry Music School, Chicago, Illinois; Ohio Wesleyan University, Delaware, Ohio; and privately in Mobile, Alabama; Columbus, Ohio, and in New York City.

In 1914 Mr. Leament married Anna B. Taylor and it was their daughter, Sheila, who inspired her blind friend, Arthur Kellogg, to compose the song, "Sheila," which the famous baritone, John Charles Thomas, has made one of his favorite radio and recital numbers.

Mr. Leament is also author of three volumes of American History and Encyclopedia of Music.

His widely used piano works include "Facile Fingers," a set of studies; "Dream Pictures," "Creole Sketches," and "A Spanish Fiesta," all piano suites; and many piano pieces, among which are The Brooklet, By Moonlight, Witches' Dance, Rope Tricks, On Hallowe'en, Fairy Tale, Happy-Go-Lucky, An April Shower, Chasing Butterflies, Efin Frolic, Pigeons, A Roundelay, Rainbow Through the Clouds, and Will-o'-the-Wisp.

"It has been my feeling that there is so much obscure and complicated music in the world, that there is always room for simple and engaging..."
Music and Culture

melody," states Mr. Lemont, in setting forth some of his ideas. "Therefore, I have devoted much of my life to that kind of music. My first quest is a theme that represents a definite thought. My next problem is to present it according to the rules of good musical grammar, syntax, and rhetoric. Just as a well-balanced sentence, well punctuated, and made up of understandable, appropriate words can always be understood better than a foggy, pedantic, clumsily-worded sentence, so a well-voiced melody, with an appropriate though not hackneyed choral setting, is always more acceptable.

Pupils have asked me, "What is the good of painting?" When they do that, I write, on a piece of paper, something like this. 'Twinkle twinkle little star how I wonder what you are above the world. Do you look like a diamond in the sky?'. They immediately get the idea.

"I think that it would be a splendid thing if all composers who write for the piano would teach the instrument for a few years. I taught my three daughters up to the time that they entered high school and am greatly indebted to them for what I learned. I have also felt fully repaid for my efforts because of the enjoyment, understanding, and appreciation they have shown since reaching maturity. Music lessons must be enjoyed. They must be an event. More than this, the compositions played must contribute to the event. Since a large part of the music under Grade Four is designed for children, it should be made to please children. Schumann, Mendelssohn, Tchaikovsky, and other composers considered this a great responsibility. Children live in a world of make-believe and the composer of works for children must realize this strongly. I remember that my youngest daughter, as a child, felt that taking music lessons from her father was too much of an incidental family affair. Therefore, before each lesson she would gather up her music, put on her hat and coat, slip out of the side door, run around to the front, ring the bell, to be greeted by her father with the formality of a regular music teacher."

What the Nazi Vandals Did to Tchaikovsky’s Home

VANO MURADELI, one of the modern Russian composers, gives his impressions of the desolation of the Nazi sacks when they paid a call upon the home of a Russian master:

"Last March, shortly after the Red Army had pushed the fascists back from the outskirts of Moscow, I visited several towns newly liberated and cleared of the Germans. I saw for myself—and I shall never forget—the charred embers of Kalinin, the houses of Torzhok bombèd on the checker-board system, the ruins of Klin.

"The name of this last town is inseparably bound up with that of one of the greatest geniuses of Russian music, Tchaikovsky, whose house had been preserved as a museum and memorial. When I went to pay my respects to the composer’s memory, I met everywhere traces of the havoc wrought by the Hitlerites. The stone gateposts had been uprooted by a tank; the museum rooms, preserved with such loving care for many years, had been plundered by vandals who knew neither fear nor stirrings of conscience, who trampled upon everything within reach. The very walls had been defiled by these savages. One had the impression that those who passed through the rooms were not creatures belonging to the human race, living among the human race, but a herd of wild boars intent upon trampling and destroying everything; their filthy snouts overturning fine statues and busts, their tusks slashing pictures, their bristles tearing the delicate fabric of chairs and the severe wall panels. Broken furniture, torn books and music were strewn everywhere. There was a spot, dreadful in its emptiness, where Tchaikovksy’s piano once stood. In this house, where not so long ago the music of ballads and arias and the immortal Sixth Symphony were heard—when the foremost Soviet musicians met on the 100th anniversary of the composer’s birth—was now defiled by the breath of fascism.

"I knew that whatever could be restored by human labor and care would be recreated here. And confident as I was of that day when we should retrieve what has been taken from us, I felt, too, that this despicable crime would go unpunished. The Hitlerites degenerate, these creatures a hundred times accursed, and surrounded by those who hate them, will receive the punishment they deserve for their depredations.

"It was about to leave when the old doorman, true to tradition—and this seemed the beginning of the museum’s restoration—suggested that I write my name in the visitors’ book. I took the pencil and with all the force of hatred I knew I could feel I wrote: ‘Vengeance upon the accursed German barbarians, death to the accursed German barbarians! Ruin and destruction to those who ruin and destroy treasures that belong to mankind..Show no mercy to the Hitlerite mongrels who imagine in their insensate fury that by destroying a book they destroy the thought it contains, that by breaking an instrument they can stifle melody forever. The people’s love for their culture can never be destroyed!’"
BARTOK: PETITE SUITE (1931); First Rondo; Second Bagatelle; Preludio—All'Ungherese; Improvisations, 1, 2, 6, 7, 8; Three Hungarian Folk Tunes; played by Bela Bartok (solo piano) and New Hungarian Folk Song; Chord and Trill Study; Chromatic Invention; played by Ditta Pasztor and Bela Bartok (two pianos), Continental Album 102.

Bartok is one of the foremost living pianists, and his six-volume collection of short pieces published under the title, “Mikrokosmos,” is widely used by modern students of the keyboard. He has also written some children’s pieces; simple arrangements of folk tunes of Hungary and other countries. The bulk of the composer’s piano music is difficult to perform, and the purpose of this album is to present an authentic document of the composer’s artistic style for posterity. The sponsors point out that these recordings may be regarded as “Bartok speaking and teaching.”

Most of the music here is boldly harmonic, strong and primitive in feeling. The composer has a fondness for percussive effects, and there can be no better way for a student to learn how to perform this music than by listening to these records. This will undoubtedly prove valuable to both piano teacher and student, and appealing to those music lovers whose ears are attuned to dissonant music. The recording of the piano is very lifelike.

Rogé: Waltz from Ballet Suite; Dubensky: Gossips; Prokofiev: March from The Love for Three Oranges; Arthur Whittimore and Jack Lowe (duo-pianists), Victor disc 10-1041.

Messrs. Whittimore and Lowe, both now sailors in the U.S. Navy, began as fellow students at the Eastman School of Music and emerged from that institution to become fellow artists in several years of successful concertizing. Playing their own arrangements, the pianists present an uncommonly fine sense of musical precision and coordination. This little disc should find a wide appreciative audience since the material is as interesting and well contrasted as the playing is admirable.


The public press tells us that Sir Thomas is leaving Columbia to prevent the distribution of this and other records which he has made for them with the Philharmonic-Symphony Orchestra. We are informed, however, that after this set and others were recorded, Sir Thomas gave his approval for their release. This suit need not concern us; the quality of the records and the performance as we find them are our sole concern. Let it be said at the start that few admirers of Sir Thomas would dismiss this set as an unworthy example of his artistry. True, the orchestral playing is not as fine as that which the London Philharmonic (Sir Thomas’ own orchestra) has given him in the past, but this is not the conductor’s fault. There is much to be said for Sir Thomas’ adroit handling of this orchestra and the results he obtains; the performance is one that would do him justice in the concert hall. His reading of this work differs from that of Koussevitzky and Goloschmann in many aspects. The tempo he adopts in the earlier part of the work is faster, and though this does not allow for the same depth of feeling that Koussevitzky obtains, it does lend excitement to the pages that immediately follow the brooding, contemplative opening. Sir Thomas leaves the listener more with an impression of the score as a whole than do the other conductors, which is one way of saying his reading hangs together better.


This is the fourth recording of this music that Stokowski has made. Previously his 1936 set made with the Philadelphia Orchestra ranked as the best. The present set offers many advantages over the others. The realistic qualities of the instrumentation are not subjected to the distortion of woodwind solo that was apparent in the earlier Victor set. Stokowski’s treatment of this score is highly individualistic, and despite the fact that some critics disagree with his reading there can be no question that the public favors it. It should be noted that a work of this kind allows for many interpretations—perhaps as many as listeners’ imaginations and interpreters’ conceptions make possible.

Ravel: Alborada del Gracioso; Cleveland Orchestra, conducted by Artur Rodzinski. Columbia disc 11010-D.

Ravel could be extremely slick and clever, and this piece is representative of this type of his artistry. The title implies Morning Serenade of a Buffoon. Although no program is intended, we often find one given. It states the buffoon sennades at first somewhat vigorously (one hears the imitation of guitar strings); he becomes urgent and intense; he contrasts his passion with his desire; he endeavors several times to climb a trellis before he finally succeeds. Originally conceived as a piano piece, the composition was later orchestrated by its composer, and its popularity in the present form always has been greatest. Rodzinski stresses the irony here rather than the wit. The performance is brilliant and not inappropriately apt.


Faint echoes of Johann Strauss, Gounod and Tchaikovsky prevail here. Glazounov had a gift for melody, but he lacked true distinction. The Concert Waltz in D is the better work. If one likes luscious melodies, faintly reminiscent, in the waltz pattern, these two works will appeal. They are excellently played by the late Frederick Stock, and the recording is splendidly controlled.

Schumann: Quintet in E-flat, Op. 44; Rudolf Serkin (piano) and Busch Quartet. Columbia set 533.

Of the several sets of this work which have been issued in the past fourteen years, this is the most satisfactory performance. In the first place it is a finer reproduced set than either the Gabriotschitsch-Flozalez or the Schnabel-Pro Arte ones and a more sympathetic and understanding exposition of the music than the Sanromà-Priemrose version. The coordination of ensemble is highly admirable here, and the sensitive listener will be aware of a compatibility of artistic temperament which did not really exist in the other sets.

This is a work which should be in every man’s record library, for it is supreme not only among Schumann’s (Continued on Page 342).
Radio and the Spring Season

by Alfred Lindsay Morgan

TO THE MUSIC LOVER, radio is as much a local affair as it is a national one. For there are many local stations which play good music from records, and issue monthly programs which the interested music lover can acquire so that he can tune in on the music he wants when he wants it. Local radio also features local talent; and there is a great deal of this which goes unheralded year after year that undoubtedly deserves to be more widely appreciated. We cannot tell our readers anything about local programs unless we concentrate on our own, which, of course, would not be fair to our readers. Of the various and sundry programs of local talent which have proved disappointing, we dare say that these do not greatly exceed the national ones. There's good and bad talent on the radio, nationally as well as locally, but one advantage with radio is that no one has to stay with bad talent. And, if you do hear a program that does not measure up to expectations, you can search around and find something else more pleasing. The good of radio lives on, the bad is definitely interred with the buried past.

If we do not like a national program, it frequently works out that we can tune in on a local one that is more appealing. The critics of radio hardly give credit to its riches; often there are several worthy programs available and one is hard put to know just which would be the best or the most rewarding. Let us give credit to the local program maker who, often working with meager facilities, little finances, and not too much talent, gets surprising results when we least expect it. Some local program makers have realized the worth of community singing and have made arrangements for regular programs of this kind. The local program maker of your community occupies an important post; don't disparage him if he doesn't always produce the best. He is trying to find good talent, but he has a powerful lot of national competition to buck up against. And, even if you do appreciate and like the recorded programs he provides for you upon occasion, don't expect him always to rely on records. He is ambitious; ambitious for you, for your community as well as for himself. He is anxious to give the home-town folk a break, and to show the ones who really have talent that they can make good, even if it is only locally. We all have to begin somewhere, and many a successful musician in the radio owes the start of his career to the local program maker.

Two of the major symphony concerts of the winter season are off the air. We refer to the broadcasts of the New York Philharmonic-Symphony Orchestra and of the NBC Symphony Orchestra. Those last eight concerts which Stokowski directed this year will be remembered for a long time. Never before has this conductor programmed more interesting material. Wisely realizing that the classics get their share of airing by way of radio, Stokowski programmed a worthy, modern work for each concert. Thus he gave his listeners opportunities to hear new editions of the contemporary Stravinsky and Hindemith symphonies; the most recent symphony of the Frenchman, Darius Milhaud; and a first performance of Prokofiev's epic cantata, "Alexander Nevsky." In his Lenten program, he selected the season's final one under Stokowski's direction; he played Debussy's seldom-heard music from the mystery play, "The Martyrdom of St. Sebastian."

Alert to its national-wide, listeners' appreciation of Toscanini, NBC arranged for the broadcast of the second half of the all-Tchaikowsky concert which Arturo Toscanini, his son-in-law, Vladimir Horowitz, and the NBC Symphony Orchestra gave in Carnegie Hall on April 25 (Easter Sunday) as an aid to Uncle Sam's War Bond Drive.

Preceding Alfred Wallenstein's Symphonic Strings (heard Sundays from 7:00 to 7:30 P.M., Mutual network) there has been lately a fifteen-minute program by the Augusta College Choir from Rock Island, Illinois, under the direction of Henry Veid. The excellence of the chorale singing, and its appropriateness at that closing hour of the day, have left many of us hoping that Mutual will make this all-too-short program a permanent feature. How nicely that program ran into Mr. Wallenstein's mellow strings; had there been no announcements, one would have thought the two were an ingeniously devised unit.

There's a homespun touch to the Greenfield Village Chapel program which is heard over the Columbia network on Sundays from 8:45 to 9:00 A.M., EWT. It might be any village choir of boys and girls in America, although actually it is the village choir of Greenfield, Michigan. It is not inappropriate that this program should be found in News of the World; it makes us more cognizant of the far-reaching resources of radio, and how important a village service can be in times like these.

One can derive a great deal from Columbia's Sunday morning broadcasts. The talented English organist, Mr. Power Biggs follows the World News (9:15 to 9:45, EWT), playing on the famous Praetorius organ of the Germanic Museum of Harvard. This Baroque organ, a modern prototype of the kind of organ upon which Bach played, lends itself well to broadcasting, and Mr. Biggs always can be relied upon to present an interesting program. Following Mr. Biggs, quite appropriately comes the Church of the Air's Wings Over Jordan (10:00 to 10:30), and then the Negro choir, the Lifeblood of the Church.

Sundays, 11:30 to 12, is another feature while program music, a program for book lovers and all who seek knowledge of the great literary classics, Invitation to Learning. Sometimes, a program will have a title like this fails to engage the attention of listeners who tie up the word "learning" too much with the schoolroom, but Invitation to Learning is not just another educational feature: it is a program with a lot of heart and understanding in it, and it has helped many listeners to rediscover a lot of fine books.

Monday afternoons lately, from 3:30 to 4:00 P.M., EWT, Columbia has been featuring that young and gifted soprano, Eileen Farrell, in a half hour of song with the Columbia Concert Orchestra, under the knowing direction of Howard Barlow. Miss Farrell is one of the most gifted vocalists on the radio; the voice is future should be most auspicious, and we in the near future in the concert hall and on Mondays (that is, of course, if the young lady is still singing—radio is so uncertain), we recommend that you tune in on Saturday night from 10:45 to 11:00, EWT (Columbia network); and Mr. Barlow are again together at that time.

That period from 3:30 to 4:00 P.M., EWT, Mondays through Fridays, is one to watch on the Columbia network. (Continued on Page 342)


**Tempo Rubato**

Etta Josephane Murfey has chosen the title, "Tempo Rubato" for a short anthology of contemporary poems relating to music and composers. As these have been written by various poets upon as diverse subjects as "To Debussy, Bolero," and "Christmas Eve at the Radio," it is impossible to appraise the one hundred and eleven poems as a whole.  

"Tempo Rubato"  
Compiled by Etta Josephane Murfey  
Pages: 58  
Price: $1.00  
Publishers: Poetry Caravan Press

**A Distinguished Achievement**

Dr. Carl E. Seashore, whose activities in psychology as related to music, outrank all others in his field, has written what is a biography of the movement, which necessarily must be, at the same time, a biography of himself. It bears the title, "Pioneering in Psychology" and is prefixed with an excellent portrait of Dr. Seashore.

In the progress from the quaint elemental attempts to encompass psychological phenomena, which was generally known as metaphysics (often a collection of interesting guesses without any scientific checkup), to the laboratory psychological investigations of James in America and Wundt in Europe was no easy accomplishment. Our own psychological laboratories and clinics came into being in the Nineties. It is to the credit of the University of Iowa that theirs was one of the first to be established. Dr. Seashore is particularly interested in musical psychological phenomena and has developed an acoustical laboratory which has attracted wide attention and serious respect from both psychologists and musicians.

The new volume, however, extends far beyond the realm of music and remains a most excellent review of much that has been accomplished in the field of psychology during the lifetime of the author.  

"Pioneering in Psychology"  
By Carl E. Seashore  
Pages: 232  
Price: $2.50  
Publishers: University of Iowa Press

**Jazz Records**

The cult of Jazz is ever expanding and has devotees of unlimited enthusiasm. Now comes "The Jazz Record Book," compiled by a group of highly intelligent jazzologists, in which one thousand Jazz records, "from Jazz's earliest beginnings in New Orleans' Perdido Street and Storyville, right down to the big name bands of Hollywood," appear in all their clamous din. Thus, in five hundred and fifteen pages we have a panoramic catalog of the best known records, with a history of Jazz, the Blues, and Boogie-Woogie, with all the complicated and farcical patois that has grown up around this weird musical excrescence. The collectors have taken on the manners and moves of the average collector of antiques, including those who go in for collections of moustache cups and buggy whips. As with dogs, ugliness in a record is often at a premium and the record that sounds like the proud scion of a boiler factory is heard with peculiar reverence. Out of the Rhythm Riots and Jam Sessions, there have come, of course, many ingenious musical patterns which, like the daisies on the dunghill, have real beauty.

Jazz is said to be the most vigorous of all American musical expressions. This of course does not refer to the Blues, with their flashes of genius from Handy, but more often their mawkish sentimentality. However, one certainly never can say that Jazz can ever equal the powerful, irresistible measures of the Sousa marches. There is a cultivated development of some of these themes and patterns by accomplished, well-trained composers, such as George Gershwin, Ferde Grofe, Morton Gould, and others. When these works are played by famous bands, such as those of Paul Whiteman, Guy Lombardo, and others, there is a certain freshness and originality which is a startling relief from much of the perfunctory music of the past. But they hardly alone for the carnivals of cacophony which some Jazz music brings to the public ear. The writer has no quarrel with this. Everyone to his taste. If you insist upon food and drink that most people feel is not fit for human consumption, that is a matter for your own conscience and your own stomach ulcers.

As for the book itself, it is a most excellent piece of work and if you want to get a better idea of Jazz than you ever have had before, let this work be your guide.  

"The Jazz Record Book"  
By Charles Edward Smith with Frederic Ramsey, Jr., William Russell and Charles Payne Rogers  
Pages: 515  
Price: $3.50  
Publishers: Smith & Durrell, Inc.

**Neo-Music?**

The everlasting struggle for originality has sent many modern composers of all lands into jungles deep, dark, and foreboding. Now and then some of them have come back with an orchid of gorgeous hue. Many, however, have returned with tonal curiosities which have bewildered the public, and despite decades of rehearsal, have won few devotees outside of a limited circle of self-satisfied cognoscenti. Yet, the quest in itself is altogether laudable and necessary, for without this spirit in art, little advance could be expected and we would have no Debussys, Stravinskys, or Shostakoviches.

Those who valiantly proclaim that they do not like certain eruptions of modern music which, as Miltons put it, seem like "confusion moves confused," are reminded that they are linear descendants of those rocco reactionaries who could not abide the modernism of Haydn. For the most part, the public stands on the sidelines, watching with tangled concepts the battle of the modernists. As to who the contestends are and what they are fighting for, it knows little. It is with the view of helping these innocent bystanders that John Tasker Howard has written his book, "This Modern Music," in which he has covered the subject as fully as possible within his page limitations and has used a vocabulary as little technical as such musically obscure philosophies (Continued on Page 360)
# The Teacher's Round Table

## Conducted Monthly by Dr. Guy Maier

### Nated Pianist and Music Educator

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

| FARTHEST NORTH TO DEEPEST SOUTH |

Now that your day's teaching is done, and you have dined on a thick, juicy steak (if you can find one!), settle down in a deep cushioned chair, adjust your best "specs," heave a contented sigh, and examine a raft of letters sent to the Round Table from all points of the compass. Here's the most thrilling one, which might well be captioned: "Next Stop, North Pole."

"I have just finished your page on "Brahms: Specific Points." As one cover-to-cover reader of The Eruso, I wish to express my appreciation of the article, and sincerely hope you will give us more of your inspired essays on the other beloved composers mentioned. I greatly wish to know more of just what music enthusiasm is.

I write from under Northern Lights and sub-arctic stars. There are no towns or villages north of us, for the road becomes a trail into the wilderness a few miles from our home, Cochrane, Ontario."—Mrs. A. J. F.

The spectacle of aspiring musicians lovingly studying Brahms, Schumann and Chopin (yes, we're tackling Chopin next, then Mozart and Beethoven) on the fringes of civilization, emphasizes anew the universality of music. That sentiment of Mrs. A. J. F., "I greatly wish to know more of just what music expresses," affirms the serious musician's ardent yearning to understand the processes of his art. The next step, through teaching or performance, is to bring its message of solace, order and understanding to mankind.

