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When "Dad-dy" comes marching home again, Hur-rah, Hur-rah!
There must be a reason

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CLEVELAND, TENNESSEE
THE ANNUAL SPRING TOUR of the Metropolitan Opera Company has been curtailed drastically, due to the difficulties and uncertainties of wartime transportation. Boston, for ten years has enjoyed the annual visits of this company, and Baltimore, where for sixteen years the Metropolitan has played a spring season, definitely are cancelled, with perhaps other cities to follow. It is possible that this condition will cause the management to lengthen the season of the opera company in New York City.

THE BBC SYMPHONY ORCHESTRA, under the direction of Sir Adrian Boult, has been giving a series of concerts in the Corn Exchange in London, which has drawn large audiences from a public which, after three years of war, has shown a steady increase in its interest in good music. The Corn Exchange concerts are divided into two groups, one series of six being given on Wednesday evenings and the other called "Lunch Hour Concerts," at 1.15 on Friday afternoons.

THE INTEREST in the revival of the recorder is so pronounced that a season's magazine known as the American Recorder Review, entirely devoted to this old English style of flute, is now published in New York. The spring issue contains a composition, "Marie's Evening Service," by Billington, for recorders, published for the first time since 1801.

BÉLA BARTÓK'S violin concert received its American première recently, when it was on the program of the Cleveland Orchestra, conducted by Artur Rodzinski, with the orchestra's concert-master, Tosio Spievakovsky, as the soloist.

THE NATIONAL SYMPHONY ORCHESTRA of Washington, D. C., Hans Knader, conductor, held a Beethoven week in late March, and offered a concert of all three seasons of the composer's symphonies on January 19, in which the concerts on Wednesday and Thursday evenings were given over to the "Ninth Symphony" of Beethoven. Judith Carlier, soprano, Jean Hamblik, alto, John Hamill, tenor, and Howard Vandenburg, bass; all members of the Philadelphia Opera Company, were the soloists.

SAMUEL LINE LACIAR, composer, music critic, and editor, who since 1918 had been acting as a newspaper music critic in Philadelphia, died in that city on January 14, at the age of seventy-two. He was born in Mauth Chnuck, Pennsylvania, and following his graduation from the public schools in Wilkes Barre, went abroad to study music at the Leipzig Conservatory. Following his return to his country he was for a time violinist in the Pittsburgh Symphony Orchestra, then directed by Victor Herbert. Before becoming music critic of The Evening Ledger in 1918, he had been associate editor of The Ladies' Home Journal and City Editor of The Public Ledger. His works for various chamber music ensembles have attracted considerable attention.

WINNERS OF THE SACRED SONG CONTEST conducted by The Harmony Music Publishers of Chicago have been announced. The first prize of $100 was awarded to Mrs. Grace Jebe, of Wasauke, Wisconsin, for her song, "Thy Holy Hill;" and the second prize of $50 was won by Mark Owen Spencer of New York City, with his song, "Love Not the World."

MARJORIE LAWRENCE was the recipient of a thrilling and heart-moving ovation on the occasion of her return to the opera stage; when, on January 22, she sang the role of Venus in the Metropolitan Opera production of "Tannhäuser," and demonstrated to the musical world that she had triumphed over the illness which had struck her in the spring of 1941, just at the height of her career. According to reports, at the close of the first act a chorus of "Bravo's" roared from the audience, "and in the galleries excited patrons stamped until the curtains fell."

PAOLO GALlico, pianist, composer, and teacher gave a recital in New York's Town Hall on January 19, which marked the fiftieth anniversary of his first appearance in that city. Among his best known works is an oratorio, "The Apollonopis," which won a $5,000 prize of the National Federation of Music Clubs.

THE ED'W LEVENTRITT FOUNDATION has announced that its current competition will be open to both pianists and violinists between the ages of 17 and 25, instead of players of only two of the above 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 NATIONAL BOARD of Delta Omicron, National Music Sorority, announces a National Composition Contest open to women composers. The award will be a one hundred dollar War Bond. Unpublished manuscripts in solo voice, string, woodwind, brass, piano, organ, and small instrumental ensembles will be accepted. The closing date is March 31. All full details may be secured from the chairman, Mrs. L. Bruce Gagnon, 219 Lake Shore Drive, Chicago, Illinois.

THE JULLIARD SCHOOL OF MUSIC announces a third contest for an opera by an American citizen. The opera must be suitable for performance in a small theater, and the winning work will be presented next season by the opera department of the school. Librettos should be in English; the opera may be full length or in one act and they should be scored for an orchestra of between thirty and fifty players. All scores should be sent to Oscar Wagner, dean of the school, New York City. The contest closes March 1.

THE ANNUAL COMPETITION for the publication of orchestral compositions by American composers also is announced by the Julliard School of Music. The winning competition will be published by the School, with the composer controlling the copyright and receiving all royalties and fees. This contest also closes on March 1; and full details may be secured from Oscar Wagner, dean of the School.

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 Cannett. 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, 115 West Seventy-second Street, New York City, from whom all details may be procured.

FOUR AWARDS OF $1,000 are announced by the National Federation of Music Clubs for the outstanding violinist, pianist, and woman singer, to be selected by a group of nationally known judges during the business session of the Federation which will take place at the Biennial Convention, cancelled because of transportation difficulties, in May, 1941. Full details of the young artists' and student musicians' contests may be secured from Miss Ruth M. Perry, 24 Edgewood Avenue, New Haven, Connecticut, and Mrs. Fred Gillette, 2109 Austin Street, Houston, Texas.

SIR HARRY LAUDE, hale and hearty during his seventy-two years, is actively engaged in entertaining the soldiers in the various camps throughout his beloved Scotland. He gave his first concert of World War II in Glasgow on October 23, 1939, and since then there is scarcely a camp throughout Scotland that has not been entertained by this "grand old man," as he was described recently by Winston Churchill. He obtains the use of a microphone and has no difficulty in making his voice carry, even in the large auditoriums. On November 1, in St. Andrew's Hall, Glasgow, he "had the audience singing the choruses of his songs, as they have done for fifty years."

PHILIP MITCHELL, widely known violinist and teacher, who as a youth played the "Fourth Symphony" of Brahms under the personal direction of the master, died January 27 in New York City. He was born in Germany on March 20, 1865, and after a successful concert career in Europe came to the United States, where he soon became established in New York City as a concert artist and highly successful teacher. Among his early pupils were Miss Nellie Grant, daughter of former President Grant.