In the coming battle for a lasting peace, music, intelligently disseminated might well play an important role. For where else can you find such freedom and sympathy, such power to heal and to rehabilitate, and such universal appeal as music offers? I am inclined to think that the future of the world would be in safe hands if all the pacemakers were sensitive, intelligent, music amateurs!

In the meantime I'm not at all sure that our army authorities realize fully the value of good music as morale lifter, rest-giver and inspiration for the armed forces. How easy it would be, for instance, to commission a few of our highly gifted young composers, who now spend their army life as file clerks or sheltering arms, to write compositions to further good will and understanding between our nations. Who for example will deny that the "Seventh Symphony" of Shostakovich has brought at least as much sympathy and admiration for the Russians as the host of propaganda stories with which we are necessarily fed?

### RIGHTIOUS INDIGNATION

Up north again to W. P. B. (Montana), who sends in a blistering denunciation of Jazz. "Woof! Is he mad!" says W. P. B. "I have read The Eruso for years. I've taught piano and theory for fifty-six years, and am now eighty years old. . . Re D. B.'s letter championing Jazz, may I say that if he likes cacophony, that is his business. I agree with Dr. James Francis Cooke that 'Jazz is a monotonous tonal atrocity, the result of a cultivated musical depravity.' . . . It is antithetical to me!"

Where? Did Ye Editor really write that? If so, there's nothing further for me to say on the subject, excepting, (sh-sh!) I still like good jazz!

### ORIGINAL IDEAS

Clever innovations are being devised constantly by our army of wide-awake teachers. In old Virginia Mrs. J. D. R. has two mother-and-daughter duets recitals a year. The plan works magically, since daughter loves to teach "Ma" the duet; in fact, takes the greatest pleasure in laying her out with such withering criticisms as, "But Mother, Miss So-and-So (the teacher) doesn't play it that way at all. This is the way to do it." I'm sure such a plan stimulates mothers to "take up" their music again, and gives Pa a chance to settle back in his chair and beam furtive approval on his spouse and progeny. But how about father-and-son recitals? Now, that would be something!

### FARTHER SOUTH

Still farther south Mrs. I. M. G. (Texas), is on the crest of the wave. She writes, "I really think I would have been willing for even you to hear the last recital given by my repertoire group. It was fascinating to see the progress they had made this year—all as a result of their club work, and having to play a new number each month. They were able to handle the recital situation so capably because they had appeared on each of the monthly programs. In these we are all students together. I play each time they do, and it is so good for me. They take greater interest because I am one of them. Also I offer a prize to the student in each group who is able to play the most pieces at the close of the school year. You would be surprised if you could see how that stimulates them to memorize and finish all their pieces."

### AN UNUSUAL RHYTHM

From the deep south, (L. E. H., Louisiana) comes an unusual question. "Can you give me an example of a piece in 7/4 time, and will you explain how to accent such a rhythm?" . . . It so happens that I have had to substitute another piece from the Madonna Labry, in my recently published "Pastels." So in the second edition of this work, you will find a brief arrangement of a Franz song Will He Sometimes Think of Me? which you can use as a study in 7/4 meter. Like 5/4 (see December in the "Pastels") 7/4 offers no difficulty if the student will "conduct" before playing it. Try at first giving slight stresses ("down" beats) on the first, third, and fifth beats, thus:

![7/4 rhythm](image)

This should clear up the difficulty in short order.

### Dr. Maier's only musical activity in the past months has been his work for The Teacher's Round Table of The Etude. He canceled his concert engagements and other appointments so that he might engage in the work of an employee in the great Douglas Aircraft Works at Santa Monica, California. This he regarded as a patriotic duty. However, the Douglas Company has arranged to give him a two-month furlough to conduct Master Classes this summer, so that his educational objectives may not be interrupted.

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### "FORWARD MARCH WITH MUSIC"

then lengthen to stresses on one and five only.
Memorizing is Easy
That is, If You Know How
by Chester Barris

After successful concert appearances in America and in Europe, Mr. Barris, a pupil of Ernest Hutcheson, Joseph Lhévinne, Daniel Gregory Mason, and Deems Taylor, became a member of the faculty of the Conservatory of Music of Wooster College, Ohio. His very clear and simple exposition of some of the principles of memorizing will be found directly helpful.—EDITORIAL NOTE.

Music and Study
is fluent with absolute clarity of thought, then the groups can be joined in pairs and gradually more, until the whole piece can be played and thought of as a unit.

A Mistaken Idea
The most common error on the part of a student trying to memorize is the idea that it is normal to begin with confusion and mistakes, and progress to clarity and perfection. The fundamental psychological error in this point of view is that he fails to realize that he is trying to form habits, not just to learn facts. He is trying to form habits of thinking so that his thoughts will follow one another in a correct sequence automatically. Now a habit can be formed only if one repeats the thoughts or motions in exactly the same way for a sufficient number of times. The thoughts or motions cannot be sometimes wrong and sometimes right and still form a habit.

A student often deceives himself in thinking that, because he has ended his practice period with correct performances, he has learned what he is working on. Such a student will play a passage nine times incorrectly, then end with three correct performances and feel that he has learned it. As a matter of fact, under these circumstances he has formed three times as strong a tendency to do the wrong thing as to do the right. The sequence of right and wrong in this situation is comparatively unimportant for habit formation. It is the relation of the number of right performances to the number of wrong ones that counts. If a passage is played many times correctly and is then done once or twice incorrectly at the end of the practicing, the student should not feel that there is no progress. The last mistakes are more likely due to fatigue or momentary distraction, and he is wise if he will stop at that point, and he will find that the overwhelming number of correct performances in relation to the incorrect ones has established a strong tendency to correct playing, which will be apparent in his next day's practice. In other words, the correct channel will be many times deeper than the diverging ditches.

If he follows this method the student will obtain much greater benefit from the interludes between practice periods. William James, the great psychologists, said that we learn to skate in summer and to play tennis in winter. This paradox arises from the fact that the human mind sorts and correlates, in the interludes between practice periods, the ideas worked at during those periods. Thus, in summer, between the winters of skating practice, the individual absorbs and correlates the movements he was practicing. Another beneficial tendency is for thought in the interludes to forget the unpleasant things and remember only the pleasant ones. We all know how people will refer to "the good old days," forgetting the unpleasant things of the past. Thus in the time between his practice periods at the instrument, the student's thought will easily reject the (Continued on Page 312)
Beethoven—as a Deaf Musician Sees Him

by Musicus Surdus

The author of this anonymous article, who can hear only with the most powerful amplifying, accoustical apparatus, is a musician and writer of high ability. He has written with fine, penetrative understanding of the historic case of the Olympic Beethoven when the master was "squeezing in the depths" of his affliction. This is a human, authoritative article which all may read with keen interest.—Eutter's Note.

Much has been written about Beethoven's loss of hearing, but mostly by those who never were deaf themselves. My excuse for writing is that for over twenty-five years I have been as deaf as Beethoven, and have written much music of my own which, needless to say, is very much worse than his!

Some may wonder how a deaf person can compose at all, but the explanation is simple. One needs chiefly a musical thought-stream which makes possible the reading from score, and the writing of music away from the keyboard. Such a musical thought-stream is "tonal memory": as when some tune you know persists in your head. With some creative ability, it becomes "tonal imagery." As Beethoven's deafness gradually increased, his other musical activities were inhibited until at last composition was his only recourse. Since he began composing before deafness came, he persisted afterward, his genius driving him forward along a path strictly his own until he wrote music the like of which has never been known.

No student of Beethoven can avoid contrasting his outer, surface life and personal contacts, in which there was so much tumult, with his inner life, lonely and serene, from which emerged such superb compositions. Outwardly, Beethoven was "grumpy." Ungainly in appearance, sick and irritable, liable to explosions of wrath, he insulted friends and enemies alike, spilled gravy over his vest and water over the floor. Thayer says he could not keep step in dancing, could not play the fiddle in tune, and conducted like a jack-in-the-box, popping up with every sforzando, and gradually sinking with each diminuendo.

Inwardly Beethoven was a godlike genius who saw life whole from a viewpoint heaven-high. He differentiated between mere extemporization and true composition. At the keyboard he was brilliantly spontaneous. Yet his notebooks show that in composition he labored for months, even years, over his works: the patient artist in timeless pursuit of perfection.

Again the explanation is simple. When deafness came he found in composition an escape into the grand open spaces of his own magnificent mind. Most artists have to seek Time and Solitude; but deafness thrust them upon Beethoven.

No Mechanical Aids Then

When Beethoven went deaf, there was no relief such as exists to-day: no electric hearing-aids, radio or phonograph by which one may retain some contact with the world of sound. Lip-read-

ing was unknown; medical treatment was at a low ebb; no organizations existed such as our League for the Hard of Hearing.

Deafness starts with head-noises, some loss of upper or lower tones. It is terrifying. You lie awake at night, wondering how long it will go on, what more will shrivel out of your life as it increases. The fear of ridicule is a serious factor. Deafness often produces comic situations, or invokes irritability. A thousand times a day you make blunders and try to cover up. You cannot distinguish between the grin of amusement and the reassuring smile of a friend trying to help (and that hurts, too!). It cuts deep into your self-confidence, your self-respect.

The authorities now recognize four stages through which you pass:

(1) You are going deaf but do not know it: nature gives us about twenty-five per cent more hearing than we need.

(2) You know it yourself but try to keep it from your friends.

(3) You admit it to friends, but try to hide it from others.

(4) Concealment is no longer possible.

Beethoven was twenty-eight when he first suffered from head-noises and the loss of high tones. This was in 1798; but not until 1801 did he begin writing about it to his friends. To Aman-da: "Know that the noblest part of me, my hearing, has become very bad." To von Wegeler: "For the last three years my hearing has been getting weaker and weaker."

In subsequent years we find him squirming in the depths, defying one minute, self-pitying the next. "I will as far as possible defy my fate, though there must be moments when I shall be the most miserable of men." And so it goes till he wins through at last, about 1806, when he finds in a sketch-book that he has gone the long way home: "Let your deafness be no longer a secret even in your Art!"

Born of Suffering

In those years from 1798 to 1806 Beethoven produced some of his greatest music. Among his are the "Pathétique," the so-called "Moonlight," the "Waldstein," and the "Appassionata" sonatas; several concerti; much chamber music; the opera, "Fidelio"; and many overtures. Most important, of course, (Continued on Page 342)
Secrets of Vocal Color
Its Hold Upon the Interest of the Audience
by Francis Rogers

Distinguished Singer and Vocal Specialist
Member of the Faculty of the Juilliard School of Music

I N MY STUDENT DAYS I was so fortunate as to hear many times Victor Maurel, the French baritone for whom Verdi wrote the rôles of Iago and Falstaff, and who was also the best Don Giovanni, Figaro, and Amonasro of his time. He was equally preeminent as a singer of songs. He was by far the most eloquent singer that I have ever heard, and because of the deep and lasting influence he has had on all my studies in the art of singing, his theories and the practice of his art are the starting-point and the background of this article on vocal color (timbre), a subject that he had studied and mastered thoroughly.

This is not the place for a detailed account of Maurel’s career, but it will be helpful to review enough of it to understand by what steps he attained to the mastery that evoked from Verdi the exclamation, “Was there ever such a complete artist?”; and from Wagner, “Friends, come, salute a great artist!”

Maurel was born in Marseilles in 1848. He studied first at the local conservatory, then at the conservatory in Paris. In 1868 he made a promising début at the Paris Opera. The immensely popular Jean Faure (who wrote The Palms) was at that time the dominant figure at the Opéra and all too likely to block the progress of a would-be successor to his rôles. It was probably because of this condition that Maurel soon secured his release from Paris and hied him to Italy, which he already knew as a tourist. Italy welcomed him as a singer with open arms and before he was twenty-five years of age he had sung successfully in most of the more important opera houses.

It was just his complete independence and was all set to realize the glorious dreams that had inspired its long struggle for national unity. Rossini, Bellini and Donizetti were dead, but there still survived many practitioners and teachers of the art of bel canto as developed by them, who were competent to instruct the young Frenchman in the best of it. Middle-aged Verdi was still the rising star in the musical firmament, as was shown by his brand-new opera, “Aida.”

Maurel, then and always an intense and ambitious student, assimilated this art of bel canto to the satisfaction of everybody but himself. His restless imagination convinced him that there was something in the art of singing far more important and vital than mere beauty of tone, a perfect attack, a luscious legato, a perfectly controlled messa di voce, and so on. These were but means to an end, the real end being the true expression of human emotion.

Avoiding Paris, he toured Europe and visited this country, always seeking how more accurately he could depict emotion. In London he formed a friendship, possibly an intimacy, with Henry Irving, the famous English actor-manager, whose productions of Shakespeare greatly stimulated Maurel and revealed to him a hitherto unsuspected dramatic horizon. In London, too, he made the acquaintance of Wagner, who heard him sing “The Flying Dutchman” (in Italian) and praised enthusiastically his interpretation.

Back to Paris

The fruit of a dozen years of ardent study and varied experience, Maurel at last brought back to Paris in 1879. He made his rentrée in Ambrose Thomas’s rather stodgy “Hamlet,” into which he poured the intellectual understanding that he had acquired, especially what he had gained in London. He may have lacked the vocal opulence of Faure, for whom the rôle had been written, but the vividness of his impersonation gave the Parisians a higher standard by which to measure operatic interpretation. This was followed by “Don Juan” and Mephistopheles in “Faust,” both of which parts he completely renovated. Even more important to his career was his performance of Amonasro (“Aida”), for it brought his art to the attention of Verdi himself, who was the conductor of his own masterpiece. From that time on Maurel was Verdi’s favorite singer par excellence.

Maurel was now probably the most important interpreter of masculine rôles in Europe. This preeminence may be ascribed to his unique skill in the use of tone-color or timbre. Every sound uttered by the human voice may be the true expression of an emotion, whether grave or gay, repulsive or ingratiating, hateful or lovely. The quality of the sound is, in the parlance of the student of singing, its color. To be able consciously to express emotion perceptibly, unmistakably, by means of vocal color is the ultimate criterion of the artistic value of every singer. Thus to express emotion ought not to be too difficult for attainment. Ask a little girl to tell you what the pussy-cat says and she will, without hesitation or conscious physical adjustments, sound you a life-like “meow.” The voice of an angry man expresses beyond all doubt his wrath. The mature singer should be able consciously–I reiterate—to express the emotion that in spontaneity he emits by involuntary processes. Perhaps no conscious utterance will be so convincing as the spontaneous outbursts of true feeling, but it is the realistic representation or imitation of spontaneity that the student of singing must strive to acquire. The nearer to nature, the better the singer.

In 1893, the year in which “Falstaff” was first produced, Maurel published a small volume containing his vocal credo, “Un Probléme d’Art.” In it he asserts that the (Continued on Page 338)
Training the Hands for Piano Playing

(Continued from Page 297)

Another Type of Hand

The hand in Fig. 7 presents different conditions. It is a long hand, with long fingers. The fingers are supple for speed and ease, well-cushioned for tone. But they need strengthening for endurance and also for solidity and concentration of tone. The fingers will require a curved position for almost all passages except wide arpeggios. Strength of knuckle support is one of the first needs of this hand. With that support it will naturally give a full, agreeable tone, and in relaxed playing. Strength and relaxed playing should be cultivated first and then much fixed playing should be studied.

The hands in Fig. 8 are small but well-proportioned, and of the short-fingered type. The fingers have good articulation in each joint. The thumb is well-developed except in the joint next the hand. Throughout the fingers taper they have cushions for tone. They have mobility and are somewhat muscular. Yet they need even more strength in the first and second joints and especially for knuckle support in the fourth and fifth fingers.

For Increase of Span

They need also to increase their span. By means of good relaxation in hand and cooperating arm, with strong support in the fingertips, they can give resonant chords and singing cantillation. Warmth must be shortened to meet the requirements of the small span, but ample relaxation “in the direction in which you wish to go” (to quote a famous teacher) will assist much in wide spans of passage playing. Intensive practice playing can be developed as soon as relaxation is the established rule. These hands can play well with long fingers, especially if the first joint is trained to good support.

Different Muscular Conditions

The hands in Fig. 9 are of a different build. They are long and long-fingered and both hand and wrist are delicate in formation. The fingers are well-cushioned, however, and the joints are well-articulated, with wide span and excellent mobility. They are loosely rather than tightly made.

Strengthening Important

To the swift and easy movement in the knuckles must be added strength in every joint. A strong finger tip is very important. For the possible velocity of a loose-jointed hand is not of great value to the player unless he can combine it with solid tone. He needs strength in finger-muscle and in well-holding joints, in order to make use of the arm-cooperation which is necessary. For neither relaxed finger playing alone, nor harsh tension stroke, nor unfurled finger pressure alone will give the best tone to this hand. The loose hand, besides, is in danger of playing false.

Early Fixation

This player, after learning intelligent and purposeful relaxation of arm and hand, should at once begin the exercises for fixed playing, close to the keys. These include controlled fingers with low wrist (triceps-tone, but not pectoral or pectoral harsh stroke), pressure from the shoulder with quiet wrist and cooperating elbow, and circling movements of the arm in the shoulder. The latter facilitate the lepato in scales, broken chords, and arpeggios.

Scales and chords played with heavy weight of the arm and vigorous action, but never with over-tension, are important in this drill, as also are slow exercises in finger support.

Muscles Will Grow Strong

A most encouraging fact about such practice is that muscles do unfailingly develop if the practice persists. Student and teacher must, however, guard against using the exercises too long at a time or using too much weight at first. Fixed practice, if it is controlled, is not harmful.

In the case of a very loose hand, all playing as well as practicing, should have a slight proportion of control (fixed playing) in order to avoid false notes. But when the muscles have become strong, the player is in a position to play loose in passages where he prefers the warmth of the relaxed tone. If fixed practice is discontinued, the muscles will soften, and tone quality, if not indeed accuracy, will suffer.

Sorority in chords or runs will depend on getting the arm-power onto the keys through the medium of wrist and finger. For heavy chords, body weight will be needed. Therefore, hand and fingers must be strong enough to receive and transmit it, while the wrist remains supple.

Must Use Curved Finger in General

Obviously, the long-fingered hand can rarely vary the tone quality of runs by playing “long-fingered,” that is, with the flat of the finger. Only when the notes of the passage permit the fingers to take such a shape as to lie flat, can this color be used. A high lift should always be avoided. Contact playing is preferable.

The tonal resources for such a hand will vary between controlled and free throw (not a high lift!) and pressure. Pressure should be only firm, not harsh, and thus varies in quantity rather than quality. Finger pressure alone is negligible because of its thin tone.

A Long and Massive Hand

The next hand (Fig. 10) is an advantageous one, long and well-proportioned, with knuckles neither too long nor too short. There is pressure in fingers, hand and wrist, but the muscles are not tightly bound, for they have mobility. The fingers are well-cushioned for both sonorous and fine tone production. That means that it can make both delicate and massive tone of rich quality by merely “letting-go,” by intelligent relaxation. However, relaxation is of the greatest importance for it. Otherwise so strong a muscle development will injure tone quality. There is good articulation in the joints for command of every finger. The span is not extreme and should be enlarged between one and five and also between all other pairs of fingers.

Development Through Relaxed Playing

This hand needs to cultivate its potential mobility, and through that, accuracy and clearness by means of daily drill. Its knuckles can become more flexible and acquire much more facility through free, relaxed exercise. The development will not only show in playing, but it will become visible in more marked articulation of the knuckles. The fifth finger, with its pianist’s muscle in the metacarpus, should have continual development.

Fixation Easy

A resonant tone in fixed playing is plainly easy for this hand. But at first much training in relaxedness is advisable. For when experience in free and facile use of the fingers has been acquired, the change to controlled tone should demand little effort. Such a hand, therefore, could develop much variety of color.

Help for a Tight Hand

What can be done with a tightly bound hand of average span? It must be trained by “free through movements,” these exercises should include trills, scales, and arpeggios in small intervals. It must learn to make up-movements of long fingers, not relaxed. Rotating each finger in the knuckle joint is a useful exercise. Such hands must be flexible, and they sometimes surprise us by unexpected response to persistent effort.

The hands in Fig. 11, though not of the large type, are well-proportioned and muscular. The thumb of the large type, and well-proportioned and muscular. The thumb size of the hand, and the space between four and five of the left hand is excellent. Muscular development is good in the first and second joints; in the knuckle there is strength, but much finger needs individualizing in that joint. The fifth should develop its player’s muscles and the thumb its second joint. The wrist is strong but not stiff. The appearance of the whole hand suggests clear-cut passage technic and good velocity. The fingers are sufficiently cushioned to produce a singing tone, and, with the use of relaxed arm, sonorous chords will be effective. They must not be too wide for a comfortable span, however.

In lyric playing, which is natural to this hand, the relaxed type should be learned first, with both long finger and slightly curved finger, for varying color. Then this hand would also use pressure technic, always with enough relaxation and in stretches in passages. But with its fine muscles it need not depend on fixed playing but can choose whichever type the ear prefers.

Other Requirements for Playing

The student should not forget that the hand is only a part of his equipment for piano playing. Velocity, for instance, does not depend on the hand alone. Each individual has his own natural velocity, a velocity quotient, it might be called. One may have loose, mobile joints, but if his hand is not natural impulse to movement, movement of all sorts, is not swift, he may not have as much speed in playing as his friend whose hand is more compactly built and requires more “loosening.”

Another necessary faculty is the ability to play, as a famous teacher has phrased it. This expression does not mean merely a wish to play but ability, the playing gift.