As an instance of the spirit of "carrying on" in war time, it is interesting to note that the Curtis Institute of Music in Philadelphia has retained the concert of the Philadelphia Orchestra in Woodwind, French Horn, and Double Bass, with virtuoso teachers, including Marcel Tabuteau and Carl Tovel. Auditions for scholarships will be in April.

TWO SCHOLARSHIPS and three supplementary awards were given as a result of the first competition of the Annual Marian Anderson Music Award conducted recently in Philadelphia. The scholarship winners who tied for the first award of $100 were Camilla Williams, soprano of Philadelphia, and William Brown, baritone of Akron, Ohio. The original amount of the first award, Miss Anderson added $50, enabling each winner to be awarded $750. Also, three prizes of $400 each were awarded to Mildred Hill and Fay Drasin, sopranos, and William Smith, bass-baritone; all from Philadelphia.

FORWARD MARCH WITH MUSIC
THE REVIEW

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Part One takes up the important phases of the beginner's work at the piano. From the identification of the keys it proceeds through to the mastery of small exercises and pieces in the easier keys. There are twenty lessons, each of which introduces a new point, and there is a page of test questions at the end of the book.

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Interesting Piano Books for Young Players

By ADA RICHTER

KINDGARTEN CLASS BOOK

A Piano Approach for Little Tots

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A Story With Music for Piano

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A Story With Music for Piano

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Riot Songs for Primary School Activities

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A Very First Exercise Book

My First Song Book

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Play and Sing

Songs in Easy Arrangements for Piano

My Own Hymn Book

Hymns in Easy Arrangements for Piano

Songs of Stephen Foster

In Easy Arrangements for Piano

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1712 CHESTNUT STREET, PHILADELPHIA, PA.
The Declaration of Interdependence

NO Thomas Jefferson has written the Declaration of Interdependence but most of the world has been recognizing it for some time. Because three totalitarian nations did not, and set forth their medieval aims of conquest through murder, no matter what the cost in blood to themselves or to their victims, has resulted in the cruelest war in history.

In this age, the human individual's success in life must depend very largely upon that principle of interdependence, whether the individual is a great industrialist, a politician, a scientist, a preacher, or a music teacher receiving fifty cents a lesson and wondering whence her next pupils might come.

We are learning that the interrelationship of nations is not so different from that of man himself. If someone steps on your sore toe, the toe does not exclaim, but your mouth does. A man with a streptococic throat infection is not merely sick in his throat; he is sick "all over." A famine in China or in Patagonia is no longer a local affair, since it affects in some measure the economy of the entire world. In similar manner great crops in Argentina, Australia, and Russia have a bearing upon the income of the American farmer. We are all marvelously interdependent. This does not affect our personal freedom, but it does indicate that much of our life success depends, therefore, upon how we cooperate with others.

The symphonic conductor formerly received the applause of the public and marched off the stage to come back for more and more. Now he invariably waves to his players to arise and share his kudos with him. The general formerly spoke of his victories; now he speaks of the victory of his army—his valiant men. Somehow the invisible "other man" is gradually being discovered.

Thousands of music teachers have written us, asking for the magic formula of success. Of course there is no one formula, but there is a whole museum of formulas which contribute to success. We can state frankly that after long and widespread observation, one of the chief reasons for the failure of many, many teachers is that they do not recognize their interdependence upon others. They may have had the advantage of the finest training, they may have exceptional advantages in the way of personal appearance, they may have adequate means to make an impressive start, but if they cannot appreciate how much they depend upon others, they can fail dismally.

Coupled with this recognition must be an understanding of human nature, a means of appraising the tastes, the inclinations, the real needs and the various personal, temperamental quirks of others with whom he must deal. Of course this applies not merely to music teachers but to everyone rendering service, who desires to be successful.

Not until the teacher realizes that he cannot progress very far unless he breaks down his reserve and identifies himself with the human needs of the patrons he seeks to please, can he expect a wide appreciation. Friedrich Kalkbrenner (1788-1849) was a man of unquestionable ability who had such a cyclopean conceit in his importance as a teacher, that he wasted his talents in self-admiration. True, he was "the father of modern octave playing" and wrote some fine études, but now this comet literally has vanished from the musical sky. Yet Kalkbrenner actually invited Chopin to study with him, in order that he might play "more artistically." Fortunately, Chopin did not accept, because the process would have been like shaping an orchid with a sledge hammer.

If you are an aspiring music teacher, first feel yourself in tune with the broad, divine nature in mind. Heed those magic words in the beautiful poem of Edwin Gosse, "Lying in the Grass":

    "I do not hunger to a well-stored mind,
    I only wish to live my life and find
    My heart in unison with all mankind."

We know scores of music teachers who seem to think that if the individual make-up of a patron is not to their liking, they should not make an effort to please the patron. Such teachers should live upon the planet Utopia, because they will be miserable here on earth. If an animal is a

(Continued on Page 148)
We ever have been democratic in this country in welcoming to our concert halls and classrooms musical artists and teachers from all over the world. But it is well-known that in past years our own youth, although they had a difficult time in wedging their way into our top-ranking musical organizations, was the result of that very excellence: the only equipment we possessed was geared for display of the rarest gems of professional talent that the entire world had to offer. We could not expect that to be used for polishing and finishing such native abilities as might bear the slight roughness of amateurism.

But we could expect equal opportunity here in a land that purported to give such opportunity; and the time has come at last when we can point to its existence. To watch the steady increase of our training school and début facilities is to be conscious of a vast awakening to the needs of our young musicians and a vast determination to give them musical justice. And there is more than the growth of these long-needed organizations to justify a resurgence of faith in genuine, democratic process, and that is the way in which this new development is being carried on. It permits no lowering of the high standard that has won the banner of world's greatest for our première musical organizations. It is not a swing to narrow nationalism. It is representative of the idealism that is inherent in true democracy: to allow merit to win a place for itself, regardless of race, creed, or any other line.

To stress our point, we reprint here the qualifications of one of the projects whose ideals are representative of what true democracy means. Its scope is hemispheric, as it necessarily must be at the present time; the prize is a public performance or début with an orchestra of quality before a metropolitan audience. Selection of an applicant extends no favors, for it is made by audition. Specifically the requirements are these:

1. Each applicant must be a citizen of the United States, Canada, or Central or South America.
2. Applicants must be under twenty-six years of age.
3. Applicants must not have had a Town Hall or Carnegie Hall concert or début with newspaper critics.