In addition, a sensitive ear, an intelligent concentration on movement and on one’s own musical objective, and a musical response to the composer’s intentions are indispensable.

An Open Mind

It cannot be too strongly urged upon the student that early ideals of sound, and often thoughtless conceptions of piano playing, can stand in the way of his development into a beautiful and musical player, for the way is always open to a broad-minded and listening observer, especially when the wealth of examples which famous players give. He need never cultivate what the critics call “sissy and insipid tones,” or “illy-chisled passages,” or “hands of steel without velvet.”

Famous Virtuosi

If one looks back at the photographs of famous virtuosi, the types of hands group themselves clearly. Compact hands were those of Rubinstein, Tausig, d’Albert, Carreño (very...
Directing from the Console
by Irving D. Bartley

WITHIN RECENT YEARS music budgets in many churches have been cut to a minimum, and as a result, it has become necessary frequently for the organist to assume also the duty of choir director. Such a set-up at least has the advantage of doing away with unpleasantnesses which so frequently occur between choir director and organist, especially if the latter is inclined to be assertive by nature or has held his position for a long time. If the console is placed so that the singers are facing the organist directly, the situation is nothing less than ideal for obtaining musical effects. A detachable console is best suited for this purpose and should be located front center in the choir loft. In planning choir space for a new church building the committee would do well to consider the importance of locating a console so that directing on the part of the organist can be a joy rather than an exasperating experience. After the choir has learned what its director's aims are it should soon be possible for the group to read his face to such an extent that there is little doubt as to his mood and the volume of tone that are desired of the choir.

Since there are in existence many organs that are either of the tracker or tubular pneumatic type (in which case the console cannot be moved), directing effectively often presents a serious problem. Let us consider the case of the director who presides at an organ whose console is in such a location that he cannot be seen by all of the choir members and who nevertheless wishes to produce choral music with shadings and contrast. This type of leader is not content to have the choir sing everything at the same mezzo-forte or forte volume.

If the choir loft and organ console are not conveniently placed in relation to each other, it will be imperative that the choir rehearsal be conducted in a highly efficient manner and with stress on a certain few important items. It would be well to have the director mention first of all the importance of singing together. It is advisable to use the piano for the greater part of the rehearsal since the luteus of the piano is superior to that of the organ in providing the support that is needed for a group that may lack confidence in themselves. The director will undoubtedly find it necessary to play with a strong touch and hammer out certain voice parts to instill confidence and to assure the notes being learned correctly from the outset. The written accompaniment should be reserved for the time when the director feels confident that all the voice parts have been correctly learned. Gradually the accompaniment can be introduced judiciously as the director senses that the choir members are sufficiently familiar with their parts to warrant it. In the process of learning the anthem it is a good plan to supply the proper harmony in "close position" when an individual part needs to be pounded out; otherwise those notes in the voice part seem more or less unrelated, especially if key changes are frequent. Although this may seem unduly difficult at first, the director who does his own accompanying should realize how much better off he is than he would be if he had an accompanist who thinks nothing exists but the printed accompaniment.

The Evil of Dragging Tempo

From the writer's observation, tempo of the volunteer choir are inclined to be hopelessly dragged; therefore the choir will need to be reminded that singing—yes, even religious singing—should always be exhilarating and inspirational. And let the inexperienced choir leader not be discouraged if results are not forthcoming immediately. It may be that he will have to combat the habits that have been in force in that particular congregation for many years.

It will probably be necessary for the newly appointed director who senses this situation to spend considerable time during several rehearsals on practicing hymns in good tempo. Surely the singing of hymns in brisk tempo can contribute much to the general satisfaction of all concerned. One of the most frequent failings of a volunteer choir is to allow a long note to die away; and, as hymns invariably are constructed so that long notes are found at the ends of phrases, time spent on learning to sustain notes of this kind correctly will furnish valuable groundwork for the anthems to be learned later.

An organist should of course realize the limitations of the voice and not expect as much of the lungs as he would of the organ blower. In case the end of a phrase is a four-beat note he will doubtless hold the note for three beats and rest for the fourth. Why? It forces the choir, and congregation, to breathe at the proper times so as to have sufficient breath to start the next phrase on time without disturbing the rhythm of the hymn. After the choir has rehearsed sufficiently so that they are able to sing the hymns fluently it would then be a good plan to use the organ to further illustrate the principle of sustaining tones properly. If the Great Open Diapason is drawn, the choir will begin to realize the importance of holding their tones fortissimo as long as the organ tone is sounding. It might be well at this point, for the fuller understanding of the principle involved, to strike a tone on the piano, holding it for a few seconds. Quit the choir as to what happens to the tone. It dies away comparatively soon. Next hold a sustained tone on the organ and again call the attention of the choir to the desirability of such a tone effect. Such an effect can be obtained with a little thought given to deep breathing at the correct places. A long tone should be just as loud at the end as at the beginning; sometimes in fact it can be louder at this point by making a crescendo—a most thrilling effect when properly executed.

An Interesting Test

The maintaining of proper tempos will doubtless consume a large proportion of the rehearsal time. There are a few ways a choir can be helped to become conscious of tempos, however. For instance, after the choir members have gained a fair knowledge of their parts, let them try the anthem without accompaniment and instruct them to set what they believe to be the tempo which was just rehearsed a few moments before. Then, after several bars, ask them if they think that is the correct tempo. There will be head shakings and scowls on the faces of the alert members if the tempo has dragged, but with succeeding trials the tempo will improve. Singing too slowly is often nothing but a lack of confidence on the choir's part.

Another method of quickening the choir's consciousness of tempo is for the group to try to sing very rapidly and pianissimo. This will doubtless be difficult for them, but the choir must be impressed with the fact that that fast breath to suppose that fast tempos necessarily imply fortissimos and that slow tempos always denote pianissimos.

To be on the safe side, especially in the case of the choir that drags unmeritfully, it would be a good plan to allow a (Continued on Page 340)
A Lift to the Soul

And it's when he comes to the "go" times that he really accumulates that different feeling for the band—his regimental band of which he is so proud. It's when he's separated from bathtubs, movies, and gas buggies "way out in the wilderness of nowhere that he craves a lift in his soul—a lift to his body and soul. In the long, tedious evening after the hike, the maneuver, the chop-swing to but grim and darkness, it is then that he is surprised into warmth and wholesomeness by the waves of harmony of the band suddenly breaking all over him—pouring over him like cool sunshine—restoring him, reviving him, wrapping him round with welcome and cheer. It's no little tinkle that can cause all that lift. It is he-man's music—big bursts and blasts of crescendo and fortissimo—the only strains in the open that can grab and hold with arresting power. There's the surge of The Dashing White Sergeant, Directorate, and Down the Street. The soldier is holding hands with his sweetheart again. He's waving at pop and mom and they are waving back at him. He's home after all. The darkening clouds have disappeared. The trumpets and trombones are blowing him up and out of his sordid, rough surroundings. He's singing, he's humming, he's whistling, following the strains of the striding marches. He hasn't slumped. He's going forward again. He doesn't have to try to escape into rotton thoughts.

So the band has kept many a soldier away from bright lights and brothels that blight and blur. It has reached out its harmonious arms and pulled him back from depression and despair. It has lain close to him in man's noblest torture—suffering, torture, when his feet and heart can't ever be comfortable at the same time and where rain always finds a piece of the anatomy to weep and comforter. It has assaulted. Yet it has not been the only bolster of the soldier in the field. Music in many forms has ever inspired armies to valiant deeds. From the time when the Macedonian phalanges charged itself into plumes through the center until they modern moments when the All-America halfback brigade it to the strains of his screaming alma mater, men fought side by side with music and were helped forward by that companion. Soldiers have catapulted themselves at the enemy to the accompaniment of everything from fife to bagpipes. But these instruments, which seem screechy to us, bore a significance of clan, creed, or coterie, of health and health, of broods and businesses, of love and living, of the same breed and purpose as the troops tramping into battle. The lilting measures embodied their own people. They were their soul. The tune, if it was not the complete impetus, was the immediate urge, the

Music and Study


Tunes for Tough Times

by William Addleman Ganoe

Colonel, U. S. Army

In this stirring article by William A. Ganoe, Colonel, United States Army, we present to our readers a subject which is both timely and of unusual interest to all people.

Colonel Ganoe knows the soldier, and the effect that music has upon our fighting men. Better still, the Colonel has the uncommon talent for expressing in a vivid manner his feelings and knowledge of the subject. Your editor hopes that his readers will receive the same thrill and lift that he himself derived from Colonel Ganoe's contribution to our department.—Editor's Note.

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelle

"FORWARD MARCH WITH MUSIC"

U. S. Army

"FORWARD MARCH WITH MUSIC"

THE ETUDE
SCHOOL MUSIC EDUCATION like many other necessities of life is being rationed! True, this rationing of music, unlike other commodities, has not been imposed or even suggested by our government. Rather, it is the result of our own failure to provide a sufficient number of trained teachers and conductors to fill the many vacancies created by war conditions in the schools throughout our nation.

Thousands of men, who in the past have played important parts in the development of our music education program, are now serving this country, doing their bit to help win the war.

Likewise, thousands of young men who were being trained in our universities and colleges to take their places in the music program of the future, have suddenly found the course of their lives entirely changed. Instead of completing their education and eventually becoming members of the community, some are now either playing in, or conducting military bands; many are in various branches of the service and others are in war industries, all devoting their skills toward the objective of giving the Axis powers a lesson entirely foreign to that of music. Under existing circumstances this is as it should be. Music is but one of many professions that has felt the sacrifices of war. The same communities that have lost their music teachers have lost their doctors, dentists, nurses, lawyers, mechanics and business men to the same worthy cause.

As difficult as conditions are or might become, as members of our profession must resolve to preserve our standards, our programs; also begin to give serious thought and preparation toward our post-war music education objectives.

A Serious Situation

The immediate and most serious problem is that of maintaining teaching personnel. There is definitely a shortage of music teachers and the longer the war continues the more acute the shortage is certain to become, to say nothing of the post-war era. Many of the young men now in our armed forces, who have contributed to the music program in the past, will be among the casualties of the war. Others will, through the excellent opportunities provided them by their military or war industry experiences, enter new fields and vocations.

Then there is the present problem of “lost man power” in our teacher training institutions where the number of male students pursuing music courses is rapidly being reduced. This situation is extremely serious, since it means that we are losing our music reserves for the post-war period.

School administrators, boards of education, and the people of this nation are most anxious to retain music education and to preserve the excellent standards which have been achieved. They fully recognize the importance of music in maintaining morale and emotional stability, and the part that music plays in the daily lives of people the world over. They are willing to do all in their power to foster a continuance of this music program. However, without a sufficient number of competent teachers, objectives and results are certain to be adversely affected.

Almost daily I receive letters from school superintendents requesting teachers to fill the vacancies created in their music departments. In most instances the vacancies are occurring in the instrumental field. This is due, of course, to the fact that the majority of our school instrumental departments have been conducted by men, and it is they who have been called into service. This is not true of the vocal program, which in most instances has been carried on by women.

As difficult as the situation may be in schools of metropolitan areas, it is the small school systems that are being most seriously affected. In the small community, the music instructor is usually in charge of the entire school vocal and instrumental program. In addition, he is the community music leader, director of the church choir and often the only musician on the entire faculty. In the larger cities, faculties are more versatile and many community or professional musicians are available to carry on the music programs during the war. What can we do about the situation? Shall we wring our hands and shout our problems to an already over-troubled world, or shall we test our own individual ingenuity and imagination, roll up our sleeves and go to work?

Music education, since its inception, has fought for an existence—it has faced innumerable and difficult problems and conditions—yet it has never failed to survive or prove its worth. In most instances the encountered obstacles proved later to be “steps of progress in disguise.” Perhaps history will again repeat itself, and in solving our present problems we might well be building a better music program for the future.

In the past, conductors of professional bands and orchestras, as well as school administrators, were of the opinion that members of the female sex were not adapted to the playing of wind or stringed instruments. The thought of a young lady playing the oboe, bassoon, French horn, trombone, string bass, or trumpet brought shouts of protest from grandma and grandpa.

However, with the advent of our school instrumental program this “moss-covered” tradition was swept aside; as a result of the excellent training provided our high school girls to-day, we find thousands of young maidens doing superb performances upon all of the wind and stringed instruments.

Yes, our young debutante has made up her mind that she is qualified to join the ranks of our instrumental groups and I doubt that even the tradition of grandma’s day will dim her enthusiasm or determination to “sock the cymbal, or soar to a high C.”

One would be conservative to estimate that fifty per cent of the total enrollment of our high school bands and orchestras are members of the skirt-sweater, saddle-shoe set. Many of these outstanding young female musicians are being graduated to university and college bands and orchestras all over the nation. Doubting skeptics have only to look at a few of the present-day advancements of women instrumentalists to be convinced of their future place in the playing and teaching fields. Major symphony orchestras have broken their tradition of long standing and are opening their doors to the “sweet young thing whose place was in the kitchen.” The Chicago, Philadelphia, Cleveland, and Chicago Women’s Symphony (Continued on Page 345)
Freedom in Singing

(Continued from Page 298)

The spring person can put words together—but only an experienced writer can use and combine familiar words so that they convey every least shade of thought and feeling. This freedom, then, has less to do with 'relaxation' than with a craftsman-like control of one's body and of the tools of one's craft. It is precisely this kind of freedom the singer must develop. Indeed, perfect freedom of body is the very basis of good singing, since proper breath support cannot be achieved without it.

Freedom and Health

"To be physically free, the singer must be healthy. When you are tired or aching, you cannot use your body freely; you are hampered and tense and every member of the body reflects it. Thus, the wise singer bases his ultimate technical freedom on robust health. This means eating enough wholesome food, resting and sleeping enough, keeping well, avoiding emotional and nervous crises—in a word, living a clean, sane, wholesome life, both physically and morally. On this foundation only can artistic freedom be built."

"The next step is to use the body so that technical mastery is made second nature. As a student, I found Dalcroze exercises helpful; to-day, I still begin each morning's work with setting-up exercises. But the best system of exercise is to make the muscles of the abdomen and thorax work correctly in singing. This requires correct, free body posture, and the sensations produced must always feel free."

"Freedom in interpretation comes only when the musical values of a song are completely understood. It is one that one can sing that song or part with perfect accuracy even while thinking of something else. To be sure, I do not advocate a continued division of mental energies; but simply as a test, it is a good thing to try to go through your music while manipulating, let us say, or knitting, or doing anything non-strenuous that will purposely lessen your concentration on questions of cues, rests, musical indications, and so on. If your subconscious mind has correctly registered every detail of the music, you have laid the foundation upon which complete concentration can be built. The trick, of course, is to be absolutely sure and free in your sheerly mechanical approach that you need not concentrate on its mechanisms. To sum up, the least musical detail must be so mastered that its rendering becomes a reflex of the mind, just as the manipulation of a motorcar becomes so familiar to the experienced driver that he remains alert to any emergency while talking with a fellow-passenger. At that point only can you go ahead interpretively."

"The ambitious recitalist will find a wealth of musical satisfaction in an exploration of French songs, which are less well known here, perhaps, than they deserve to be. There is a reason for this. French music is essentially cerebral; it lacks the large, lush obviousness that assures full comprehension at first hearing and without effort. The best French music requires spiritual and intellectual cooperation if it is to be understood and projected. If you are not willing to give the time and the study this cooperation demands, stay away from French songs! If you are willing and if, in addition, you possess a temperament that delights in sensitive, ethereal reachings for something that can never be quite attained, you will find rich rewards in the songs of Gabriel Fauré, Roussel, Chausson, Duparc, and others. Again, while everyone knows Debussy and Ravel, the best of their songs are by no means generally familiar. This music is grasped, not with the hands, but with the antenna of the spirit. And these antennae need developing!"

To Interpret French Songs

"The first requisite to approaching French music is a better-than-average knowledge of the French language. Without it, one can hardly hope to build the bridge into a satisfying interpretation of French music which is so typically national that it, perhaps, is more closely entwined with the great French poems it accompanies than is the case with the songs of any other nation. For this reason, time spent with French songs must so steep himself in the thought of the poems that he can release not merely their words but their very atmosphere."

"Acquaintancehip with French songs should begin with the simpler ones of, let us say, Fauré or Duparc. Debussy, Ravel, Chausson, Roussel must come later, when the distinct individualities of French musical expression are better understood. As for the ultra-modern works of Darius Milhaud, Georges Auric, Francis Poulenc, and Arthur Honneger, their renderings are not understood not only for those who are very experienced interpreters, but also for those whose sure grasp of the language enables them to project accurately the very 'esprit' of the French word. And always begin work on a song with the poetic text. For the moment, give musical and vocal problems over to the control of the subconscious, and concentrate on the significance of the poem. Try to understand with the brain and to feel with the heart exactly what it is that the poet wishes to convey. No real interpretation is ever based on words alone."

"In many ways, the interpreter of songs requires even greater powers of communication than the dramatic singer. On the stage, meanings are projected by gestures as well as by words and music—and here let me say that the secret of good acting is to make as few gestures as possible but to make each gesture telling. In other words, a minimum of movement for a maximum effect. On the recital platform, full communication must be established solely through words and music. Many wrong impressions if they are in a small minority and cling more tenaciously to the right ones. In other words, right impressions will in these rest periods tend to fill up any shallow converging ditches and deepen the right channel."

Home Practice and Studio Playing

Many students confuse muscular memory with subconscious memory. It is true that muscular memory is a part of subconscious memory, but it is equally important to have the actual musical ideas of the notes sink deeply into the subconscious thought. What a common experience it is for a student to be unsuccessful in trying to play a piece from memory at the lesson and say, "I can't understand it! I played it perfectly every time I practiced." The fault merely is that in practice he has simply let his fingers run automatically through the motions they have made when he was reading from the notes. He has thought of the sounds, and his fingers have reacted automatically to his memory of sounds. But he has not thought of the logic of the notes which makes the sounds, the musical ideas.

This leads us to the importance of grasping the ideas of the music through an understanding of harmony and theory. As the study of harmony shows us the logic of the scale-relationship of tones and chords that makes them produce the musical effect which we hear, it is obvious that it will be as much easier for the pianist student to memorize his music and play intelligently and effectively if he knows this harmony (musical vocabulary and grammar), as it is for the student who knows the French vocabulary and grammar. If the language is familiar, an entire verse may be recalled simply by remembering that at that point it describes, for instance, a sunset; whereas if the language is unfamiliar, the student might be able to recall as a group of syllables only one word at a time.

An excellent method of determining the length of a group to practice from memory is to select one which can be thought through easily while playing. Each piece should be preceded by this thinking through; then the group should be played carefully and thoughtfully; then the imagination played through again. This leaves a deep and correct impression on the thoughts. The effect of clear thinking in practice on confident performance is illustrated vividly by the fact that a student almost never forgets the opening notes of a piece. This is because in practice he is almost compelled to think clearly about them before he can play them at all. After he once gets started, his muscular memory begins to function more definitely and it may be possible to play without clear thinking and thus have a very weak memory of the following phrases. This shows the great value of practice in short groups, for the effect of muscular memory is eliminated in the opening notes of each group and one is forced to think clearly.

Mental Playing

In repeating the group selected for memorizing it is important to play slowly enough so that the thoughts are constantly ahead of the fingers. A common self-deception in memorizing is for the student to be thinking clearly but to be playing slightly too fast, so that his thoughts have been his next idea. His clear thoughts in this case is a series of "recognitions" of what his fingers have already played. Consequently, if he tries to think ahead

(Continued on Page 305)
The “Forgotten” Position Is Revived
by Dorothy Aldrich

TO MOST YOUNG VIOLINISTS the second position is a vague “something” which lies somewhere between the first and third positions, but which has no real significance to them. The word “forgotten” is used here, not to mean something which has been “learned” then forgotten, but rather in the sense that we speak of the “forgotten” man—something which is not noticed and is left almost completely out of the picture. It is something which seems to be feared. So many violinists fail to realize what a truly "handy" thing this second position is, and as a result, miss many an opportunity for smooth playing in certain passages, that only this position can give.

In the opinion of the writer this is due partly to the prevalent practice of teaching the third position after the first, which seems a fallacy; for the mind can so much more easily grasp the meaning and purpose of all position playing if taken up in their logical order. And it is much easier for the teacher to explain the principle of positions if taken consecutively. In reality the second is no more difficult than the third and, if its mastery is necessary to smooth playing, then it is just as important, even though it may not be used as much as the higher positions. I am strongly convinced that the best results are to be obtained if the second is studied immediately after the first. Most teachers urge their pupils to participate in Sunday School orchestras, which is undoubtedly good experience for the student.

Even here, in the simple hymns, the second position can be used very advantageously in many passages.

Importance of Shifting

There are many scale studies and exercises for the second position which acquaint the pupil with the fingering (which is the first step in any position), but the most difficult part of the process, that is, “shifting” is very often neglected in these exercises. It is all well and good to play scales and exercises in their entirety in one position, but that is not enough. Once the hand is in its proper place it is easy enough to play measure after measure correctly; but in all positions, and especially the second (since we do not remain in this one for long passages as often as in the first and third), the difficult part is acquiring an agile, smooth change of position.

Somewhat as supplementary study material, we have devised a set of simple exercises to aid in mastering this important phase of violin playing. These exercises have proved quite satisfactory with my pupils. No doubt other teachers have done much the same thing, so we make no claim to originality. As an example of the exercises used for second position, a few illustrations are shown here.