Auditions are held for singers, pianists, violinists, violists, violincellists, and flutists, and the following conditions must be met. Singers must be ready to perform a selection from an oratorio of Handel, Haydn, Mendelssohn or Bach; a selection from the Italian anthology (in Italian), or a selection from Beethoven or Mozart; a German lied; an operatic aria in French, German or Italian; and a selection in English. And each of the instrumentalists must be able to perform a concerto written for his particular instrument by one of the recognized masters in this form.

A Worthy Project

The project is known as the Dean Dixon New Talent Contest and takes its name from the young Negro conductor who became suddenly famous about a year ago through his guest conducting of two New York orchestras—the National Broadcasting Company Symphony and the New York Philharmonic-Symphony—in first and in repeat performances. "Discovered" leading a neighborhood orchestra that laid no pretensions to professionalism, this young man, who is still in his twenties, was given these difficult assignments—the first being the crucial test of directing the orchestra which was selected for Toscanini's leadership—and brought acclaim upon himself as well as the professional admiration of the experienced men who played under him. Exemplifying the true artist, who is ready for opportunity when it reaches out to him, he and his experiences are also an example of what a "break," as we call it colloquially, can do for a musician.

Prior to this introduction to the public the name of Dean Dixon meant nothing to the musical world at large. After this highly publicized test of his powers there were few who had not heard of him. His success was not an accident, of course; he is an excellent and thoroughly trained musician and his schooling, both musical and academic, is of the best and indicative of a mind in the same category. He holds degrees from the Juilliard School of Music and Columbia University, and will soon complete work for his doctorate at the latter institution. But it held an element of the spectacular, and it was democratic. It was the sort of success story that has ever roused us in the United States to cheers, for it symbolizes this country's willingness to let any person rise as high as his abilities can take him.

The matter went to Dean Dixon's head, but not, as might be expected, to generate in it the pressure of egotism. Instead it provoked a genuine desire to make a reciprocal beneficial gesture, and one as democratic as the opportunity that had been extended to him. The wheel of chance had spun in his favor. The question raised by that turn of fortune was: How could he best deserve and best deserve the aid of that favor?

An Experiment in Art

In 1938 he and some of the finest young musicians in New York, members, many of them, of the city's leading orchestras, had banded together to form a chamber orchestra, because such an organization would permit them to play a type of music in which every one of them was greatly interested and because they believed it would appeal to audiences who particularly enjoyed but too rarely had opportunity to hear the work of a chamber orchestra group. To these men, after finding what he believed to be the answer to his question, Dean Dixon proposed an idea: they enlarge their purpose, adding to their original plan to serve chamber music, that of exploiting exceptional talent. He found his associates in accord with his suggestion, and in it they added the provision that it would be well to include those possessors of outstanding musical merit who had already made the début rung of the ladder but needed extra public appearances in order to climb to the enviable status of being known as box-office attractions. On this basis of combining these ideas, the democratic scheme outlined above was formulated. And the New York Chamber Orchestra added its name to the list of sufficiently equipped organizations that are serving the needs of musical youth.

A rush of letters from applicants followed announcement of the auditions for the Dean Dixon New Talent Contest, as the project was named, and the conductor soon found his ears ringing with music from Bach to Bax.

When all aspirants had been heard, two debuts were awarded; one to Maurice Wilk, violinist, the other to Virginia (Continued on Page 204)
A Prima Donna's Amazing Fight
Back to Health and Success
Faith and Music Can Work Miracles

A Conference with
Marjorie Lawrence
Distinguished Australian Soprano
of the Metropolitan Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

While I attribute much of my cure to thorough and excellent treatments," Miss Lawrence states, "I feel certain that it was made possible at all by two things—faith and music. On that dreadful morning when I awoke unable to move, my first conscious act was to try out my voice. And when I found that it was sound, I knew that there was hope for me. That belief never left me, and music—which, in my opinion is the form of expression which comes closest to God—gave me strength.

An Amazing Story
"I returned to the United States as soon as possible, and sought the aid of my distinguished countrywoman, Sister Elizabeth Kenny, the wonderful Australian nurse who, unaided, hit upon the only cure for infantile paralysis yet to be discovered. However, Sister Kenny's treatments are most beneficial when applied within the first two weeks of the illness—and it was some two months before I was able to be moved to Minneapolis, under her care. That made the treatments problematic, of course, and even Sister Kenny herself preferred not to predict their results. Just because my case looked doubtful, Sister Kenny allowed me to leave the hospital sooner than the other patients whose recovery seemed sure. Accordingly, I took an apartment in the same house where she lived, to go on with the treatments privately. The first thing I asked for when I was once again in surroundings of my own was a piano. I felt, somehow, that if only I could express my faith through the medium that is most natural to me, I should be better.

The doctors said it was impossible for me to do anything at a piano, since I could not sit up. However, I made them strap me up in a chair before the instrument, and set my hands on the keys. Fortunately I could move my fingers—and so the beginning was made. First of all, I sang Isolde. I went through the part, in gradual stages, of course, and after a few weeks of daily singing, I found that my back had grown much stronger.

In the spring of 1941, Marjorie Lawrence, gifted and beautiful Australian soprano, was approaching the very peak of her powers. She had taken the musical public of three continents by storm; she was recognized as among the foremost interpreters of Wagnerian opera; her vivid performances at the Metropolitan Opera ranked among the highlights of the season; and she had won an enormous following on the concert stage. Since Miss Lawrence was very young, her abilities were still expanding; and new development and new contracts beckoned to her. One contractual offer came from Mexico.

The Mexican government was sponsoring a new opera company, and it paid Miss Lawrence the unusual compliment of inviting her to sing any roles she chose. She chose Brünnhilde, Salomé, and Carmen, and began her preparations for the Mexican trip. One of these preparations had nothing to do with music. As a citizen of Australia, Miss Lawrence was required to submit to a smallpox vaccination before she could obtain a visa. She took the vaccination, got her visa, and left for Mexico. Rehearsals began at once and in the midst of them, Miss Lawrence, usually in superlatively good health, felt herself growing strangely tired and lethargic. Friends attributed the sensations to change of climate and advised her not to worry. And, truly enough, she soon seemed well enough to accept an invitation to a social evening of dancing. She returned to her hotel in a happy frame of mind—and awoke the next morning in great pain and utterly unable to move. Thus began one of the most unusual cases in medical history. The vaccination had had a singularly injurious effect on Miss Lawrence's health. Though entirely different in cause, it produced the same laming results of infantile paralysis. Medical experts told Miss Lawrence that she would never walk again. The brilliant career of two days before seemed ended forever.