The first seven examples are written for the D string but are to be practiced on all strings, each exercise to be played at least four times. At first,

When these exercises have been mastered, the pupil will find himself capable of shifting easily and surely. The exercises have been found to be helpful in many ways, not the least of which is their value in developing the ability to play on pitch; for many times it is not the student's ear which is to be blamed for faulty intonation, but rather his inability to shift correctly.

Much the same principle is used in teaching all of the positions, a bit more elaborate than the illustrations shown, but these will serve to demonstrate the point in question, that of acquiring sureness in shifting.

Words and Music in the United States
by Ethel King

WESTERN AMERICANS are accused of being no true music lovers, and yet a quick glance through the atlas proves there are many places scattered throughout our land actually named after musicians, instruments, musical terms, and so on, or that have a musical sound or connotation to their appellations.

There is Octave in Arizona. Arkansas has a town, Jenny Lind, named for the singer who was called “the Swedish nightingale,” and who visited the United States in 1850-52. Florida and New Mexico each has a typical Largo, as might be expected in these dreamy, unrushed sections. Georgia and New Hampshire boast of Concord, and Indiana is proud of its Harmony.

A Harper is found out in Kansas, and Bells down in Tennessee. Verdi, the composer of the opera, “Il Trovatore,” has a place named in his honor in Minnesota. There is an Alto in New Mexico, a Mount Alto in Pennsylvania, and a Bass in West Virginia. There is Sharpburg in North Carolina, and there are flats all over, as the lowlands are designated.

Oklahoma is choral with Chant. Pennsylvania resounds with Drums, and Oklahoma, musical again, adds an admonition in Drumright. And while Pennsylvania has been termed the Keystone State, Keyser is situated in Virginia. The Bow is in Washington, and in Wyoming the Viole, that instrument somewhat larger than the violin.

(Errone’s Note: Can any of our Erwin readers extend this list?)

Coming Violin Articles

The general revival of acute interest in violin playing, and the recognition of the need for more and better violinists in the school orchestras, has inspired us to secure an unusually fine group of violin articles which will appear in future issues.

Music and Study

1

VIOLIN
Edited by Robert Braine

"FORWARD MARCH WITH MUSIC"

MAY, 1943

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Music and Study

Spanish Music

Q. I am wondering whether you will be good enough to suggest sources for material for a paper on Spanish music. I am at present writing for our music club. I seem to find very few books on this subject, and unless you can help me I am afraid I shall have to give up the idea. — L. K.

A. You will find a very good outline of the history of music in Spain in "The Oxford Companion to Music" by Percy Scholes, and if you read it through to the end you will discover that the section contains a list of subjects, including the names of the principal Spanish composers, arranged by centuries. You may then look up these subjects and composers in the "Oxford Companion to Music" itself or in "Grove's Dictionary," the "International Encyclopedia of Music and Musicians" (edited by Oscar Thompson), or any other comprehensive reference book.

I also recommend a book published a year or two ago. It is called "The Music of Spain," the author being Gilbert Chase, the founder of an organization called "Spanish Music," and is a very well-known author and critic. This book as well as the other material I have mentioned may be obtained from the publishers of The Etude.

Rhythm Versus Time

Q. I should like to ask your opinion on a matter of interpreting the rhythm of a dotted eighth note followed by a sixteenth. I recently heard an artist who seemed to be delaying the note following the sixteenth. I had always understood that a dotted note should be played without delay since it completes the end of the phrase. Perhaps I am looking for too many rules, but after all music is a science. Will you tell me what you think? — D. B.

A. You are perfectly correct in your statement that the sixteenth note after a dotted eighth is usually attached to the following melody note. But this following note is frequently delayed slightly, especially in playing a melody of the romantic, nationalist, or nationalistic-type, for which much emphasis the arithmetical value of the notes is merely a general guide to the lengths of the various tones, the player's feeling and intuition directing him to lengthen or shorten each tone in accordance with its individual position in the phrase, and, of course, the character of the phrase as a whole. In the case of strongly rhythmic music, such "tapping" with tone lengths is usually not appropriate, although even here the player sometimes modifies them slightly, as for example in the shortening of the sixteenth following a dotted eighth in a band march.

What you must do is to rid yourself of the idea that the rhythm itself comes from mathematical time. It is just the other way about, for, actually, time, that is, the note values of music notation, is merely an attempt to match the actual rhythm of the phrases in music. Sometimes the attempt is successful, the notation in this case expressing exactly what the composer heard in his inner ear when he first conceived the music. But more often the notation is only approximate, the performer in such a case having to arrive at a musical interpretation of the score by virtue of the fact that he too, like the composer, has feeling and intuition and he is able, therefore, to imagine how the music sounded to its creator and to perform it that way even though the note values are not capable of expressing it exactly.

Of course such modification of note values can be overcome—like anything else—and often a poor player overemotionalizes a melody to the point where the composer would undoubtedly turn over in his grave if he heard it. But, on the other hand, people who follow the note values exactly never perform with real artistry—their playing is wooden. Musical rhythm is flexible and variable and the real artist senses the points at which he must linger on certain notes as well as those where he must hurry through a passage in order to portray the impetuosity originally felt by the composer.

"But," you say, "How am I to know where to hurry, where to linger, and where to play mathematically?" To which I reply, "You do not know, you feel!"

A Program for Memorial Day

Q. Do you know of anything that I could use as a subject for a Memorial Day program which I am planning—something unusual? Any help you can give me will be appreciated. — D. E.

A. I suggest that you plan a group of patriotic songs, including John Alden Carpenter's "The Home Road for Part One; then a group of Latin American songs, and the Star-Spangled Banner as a closing number. You will find suitable material for the second part in the books, "Spanish and Latin American Songs" and "Latin American Songs." The music is by Carpenter is in the "Brown Twice Fifty-five Song Book." You may secure copies of the above books from the publishers of The Etude.

Enesco's "Rumanian Rhapsody"

Q. 1. While glancing through the orchestral score or Georges Enesco's "First Rumanian Rhapsody," I noticed that two of the "Symphonies" were "Rumanian" in character. What is the difference between the two, and which two are they? — D. C.

A. 1. The full French name for the trumpet is trompette chromatique, whereas the trumpet in the French horn is cornet à pistons. The French horn is frequently used in the orchestra, whereas the cornet à pistons is used in the brass band. In the orchestra, the French horn is used when a more delicate and refined tone is desired, whereas the cornet à pistons is used when a louder and more powerful sound is required.

2. The French horn is used more frequently in modern music, whereas the cornet à pistons is used more frequently in traditional music.

3. The French horn is played with the left hand, whereas the cornet à pistons is played with the right hand.

4. The French horn is used more frequently in the orchestra, whereas the cornet à pistons is used more frequently in the brass band.

5. The French horn is used more frequently in symphonic music, whereas the cornet à pistons is used more frequently in chamber music.

6. The French horn is used more frequently in the orchestra, whereas the cornet à pistons is used more frequently in the brass band.

7. The French horn is used more frequently in symphonic music, whereas the cornet à pistons is used more frequently in chamber music.

8. The French horn is used more frequently in the orchestra, whereas the cornet à pistons is used more frequently in the brass band.

9. The French horn is used more frequently in symphonic music, whereas the cornet à pistons is used more frequently in chamber music.

10. The French horn is used more frequently in the orchestra, whereas the cornet à pistons is used more frequently in the brass band.

11. The French horn is used more frequently in symphonic music, whereas the cornet à pistons is used more frequently in chamber music.

12. The French horn is used more frequently in the orchestra, whereas the cornet à pistons is used more frequently in the brass band.

13. The French horn is used more frequently in symphonic music, whereas the cornet à pistons is used more frequently in chamber music.

14. The French horn is used more frequently in the orchestra, whereas the cornet à pistons is used more frequently in the brass band.

15. The French horn is used more frequently in symphonic music, whereas the cornet à pistons is used more frequently in chamber music.

16. The French horn is used more frequently in the orchestra, whereas the cornet à pistons is used more frequently in the brass band.

17. The French horn is used more frequently in symphonic music, whereas the cornet à pistons is used more frequently in chamber music.

18. The French horn is used more frequently in the orchestra, whereas the cornet à pistons is used more frequently in the brass band.

19. The French horn is used more frequently in symphonic music, whereas the cornet à pistons is used more frequently in chamber music.

20. The French horn is used more frequently in the orchestra, whereas the cornet à pistons is used more frequently in the brass band.
How to Develop an Arpeggio Technic

by Harold S. Packer

1. When the finger is the motivating power it must take the initiative, and the hand and arm remain passive. To put the cart before the horse and permit the arm, for example, to shove the hand and fingers around, produces awkward and unnatural results and is often the main cause of faulty arpeggio technic. Tone, speed, and agility suffer thereby and the proper function of arpeggio technic is completely destroyed at the outset.

2. Careful and systematic axioms formed at the lesson must be just as conscientiously carried out during the pupil’s home practice. All the best laid plans cannot easily surmount a week of thoughtless practice. Rising up and down the keyboard cannot be the pupil’s just concern. In most cases this mode of practice is a hit-or-miss affair, and results, to the teacher’s horror, in the forming of erroneous mental habits sometimes impossible to break. Accuracy is out of question where so much uncalled-for uncertainty is in evidence, and endurance and tone-volume are unwisely impossible to attain. All things emanate from a proper nucleus: to lose sight of this exact physiological source is the root of the trouble. The teacher must, with sublime patience, find the key to the problem and, in a vital manner, imperatively engage the interest and concentration of the pupil during the lesson and lay the foundation for home practice.

Stressing Economy of Means

Continuously rapid arpeggios have their origin at the finger tip. This very obvious fact must never be taken for granted as all true legato and staccato touches depend upon economy of means. The touch, as far as the maximum finger speed is concerned, must be that of the finger, since the larger members of the playing equipment—the hand, forearm, and upper arm—produce less and less speed, relatively, with a resultant gain in power. The distinction is not only important but decidedly imperative, for failure to perform arpeggios correctly due to the precision confusion of finger, hand, forearm, and upper arm touches. In other words, the pupil attempts to perform rapid arpeggios in four-octave compass while employing, unknowingly, phases of all four touches. Is there any wonder that disaster takes its toll somewhere in this rapid scheme, when so many extremely taxing physiological impossibilities are attempted? The fact is, if the arpeggio is played rapidly and successfully after tortuous trial and error, it is because things must regulate themselves to the proper mental and physical role. In order to arrive at results more quickly and efficiently, it is the teacher’s duty to assist the pupil intelligently to acquire the basic requisite to avoid the problem from the very beginning in somewhat the following manner.

The Modus Operandi

Using the following two-octave arpeggio, Example 1, for a beginning let us concentrate upon its correct performance with the right hand.

Ex. 1

1. Employing legato touch for the present at adagio tempo we must at the outset make sure of the proper attack of its initial note. This must be done with finger action only: any drop of the arm at the wrist must be accomplished for the sake of flexible weight application through the finger. If we let the arm “lump” on this note we lose control of the arm and it will take considerable time in fast tempo to regain its poise. This in itself will throw the pupil off balance.

2. Each finger must be adequately prepared at average, medium height in relation to the other fingers, above its respective key, and in an angle befitting the individual’s particular hand proportions. The second finger will lift to a slightly higher altitude, as will also the third when the fourth is played later, to facilitate a free lateral and vertical action of the thumb. If we attempt to cultivate speed with high finger raising we form a bad mental habit which is detrimental to tone, speed, and agility.

3. The third finger will act in the capacity of a steering-wheel with the thumb and hand representing the rest of the wheel and gear. When the second finger, also an axis, contacts its key, the thumb will reach to its note under the hand by a lateral abduction (out movement) of the same.

4. When the hand has reached its fullest capacity and the thumb cannot conveniently reach under the third finger to its note, the arm must abduct laterally in the manner of a finely controlled rudder promoted by the action of the steering-wheel.

5. When the thumb contacts its note a new position is begun with the thumb as axis.

6. On the playing of the note in large print at (A), a new position is reached, the second finger acting with the hand as steering-wheel and the arm abducting (in movement) adequately as rudder.

7. To return to the original position the third finger will temporarily assist the hand in the nature of steering-wheel while the thumb acts in the capacity of axis until the third finger finds its note. The third and second finger each retained in the role of axis while the thumb immediately acts in its former capacity, that is, with it and the hand as steering-wheel, the arm abducting in rudder fashion.

8. Note the rhythm of the above example, it does not permit accentuation of the thumb off the regular accents.

Now let us begin our arpeggio one octave higher as in Example 2, and await new developments.

Ex. 2

1. As the position of the main axis shifts in each octave our steering-wheel apparatus must gradually be prepared, beginning at (B), for its difficult function, namely, putting the arm (rudder) in a greater position of abduction. To assume this position suddenly without the necessary preparation would throw the pupil playing a rapid arpeggio completely off balance physically and cause mental insecurity and uncertainty.

2. To establish the new position, return to the original position and complete it, will require nice control of the steering-wheel and rudder principles.

The final exposé of our arpeggio one octave still higher, Example 3, is now reached. We will attend to its added features.

Ex. 3

1. At (C), above, there is no point abducting the arm extremely as this position would cause excessive awkwardness. Previous to this point, as indicated by the curved dots, once the steering-wheel process has been put into motion, call upon the assistance of the muscles of the upper arm around the shoulder and, at the same time, cooperatively lean the body-trunk outward. The angle thus gained will avoid excessive tensions and will make for more fluent motion.

The part that the body-trunk plays in relation to an extreme position in the arpeggio depends upon the general build of the pianist in question. Good advice is: use the body-trunk to assist establish a real axis for the third (or fourth) finger and use it wisely in a controlled, steady sense actuated by the reach of the arm.

The following four-octave arpeggio, Example 4, is an accumulation of the previous examples—1, 2, and 3. It would be wise for us to retract our steps and piece together each of these component parts.

Ex. 4

Helpful Suggestions

It is necessary, at this juncture, briefly to present finger staccato arpeggios. Every feature already discussed applies (Continued on Page 350)
A Music Studio Goes Patriotic
by Josephine Hovey Perry

It All Started With a Poster

The Presser Foundation recently issued a large and timely music poster (a copy of which may be had for the asking), captioned “Forward March With Music.” This poster prints the opinions and attitudes of many illustrious men in all walks of life, on the influence music plays in our world of to-day. If doubts have sometimes arisen in the minds of parents regarding the financial advisability of continuing their son’s and daughter’s music lessons during the war, a perusal of this poster might dispel such doubts, because the desirability of continuing is so clearly pointed out.

Music Will Help Win the War

We are urged to “buy war bonds and more bonds,” and rightly so. Nevertheless a child cannot grow up twice! Therefore he must get his musical, as well as other forms of education now, while he’s growing, for “time is fleeting.” There will always be music. Never in history has war put a stop to music, but music can help to put a stop to war. Patriotism springs from many avenues but one of the most fruitful is music. That being so, why don’t we all turn our studios into a sort of patriotic center and help win the war with music? To aid in a world peace—what could be wiser than to invoke the spirit of harmony?

Patriotic Symbols

“For the duration” my own studio goes all out for patriotism. The walls of the waiting room are adorned with fine musical, patriotic posters and pictures. Our class slogan, or motto, is “Forward March With Music,” borrowed from the above mentioned poster. Our class colors are “Red, White and Blue,” indicated by red and blue stars of achievement on the white pages of the child’s music books. Our sign is “F for Victory,” expressed by the second and third raised fingers. All our prizes are defense stamps. Even the recital programs are patriotic in aspect, and feature music of that nature.

The opening-announcement folders of the season played the same theme as follows:

Forward March With Music

An American Speaks:

“Now that our country is at war, the importance of pure music and all the fine arts is much greater than ever. Music is the voice of civilization, and we must not lose interest in the very things we are fighting to preserve. Instead of neglecting or slighting music we should cultivate it more earnestly in the months that are to come. To do this will be to fulfill the highest aims of patriotism.”

Dr. William Lyon Phelps, (Distinguished Educator and Author)

A Canadian Speaks:

“Amid the gloom of war and the hours of darkness it is the proud duty of Americans and Canadians who love music, to encourage that art that speaks to all men in the language of harmony and peace.”

The Honorable W. L. Mackenzie King, (Prime Minister of Canada)

The announcement then gives information under such headings as “Duration War,” “Tuition,” “Bills,” “Missed Lessons,” “Cooperation and so on,” and closes with the following announcement of prizes to be awarded this year.

(a) Patriotic Rewards of Defense Stamps (Ten Each) will be given at the end of the teaching year to every pupil who has not missed a lesson.

(b) Also an Achievement Prize each term to the pupil in each group receiving the most points as designated by stars and seals.

(c) Also a prize each term to the child in each group who has done the most practicing in that group.

(d) A lesser prize of Five Defense Stamps will be given at each and every child each term who has done his “quota” of practicing every week.

(e) A Special Prize of Twenty Defense Stamps will go to the pupil who, in the opinion of the judges, writes the best song expressing the spirit of patriotism.

The Defense of Defense Stamps as Prizes

A teacher (who had just finished reading my folder announcement) questioned me thus: “About those prizes, Josephine, isn’t that quite an outgo?”

Myself: “Yes, quite, but I feel that I am killing two birds with one stone. We all plan to buy as many stamps or bonds as possible. When I use defense stamps as prizes, I really feel more patriotic than when I buy otherwise. Although both purchases help our country equally, in the former instance it gives the pupils a chance to save stamps for his country—a good investment for him—while in the latter instance, it is a good investment for me. Then, too, I do not feel at this time that I could afford to give prizes of any other nature.”

Teacher: “I never thought of it in that light. By the way, how about giving those corsages of defense stamps, a sort of ‘orchids to you’ and all that?”

Myself: “That’s a good idea! Mind if I use it?”

Teacher: “I’m not sure that I believe in prizes. Doesn’t it make the losers rather disappointed?”

Myself: “Good soldiers have to learn to ‘take it’! However, every pupil could earn a ‘quota’ prize, were he so minded, could he not?”

Patriotic Music and Other Types

As for the actual music taught in the studio, it is hardly necessary to state that all pupils who can play and sing should be taught their National Anthem, America, and other patriotic selections which are in common use. Even little pre-schoolers who are not yet ready to play them by rote could be taught to sing at least one stanza or the choruses, or both. Older ones should be able to play and sing the simplified or original arrangements from memory if possible.

“A good march” is always in demand for every boy or girl. Such marches seem to satisfy, particularly his Stars and Stripes Forever, which can be had in simplified form as well as in duet arrangements. Besides marches, there is of course a multitude of fine music for all types and grades, which has patriotism as its motivation, running of America or Yankee Doodle to Schubert’s Marche Militaire, Tchaikowsky’s Marche Slave or Chopin’s Revolutionary Etude.

How about the boy or girl who wants to learn patriotic in his own way? Maybe he wishes to White Cliffs of Dover, Come On, MacArthur, and whether or not you share a pupil’s enthusiasm or his feeling of patriotism in whatsoever form it may be taking at this time, for one knows full training will shape that forms and taste alter with time and

The reader will not, I hope, jump to the conclusion that because there is a pronounced strain through the teaching material, that the other way of contrast, if nothing more, all types seem to be more appreciated. (Continued on Page 340)
FROM THE RIM OF THE CANON

A short composition in broad style with an American-Indian type melody. Because it is simple to play and so dramatic in the tonal possibilities, it is destined to be successful. Why three staves? Merely to make sight-reading easier. Memorize it at once; then study all the marks of expression carefully and play with full arm movement.

Majestically M. M. $d = 54$

With feeling

C. FRANZ KOEHLER
Forgotten you? Well, if forgetting
Be thinking all the day-
How the long hours drag since you left me
(Days seem years with you away).
Or hearing through all the strange babble
Of voices, now grave, now gay,
Only your voice: Can this be forgetting?
Yet I have forgotten, you say.
Or counting each moment with longing,
Till the one when I'll see you again.
If this be forgetting, you're right, dear,
And I have forgotten you then.

Forgotten you? Well, if forgetting
Be reading each face that I see
With eyes that mark never a feature,
Save yours as you last looked at me.
Forgotten you? Well, if forgetting
Be yearning with all my heart,
With a longing, half pain and half rapture,
For the time when we never shall part.
If the wild wish to see you and hear you,
To be held in your arms again,
If this be forgetting, you're right, dear,
And I have forgotten you then.

Moderato M.M. \( \frac{d}{s} = 80 \)

EUGENE COWLES
Arranged for piano by Henry Levine
Probably the two most widely played of all the Chopin valse are from the group in Opus 64. The first is the famous "Minute" Valse in D flat, and the second is the unforgettable, dreamy Valse in C# Minor. The third in the series is not so frequently heard. These waltzes reflect the Paris of Louis Philipp with the resplendent salons. There are many fine piano records of this waltz, differing notably in interpretation. Those who have access to them may learn much by comparison.

FR. CHOPIN, Op. 64, No. 2
The accompanying parts assume here so definite a design that they should be brought gently, but distinctly, to the hearer's notice:

MAY 1943

b) Play small note on repeat only.
Samuel Webbe (1740-1816) was an inspired London cabinetmaker who became a well-known amateur musician and composer. His son Samuel Webbe, Jr. (1770-1848) was a successful London organist. This famous hymn, Come, Ye Disconsolate, is attributed to the son. It is one of the fine majestic hymns of the church. The arrangement for piano by Clarence Kohlmann is found in a widely admired collection of hymns adapted to the piano.

Andante semplice M. M. \( \text{J} = 88 \)

Come, Ye Disconsolate

SAMUEL WEBBE

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MARCH
FROM "NUTCRACKER SUITE"

America may have been an influence in Tchaikovsky's "Nutcracker Suite" (Casse Noisette), arranged from a ballet of the same name, as the work was finished in 1891, the year of Tchaikovsky's visit to America. This refreshingly melodic work is based upon a fairy tale of E. T. A. Hoffman, "The Nutcracker and the Mouse King." In European stores one may buy fancy nutcrackers which look like little manikins which crack nuts in their jaws. This very practical, simple arrangement will please all.

P. I. TSCHAIKOWSKY
Arr. by Ada Richter

Tempo di Marcia Viva M. M. \( \text{d} = 126 \)

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MAY 1943
SPRING CHARMS

Tempo di Valse M.M. $j = 80$

MILO STEVENS

THE BLUEBELL

OPAL LOUISE HAYES

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IT ISN'T RAINING RAIN TO ME

Robert Loveman

Vivace

EDWARD E. MENGES

It isn't raining

It isn't raining

molto rit

molto rit

legato (but very clean cut)

a tempo

a tempo

rain to me. It's raining daffodils;

Where any buncaneering bee May

rain to me. But fields of clover bloom,

In every dimpled drop I see Wild

flow-ers on the hills.

The clouds of gray engulf the day And o-ver-whelm the town;

find a bed and room.

A health un-to the hap-py! A fig for him who frets!

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THE STUDER
AVE MARIA

MEDITATION ON THE 1st PRELUDE

from J. S. Bach's "Well-Tempered Clavichord"

Andante semplice M. M. $d = 72$

CHARLES GOUNOD

VIOLIN

Piano

sempre legato

Ped. simile

con sentimento pensieroso

THE ETUDE
ON THE BEAUTIFUL BLUE DANUBE

WALTZES

SECONDO

Johann Strauss

Arr. by Henry S. Sawyer

No. 1

Tempo di Valse M.M. J=56

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TEN STEP

Moderato M. M. \( \dot{=} 76 \)

Shut your eyes and do not peek,
You have found me, I am here.
Now count up to ten;
Now we start again;
I'll shut my eyes and run away.
You must find us then.
Fine

THE LITTLE SKIPPER

Moderato M. M. \( \dot{=} 144 \)

Shut your eyes and do not peek,
You have found me, I am here.
Now count up to ten;
Now we start again;
I'll shut my eyes and run away.
You must find us then.
Fine

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MAY 1943
RABBIT TRACKS
Joyously

BUNNY BOUNCING ALONG
Snappily
Tired, bunny sits down to rest

ROBIN IN HIS CANOE
Dreamily

ROBIN REBOUND'S HAPPY SONG
Bouncingly

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THE ETUDE
Technistories for Boys and Girls
by Priscilla Brown

With Application and Music by GUY MAIER
(Illustrations by LaVay Williams)

BUNNY BOUNCE and ROBIN REBOUND

Jack Knife flung a long log on the gold fire in the fireplace.
"The north wind brings a fire of singing gold," he said to his three children Uplifting, Upswinging, and Downslide. "And in the song I hear a story," he said thoughtfully, whistling wood with his pocketknife.

"It is a song of the Indians," began Jack Knife whistling. "A thousand moons ago there lived in the Village of Painted Wigwams an Indian boy.

"His father, an Indian brave, and his mother, an Indian squaw, gave this Indian boy two names. Sometimes he was called Bunny Bounce, sometimes Robin Rebound.

"In the winter Bunny Bounce bounced about the white forest. Each morning he stuck his white feather in his headband, wrapped soft furs around his brown skin, laced snowshoes on his mocassin feet. Then slinging over his shoulder his bow whistled from the ash tree and his arrows tipped with flinted rock he went bouncing down the mountain side. Indian braves watching from the Village of Painted Wigwams said, 'White feather on Bunny Bounce bounces like white tail on rabbit.'

"Sometimes Bunny Bounce was called Robin Rebound instead. On summer days Robin Rebound stuck a red feather in his headband, put on his leather belt and red beads.

"Moms passed, Bunny Bounce Robin Rebound grew up. He now was an Indian brave.

"One day Red Feather, the Chief of the Village of Painted Wigwams, called his young braves together. He said, 'Red Feather see many suns rise and set, many like the sands of the ocean. I grow old. New chief must rule people. Go swiftly, my braves, see far, listen quiet, speak little words. You sure-footed and happy braves. Why you so sure-footed, so happy? Bring me answer at end of twelfth moon. Best answer I make chief of Village of Painted Wigwams.'

"Robin Rebound listened to Chief Red Feather's speech. With a song in his heart Robin Rebound journeyed a long journey.

"He saw far. He saw the rabbit with its wiggly nose and fuzzy pointed ears bouncing its white tail through the leaves and twigs. He

(Continued on Page 340)
singer, like the actor, but unlike other artists, is both the thought and the matter of his art; he is both the player and the instrument. The power to express emotion is generated in him and completed through the instrument. The development of the vocal instrument requires the training of three qualities: pitch (hauteur), power (intensité) and tone-color (timbre). Two of these are comparatively easy to control because they are so largely physical in their nature; but tone-color, by reason of its infinite psychological implications, is the most difficult to develop. It is tone-color that is, so to speak, the regulator of pitch and power.

**Acting and Singing**

Constant Coquelin, the celebrated French comedian for whom Rosstand wrote the rôle of Cyrano de Bergerac, wrote: "The French are like him, a profound student of his art. In an essay on the art of acting he corroborated Maurel's point of view. He says, for instance: "The instrument of the actor (singer) is himself. The matter of his art, that which he has to work upon and model to the character of his own face, his own body (his own voice), his own life. Hence it follows that the actor (singer) must have a double personality. He has his first self, which is the player, and his second self, which is the instrument. The first he will seek to perfect till it is transfigured and thence an ideal personage is evolved... The power of a true inflection of the voice is incalculable, and all the picturesque exteriors in the world will not move an audience like one cry coming from the very highest portion of a singer's voice."

**The Singer's Three Requisites**

I have said that in moments of complete spontaneity the vocal emission of even a totally uneducated person is beautiful and right color. But art, the perfection of which is to conceal itself, is a conscious process-- "emotion remembered in tranquillity"—and it is often the task of the singer to express emotions that he has himself never experienced. To do this, he must cultivate what Maurel calls most happily, "the auditive imagination"—the ability to hear the correct tone before it is uttered—to hold the mirror up to nature.

Perhaps it was Rossini who said that the three requisites for a singer are: Voice, Voice and Voice. I am tempted to offer Ear, Ear and Ear—not only the physical ear, but the ear of the imagination. The training of the voice should be fundamentally the tireless training of the auditive imagination: the study of tone-color (timbre) through all possible vocal forms, of all pitch (hauteur) and in all degrees of power (intensité). In addition, the singer must train all his imaginative functions because, the richer and more comprehensive they are, the more he will have to express, the more tone-colors he will have on his vocal palette. Maurel puts it: "Our business is to comprehend, then to express..."

Jean de Reszéke used to say of himself, "Je suis en chercheur" (I am a seeker). Maurel, too, was a seeker. All really great singers have been seekers and all sincere and ambitious students will follow their example. Before the young singer can reach the lofty goal that he ought to have in mind he must accomplish some such artistic pilgrimage as that made by Maurel. He must first acquire, under the guidance of a competent teacher, the ability to adjust his vocal mechanism so as to be able to utter without undue strain, the finest, most polished, and least tone, both loud and soft, all the vocal formations within the range of his voice. From the first he must be encouraged to be his own critic, and, in the long run, he is inescapably his own master. There are one or two long vowels in the French which require vocal adjustments that are very difficult and complicated art. Too many are satisfied if by means of free ringing tones they win the applause of the undiscerning public. But these many are by no means real artists. The real artists are those who, in culture and imaginative resources are able to guide their voices to express the emotions that pulsate in the human breast. They first comprehend, then express. The scarcity of great singers shows how difficult of accomplishment it is, at least, but it is certainly not too much to hope that on this day, with the American singer will be as thoroughly the master of vocal color as was Victor Maurel.

**The "Falsetto" Voice**

Some teachers of singing disparage the falsetto quality of voice, going so far as to forbid their pupils ever to use it, as if, indeed, there were something inherently immoral, even indecent, about it. I, on the contrary, regard it as the spondee element in vocal art, the natural means of expression for certain tender emotions. By "falsetto" is meant the kind of tone that results when the male voice is allowed to "break" in its upper range and pass from its normal adult quality into a quality resembling approximately the quality of a female voice. This condition may be bettered when the scene lawyer pronounces it for me, but it is only for just what adjustments of the larynx produce the falsetto. At present the most plausible explanation is that it is produced by a vibration of the vocal cords limited to a very small number only.

Writers on singing of the eighteenth century applied the term "falsetto" to the emission of the upper range of the masculine voice, referring, probably, not to the falsetto herein discussed, but to the normal quality modified by a judicious mixture of the falsetto quality—or, in a word, to that which we call nowadays, "head" voice.

Whatever the process, the falsetto provides the male singer with not only a perfectly permissible tone, but also one that, when used with skill and good taste, varies the vocal resource. The singer has just as good a right to use it as the violinist has to play his harmonics unconsciously we not infrequently use falsetto in casual speech. For instance: a man sees a child in tears. To express his sympathetic interest he speaks, not in his fully powered masculine voice, but, nine times out of ten, in his lightest, tenderest, unsupported tone—a falsetto.

I verily suspect that Orpheus in his day employed his falsetto to attract birds and all growing things with his song, and that ever since it has been used generally by fully developed, resourceful singers. Its value has been long recognized in church choirs that exclude women from participation. We know that in Guido da Cretzina's time (c. 1290) falsettists sang as the two upper voices in the music of the St. Stephen Chapel. A little later it was discovered that more satisfactory results were obtained from castrati—who made use of a surgical operation in childhood that preserved their boyish voice into middle age. For centuries the castrati were the dominating male figures in Italian church music. Tenors and basses were secondary to them till Rossini's day. Just how their voices sounded we can only conjecture; probably they had kept the boyish, bell-like quality of the boy's voice, plus an intensity and expressiveness denied to their matured mental and physical development. To this day the almost in many Protestant churches is carried by falsettists, whose piercing, rather hooty tones are not pleasing to all ears.

The French never accepted the castrati, but had no objection to a moderate use of falsetto. Adolphe Nourrit, the tenor for whom Rossini wrote the music of Andrea in "William Tell," with its excessively high tessitura, must have had a particular liking for a more or less phemonenal voce mista. Duprez, who was famous for his "udte poitrine (high C) up to the note above"

"Forward March with Music" (Continued on Page 348)
THYRO-ARYTENOID

Voice Questions

Answered by DR. NICHOLAS DOUTY

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

Head Tones: Falsetto

Q. I have a friend who has a good baritone voice, a big voice for such a small person. He has had some training from a boy who has put some funny ideas into his head. He has never learned to soften any of his tones, as he claims when he does that he is singing falsetto. As soon as he goes into his higher register his voice cracks. He says "just blast," the cords stand out on his neck and his face is blood red. He claims that all head tones are falsetto. I am a lyric soprano and my high tones are clear, round and bell-like. I have never had a teacher tell me that my head tones are falsetto and I am sure my friend is mistaken. Please straighten this out for me.—R. B.

A. Once more we will attempt a definition of the two expressions falsetto and head voice in order to clarify in your mind the difference between them. Falsetto is a method of production in which the vocal cords are not firmly approximated by the action of the crico-thyroid, the crico-arytenoid and the thyro-arytenoid muscles. The resulting tone is sweet enough, but it is not powerful. To swell a true, natural voice requires a firmer action of these muscles, and a gradually increasing pressure of breath. It is an exceedingly difficult and hazardous procedure. The falsetto is used by some tenors when the voice is at its break, and by some baritones and basses, as a kind of reserve voice. Though some children may use it, although the expression "head voice" is generally used, in the making of a singer it is apt to be misleading. All the vocal cords are produced by the same mechanism, the action of a controlled column of air upon the vocal bands. The expression "head voice" means, that upon the high tones, especially of lyric and coloratura soprano, a separation of vibration in the upper part of the face and forehead. In an effort to perform a strong, masculine tone, your friend seems to use too much breath-force and to squeeze his voice through a contracted throat. Therefore his voice becomes red and his upper tones are apt to "crack."

Is Twenty-three Too Old to Begin Vocal Study?

Q. I am twenty-three years of age. Is this too late to begin vocal study?—B. D.

A. Your question indicates that you are well aware that you should have commenced studying some branch of music long before this. The usual proceeding is for a boy or girl at the age of about fourteen and to take some lessons upon the piano or some other instrument. By the time he reaches manhood, he is some extent prepared to continue with his study of singing by this method. It would be useless to pretend that you have not handicapped yourself by neglecting to do these things. Our advice to you is to work all the harder at your voice and your musicianship to make up for the lost time. You are still young enough to succeed and if you are really serious in your desire to sing it is not too late. You must make up your mind to work hard, however, and not to dawdle.

Singing After Tonsillectomy

Q. How long after a tonsil operation should one wait before singing?—M. C.

A. It depends upon the severity of the operation, your physical condition before and after, and how quickly the throat heals. Your surgeon is, as a matter of course, a man who has seen and performed many of these operations, should be consulted. He can look at your throat and correct any small abnormalities that may conceivably remain. We can only theorize, and as you will know, to theorize is often a stupid and dangerous thing.

Studying Singing by Means of Phonograph Records

Q. I have a good voice, but the town in which I live is small and there is no singing teacher living here. My father is a musician and he tells me that unless I find a good singing teacher, I should give up the idea of studying as the voice is too delicate a thing to play around with. Our means will not allow me to take a course out of town. If you think it would be all right for me to study with phonograph records would you suggest a complete course and its approximate cost?

A. The late Oscar Saenger of New York, through his firm the Victor Company, issued a course of exercises for each of the four voices, soprano, alto, tenor, and bass, which had quite a vogue some years ago. We have been informed that it has been discontinued, but you might write to the Victor Company, Camden, New Jersey, to find out definitely. We know of no other course of educational vocal records except in the principle of "practical singing," a book of simple exercises with Italian words, which has stood the test of time. These books may be secured from the publishers of The Gram. As soon as you are financially able to do so, get some regular lessons from a competent singing teacher.

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"FORWARD MARCH WITH MUSIC"

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few retards lest the original tempo might not be reinstated and the remainder of the anthem consequently lose its motion. Such an experience is particularly harrowing to a choir director and should sooner be corrected if it occurs during the church service. Therefore, when it is impossible for all members to watch the choir director during the service, let the director call attention to the climax of the anthem (most good anthems have at least one high point) and urge them to sing with abandon at those designated portions. Stress dynamics—pp to ff—rather than shifting tempos, and the results will at least be musical and interesting to listen to.

In order to prepare the anthems to be given without much direction it is especially important than rehearsals the director constantly call the attention of the singers to the necessity of watching him. One director of my acquaintance said that her ambition was to have a cross-eyed choir!

A few words to the effect that no one is wanted in the choir who is too bashful to look up, may produce quick results. It is often advisable to have the choir sing a phrase from memory and announce that no one is to look at his copy during that phrase. The idea is then being projected since no one will be burying his head in his book. The choir should then be complimented on the fullness and the unity that results when everyone is alert and assumes a good singing posture.

**Personalities Must Be Avoided**

It is always best to try to avoid calling anyone by name if that member refuses to watch the director, and especially so with a new member of a choir; for it often requires several rehearsals for that member to feel truly comfortable in a new group unless he has had previous choir experience. Singling out a person for non-attention should be resorted to only in the case of individuals whom the director thinks can endure a jolt of that sort—surely never the sensitive individual.

Lastly the choir should realize that it has a useful function to perform in the church service by providing a strong lead on the hymns and on the congregational responses such as the Gloria Patri and the Doxology. In order for this to happen the choir should be instructed to listen carefully to the tempos set by the organist as the hymn is being “played out,” and to maintain that tempo. Let it be thoroughly understood that they, the choir, and you, the organist, are leading that congregation, that never be the other way around. The choir should also realize their responsibility in assisting with the responsive readings. The choir is an adjunct to the worship service and its attitude can be reflected on each participant in the congregation.

If possible, the choir should stand at the church service, endeavor to give all entrances to the choir, if only by means of a nod of the head. Releasess must likewise be given in some such way. If the organist can be seen by the majority of the choir members, the director should try to beat with one hand during passages where the tempo is slackened or accelerated and should continue beating up to the a tempo marking. Very often if Swell to Pedal or Great to Pedal is drawn, this feat can be easily accomplished with little or no alteration of chord members.

A long plate glass mirror placed advantageously to choir and organist will do much to aid the choir in singing together and will be an expenditure well worth the investment. If the choir has learned the importance of watching the director closely, the mirror makes it possible for more artistic work to be done than could be accomplished otherwise.

It may seem like uphill work for a director to conduct a choir under such adverse conditions as are described, but if he has the gift of imparting enthusiasm to the group, knows his anthems note perfect before his rehearsals so that he can detect wrong notes, if he insists that any errors in note reading be corrected immediately (a note incorrectly learned becomes more deeply entrenched as time goes on and eventually next to impossible to rectify), and makes use of a strong touch to command attention and indicate tempo; then he will eventually get satisfying results. With this sort of practice, the anthem should go off smoothly and effectively at the church service with the minimum of directing which the leader is able to give.

**Bunny Bounce and Robin Rebound**

(Continued from Page 337)

saw its three tracks tracking in the snow. The pine trees whispered. The rabbit is a sure-footed brace. Picking up his hind feet quickly he bounces sure-footed tracks in the snow. A sure-footed brace feels a bounce in his left stepping foot. Robin Rebound listened quietly. He listened to the robin’s song in the spring. Robin Rebound heard it sing. ‘A song always comes back from where it started from. A happy brave has a song rebounding in his heart always.’

"In the twelfth moon Bunny Bounce Robin Rebound returned to the Village of Painted Wigwams.

"Each Indian brave had an answer. Some brought fur skins of blue gray, blue black, and blue white. ‘A brave wraps himself in furs,’ they said. Some brought feathers of birds with their feathers in rainbow colors. A brave crowns himself with feathers headdress of tribe,’ they said. Others brought ears of golden corn. ‘A brave worships God of Sun, Maker of golden corn,’ they said. These were all the answers.

"But Red Feather was sad. "Then Robin Rebound came. A cottontail rabbit rested in the curve of his arm. A robin perched on his shoulder. Robin Rebound spoke little words. ‘Sure-footed brave feels bounce in left hind leg like rabbit. When he has song rebounding in heart always like, robin,’ was his answer.

"To you, my brave,” said Chief Red Feather, “I give this red feather to rule people."

"And so,” said Jack Knife to the chief. "Then warming their toes and listening by the singing gold fire, "This is how Bunny Bounce Robin Rebound became Chief of the Village of Painted Wigwams."

**A Music Studio Goes Patriotic**

(Continued from Page 316)

A very fitting accent for Victory" fingers may be used in a busy studio where one pupil’s lesson dovetails with another, and a heartening salute of greeting and farewell between pupil and teacher. The teacher’s “salute” to the pupil after hearing a successful rendition of an unfamiliar and demanding passage of work hurts no one’s feelings. The V fingers are used in other ways by all in the studio, from the smallest preschooler who locates all the “Papa and Mama Cats” (groups of two black keys) with these fingers, to older groups listening to a recording of Beethoven’s “Fifth Symphony” who raise those fingers as an acknowledgment of the “Victory” motive every time “Fate knocks at the door.”

The tiny tots in locating the groups of “Three little Kittens” (groups of three black keys) do it with the same fingers as those used in the Boy Scout salute. The thumb and small finger in the palm of the hand, leaving the second, third, and fourth fingers free, and lo, they now have three "victorious" fingers. They realize, as do the older ones already, that soon all their fingers will be “Victory” fingers because of the technical skill in which they are used.

**Unexpected Rewards For All**

My first motive in adjusting my studio to its present policy was to promote and instill patriotism, rather than to boost the patriotism of the studio. However, I have found that it sincerely helps and believe that it has incentive and stubbornness toward better work and feeling of mutual one’s bit, show up to such a both teachers and pupils has given almost mutual endeavor.
Q. Would like information concerning our organ. The organ is a used organ—where they may be purchased, cost and so forth. Are the materials such as reeds and so forth, exportable? What are the prices of the instruments you mention which vary according to size, style and so forth, and suggest that prices be quoted from parts which have instruments available. We are sending you list by mail. We do not imagine that reeds are very expensive. We are not familiar with the cost of the various materials included in the making of the reed organ, nor can we express an opinion on the comparative quality of domestic and imported reeds. For organ building we suggest the "The Contemporary American Organ," Barnes; "Organ Stops," Audley; "The Electric Organ," Whitworth; and "Cinema and Theatre Organs," Whitworth—all treating of the organ building. Since the last two mentioned come from abroad, delivery and price cannot be guaranteed. We do not know where you can secure a copy of "How to Build a Reed Organ," Milne. If any reply is received from a reader who has a musical copy available we will advise you.

Q. Having recently become interested in the organ, I would appreciate it very much if you would inform me of the names of books or other publications on the mechanics and construction of the pipe organ—W. G.


Q. The organ in our church contains the stops shown on enclosed diagram. What combination would you suggest for congregational singing? For adult mixed group of about sixteen voices, I. A.