In September of 1942, Marjorie Lawrence returned to the world of music as guest artist on a radio hour, and three months later, gave a New York recital which was hailed by the critics as the most outstanding demonstration of vocal excellence to be heard in New York in years. She is able to stand, to walk, to move freely, and she is busy preparing herself—between appearances for war charities—to resume her taking operatic performances. What is the story of the miracle cure that transformed a helpless invalid into a vital, vibrant prima donna? It is to music that Miss Lawrence gives much credit.
I was able to sit up unstrapped and not fall over. Every day, then, the physical activity of singing and the spiritual stimulus in art and music truly gave me a little more strength. In singing, I forgot myself and my own cares; I managed to let my deepest thoughts react to the beauty of music, and I rode over my difficulties.

"Because of the extreme cold of the Minnesota climate, then, I asked leave to travel to Florida. There, I sat in the sunshine and sang every day, keeping up my technique, building back my endurance, and washing my spirit in the joy of activity and of music. When Christmas came, I was well enough to go to church to sing at the services. I have always loved singing in church, because one feels so much stronger there; and this particular Christmas service gave me new powers of body and mind. I remained in Miami all that winter and sang in church again at the Easter services.

The Power of Prayer

"By this time, nearly a year after my illness began, a definite pattern of thought had formed in my mind. I saw that there is no such thing as a hopeless case. All griefs can be cured by the power of prayer, and the power to work to be worthy of Divine mercy. And so it seemed to me that I had work to do. For one thing, I resolved to get rid of the rôle of an invalid. I began to take my place in the household once more, getting up and dressing in time to enjoy breakfast with my husband and assuming responsibilities in the day's work. Also, I wanted to sing again, for the men of our armed forces, and for the many people to whom my own experience might bring a measure of help. In September of 1942, I was offered a place on the Coca-Cola program—provided I would submit to an audition! This request was a slight blow to my pride, but it was a logical one, since all sorts of odd stories had been circulating about me, some going so far as to suggest that my singing powers had been harmed by my illness. I went to the audition and sang Strauss' Zueignung. Then I asked the gentlemen in charge what they would like to hear next—and they assured me that the one song had convinced them that I really could sing! Since that memorable 'come back' by way of radio, I have had the great pleasure of singing often at various soldiers' and sailors' canteens, and at Madison Square Garden, in New York, for the Armistice Day celebration. Then came my first recital in over eighteen months, and now I am gaining endurance in walking and standing, and building toward the full resumption of my career which, I know, will come.

"The hard experience of those past months has taught me much, and in that sense, perhaps, it has not been entirely without value. It has brought out the wonderful capacity for kindness and compassion that lies in human hearts. More than anything else, it has taught me the value of faith and prayer, expressed through a will to be worthy. I should like to tell others, in words as well as in song, that nothing is hopeless if one seeks to come close to God. However, mental attitude alone is not enough. One must also do one's own part, building up a reserve of courage and work. The person who undergoes difficulties should get rid of self-pity, and try to root out a pitying attitude from those who surround him. He does himself most good if he rises above his difficulties and goes ahead with such activities as he is able to perform. (Continued on Page 204)"

"FORWARD MARCH WITH MUSIC"

Don't Neglect the Hymns!

by E. Lehman Taylor

IN HIS EARLIEST DESIRES and cravings for God, manifested through articulate worship, man has sung praises to his Creator. Ancient men of antiquity sang in unison to their pagan gods. But the earliest known records of concerted singing to God, Jehovah, are found in the Old Testament, where many instances are given. Jesus and his disciples sang hymns, and the Apostle Paul admonishes his followers to "Sing praises and hymns and spiritual songs.

So it would seem that the singing of hymns, due to the fact that it has always existed in the Christian church, would be that part of worship which logically is the most successfully rendered, and would not necessitate any serious thought. In that viewpoint we do err, and most seriously, as hymn singing which fundamentally occupies such a large place in public worship is not given its rightful consideration. Perhaps the commonness of the occasion, the setting of the hymn as an integral part of worship has bred contempt for them, but at the same time, this commonness marks their importance, and the hymn deserves more thought; so those vitally concerned in the proper rendition of this feature should be made more aware of it. Horatio Parker once said, "an individual's conception of God is dependent upon the type of hymn singing he has been brought to sing.

Whether that is absolutely true or not, it does remind one of the importance the hymn holds in worship.

Mutual Understanding

Complete cooperation between minister and organist, and church and congregation is absolutely essential. Such a broad statement naturally embraces all those who participate in worship, but let us consider the organist's part in this worship feature. Also, so many organists scorn hymn-playing, and a large number who are excellent soloists act as if it is beneath them to study hymn-playing. Can it be that the playing of hymns appears so simple that it needs no study? Is it, after all, so simple, and unworthy of notice? Let us see.

In watching the development of embryo-organists, one rule often repeated and drummed into the ears of the pupil by this writer has been, "Watch the inner and moving voices," and again, "Watch the inner and moving voices!" Many a pupil who has successfully completed fifth or sixth grade at piano, when asked to play a hymn tune, will neglect to move the tenor or alto voices. That condition is as deplorable as it is stupid, and as stupid as it is careless.

Many an organist is guilty of such a fault, but he would be greatly injured were he accused. And then, that left foot is the highway on which the right foot is the byway, that the right foot is very busy managing the expression pedals and the upper register on the foot pedals, but the organist must not overdo the expression pedals! It would be well occasionally to forget them, and let the right foot help out the left foot. Oh, the horror of hearing an "F#" when it should be a "G" or an "A," even though "F#" be in the chord. How can the bass singers be expected to "sing by note" when the organist does not observe the bass outline! Of course this condition does not exist everywhere, fortunately, but many organists should do better. So, let us watch the "little thirds" which appear between the alto and soprano, alto and tenor, and so on, and observe the inner voices. Such attention to detail makes for beauty in playing of anything, no matter whether it be hymn-tune or sonata. Also, and very important, full organ should not be used when playing hymns, excepting with hymns of martial nature, and when there is a large congregation heartily joining in the singing. A good rule to learn is "Always leave a little more FP to be used." The organ should lead and guide the way, but the congregation does want to hear itself sing. There is much of the organ to be used before "Full Organ" is reached, so, therefore, use "Full Organ" discreetly! Take time off to go for the hymn playing. Select either or ten favorites, and practice them in every way imaginable; as a solo, on a solo stop, to acquaint yourself thoroughly with the beauty of the melody. Arrange a pleasing accompaniment which will add nice balance, and in that way strengthen harmonies. Then play the hymn as written, starting on median organ, gradually increasing until full organ is reached. Enjoy the moving voices, and never be content with neglected voice work. Good hymn playing is so essential and such a recognized part of the true organist's diet that there is no reason for neglecting it.

Hymn Rehearsal

It is unfortunate that many ministers are musically ignorant and seem to have little appreciation for the beauty of good hymn singing, not to mention the other musical features usually given place in public worship. There should be genuine whole-hearted cooperation between minister and organist and choir-director, and any minister who would strive for unanimity of thought and work in these important factors in his church, will, at least select his hymns before the weekly choir rehearsal, so that the choir and organist may practice together. The minister should be so cooperative that he would not resist a suggested change of hymn, should any selected by him prove too tedious for acceptable rendition after one rehearsal. He must know his hymn book whether he be a musican or not. The average hymnal affords more than one choice of hymn on any subject, and a poor choice generally means a poor rendition by the choir, which reflects on the congregation. Many organists and choir-directors plead for more cooperation from the clergy, and some ministers who reserve the selecting of the hymns until about fifteen minutes before the service. But, too, there do exist many ministers who both cooperate with their choirs and organists, and are also lovers of music, and all hail to them!

So, with the choir and organist having the support of the minister, the congregation will respond generously to the hymn singing. It just cannot be the hymn is unknown to a congregation there will be a service and interrupts the feeling of spontaneous worship. The congregation should be made conscious that the singing of the hymns is a definite part of the worship in which it can participate and thoroughly enjoy. Do we sing before the minister's sermon can buoy up the congregation and minister, or leave both flat, and thus so much is lost that is essential.

This writer has, at times, invited the congregation to a rehearsal of hymns in the church some time after prayer service, or at a designated time it was always a success, because church people who have never tried it, it can be a great help.
The “How” of Creative Composition

A Conference with

Mrs. H. H. A. Beach
Distinguished and Beloved American Composer

SECURED EXPRESSLY FOR THE ETUDE BY BENJAMIN BROOKS

Mrs. Beach is so well-known to readers of The Etude that a biographical note is superfluous. With Foster, Sousa, and MacDowell she is one of the distinctive American composers who first claimed the serious interest of European musicians.—Editor's Note.

The process of musical composition cannot be reduced to any single formula, because each type of music sets its own creative pattern, according to its own demands. Critics tell us that the creation of poetry follows a number of given steps; first, the poet becomes stirred by a vigorous emotional impulse which, as pure, abstract emotion, would be unable to reach the understanding of others; in second place, he reflects more calmly upon this emotion and seeks to find a graphic thought symbol with which to convey it; and in third place, then, he seeks to clothe the combination of emotions plus thought with the most beautiful and suitable words, meters, and rhymes. That, in the most general way, approximates the stages in musical creation, as well. In other words, the composer must have emotional and spiritual feeling to put into his work; he must achieve a comprehensible translation of his feeling through form; and he must have at his disposal a tremendous background of technical, musical craftsmanship in order to express his feelings and his thoughts. Thus, the craftsmanship, vital though it is, serves chiefly as the means toward the end of personal expression.

So much for the generalities of the process of composition. In actual practice, each form brings requisites of its own. Purely contrapuntal composition, for example, demands less emotional inspiration and more mathematical skill. In vocal writing, the initial impulse grows out of the poem to which it is set; it is the poem which gives the song its shape, its mood, its rhythm, its very being. Spiritual, or sacred music requires an even deeper emotional impulse. (To me, all music is sacred; in using the term in its limited sense, I am merely accepting the convention of language.) The steps the composer follows in developing any of these types depend, naturally, upon his own inborn abilities, the force of his creative urge, the way his mind and soul “work,” his background, and his training. No one can tell you exactly how you must set about creating a musical composition—indeed, one of the chief charms of composing is the sense of wonder and mystery surrounding its sources. What causes one person to seek to express himself tonally? What causes the form and color of his utterance to differ from those of anyone else? Simply, we do not know!

How New Works Are Born

Let me tell you a story to illustrate my own creative process. When I first returned from Europe, back in 1915, a friend, the late Dr. Howard Duffield, then pastor of the First Presbyterian Church in New York, asked me if I had ever thought of making a setting of St. Francis of Assisi’s Canticle of the Sun. I never had thought of it, and Dr. Duffield kindly gave me the text, together with vigorous assurances that I must try to set it. I was very busy then, playing piano concerts all over the country, and I forgot all about the matter.

Ten years later. In 1925, I went to the wonderful MacDowell Colony, in Peterboro, New Hampshire, to write a suite for two pianos (subsequently published by the John Church Company). I had no thought of working at anything on the day of my arrival; I simply rejoiced in being still in the train, thinking of Browning’s poem, and allowing it and the rhythm of the wheels to take possession of me. By the time I reached Boston, the song was ready.

No Formal Studies

From my own experience, I should say that the first real taste of composition is, of course, a thoroughly musical nature that needs to express itself in terms of tone. I am told that I began playing and inventing little tunes before I was four. Evidently, my memory goes back no further, because I cannot remember the time of my life when I was not seeking personal expression at the piano and through notes. As to training and study methods, I am afraid my advice must seem very unorthodox. I believe in the power of personal work, individual trial and error, more than in theoretic, abstract studies. My own training was completely unorthodox. Except for one year of harmony, I have had no formal studies; nor have I ever studied (Continued on Page 208)

MARCH 1943

“FORWARD MARCH WITH MUSIC”
Foundation Principles in Octave Playing
by Alfred Calzin

"Brilliant octaves vitalize piano playing"
— Franz Liszt

This is the third in a series of independent articles upon "The Foundation of Modern Piano Technic," by Alfred Calzin. The fourth and concluding article will appear next month. Mr. Calzin, in introducing the series, 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 sometimes neglect these principles, to the disadvantage of their pupils. It is also not assumed that this is the one and only way in which a fine piano technic can be acquired. As an Irish philosopher remarked, 'There are more ways of killing a cat than kissing it to death.' However, the fundamentals presented have been followed consistently for years by thousands of successful piano teachers."