A. If the congregational singing is of the hearty type, we suggest the following combination: Full Great Organ, with Full Swell Organ (except Orchestral Oboe and Vox Celesta) coupled; Full Pedal Organ, with the coupled Swell to Pedal and Great to Pedal. Since no Octave 4' or other stop appears on the Great Organ, and one 4' stop only, appears on the Swell Organ, you might add Swell to the Great Organ. If brilliance is desired, the stops to be used for accompanying a choir of sixteen voices will depend upon the kind of passage to be played, and the amount of support desired, and so forth.

Q. I wish information regarding the use of stops and tone control on a real organ. Have a church organ for a number of years, but realize I cannot render the possible service without more than I do about operating an organ.

A. We do not know just what information you need. If you are interested in the instrument, and general information, we will suggest that stops of 8' are normal pitch (same as pianos), 4' stop speak one octave higher and 2' stops speak two octaves higher. 16' stops speak one octave lower than normal pitch.

Q. Please send me information in regard to pedal organs for home practice.—P. J. K.

A. We are sending you information about used organs (reeds) by mail. For information about new organs we suggest that you get in touch with various firms who furnish reed or pipe organs.

Q. What material would you suggest a senior choir to use for "night singing"? Can a pipe of an organ be adjusted to length? The organ in our church is about a third longer than the piano, and makes it difficult for the Junior Choir to stay in parts, so the steps would have to stay too low when accompanied on the organ. How can the pitch of the organ be raised?—A. P. F.

A. For slight singing material we suggest consideration of the following books: "Methodical Sight Singing," Root (three volumes); "Melodica," Olen. While the tuning adjustment of the pipes is limited, they can, perhaps, be moved down so as to approximate the pitch you wish to use. In other words, move the pipes so that your lower C takes the D-sharp pipe. This will necessitate the matching of inserted pipes at the top unless you can do without these pipes.

Q. Will you give the best combination of stops for various types of music, such as accompanying a soloist, quartet, and joyous numbers on organs containing stops named on enclosed list? Also same book or books that might contain such information.—J. H.

A. The registration to be used in playing the type music will depend on the characteristic of the music to be played—for instance, a joyful number might be intended for soft stops suggesting that characteristic, or it might be intended for a bright but loud registration. For instance, 4' stops produce normal pitch (same as piano) while 8' stops produce one octave higher and 16' stops an octave lower. Stopped Diapason and Flute d'Amour are of the unimitative flute family, while Flute Harmonic is of the imitative flute family. Dulciana and Open Diapason represent the soft and loud types of organ tone, and Sallaea belongs to the string family. For books on the subject of registration we suggest consideration of these: "A Primer of Organ Registration," Nevin; "Organ Playing Technique and Expression," Hull; "Organ Registration," Truette.}

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Tunes for Tough Times

(Continued from Page 310)

For the entering New York station WAEC arranges programs of considerable interest for its daytime audiences. Not all changes of programs are consistently as good as those that Columbia arranges for these daily half hours throughout the week. When Columbia followed the broadcast recitals of Lotte Lehmann in those of Billie Par-rell on Mondays, it replaced the famous diva with one of the best of the younger singers of our day. Columbia's changes of the programs heard on Tuesdays and Fridays in April came as a surprise; there was the advance publicity or fanfare of trumpets, but there might well have been. For following the David Mannes School series of chamber concerts on Tuesdays, William Primrose, the noted violist, appeared in a series of recitals. Beginning Tuesday May 4, from 11 a.m. until 12:30 on the NBC network, the Schola Cantorum of New York will give a series of five recitals, under the direction of the enterprising Hugh Ross, whose work with this organization has added to its prestige in recent years. Three of the weekly broadcasts will be with orchestra and two will be heard a cappella, or unaccompanied. The feature work of the first broadcast will be the cantata, “Johnny Appleseed,” by Eunice Lea Kettering. This was the recent, prize-winning choral work of the National Federation of Music Clubs.

Modern Works Recorded

(Continued from Page 301)

but also among the truly outstanding works of all chamber music literature.

Oratorio Airs: The Messiah—Comfort Ye, my People; Samson—Total Eclipse; Judas Maccabaeus—Sound an Alarm (Handel); St. Paul—Be Thou Faithful Ute Death; Elijah—If with all your hearts and then shall the righteous shine forth (Mendelssohn); sung by Richard Crooks with the Victor Symphony Orchestra, conducted by Charles O'Connell.

There is much that is admirable in Crooks' singing here. His tendency to sentimentalize the Mendelssohn selections will undoubtedly appeal to many, even though the nasal quality he employs is not always pleasant.

Negro Spirituals: Let Us Break Bread Together and Oh, What a Beautiful City; sung by Marian Anderson. Victor disc.

These are welcome additions to Miss Anderson's already valued list of recordings of the songs of her people.

Musical Show Tunes; sung by Gladys Swarthout with Victor Concert Or-}

chestra. Victor set 935.

The versatility of Miss Swarthout's artistry is amply demonstrated here; she proves herself equally at home in songs of this kind as in opera airs. The selections are Begin the Beguine (Porter), It's a Lovely Day Tomorrow (Roosevelt), Smoke Gets in Your Eyes (Kern), Through the Years (Youmans), Dancing in the Dark (Schwartz), The White Eagle (Frilmi), The Man I Love (Gershwin), and My Heart Stood Still (Rodgers).

Beethoven—as a Deaf Musician Sees Him

(Continued from Page 306)

are the first six of his symphonies (the Fifth and Sixth being completed about 1807).

One cannot say precisely how Beethoven's deafness influenced his music; one can only suggest possibilities and probabilities. His precocious talent had an immediate relation to his hearing, or the loss of it; also the constant sforsandi, the long-drawn, planned crescendi and diminuendi.

Deafness may have influenced his preoccupation with detail in the shaping of his melodies; his highly experimental attitude toward form, resulting in the development of the scherzo; the radical departure from classic tradition together with the maintenance of the classic spirit. All these things call for Time and Solitude, which are the chief Emersonian compensations for deafness. A fortuitous circumstance enters into relationship with Beethoven's loss of hearing. In his day the harpsichord and clavichord were still the favorite instruments, and an enormous repertoire of standard classical and romantic works had been written expressly for the piano, and even that by composers less than first rate. Beethoven loved the piano and understood it. Even before Chopin, he recognized that the sustaining pedal was 'the soul of the pianist's art' and he made it effective. He was aware, too, of the sharper distinction between staccato and legato made possible by the piano mechanism.

The economic era was one of Free Trade; developments both in the manufacture and sale of instruments and in publishing were rapid. Publishers clamored for works that Beethoven was eager to write, both for artistic and for financial reasons. Beethoven was largely dependent upon the generosity of powerful patrons, which he disliked. His royalties made him at least partly independent and his writings indicate much satisfaction over this.

Beethoven's capacity for colorful harmony and bold modulation is well known. In his later years he could not test the effect of his chord progressions at the keyboard. He had to "imagine" everything. By this time his deafness was almost total. His memory of lost sounds must have been remarkably vivid. Modern hearing-aids keep one's mind refreshed to some extent in spite of distortion; but Beethoven had no such help.

His Greatest Triumph

Yet in this particular Beethoven achieved what might be called his greatest triumph, the one field where the "will-of-iron" theory of victory against obstacles is most clearly sustained. By tradition, the scoring of symphonies was always more restrained than the scoring of other works. Trombones, for instance, were taboo for long after Beethoven's time. Mendelssohn, Schumann, and even Brahms rarely use trombones. Beethoven uses three trombones in the "Fifth," two in the "Sixth," and three in the "Ninth."

But to the very end, Beethoven was audacious in his symphonic orchestration. Quite early, he relieves the stolidity of his traditional servitude, mixing the viola with the too-romantic violins. He does the melody in slow movement of the "Fifth." In his woodwinds, he accepts the clarinets from the start, using them in the "First Symphony" (1800), only twelve years after he had added clarinet parts to his last symphonies (1806). He introduces the double-bassoon in the "Fifth."

He employs three French horns instead of two in the "Eroica." As early as the "Second Symphony" he tunes his tympany D and A instead of the conventional G and C. In the "Eighth" and "Ninth" he changes the tuning in the course of the symphony, and even tunes in octaves. In the "Ninth," his percussion includes the bass drum, cymbal and triangle, and he adds full symphonic orchestra with two pairs of side drums, piccolo and contra-bassoon additional; four French horns, trumpets, trombones, and full percussion. This is to support the chorus, the widest audacity of all in his symphonic works.

Mozart knew that somehow, and up to the end, he kept in touch with the latest development of a fast-moving age of orchestral change. Somehow he conferred with musicians, studied their fingering and manipulation. The Tourte bow was replacing the few valve-horns were superceding the old "hard" horns; new mechanisms permitted the tympany to change tuning. Beethoven used them all, and always with audacious imagination.

Walled in by deafness like a man cast into a dungeon, Beethoven explored the treasure trove of his mind until his days were done. He had never been blasted like those of Jericho at the sound of the trumpet. And he, who was so long comprised to space, a triumphant immortal exulting in the Infinite.

"FORWARD MARCH WITH MUSIC"

THE ETUDE
A Bergonzii Violoncello

B. E. N.—Bergonzii is a well-known name among Cremona violin makers. I find the following listed among them—Carlo, Michelangelo, Nicola, Cazzato, and others. But I fail to find "Ludovici Bergonzii." It is highly probable that the violoncello you purchased was made by one of the foregoing, or some other member of this family. I would advise you to submit it to an expert who could not doubt its history and give you his judgment as to its value. Write to our instrument specialist, Mr. William Lewis & Son, 207 South Wabash Avenue, Chicago, Illinois, and arrange with them to send the instrument for examination to determine its quality, value, identity of its maker, and so on. They will give you an estimate of the cost.

Again, About Appraising

B. E. N.—It is impossible to judge the quality, value in money, identity of the maker, and so on, of a violin or, for that matter, of any instrument, from a written description, photo, or other information sent by the owner. An expert judge of violins must have the violin to be appraised, actually in hand before he can consider it and give an opinion of any value. If you have a violin which you believe to be of exceptional quality and you wish to know just what it is worth, write to a reputable expert, who has made a lifetime study of violins and their makers. Of course, you will have to send him the violin to be appraised. The violin writer will be insured and shipped by express (paid by the sender). It should be sent in its own case, which is also enclosed in a stout wooden case. The fee of a well-known violin expert runs all the way from five to twenty-five dollars, which is well worth the cost in the case of an exceptionally valuable violin.

If you decide to consult an expert about your violin, you might write to William Lewis & Son, 207 South Wabash Avenue, Chicago, Illinois. They will advise you concerning the necessary arrangements and the probable expense.

Poor Tones on the A String

A. J. H.—It is really impossible to tell what is wrong with the tone produced on several of the notes on your A string, unless you are standing in front of the instrument and playing on the violin. It seems to me as if there is something wrong with the string or the fingerboard. It may be that a little groove or hair has been worn or rubbed off by the string. The string may be too high or too low. It seems strange that all the strings give good tones except the A. The surest way of getting at the source of the trouble would be to ship the violin to an experienced expert, "H. Lewis & Son," and ask him to locate and remedy the trouble.

Ole Bull Not a Violin Maker

G. K. and R. B.—Ole Bull was a famous Norwegian violinist and not a violin maker, as your letter seems to assume. Certain violin makers have made violins which they have marked "Ole Bull." This name was marked on the back of the violin, or printed on a label which was pasted inside. You will have to have the violin examined by an expert, if you wish to learn the real value of the instrument.

A Musical Family

D. S. W.—Since you play the piano and have five boys who play the violin, you have a very interesting proposition—one you do not state far advanced boys are and whether or not they have taken up the study of the violin. The most important thing is to have them learn the first position thoroughly; after that, they study the "Bastian" Elementary Method. For young students, W. A. Frohnhuber. These are graded in the same way the violin exercises are graded. The only way to get a good violin player is by accompanying exercises for a second violin; or you could play part on the piano, which you may have mastered sufficiently well.

parts make a very pleasing ensemble. Later, you could have your boys play the second violin part, while you play the first violin. In case the boys wish to take up the study of the double-bass, "cello or viola, later on, their previous study of the violin will help them. 2.—If the rosin on the top of your violin is only in the form of a light powder, it can be removed by dusting with a clean cloth or silk. If the rosin has gotten into the warm-up, it can be removed by rubbing it lightly with a preparation called Liquid Veneer. If this will not remove it, rub lightly with powdered pumice stone. 3.—You can use the mercantile in removing the rosin from the stick of your bow. You can clean the hair of your bow by washing in soap suds with a toothbrush. After washing, remove every bit of the soap suds. Dry thoroughly, then rosin the hair as you would do in the case of a new unused bow. As you live in a rapid community, there is where you can get the assistance of violin teachers. I would advise you to get the little work, "The Violin and How to Master It," by a Professional Player. This contains an immense amount of information about the violin and how to play it.

Hopf Violins

P. L. P.—The word "Hopf" inscribed on your violin is no doubt intended for "Hopf," but the manner of the inscription is such that I am unable to say without an examination. There were only two violin makers named Hopf, of any note; Christian Joseph Hopf, of Klingenthal, Germany, 1736, and David Hopf, 1780, who made violins at Quittenbach, Germany, near Koglenthal. Neither of these makers is considered of great note, but for some reasons the makers of imitation violins copied this particular model; consequently, there is a vast number of imitation Hopf on the market. You will have to show your supposed Hopf to an expert in order to find out if it is genuine. Even if authentic, it is not especially valuable. I have never known even genuine Hopfs to sell for more than a hundred dollars. Counterfeit Hopfs sell for as little as five dollars.

A Supposed Maggini

J. A.—Giovanni Paolo Maggini was a violin maker of considerable note, born in Brescia, Italy, 1590 to 1640. He was the best pupil of Gasparo da Salo. His violins have double purring and the tone is broad, dark and melancholic. These violins sold at one time from $200 to $250, but lately they have decreased in value. There are many imitations. There is hardly more than one chance in any case that your supposed Maggini is genuine. You will have to send it to an expert to find out.

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Tunes for Tough Times (Continued from Page 342)

ICY death. Their songs draw them over the crucible, darkest, roughest places and times, in spite of empty stomachs, bedeed nights, homeless towns, and comfortless hours. They sing through it all, and they play wherever an instrument can be unearthed from charred ruins. The hard, impassable barrier is overrun by song—song in the hearts, on the lips, at the tip of the bayonet, at the heave of the hand-grenade. It is there as big as a 155 howitzer—that tune, that melody, that folk outburst of harmony and home—the home that was lost and is to be regained—the homeland that trembled and is to be shaken no more. The song, the gripping tune is doing its service as the savior of old Russia. The muzhik may not talk much but he can sing, and he has in his flight sung himself from Stalingrad to Rostov and beyond. He is still singing and going. He is still going and singing.

The religion, the game, the strife, the urge forward has always dominated its song as it has grasped its colors. Color and songs—songs and colors—have marched hand in hand with big deeds. The Crusader clutched his banner and cherished his song alike. The meanest of men, like Wagner, aroused the greatest of songs. The meanest of songs, like Iago's, aroused the greatest of men. If that be so, what can the greatest of songs do for the finest of men? Songs, music, tunes, melodies, harmonies have propped everything from Barnum and Bailey's Circus to the French Revolution.

The Magic of Song

Just here comes the perplexing question that is bothering many of us. Are we Americans yet ready for the great march, the great tune? Maybe it's because we haven't come out of the nebulous of soft living and decadence that we have not yet arrived at devastating music. Maybe it's because we are not spiritually crystallized that we have not attained the heights of giant melodies that hearten and hasten, that lift and lighten. Maybe we are too busy as yet warding off the wolves that are howling at our door. We are up to this point engaged in a fierce struggle for survival. We are tumulous and gaunt with pure defense. When men grunt, sweat, and grimly ward off peril with the wind coming hard from their burning bowels, they have nothing left for tunes. Cymruo, with his back to the tree could slash with tongue and blade, but could not sing. It is only as the weary strife goes on, it is only as the wolves and threatening rapiers are beaten back, that man begins to whet his blade afresh and break into strains of inspiration and endeavor. It is only as he has a chance to raise his head, to lift his thoughts over the hills, to see the beyond for bigger home, fire-side and country—for the four freedoms for all the world—for a universe of width, of height, and of security that he breaks into the song, the melody, the harmonies that exult into deliverance and rend the welkin with teeming rounds of heart and will.

The American, as he crawls miserably through the mud of Tunis, shivers in the snows of Alaska, tears and jags himself through the jungles of Guadalcanal, and sits and grooms in other tropics and arctic, has not yet reached his song. He is still beating back the wolves from his door. He is still sparring with his several enemies. He must as yet use clever, defense footwork with his back to the tree. He has no breath to waste for song as he skirmishes for position. His vision is on the level. It can't yet reach upward.

The Great Song—Still to Come

The soldier sings—yes, in camps and cafes. His bands and orchestras play lusty, rollicking strains. There are girls with curls, Yanks with thanks, and a God with cartridges. Returning heroes are quizzed and razzed with accompaniments of light laughter and lighter songs. There are boasters of what we did once as a reason for what we can do again. Saxophoners reflect the mood of a people that takes it for granted this war, this calamity, is no worse than any other we've had. Cooing crooners perpetuate the gigantic falsehood that we have never lost a war, and soothing tenors infer that the conflict will soon be over on the white cliffs of Dover. Our tunes are not yet turned out for tough times. Let us acknowledge we are making facetious gestures and grimmaces at ourselves while our music mocks us. Let us recognize that we are lightly covering the surface with the camouflage of swing. Here and there appears a slight pulsation about fighting and dying, but it soon peters out into the weakness of a melodious peremptory. It's not a shot in the arm we need. It's a shot in the soul. Where is the great march, the compelling great melody, the driving harmony, the rhapsody, the profound, that by its sheer violence and power will shock us and shove us into unimagined sacrifice and overwhelming victory? Where is the song of songs that will deliver us out of our pleasure-loving bondage?

It is only as a nation begins to be weary, it is only as the weary citizen begins to be hungry, is only as a song takes on vitality and power. It then bursts into our thought and creates a towering creator and it creates. It comes because of our suf-
MAY, 1943

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WOODWIND QUARTETS
(Flute, oboe, clarinet, bassoon, and horn)

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FLUTE QUARTETS
(Four Flutes with Score)

| WRITTEN FOR | GRADE | ERICHA | QUARTET | I-II | 3.00 |

CLARINET QUARTETS
(Two Bb Clar., Alto and Bass Clar.)

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WOODWIND QUINTETS
(Flute, oboe, clarinet, bassoon, and horn)

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TROMBONE QUARTETS
(Scoring published for all numbers)

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<td>HERTZENGANG</td>
<td>I-II</td>
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EDUCATIONAL MUSIC DEPARTMENT

THE PLACE OF THE LITTLE SYMPHONY
(Continued from Page 292)

that in round figures four thousand have been heard in the four years of the organization's existence. Candidates for the auditions come from all parts of North America and the Hawaiian Islands; they come from almost every stratum of society and from every type of occupation. Cooks, taxi drivers, riveters, sailors, bartenders and medical students have applied, as well as a host of others from more closely related activities. Written applications, required before auditions are granted, often indicate in advance that the ability of an applicant is almost sure to be mediocre or worse, but no one is ever

"FORWARD MARCH WITH MUSIC"

(Continued on Page 354)
Important Elements in the Foundation of Touch

The Value of Rotary Motion

by Alfred Calzin

In utilizing rotary motion in legato groups, however, the general rule is that when the keys of the hand group run toward the little finger, the rotation of the arm is also in that direction; when thumbwards, the rolling is toward that side of the hand. Rotation is invaluable for connecting wide skips. If a skip is accompanied by rotation toward its last tone, the rotation of the arm continues slightly after the key has been depressed, the finger tips upon that key being utilized as a wheel. If the skip is toward the thumb, the latter cannot be used as a wheel, but the hand revolves slightly inside the thumb by allowing the metacarpal joints to sink toward the keys on the thumb side of the hand, while the rotation elevates those on the fifth finger side. Such slight excess of rotation is useful like the similar excess in wrist undulation, to prevent stiffness and "hard" tonal effect.

Avoid Excess in Rotary Motion

It is not necessary to make wide rotations, as rotary motion is used more as a vehicle which aids the application of force than as a dynamic instrument itself. By its use the need of raising the fingers from the metacarpal joints is often minimized, especially in skips, as the role of the hand raises the finger which is to play, very easily and sufficiently above the keys. As noted before, the fifth finger side of the hand is elevated by rotation with much more difficulty than the thumb side. A chief object of its practice should therefore be to increase the amount of rotation on the difficult side. As the effect of other motions, such as the raising of the thumb or the wrist, is apt to be confused with rotation, its preliminary practice is best done without any other movements. The wrist should be kept level with the metacarpals and not allowed to fall or rise.

One is also stringently cautioned against the too exaggerated or incessant use of the rotary motion, on the ground that it may often militate against the most effectively sensitive use of the wrist undulations in hand and forearm impulse. The best process, of course, is to practice each kind of technic till its use becomes subconscious, and then leave the matter mostly to instinct.

Use Moderation

In actual playing, rotary motion is combined with all the dynamic actions. As, however, hand and forearm impulses elevate and lower the wrist when used in combination with rotation, either the rotation or the undulation must be somewhat modified or abandoned. But every rotation toward the thumb, if the tone is to be at all prominent, should be accompanied by at least a minute lowering of the wrist with forearm impulse, and conversely, rotations from the thumb to the fingers should be accompanied by hand flexion, and consequently slight elevation of the wrist. Rotation outward is a valuable means of equalizing the shorter and weaker fourth and fifth fingers with the others. Combining outward rotation with hand impulse upon tones which these fingers play, often gives them a sonority and ease of production otherwise impossible. In fact, the right application and control of rotation is the means of balancing and equalizing the whole finger action. Rotation should follow the action and direction of the fingers. In an ascending scale, for instance, the right hand should be tipped slightly toward the little finger side, and descending, toward the thumb side. The left hand is tipped in the same way, only reversed.