— Editor's Note.

SOME YEARS AGO a well-known Teutonic pianist toured America and in his announcements he always inserted the line, "The world's most famous octave player." He treated the piano very much as a blacksmith treats an anvil. The octaves were hammered out with great precision and a lack of beauty which soon palled upon the most indulgent audience.

Octaves, properly played, may be exceedingly beautiful. Too many students play them so that the tone is extreme and the effect of many compositions is badly marred. Paderewski and De Pachmann played legato octaves with a fluency that is unforgettable. No one can be said to play octaves well until legato octaves have been mastered.

The principles of octave playing should be imparted quite early. Small hands, unable to stretch an octave may begin with exercises on white keys, the thumb and fifth finger clamping the interval of a sixth. In the free hand touch, the hand moves upon the wrist with extreme pliancy, the finger delivering the force to the keys. Contrary to the teaching of elementary books of technic, the impulse which conveys the expression through the hand and its motion has its origin further back in the arm and never can be correctly or effectively expressed by a motion entirely localized in the hand.

If, for example, the hand be laid in the lap, and while the forearm remains entirely quiet, the hand be moved upward and downward, we have the type of hand touch which is often thought of as the correct method of playing octaves and chords. This peculiar touch doubtless contributes in some degree to facile wrist motion, but it is not in accordance with the mechanism of artists in playing chords and octaves. The true touch, which has its origin further back in the arm, will be obtained in the following manner: Place the hand upon the lap, near the knee, and by means of an arm impulse, throw it upward and forward, the forearm moving somewhat, but the hand more. The wrist is entirely loose and the hand falls back limply upon the lap.

The Correct Hand Touch

Repeat the touch in the same manner, except that now the hand is to be struck downward by the upper arm throw the hand swinging loosely upon the wrist like the free end of a flail. This is the correct hand touch for producing tones by means of a down-stroke. It is more arm than strictly hand, but the motion differs from the form touches proper in being more active in the hand at the wrist, and less so in the arm. This method will insure greater freedom and relaxation in the hand and arm (an indispensable requisite) than is possible with the older methods of instruction.

As a practical exercise, let the right hand be extended over the octave above Middle C (about three inches or more). Now let the impulse from the arm throw the hand upwards, and "letting go," the hand falls, grasping the octave like a clamp, but remaining practically limply. With this touch, play a group of five octaves, C to C, with one impulse, then several series, allowing rests between to insure absolute relaxation before the next attack. Next, play longer groupings in this manner; for instance, the scale, for one octave and then two octaves. The motion may be compared to a flat stone skipping across the smooth surface of the water by a single impulse, or like a ball, thrown upon a floor, bouncing along through the rest of the series.

To acquire a good octave touch, the hand should be arched, the second, third, and fourth fingers, when not in use, being held high enough so as not to strike the inner keys (that is, the black keys generally). The palm of the hand in this position will assume a "hollowed out" shape. In the case of very large hands, the second (and perhaps the third) finger will have to be drawn in slightly to form a "clean-cut" octave.

While giving exercises for the wrist, the thumb should receive special training. For example, holding the fifth finger on two-lined C, let the thumb, with a lateral motion of the hand, play a series of five notes (from Middle C and back). The fifth finger must be retained on Upper C like a pivot. There are other exercises such as this should be invented. For the training of the fourth and fifth fingers, Theodore Kullak in his "Preparatory School of Octave Playing" (which I consider the most valuable book on this branch of technic) gives many practical suggestions, such as, for instance, holding the thumb on one key within the octave, while passing the fourth and fifth fingers over and under each other. This is preparation for playing legato octaves.

For striking white keys, the thumb bends its tip joint somewhat inward, and uses for the heavier and more vigorous stroke the entire lower edge of this joint, employing for lighter strokes only the part next to the tip. For striking black keys, it bends the tip joint outward and strikes the key with the whole edge, the latter crossing the key.

Staccato Octaves

For staccato octaves, it is advisable to use the first and fifth fingers throughout, whether the keys to be struck are black or white. However, there are cases where the legato fingering (fourth finger on black keys, fifth finger on white) is more effective; for instance, in long chromatic passages to be delivered with the utmost velocity and smoothness. As an example, the concluding octave passage of Chopin's Ballade in G minor is more effective if fingered in this way.

The legato octaves on white keys may be played with the thumb and fifth finger (gliding as smoothly as possible from one octave to another), or by passing the fourth and fifth fingers over or under each other.

And now to explain some advanced elements in touch. One of the most important muscles that should be made use of in piano playing is the triceps muscle. It is located upon the outer corner of the upper arm, a little nearer the elbow than the shoulder. Its action may be traced by placing the left hand upon the upper arm, then, lightly upon a table or keyboard, give a slight upward push with a finger or fingers, holding the impulse down. The contraction of the triceps muscle will be felt left hand upon the right arm, produce a tone on the keyboard by means of the impulse of this muscular contraction instantly varying legato, legato-forte, nothing but a touching elastic and quiet. Finally, produce contraction of the triceps muscle by the muscular sense alone.

The highest service which the proper use of the triceps muscle renders is in the capacity of a "whole lump" of the muscular system; it pervades, and vitalizes the entire action, the development of a temperamental touch than the feeling of restraint, common to most players, and overcomes, and a sense of (Continued on Page 203)
Twenty Years of Accompanying

An Interview with

Stuart Ross

Accompanist, Coach, Teacher

One should know languages, but as it was not possible to go abroad to acquire a thorough knowledge of the languages, I studied German and French for two years at school. During the summers my time was improved by attending language schools, and Italian was learned with the aid of a private tutor. Although even now I cannot speak fluently in these tongues, I do know the correct pronunciations and can understand the meaning of the songs and arias used by various singers. The knowledge of languages is most important if the accompanist wishes to become a singer's coach. A coach has to explain the meaning of every song so that the singer may learn to deliver its message, and he must also make the singer realize that there is a great deal more to singing than learning how to produce a beautiful tone.

When one intends to accompany operatic or oratorio arias, it is best to study with a well-known coach of long and successful experience in order to learn the traditions of interpretation. A metronome should be taken to the lessons, to get the approximate tempo of each song, and then the songs and arias should be played over and over at home, until they have set themselves well in the mind.

If the student wishes to accompany lieder, a really serious field of beautiful music, it is best to study with a coach who specializes in this field. This type of vocal composition cannot be given a haphazard interpretation as it is thoroughly traditional and requires study in minute detail as to color, tempi, and interpretative possibilities. Bach, Beethoven, Brahms, Schubert, Schumann, and Wolf, constitute the Bible of song literature. Every single lieder composition has its message, its picture, its musical psychology; and it cannot be emphasized too strongly that success in the playing of lieder can be found only in exhaustive study.

Instrumentation in Accompaniments

In playing an aria, opera score, or the orchestral part of a concerto on the piano, the successful accompanist should know what parts of the orchestra are represented. If it is the brass section of the composition, he must imitate that instrument on the piano with a marcatto type of touch. In trumpet passages, the keys should be struck with great emphasis, emulating the projection of this quality of tone from the instrument.

String passages are played with a caressing legato, not too heavy, dynamically speaking. Flute passages, which are found in many songs for coloratura soprano, should be played with as little pedal as possible. In a song such as Let Her Be A Gentle Lark, and all arias with that type of florid passage work, no pedal at all should be used. The woodwind sections are generally written in the inner voices of aria, and concerti accompaniments, and many times in the form of a melodic line. These counter melodies should be given an emphasis in the manner that Rachmaninoff brings out the super-beautiful inner voices of nearly everything that he plays.

Accompanists on Tour

Many questions have been asked relating to the duties of an accompanist who goes on a concert tour with a famous soloist or prima donna. It is a real awakening to the uninitiated to find that sitting at the piano as accompanist three times a week for concerts, is a mere drop in the bucket—in an ocean of activities that may be placed in various categories.

Great artists have so much study to do daily, so much rest is needed, and so many roles have to be kept fresh in the mind, that the business end of an opera is invariably taken over entirely by the accompanist.

Train schedules have to be rechecked, especially when the social obligations of an artist on tour necessitate last minute changes. Baggage must be checked, taxis procured, publicity photographers scheduled, and local newspaper publicity handled through interviews and stories. Prior to engaging hotel quarters, they must be examined as to comfort, and most important of all—quietness. The concert hall must be examined for its lighting, artist-room conveniences, piano tuning, and the correct stage setting. Runners must be laid on the stage to preserve the flowing trains of expensive gowns, and thick stage curtains removed so that the acoustics will not be dull. All of this must be handled prior to each concert.

Most artists require the accompanist to play a solo group in the middle of the program, so that the detail of obtaining a practice piano has to be arranged. For an accompanist to accomplish any kind of success in a solo group, he must practice at least two hours daily while on tour. This practice cannot be done at the concert hall, because any piano can become out of tune with a couple of hours of heavy tech and solo practice. It must be arranged either in a music store, or a private home, both (Continued on Page 202)
A Basis for Good Singing

A Conference with

Jennie Tourel

Distinguished French Mezzo-soprano
Formerly of the Opéra Comique of Paris

Secured expressly for the etude by Allison Paget

If the Grim War Situation can be said to have any of the "brighter side" which proverbially is thought to balance the darkest conditions, some of the brightness derives from the musical riches brought to America by artists who have fled the scene of oppression and aggression. Among the eminent artists to have returned to America during the past months is Jennie Tourel, leading mezzo-soprano of the Parisian Opéra Comique. Although Miss Tourel's repertory comprises the full complement of mezzo rôles (including operas like Rossini's La Cenerentola, which are seldom heard here), her name is particularly associated with Mignon and Carmen. She has sung some two hundred performances of each at the Comique alone; for five years she was the "only" Mignon and virtually the only Carmen in Paris.

Born in Canada, Miss Tourel was taken at the age of one year to France, where she received her education. She sang before she could speak, and had a repertoire of songs before she was two. Her mother, herself a musician of distinction, took charge of the child's early training, stressing the piano as the special instrument but building a firm foundation of thorough musicianship. At eight, the child was well on the way to a pianist's career. Six years later, her voice was discovered. Her mother recognised the voice as a true mezzo, of great range and scope, but wisely allowed the child no formal vocal training until she was sixteen. After a brief time of preliminary study, Miss Tourel discovered that her best teacher was her "own brain." Concentrating upon natural methods of vocal production, she schooled herself by listening to the best singers and observing what they did. Before she was twenty, Jennie Tourel secured an audition at the Opéra Comique. Because of her lack of stage experience, the management was uncertain what sort of contract to offer her, but allowed her to sing one performance of "Carmen," as guest without any sort of binding engagement, to see what she could do. The first act aroused interest; the second act called forth an ovation; the third act resulted in the manager's appearing at Miss Tourel's dressing-room door with a contract for leading rôles at the Opéra Comique.

Finding a New World

Thus suddenly launched on a notable career, Miss Tourel continued her individual method of observation and experimentation, training herself on the stage, in contact with her audiences, and gradually winning complete mastery in her work and enthusiastic acclaim for her performances. With the occupation of Paris, Miss Tourel left her Paris home with two suitcases and her poodle, made her way to Lisbon, gave up a tour of Sweden in order to book passage on the Clipper, was obliged to discard one of her valises as excess baggage, and arrived in New York with scarcely more than the clothes she wore, to resume her career. American audiences already have heard her as soloist with Toscanini and the New York Philharmonic-Symphony Orchestra, as guest artist with the New Opera Company, and as soloist with Howard Barlow over the Columbia network.

"In my opinion," says Miss Tourel, "the secret of good vocal production lies in a complete mastery of breath support. Vocal problems (as distinguished from musical problems) may be classified in a most general way into those of production and those of flexibility. The former have to do with the emission of tone; the latter, with the technical equipment that enables the tone to obey the wish of the singer. Both are indispensable to good singing—but production must come first!"

"The young singer must (Continued on Page 30)"

The Golden Horseshoe

What the stars of the Metropolitan see from the stage.

"Forward March with Music"
S
everal readers have written inquire ing about the issuance of records for the coming year. Ever since the W. P. B. found it necessary in May, 1942, to curtail the use of shellac by the recording companies, all sorts of false rumors have been circulated. Most of these rumors have not been founded on fact. And since there are specific facts and developments in the record industry of concern to those who are interested in recordings, we believe that our readers would welcome some of that information.