The Singing Tone

Trills, mordents, and all alternated fingers are played with greater ease and effect with the rotary or lateral motion of the hand, which is propelled by the forearm. The old-fashioned way of trilling (according to Monheles and Piaidi) was with the up and down motion of the fingers, the wrist remaining firm. Rubinstein was the innovator of the new way of executing the trill.

The singing tone, and the manner of producing it, should not be taught before a fair technic has been acquired. There are teachers who endeavor to teach it from the very beginning, generally with disastrous results. The child must have thoroughly mastered the hand position before letting him (or her) use the free motions which the singing tone demands.

Various Pressures

For a soft singing tone, merely a soft pressure from the hand is sufficient. The fingers (rather flattened out) must not be raised in the least, but be in immediate contact with the key. The finger presses the key down gently, accompanied by a slight lowering of the wrist, to add weight and body to the tone. The finger retains the key in a sort of casing way. For a loud and firm singing tone, the impulse must come from the upper arm (triceps muscle) as the pressure must be correspondingly greater.

To teach the singing tone, start with a clanging legato touch on the scale of G major, changing the second and third fingers on each tone. Begin with the right hand alone. Let the second finger gently press down Middle-C. The wrist, preparatory to this act, must be rather elevated. Then, in pressing the key down, let the hand describe a complete circle from left to right. The hand, at the completion of this circle, will be in position for the next tone. In performing this movement, count slowly — one, two, three—three-four metre (metronome at about sixty to a quarter note). Practice this throughout the compass of the scale, ascending and descending, with all the pairs of fingers in turn. Then practice this softly with hand pressure and loudly with arm pressure. Repeat the same routine with the left hand (except that the circle described will be from right to left). This method of touch is merely preparatory and not to be used in actual playing. However, it will be the means of developing a fine touch and taste for tonal beauty.

The singing tone is one of the most difficult things to acquire. Some never acquire it, but it is so important that one should not give up until it is cultivated. To talented persons it will come quite naturally. Others will have to work for it.

For a good singing tone the finger should be straightened to such an extent that its fleshy part comes in contact with the key. However, do not hold the fingers too flat. Playing with flattened fingers was used by Rubinstein and was taught by Carreño. Liszt was the first to teach the lifting of the fingers and the curved fingers.

This is the fifth and last in a series of independent articles upon "The Foundation of a Modern Piano Technique," by Alfred Calzin. In introducing this series Mr. Calzin wrote: "The writer does not presume in the belief that any such suggestions as follow can do more than give an outline of the infinite number of things which go together to make a fine piano technic. He does know, however, that many teachers neglect these principles, to the disadvantage of their pupils. It is also not assumed that this is the one and only way by which a fine piano technic may be acquired. However, these fundamentals have been followed consistently for years by thousands of successful piano teachers."

Music Out of Doors

"There's Music in the Air"

by Mari n Brownfield

Good music was never so universally appreciated as now. Witness the popularity of "bowl" or "street" concerts, of musical pageants and festivals, the strains of music soothe or inspire us in motor cars, shops, eating-places and the shipboard. Schubert's song, "Singing on the Water," truly epitomizes the enchantment of music in an outdoor setting. But haven't we moderns neglected the possibilities of music in the garden? Yet modern inventions have made it practical.

In Chapultepec, picturesque park of Mexico City, even the library has been brought in to the garden. Close to the Don Quixote fountain, he who loafers may read, for "in sheltered archives against the seats and benches the figure is a small but select library (free to the public) of celebrated authors. Why not music in the garden, too? How can this be done?"

The portable radio would seem to be one answer. It is as practical in the patio and enclosed type of garden as it is in the mountain cabin or... (Continued on Page 349)
PIANISTS make rapid advancement when they begin to study the accordion and excel particularly in right-hand technique. This is certainly commendatory, and we are glad that it is possible for them to transfer the agility and dexterity acquired upon the piano keyboard directly to the accordion keyboard.

Our only regret is that many teachers and students, who were former pianists, are inclined to depend too much upon the music played by the right hand and not to devote enough attention to the bass section of the accordion. True enough, the bass keyboard charts merely show a systematic arrangement of basses and principal chords, but that does not mean that accordion accompaniments need to be confined within those narrow limits. A great diversity of unusual and delightful bass and chord combinations awaits within the bass section, and will respond to the mere pushing of the buttons by accordionsists who are sufficiently interested to devote time to finding them.

If some players could hear recordings of their accordion solos they would be surprised at the "lame duck" effect which is created by flawless right-hand technique, handicapped by a fumbling, drabby bass accompaniment limited to a few monotonous chord changes. We urge former pianists to concentrate upon bass work until they are able to bring their accompaniments up to a par with the progress of the right hand.

This, of course, means time devoted to various bass technical exercises for velocity and dexterity and also means a complete practice schedule of scales for the left hand. Excellent material for the left hand alone has been written by accordion artists, so pianists will have no difficulty in finding interesting exercises. A few months ago we gave detailed instruction about bass practice with special hints about the correct finger and hand positions, touch, etc.

Assuming then that accordionsists are already studying along the following lines, we would like to point out a few very useful "short cuts" in bass technic which are a great help in conjunction with the necessary technical work. First of all, we wonder how many actually know the bass keyboard thoroughly. Perhaps this sounds like an odd question, but we have found that there are many accordionsists who have been studying for some time and yet are familiar only with the basses and chords in the center of the keyboard from E-flat to F-sharp. They have to stop and think when they encounter chords outside of this boundary, and counterbasses often make them look up their charts.

Before attempting to learn unusual bass and chord combinations and progressions, or any other short cuts in bass work, it is essential that the bassist familiar with every part of the bass keyboard from the top to the bottom. A help along this line is to remember that there is an interval of a fifth from any given bass and chord column of buttons to the column next above it. Example, C, G, D, A, and so on. There is an interval of a fourth from any given bass and chord button to the column below it. Example, C, F, B-flat, and so on.

In addition to learning the names of the various counterbasses it is well also to think of them in their relation to the fundamental basses. A counterbass is a major third higher than the fundamental bass back of it. Example, C bass, E counterbass. It is also a good idea to train the fingers to reach automatically for the button, which represents a half tone higher and the one for a half tone lower than any given fundamental bass. Such movements are used often in unusual chord progressions. Examples, C to G-sharp, C to B.

The fact that the bass section is always out of the range of vision makes it important that the fingers be thoroughly trained to a point of perfection in judging distances and getting the feel of the position of usual bass and chord combinations. Example No. 1 shows a very interesting bass progression and the fingering of it will serve as an excellent example of what we mean by "short cuts" in bass work. The first rule is to form the habit of constantly reading ahead a measure or two, for this makes it possible to anticipate any odd bass and chord combination and arrange the fingering accordingly. Of course, the system of

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Music Out of Doors

(Continued from Page 346)

on the porch. Another modern device is the combination radio and phonograph with the very useful “automatic record changer.” For something more than a moonlight reveille with words and music, this answers the problem of inexpensive dance music. As to the standard phonograph itself why not equip it with wheels and a handle? Surely it would give just as much pleasure as the tea wagon in the garden.

Then again, with the revival of many Victorian items, why not the tinkling little music in the pond or quaint and appropriate an accompanying music for afternoon tea—especially if we should happen to have box borders, lilac bushes and hollyhocks! If possible to find one of these treasures, you will find it just as delightful to have Lidawsky’s Musical Snuff-Box rendered by a symphony orchestra.

Apropos of garden music, we recall one most picturesque garden wedding solemnized upon a moon drenched slope above the sea. Flowers and the muted breakers were blended into an exquisite atmosphere that music wove together. Here, the grand piano was placed close to French windows opening upon a terrace where the guests were assembled. But when, with a radio inside the home, can easily bring music to be enjoyed outside in the garden. The tea house with many windows can also accommodate a radio or phonograph, or the bird house may be the means of bringing impromptu music to our waiting ears for:

There's music in the sighing of a reed,
There's music in the rushing of a rill;
There's music in all things, if men had ears
Yes, a music nought, contrived somewhere in the garden, will make this a truly enjoyable outdoor living room. Anyone who has an enjoyed hearing Valenza play Debussy’s Raisins in the Garden upon his harp, knows the beauty of garden moods. With the touchstone of music all the beauty of moonlight splashing our daisies and etching our trees becomes magic tenfold. Whether we can bring our own violin or flute to make music to swell the scene, there is an undeniable suitability of some selections for garden music. We suggest some personal favorites (most of which are mechanically reproduced) that, in the “soft stillness of the night, become touches of sweet harmony.” Here they are:

Barcarolle from “Tales of Hoffman” (Offenbach)
Lullaby from “Jocelyn” (Godard)
The Swan from “Carnival of the Animals” (Saint-Saëns)
Aolian Harp (Chopin)
Bird as Prophet (Schumann)
Hark, Hark the Lark (Schubert-Liszt)
Serenade (Schubert)
Liebestraum (Liszt)
On Wings of Song (Mendelssohn-Liszt)

Selections from “Midsummer Night’s Dream” (Mendelssohn)
Traumerei (Dreaming) (Schumann)

Knovest Thou the Land, from “Mignon” (Thomas)
Trees (Rabach)
To the Rising Sun (Turfussen)
To a Water Lily (Maccowly)
Caprice Viennais (Kreisler)

Secrets of Vocal Color

(Continued from Page 338)

setto. Jean de Reszke dodged the issue by singing A-flat, instead. I am told that at the Metropolitan nowadays the C is ingeniously transposed into A-flat. Paul Hérelle, the creator of the rôle of Don José (“Carmen”) was a baritone and emitter the high notes in a presumably satisfactory falsetto. By so doing it was easy enough to sing the high B-flat at the end of the Flower Song pp, as Bizet indicated. This appropriately tender climax to a lovely aria, when sung by a skillful singer, is much more eloquent than the ponderous emission employed by most tenors.

Edmond Clément, a French tenor, who visited this country a quarter of a century ago and stirred the hearts of all music lovers, especially the ladies, by his sensitive singing, had no robust voice at all above the staff and perforce sang all his high notes in falsetto. Many of his admirers had to concede that this habit of his detracted from their pleasure in listening to him. Like Clément, though without his dainty art, some of our American popular tenors tend to use the falsetto ad nauseam.

But every male singer should cultivate the use of the falsetto voice, though he may but seldom bring it into action. As it can only be produced from an absolutely free vocal tract, it is often helpful in releasing muscular tension. In its first state it is likely to be thin in quality, but with judicious exercise it grows in mellowness and warmth. It should never be forced. In course of time the singer will gain the ability to pass to and from the full voice quality without a perceptible change of emission. When he has reached this degree of vocal control he is the possessor of a tone and color that, both by itself and in combination with other tone-colors, will serve him in the expression of many tender and sympathetic emotions.
Training the Hands for Piano Playing

(Continued from Page 308)

small hands and short fingers, but with wide span), Godowsky (also small hands), and de Pachmann. To the group of slender hands belonged those of Paderewski, Sauer, Busoni (not small). The hand of Liszt was abnormal. Though it seemed very narrow, the extraordinary span and the elasticity of the tendons gave it great possibilities, compensating in large measure for the extreme length of the fingers. Studying these hands one can imagine the effects which they produced and for which they were famous; and thus one has more than a glimmer of the reasons for the individuality of each artist's playing.

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There come critical, urgent, ominous moments in the lives of nearly everyone during these eventful days, when the strain upon the nerves—the morale—is so severe that without the relief to be derived from spiritual sources and from music, complete collapse might result. Thousands attest to music's force in averting this calamity.

The United States Government, through the State Department, the Treasury Department, the Office of War Information, Federal Security Agency and other channels has recognized what music already has done (in sustaining military and public morale and in promoting the support of the colossal war bond sales) by appointing consulting experts in a vast scheme for the further patriotic employment of music's powers.

Glad days and sad days are ahead for all of us, and music will be at hand to serve its inimitable purposes, as only music can. Americans all, we are cemented together for any test, however rigorous, by the courage which music inspires.

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Music opens to all the portals of the sanctuary of relief from the tragic strain of war.

"FORWARD MARCH WITH MUSIC"
How to Develop An Arpeggio Technic

(Continued from Page 315)

here, and to this we add the injunction: do not permit the hand, forearm, and body-trunk to interfere in any way. They must be steady, strong, flexible, and supportable. Like an auto-gyro they steady the finger over its exact position.

It would be good policy to repeat examples—1, 2, 3, and 4, and re-study the associated text. This illuminating idea is being put into practice.

It is further necessary to aid the pupil to develop more dexterous vertical and lateral thumb movements to make him obliged to be more economical and accurate in his application of the steering-wheel and rudder. For these examples 5 will be found of great assistance. The half-note in each case is the main point or axis. Put it down silently and easily before writing each item of the suggestion, and sustain it. The arrows indicate rhythmic progression, and the accented notes in items 3 and 4 are to be given full time.

Once everything has been carefully surveyed in the right hand the pupil could be assisted in applying these principles and method of procedure to the left hand, commencing the downward trend of the arpeggio on high C, second ledger line above the treble clef. After a series of developments, similar to Examples 1, 2, and 3, have been discovered, summarized in the manner of example 4 and mastered, permit the pupil gradually to develop the spread of each hand separately, in turn, from adagio to presto.

As a climax to this procedure the duplication of the hands in two-oc-tave, contrary-motion arpeggios will be found of great helpfulness to the playing of four-octave arpeggios in similar motion.

Since the focal-point of arpeggio technic is that of musical expression, the pupil’s attention may be called to the ensuing objective—Etude, Op.

299, No. 30, of Czerny’s “The School of Velocity,” Book 3, and therefore permitting him to put his technic and method of practice to the test.

By learning how to develop an arpeggio technic in the manner here outlined both teacher and pupil will mutually surmount daily problems in arpeggio technic.

Memorizing Is Easy

(Continued from Page 312)

Memorizing is easy—when approached correctly. If the time spent in memorizing is a period of tension, the work is not being done intelligently or effectively. It should be a period of relaxed concentration marked with patience; a period of satisfaction in thinking correctly and making relaxed and perfect motions every moment. The student must realize that even thought what he is doing is perfect, it is not necessarily learned. It must be done fluently. His progress, therefore, is to be made from right to left, but from caution to fluency. This fluency of his thoughts will be like the smooth floating water which cannot go in wrong directions because the channel which guides it is unbroken and deep.

The World of Music

(Continued from Page 289)

CLAIRA NOVELLO DAVIES, singer, voice teacher, and conductor, died on March 1 in London. Born in 1861 in Cardiff, Wales, she had a successful singing career in her native country and later became well-known as conductor of the Royal Welsh Ladies Choir, which toured the world and appeared at the Chicago World’s Fair in 1893. For some years she was a teacher and conductor in New York City. Her son, Ivor Novello, is the composer of "Keep the Home Fires Burning."
Accordion Bass Practice

(Continued from Page 347)

the third finger on basses and the second on chords has already been definitely established for straight bass and chord accompaniments, but when other combinations are encountered it is necessary to arrange the fingering according to the bass and chords in the measure which follows. Regardless of how difficult the change of chords may be, there must be no loss of time nor must the legato effect be broken.

Ex. 1

The first measure of our example shows an E minor chord with an E bass. While this chord is being repeated the fourth finger should reach out and get into position over the D bass, which is played with the same E minor chord in the next measure. While the fourth finger plays the D bass the third finger has time to reach out and get into position over the counterbass C-sharp in the third measure. This facilitates the second finger quickly locating the button for the G diminished chord. The fourth measure shows a C-natural bass, which means that the fourth finger should be preparing for this bass while the third finger plays the bass in the previous measure.

Ex. 2

We call particular attention to the progression in the sixth, seventh, and eighth measures of the example. The sixth measure shows a B-flat counterbass played by the third finger and an E diminished chord played by the second finger. The next move is to B-natural bass with the third finger and E minor chord with the fourth finger. Study this position carefully and then note that the following measure shows a G diminished chord with a C bass. Now when this particular combination appeared in the fourth measure it was convenient to use the fourth finger on the bass and the second on the chord. However, this would make an awkward shift from the seventh to the eighth measure so the advisable fingering would be the second on the C bass, which would be the counterbass in front of G-sharp. The G diminished chord would then be played by the fifth finger. Moves like this are what we call tricks in fingering and aid in smooth progressions.

Example No. 2 shows a group of bass solo passages which are played while a note is being held by the right hand. It is essential that these bass notes sound distinctly above the right hand melody. This is accomplished by giving the bellows a slight accent to pull at the exact moment that the first note of each group is being played. We caution against an exaggerated accent, as a pronounced jerk of the bellows would affect the music of the right hand.

The musical illustrations are taken from the writer's "Fantastic Rhapsody."
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It is unfortunate that so far no all-comprehensive instruction book by an unqualified authority has made its appearance, and for this reason we shall try to give here some hints that might prove helpful to those entering upon the study of this interesting subject.

Avoid the use of the open strings as much as possible and use them only when absolutely necessary. Pick firmly with the tip of the finger picks, but not too hard. Get perfect control of the glissando and use it judiciously, but guard against overdoing it.

For the electric guitar the steel and picks should be much lighter than those used on the ordinary guitar. This assures much easier manipulation of right and left hand. We know of some players who use the bare finger tips, but believe that best results can be gotten with a light metal pick.

From personal experience we find that the heavy gauge treble strings—1st—2nd and 3rd are most satisfactory; the three bass strings should be of a smaller gauge than those on ordinary guitars. The tonal volume of the treble and bass strings should always be kept properly balanced, and since the treble strings generally carry the melody these should stand out somewhat above the basses. This can be done on the tone controls, with which most instruments are equipped.

The volume control may be turned on in full and then regulated to fit the size of the room or hall in which the player is performing. The best position for the player is near and in front of the amplifier. If you use an A.C. amplifier be sure that the current you expect to use is correct, as D.C. through an A.C. amplifier will do a lot of damage. While a guitarist is not expected to be an electrician, he should become thoroughly familiar with his amplifier, so he can make minor adjustments when necessary, not forgetting to carry with him the several tools necessary for that purpose.

Many professional players use different tunings for their guitars. The one we advocate for beginners is that in A major, as most of the music is published in this notation. This means from lowest to highest E - A - E - A - C-sharp—E. Another favorite tuning is that generally called High Bass tuning and is as follows:—A - C-sharp—E - A - C-sharp—E. The E 7th tuning is also used considerably by professional players and consists of:—E - B - D - G-sharp—B - E. As stated before, beginners will do well to adopt the first mentioned and later on, when proficiency has been obtained, the other tunings can easily be acquired.

The Mandolin

In a recent letter one of our correspondents bemoans the fact that in the past this column has devoted more space to the guitar, and furthermore wonders if for some personal reasons we are neglecting the mandolin. If this correspondent had faithfully read this column during the past few years, he should have learned that we have given considerable space to matters pertaining to the mandolin, and if articles on guitar matters seem to predominate among our regulars it is primarily because our monthly mail from guitarists is ten times more than that received from mandolinists. This evidently shows that guitarists are much more interested in this column and are always ready to write us about it.

It so happened that the mandolin was the first musical instrument in which the writer became interested, and he made a study of it under the guidance of William Foden, who was one of the pioneer mandolin teachers in this country. At one of the early conventions of the “American Guild,” together with three of our advanced players, introduced to a Philadelphia audience the “Original Mandolin Family” in 1912. (Continued on Page 239)
Tunes for Tough Times

(Continued from Page 344)

...and for it. It arises from it to quench it. It extracts itself from disease, like a vaccine, to destroy it. It was not during the flourishing centuries of the Christian, Hebrew, Russian, Negro eras that the homely, trenchant epic of song was born. Throughout the enjoyment periods, the times and the people conspired to produce everything from light lyrics to sacro-hymns. It was only as the Christians were crucified, burned, and thrust into the catacombs with the ensuing persecutions of the Middle Ages, that the magnitude of Gregorian measures appeared from the monasteries. It was only as the Jews were relegated to the Ghetto with pogroms and abuse that the cantor and his chorus sprang into being with dolorous comfort. It was only as the uskare of the Czars drove the simple Russian peasant into slavery that the motions of a downtrodden people turned from the major to the minor key. It was only when the Negro, stolen from his native haunts, was saddled as a beast of burden, that his Voodoo drums and chants transformed themselves into the arresting cries of Let My People Go. Suffering, sorrow, oppression, and deprivation are the main-springs of the right music at the right time to encourage, uplift, solace, and impel a worthy race or people. They build the mighty urge to overrun the bastions of distress and doom in the face of withering fire. It was at the start of the greatest holocaust of the Western Hemisphere, except the present one, that the Yankee rolled light strains from his tongue. But it was not until he learned that he was up against a stout enemy, whom he had learned to respect for his principles and courage, that he changed his tune. It was when the toil and travel became the bitterest that the marching hymn of depth and inspiration told the world that Our God Goes Marching On and ended with a triumphant "Hallelujah!"

It is only when a nation is great that it produces tragedy. It is only when tragedy is great that it produces the soaring song. It is only when a song is going, is prodding, is lifting, is embracing, is propelling, is transcendent, that we have the inner greatness to exploit well our winning. And there is no victory without exploitation. We have not yet begun to fight. We have not yet begun to suffer. We have not yet begun to sing.
Have Fun With Music!

(Continued from Page 296)

loyalty to it as a song, springs from a British source and reflects the 'bombs bursting in air' type of wartime fervor. Well, I wanted a song that would be as applicable in peace as in war and that would stimulate us to think about America. So I had a fixed purpose in mind, and wrote that purpose in words. The music came last, this time. I turned it over to the Girl Scouts because I do not want any profit from it. And in their capable hands, it can do better service than becoming merely a popular hit. It can go through their councils, to schools and churches, where its rendition by the fresh young voices of children may carry far the message I hope it may bear—the message that America is good, and great, and enduring, and that she gives her best to those who wish ardently to serve her. That is my highest hope for the song.

"Sometimes, I would purposely finger out a simple melody with one hand, and then pay no attention when she crept up to the piano to try to imitate me. Of course, the time came when she was so eager to play along with me that she asked to be told how to do it. After that, the lessons came painlessly. And before she had her lessons, she had listened to a lot of music, by the way of the play-and-run route. I thought that idea from John Philip Sousa. When I was a boy, Sousa gave concerts in the Middle West, and he followed a very wise plan of building his programs. First he played the serious music that he wanted the people to hear—and reserved his own spirited marches for the encores. In that way, the people were made familiar with the classics while waiting to hear the foot-tapping Sousa tunes. It was a good plan, since it got in the missionary work along with the fun! And fun, in the last analysis, is what music should be. How did my own scheme of lesson inoculation work out? Well, my daughter is extremely music-conscious—and my oldest grandchild, of nine, is taking lessons on the same little five-dollar violin that started me off!"

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Thomas Jefferson and Music

When we think of Thomas Jefferson (1743-1826) we usually think of the early days of America—of the drawing up of the Constitution and of his office as President of the young nation. We do not think of him so much in connection with music, yet he wrote the following very interesting letter to his young daughter, whom he had placed in Philadelphia to be educated in the usual studies as well as in music, and his letter shows much interest in his daughter's music. The nine-year-old child had what might be called a "stiff" schedule. This is his letter:

My Dear Patsy:

After a four-day journey I arrived here without an accident.

The requirements which I hope you will make under the tutors I have provided for you will render you more worthy of my love. With respect to the distribution of your time the following is what I should approve:

8 o'clock to 10, practice music.
10-1, dance one day, draw the following.
2-3, read French.
4-5, exercise yourself in music.
5 o'clock to bed time, read English, write, etc.

I expect you to write to me at every post. Inform me what you read, what tunes you learn, and enclose your best copy of every lesson in French.

Take care that you never spell a word wrong; it produces great praise to a lady to spell well. Consider the good lady who has taken you under her roof. Keep my letters and read them at times.

THOMAS JEFFERSON.

The Magic Folk-Dolls

(Playlet)

by Ernestine and Florence Horvath

Characters and Costumes:
Elaine—a girl in everyday dress.
Indian doll—a boy in Indian costume or head-dress.
Mountain doll—a boy in straw hat and blue jeans.
Cowboy doll—a boy in cowboy costume.
Negro doll—a girl dressed as a South ern "mammy."
Creole doll—a girl in colonial costume.
Early California doll—a girl wearing a Spanish shawl.

Properties: Six dolls (may be made of paper or china), each one dressed to represent the above "live" dolls, placed together in a box; a letter.

Scene: Interior of room with piano and easy chair.

Blaine: (practicing), I just cannot wait any longer to see what Aunt Mary sent me for my birthday. (Looking at clock) I have practiced an hour, and if I have time after my lessons are done I will do a little extra review tonight. I must open that box, now. (Takes box from piano and opens it.) And here is a letter; maybe I had better read

dolls from box, showing much pleasure and interest.) Well, well! They are interesting. That's just like Aunt Mary to send me something no one else would think of.

(Continued on next page)

The Victory Garden

by Gertrude Greenhalgh Walker

Raymond always came home from school happy, hungry and eager to practice. His mother always had a bite to eat ready for him before he started his practice because she knew growing boys had big appetites.

"This is good stuff," he remarked, tasting his soup.

"Glad you like it. It is made from the tomatoes you grew in your Victory Garden last year."

"Do you know, mummy, my garden is teaching me a lot about music?"

"How's that? I don't see the connection," said his mother.

Then I notice that some fruits and vegetables ripened before others, just as some pieces are learned in less time than others.

"You might say your pieces ripened," suggested his mother.

"That's a good idea," said Raymond, continuing. "Mistakes in music are like weeds in the garden, small plants easily pulled up. Bad habits are like big weeds, hard to get rid of and always cropping up again. Then, too, I often go over my piece mentally while I hoe, keeping the hoe in the rhythm of the piece. That's lots of fun and good for the memory. Yes, I learned lots last year but I am going to have a much bigger and better garden this year. Have you seen my radishes? They are just breaking through the ground. And the onions? And the peas? The garden is beginning to look fine already."

"Well," said his mother, "I am glad you like your garden. I don't know what we would do if you did not. And it will prove to be not only a Victory Garden for Uncle Sam but a greater victory for the gardener."

"And a victory for music, too," added Raymond, "because I do not have to give up my music for gardening."

THE ETUDE
American folk-dolls! (Slowly puts them back in box, seats herself in easy chair, and tucks her feet under her.) She represents American folk-dolls! (The "live" dolls enter, quietly.)

COWBOY DOLL: How do you do. We are the folk-dolls your Aunt Mary sent you, and we are certainly glad to get out of that box.

MOUNTAIN DOLL: We will help you with your lessons on folk-music, because each of us knows a lot about our own type of folk-music. You see, the early pioneers went to the Mountains of Kentucky, North Carolina and other southern states and they sang old English ballads. These became changed into our Mountain type folk-music. Some of our American composers have used these melodies. Turkey in the Straw is one of them. I will play it for you. (Goes to piano and plays.)

INDIAN DOLL: The Indians composed the first American folk-music. Sometimes they used the five-tone scale and they had very strong drum beats. Many American composers have used Indian melodies in their musical compositions. Some of these melodies are very beautiful. I will play one for you. (Goes to piano and plays an Indian song.)

NATIVE DOLL: Now, I will tell you a story about the Negro folk-music of the South. The slaves and their descendants gave these to the musical world and they are very beautiful, and sometimes very sad. Deep River and Swing Low, Sweet Chariot are two very lovely ones. I will play one of them for you. (Goes to piano and plays.)

CREOLE DOLL: The Creole music of old Louisiana was a very beautiful music, too. It was made by the early Spanish, French and Negro people. This music is rich and unique, and melodious. Sometimes the words of the songs are hard to understand, as the dialect was peculiar. Gottschalk often used Creole melodies. I will play one of his compositions for you. (Goes to piano and plays.)

CALIFORNIA SPANISH DOLL: In old California, Spanish folk-music was sung. It became our California type of folk-music and is very rhythmic as it was often used for dancing. I will play one for you. (Goes to piano and plays a Spanish melody from California.)

COWBOY DOLL: Out on the great plains the cowboys sang English, Irish and Scotch ballads and other tunes while they spent the nights alone with their herds. These songs were changed to suit the cowboys and have inspired many composers. They are usually monotonous, a rather slow four-four meter, to keep time to the stamp of the horses' hoofs as they walk through the night. I will play one for you. (Goes to piano and plays cowboy tune.)

ELAINE: (walking) How wonderful! Now I see clearly what beautiful American folk-music came from; it grows with our great land, its people and its history. We should all love it. And I certainly do thank you all for playing these melodies for me. (Looking around.) Why, where are they? I certainly heard them talk to each other and they played on the piano. Where are they? I was sure they were real, live people—but here they are, only paper dolls. That's queer! But I really do understand the folk-music and I must write to Aunt Mary to thank her for sending me such magic dolls.

CURTAIN.

The Importance of Rhythm (Prize winner in Class A)

To begin with, almost everything we do requires rhythm. It is necessary to have rhythm before you can walk, dance, ride, or skate. In music it is especially important, and it is one of the fundamental essentials a student musician must possess before he becomes an accomplished musician.

Music has no pep unless it has definite rhythm. Otherwise of the players do not play the rhythm well the playing will get "choppy." Altho' people sometimes don't realize it, rhythm is just as much rhythm in classical music as there is in jazz, and no matter what kind of music you play you must have good rhythm. However, good rhythm is not hard to acquire. You merely learn to feel the rhythm and then make your playing reflect your feeling.

Mary Ellen Inman (Age 15, Missouri)

Answers to February Anniversary Puzzle


MAY, 1943
rhapsody in d minor, for solo piano and orchestra, by ralph federer—erude

the cover for this month—one of the loveliest songs from the pen of an american composer is charles b. hawley's "sweetest flower that blows." mr. malley found in this song inspiration for the interesting photographic study presented on the cover of the etude of this issue. mr. malley, of salem, virginia, is an organist and teacher of piano, who has made photography his avocation, and he has been introduced to etude readers before through other of his artistic photographs featuring musical thoughts.

our cover for this month suggests to us that while many may be familiar with the song featured in this piece of photographic art, there is a likelihood that few know that the composer, charles b. hawley, was born in brookfield, mass., february 14, 1858, and that he was a gifted and capable singer, besides being a proficient accompanist during his lifetime. he was only 17 when he graduated from the cheshire military academy. he had pursued the study of piano and organ while at this academy and also served as organist and director of musical activities while there as a student.

he evidently decided to specialize in music, and as a youth he went to new york where his singing teacher was clarence webb, and the teachers under whom he studied composition were dudley buck, j. mosenthal, and rutenberg. before he was the held the position as bass soloist at calvary church, new york, and he served other new york churches as an organist. he was one of the founders of the metropolitan conservatory of music and on december 29, 1915, that he departed this life at red bank, new jersey. his name will long be remembered for the compositions and songs by him, which included songs, anthems, and service music. some of the best-known of his songs besides "sweetest flower that blows" are "now and eternally," "rain and roses," "in a garden," "she wears a rose in her hair; peace; still, still with thee (sacred); in the deeps of the daisies; and life and light (sacred)."

rhapsody in d minor, for solo piano and orchestra, by ralph federer—erude

those who have admired the many melodious piano compositions of ralph federer which have appeared in the music section from time to time will be interested in the announcement of the early publication of this new major work for solo piano with orchestra or second piano according.

rhapsody in d minor has been cast in one movement but offers a variety of tempi rivaling a concerto. opening with an impetuous allegro maestoso in common time, the work quickly moves into an intriguing molto moderato with the melody given to the accompaniment, the solo piano featuring massive chord formations and arpeggio figurations. then the soloist follows with an unaccompanied andante commodo in three-four rhythm, later taken up by the orchestra, with brilliant octaves?impressed in the solo. the high point of the rhapsody is reached in the lovely andante con moto, a lyric cantabile melody of moving beauty, presented first by the orchestra, then by the soloist and the orchestra. the work closes with a fiery allegro, combining the resources of the full orchestra and soloist. the time of performance is seven minutes and thirty seconds.

the solo part is not too difficult for the average competent pianist and the orchestra parts, which will be available on a rental basis, are well within the capabilities of school players. in the printed copy, now being prepared for publication, the orchestral accompaniment is arranged for second piano in score form, and two copies are included under one cover, so that the work may be performed as a two piano, four hand composition if desired.

a first-from-the-press copy of this novel work may be assured by ordering now, at our special advance of publication cash price of 50 cents postpaid, the piano part which includes the necessary two copies, in score)

ballads of paul bunyan—chore 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, developed by the fertile imaginations and folktalealogous tongues of the early lumberjacks as they sat by roasting fires in snow-bound bunk-houses, is a picturesque character in our american folklore. a

"superman" of mighty prowess and prodigious appetite, he was at once the idoll and the inspiration of the loggers, arousing him to greater flights of fancy as evidenced in the stories concerning him, many of which are wild and extravagant. this chore cycle is based on the episodes "the arrival of the blue snow" and "the death of paul's moose-hound, niagara," some of the best.

this unusual work is scored for a chorus of mixed voices, a baritone narrator, and piano. the voice 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.

spring concerts, spring recitals, and commemorative programs—in most sections of the country spring concerts and recitals are now taking place, or the numbers to be performed at them are well along in rehearsal. commemorative day for most educational institutions is not far away and it is safe to assume that the music portion of most of these programs has been selected.

but there may be some places where commencement programs are not held in may or june, and it also may be possible that some having the program arrangements of these in charge have not been able to complete their selection. here is where "presser service" is of special value.

for the convenience of our thousands of music patrons, everywhere, an experienced staff of trained music clerks, including organists, choirmasters and teachers, always is available to help those planning programs by selecting from the "largest stock of music in the world" piano solos or ensemble numbers, or music for other instruments, songs, choruses, numbers—anything in music publications. a description of your needs is all that is necessary.

this service may be had for examination "on approval" at no cost to the teacher or director but the transportation charges, as any or all of it may be returned for credit if not found satisfactory. if, for any reason, are forced to make a last-minute selection, the presser service is ready for the concert, recital, baccalaureate or commencement program be sure to try "presser service."

the child's czerny—selected studies for the piano beginner—compiled by hugh arnold—czerny piano studies with individual titles instead of numbers, and charming illustrations to attract the child—all this is evidence that the plates in this piano teaching methods through the years. but the music of czerny remains unchanged—and still offers the best material for the development of a good basic technique.

the compiler of this book, hugh arnold, has selected some forty czerny exercises, many transposed and rearranged for the beginner. it has been used and fingered, each of them, in a most practical way. the keys, for the most part, are limited to c, f, and g, and common rhythmic figures predominate.

teachers are offered a single copy of this splendid technic book at our low advance of publication cash price of 25 cents, postpaid.

first ensemble album, for all band and orchestra instruments, arranged by howard s. munger—with the war making itself felt in the area of school enrollment, there is an ever-increasing demand for suitable instrumental ensemble music designed for small groups of players. this first ensemble album meets this demand admirably. the arrangements in the album are such that they may be used as duets, trios, or quartets, with a piano accompaniment, or as full band or orchestra instrumentations if desired. these and other practical arrangements serve to make it one of the most versatile collections of its kind.

in most cases the selections in each book are arranged for four parts in score form, and the parts are designated as a, b, c, and d. these parts correspond in all books, so that any two or more instruments, for instance, reading in the treble clef, may play together, each performer selecting a different harmony part from his book. for duets, parts a and b would be used; for trios, parts a, b, and c; for quartets, a, b, c, and d. books with four harmony parts in score form will be provided for flutes, b-flat clarinet (cornets), e-flat alto saxophones (e-flat baritone saxophone ad lib.), trombones or baritones, fl horns (e-flat trumpet), e-flat horns (alto or mellophones), violin, viola, and cello.

books with two harmony parts will be provided for b-flat piccolo oboes, bassoons, e-flat saxophones and e-flat clarinet, in one book there will be the bass part for strings, tubas, or basses; and in another there will be the accompaniment parts for timpani, drums, and bell lyra. suggestions for effective ensemble combinations are given in the conductor's score (piano book). a single copy of any one or all of the 17 instrument books and the conductor's score (piano) may be ordered now at our special advance of publication cash price of 15 cents for each instrument book and 35 cents for the conductor's score (piano) book. delivery will be made as soon as the books come off the press. copyright restrictions limit the sale of this book to the united states and its possessions.
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ing kinds, arpeggio work for both the left
hands, octaves broken, octaves into three
figures, accompanied notes, chords, and
melody sustained against arpeggiated
accompaniment.

While Mr. Lemont's Sixteen Short
Pieces is being readied for the
spring publication, copies may be purchased now at the
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KNOWN MUSICIANS, With Thumb-Nail Bio-
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in this veritable encyclopedia of people
known; in the art of music during the past
four centuries. The number of portraits
is tremendous, and the thumb-nail biography accompanying each gives birth and death
dates when known; the branch or branches of music
in which the individual was active, and
when known, the place of birth and the
place of death are given.

In brief and concise form there is
a tremendous amount of information in
this book of famous composers. This
information and the portraits furnish
interesting pick-up reading for any
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Dates and a few lines of information
about a composer enhance the interest of
the portrait, and besides the use of this
material, it will be found that this is the fact that
the place of birth and the places of residence
as given in the majority of these biographical sketches will enable those who want to
organize programs or portions of programs by state or
nationality so to do.

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OPPORTUNITY—Piano teachers and
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"Famous War Songs of the Early Years."

REVIEW ALBUM

60TH ANNIVERSARY OFFER—Until May 15th, The Etude is making a very special and attractive offer for new and renewal subscriptions...something entirely new in the way of a premium offer.

With each subscription—either one year at $2.50 or two years at $4.00—we will exquisitely mold a statuette of a Music Master of the subscriber's own choosing, and a short biographical sketch of that Master will be given. The statuettes would do justice to a Master Sculptor, and made of pure while pressed marble dust, approximately 4½" in height and 1½" square at the base. They make beautiful ornaments for the piano, the mantel of the music room, or whatever. Surely any music lover will be delighted with this premium. The following masters are represented: Beethoven, Brahms, Mozart, Wagner, Chopin, Mendelssohn, Tchaikovsky, Haydn, Liszt, Handel, Schumann and Schubert.

The biographical booklets that are to go with each statuette selected have been written by Dr. James Francis Cooke, Editor of The Etude, and have been pronounced among the most accurate recounts of the lives of these masters ever written...

There are three different parts to this offer—

1. A statuette and biographical booklet of the subscriber's own choice will be given with each subscription.
2. Any one sending in five subscriptions may have his choice of six booklets and biographical booklets, or may elect to have a statuette and booklet sent to each subscriber, with an additional one for himself, as a bonus.
3. Any one sending in ten (10) subscriptions will receive the entire set of 12 statuettes and booklets, or he may elect to have one sent to each of the ten subscribers with two additional for himself as a bonus PLUS his own annual subscription free.

Subscriptions may be new or renewal and whether for one year at $2.50 or for two years at $4.00, will be considered as one subscription. Remember, this offer expires May 15, 1943.

THIS IS WAR!—As a result of the unprecedented conditions created by the war effort among many non-defense industries, it is being extremely difficult to maintain normal service. This condition has been reflected in delayed delivery of The Etude, in handling complaints and in some instances, in non-delivery of issues. We feel sure that our thousands of friends and subscribers, whom we have served satisfactorily in the past, will understand and appreciate these handicaps. However, we mention them in order to assure our patrons, whose business we value so highly, that everything possible is being done to correct the situation, and furthermore, that any reasonable adjustment will be made in an effort to satisfy customers completely. We only ask that they be just a little more patient than they would under normal conditions.

You will receive your regular printing issues. We hope to be able to continue to publish every six weeks, and to resume our previous publication schedule as soon as possible.

The Passing of a Giant

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played en salon to groups of the elect. He was then hilariously sprightly and showed an entirely different personality. Once at such a gathering we heard Godowsky, who for some time held master classes in Vienna, say, "Straus ist nochmal geboren." (Strauss is born again.)

His works include three operas, several symphonies of enormous piano solos, songs, and chamber compositions. He was firmly convinced of the importance of technical discipline. He once said to us, "Personally, I am a great believer in scales and arpeggios. What is there to excel them? When you can play them well you can begin to study with the proper technical background. Two hours daily is none too much to devote to technik until the hands and muscles receive that drilling and exercise which they must have for performing the great masterpieces of the art."

Rachmaninoff had very little patience with the ex-crescences of so-called Modern Music. He was inclined to look upon it as the fraudulent efforts of exhibitionists striving to exploit themselves, or as the contraptions of inexpert craftsmen incapable of producing inspired compositions. He once said: "I have no warm feeling for music that is experimental—your so-called 'modern music,' whatever that may mean. For, after all, is not the music of composers like Sibelius or Glazunov modern music, even though it is written in a more traditional manner? I myself could never write in a radical vein which disregards the laws of tonality or harmony. Nor could I learn to love such music, if I listened to it a thousand times. And, I say again and again that music must first and foremost be loved; it must come from the heart and must be directed to the heart. Otherwise, it cannot hope to be lasting, indestructible art."

With the passing of Rachmaninoff The Etude has lost a staunch friend. He understood the broad ideals and purposes of the publication in relation to the promotion of musical culture and education. He once said to the writer, "I wish that there had been such a publication in every language. It would have meant a great deal to me in my youth."

On the occasion of the fortieth anniversary of The Etude in 1923 he sent a telegram reading: "Please accept my sincerest congratulations upon the occasion of the fortieth anniversary of The Etude and my cordial wishes for the continued success of that publication."
If they win
...only our dead are free

These are our enemies.
They have only one idea—to kill, and kill, and kill, until they conquer the world.

Then, by the whip, the sword and the gallows, they will rule.

No longer will you be free to speak or write your thoughts, to worship God in your own way.

Only our dead will be free. Only the host who will fall before the enemy will know peace.

Civilization will be set back a thousand years.

Make no mistake about it—you cannot think of this as other wars.

You cannot regard your foe this time simply as people with a wrong idea.

This time you win—or die. This time you get no second chance.

This time you free the world, or else you lose it.

Surely that is worth the best fight of your life
—worth anything that you can give or do.

Throughout the country there is increasing need for civilian war service. To enlist the help of every citizen, the Government has organized the Citizens Service Corps as part of local Defense Councils. If there is no Defense Council in your community, or if it has not set up a Service Corps, help to organize one. If one exists, cooperate with it in every possible way. Write this magazine for a free booklet telling you what to do and how to do it. Join the fight for Freedom—now!

EVERY CIVILIAN A FIGHTER

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