Shellac is a critical material, as we previously pointed out, because conditions in the Far East do not permit its shipment in sufficient quantities to meet the demands of the record companies and others. There have been persistent rumors that the record companies have rewritten a substitute for shellac, and recently, in the Record Department of The New York Times, the product, vinylite, was mentioned in a somewhat misleading manner. Although vinylite records have been made for several years, they have not been regarded as commercially practical. A vinylite record is too light to be handled by most automatic record changers in existence and it wears much more quickly than shellac records. Further, it cannot honestly be said that vinylite makes a record superior to shellac, despite any claims to the contrary. True, it has less surface noise, but in our experience, the vinylite records which we have examined do not own the realistic dynamic qualities of a good shellac record. It might be noted in passing that vinylite cannot be manufactured at this time in sufficient quantities to take the place of shellac. The reader interested in an authoritative statement of facts on shellac and shellac substitutes is recommended to the May, 1942, issue of "The American Music Lover," which contains an article by Frank B. Walker, Executive Vice-President in charge of recording at RCA Victor.

In January of this year both major recording companies omitted their classical music lists. This was occasioned by the fact that both companies found it necessary to catch up on the production of recordings previously issued. Manufacturing facilities of both the Victor and Columbia concerns have been severely taxed in the past nine months; they have been hand-capped not only by a shortage of essential material but also by a shortage of labor and the necessary cutting down of certain plants. The difficulties arising from new workers taking the place of experienced men can be surmised. At first the use of new shellac was cut by W. P. B. to 30% of the former amount used; later it was cut down to 5%, and more recently it was cut down to none. This has made it necessary for the companies to resort to reclaimed shellac from old records.

Correcting a False Idea
A persistent rumor which needs to be corrected is that which would have us believe that re-claimed shellac does not make a good record. According to the most reliable sources we have contacted, reclaimed shellac is practically as good as new. It is very doubtful that the majority will be able to notice any material difference in the records issued to-day from those issued a year or more ago. There are, in fact, persistent evidences at hand to show that the quality of most records in the past six months has been better on the whole than in normal times. The fact that production has been cut down undoubtedly contributes in part to this; in normal times the strain on production was enormous, and despite careful inspection recordings possessing certain flaws got into the open market. It would hardly be consis-

Records to Meet War Usage
by Peter Hugh Reed

PRIVATE FRIML
Here he is, "Bill" Friml, son of the famous Czech composer, Rudolf Friml, at Camp Roberts, California. Perhaps he is playing The Indian Love Call, or his father's "Rose Marie."

Music in the Home

Records

"FORWARD MARCH WITH MUSIC"
LOOKING BACK on the work of American radio during the past year, one is in complete agreement with the Columbia Broadcasting official who stated in 1942, "the radio industry met its most important challenge." It has been the job of American radio to keep a militant people aroused, inspired and informed on a global war, conducted on land and sea and in the air. As the CBS official has said, "Radio's war of words became an increasingly vital factor in the battle for the loyalties of conquered and bewildered nations. For us it was a new technique in warfare." All the major radio companies met the challenge auspiciously, operating round the clock and each in turn taking a leading part during 1942 in forging weapons of words for the home and foreign fronts. Radio's work on the home front included not only information and stimulation, as our CBS informant pointed out, but also essential programs for reassurance, relaxation and entertainment. The need for entertainment during such trying and difficult times has been valiantly met by the sponsors of American radio. And the need for good music, played by leading artists and orchestras, also has been auspiciously and generously met.

This past year has found more sustaining broadcasts of the country's symphony orchestras each week than ever before. Four of the country's leading orchestras—the New York Philharmonic—Symphony, the Cleveland, the Indianapolis, and the Columbia Broadcasting Symphony have been heard on regular program series over CBS; while over NBC, we have had the NBC Symphony Orchestra, under the distinguished guidance of Arturo Toscanini and Leopold Stokowski. Over the Blue network, there has been added recently to the orchestral roster of the air the noted Boston Symphony Orchestra, under the direction of Serge Koussevitzky. And over Mutual, we have had the Friday afternoon broadcasts of the Philadelphia Orchestra, under the guidance of Eugene Ormandy.

Celebrating its twenty-fifth season, the Cleveland Orchestra offered this past year an extensive series of programs on Saturday afternoons. Among the highlights was a performance of Kodaly's "Te Deum," dedicated to General MacArthur and his men, and sent to them by shortwave. Shostakovich's "Seventh" or "Leningrad Symphony," which Toscanini presented for the first time in the Western Hemisphere over NBC, was also played by the Clevelanders, and Wagner's "Ride Britannia Overture" was presented at one concert with the composer's young granddaughter, Friedelind Wagner, to introduce it.

A World Premiere
Howard Barlow and the Columbia Broadcasting Orchestra gave the world premiere of Randall Thompson's opera, "Solomon and Bathsheba," commissioned by CBS and the League of Composers: and among other novelties played by this orchestra was the first American performance of Miaskovski's "Twenty-first Symphony."

Chamber music enthusiasts were highly gratified by two series of concerts heard over CBS, stemming from the Library of Congress—the concerts of the Budapest String Quartet and the Coolidge Quartet.

Nowhere else in the world has there been such a rich harvest of musical programs as have been heard via American radio.

The turn of the year has seen several new programs started which have met with wide public approval. On Saturdays, from 2:00 to 2:45 P. M., EWT, there is Frank Black's Musical Matinee, which presents instrumental and orchestral selections from familiar operas. Sometimes the broadcast is all orchestral, and again it is interspersed with a soloist.

In January, Jennie Tourel (mezzo-soprano) and James Pease (bass-baritone) began a series of joint recitals on Monday afternoons from 3:30 to 4:00 P. M., EWT (CBS). These artists were chosen as the most gifted of the young singers heard on Columbia's Songs of the Centuries programs in the past year. Both of these singers have had unusual careers. Of French and Russian extraction, Miss Tourel was brought up near Paris. She began the study of voice at fifteen, renouncing earlier ambitions to be a pianist. Several years later she successfully auditioned for the role of Carmen at the Opera Comique. Miss Tourel caught the last train from Paris before the entry of the Germans into the city. One of her first public performances in this country was with the New York Philharmonic—Symphony Orchestra under Toscanini's direction in a performance of Berlioz's "Romeo and Juliet."

James Pease was born in Indiana, and after studying for the law was admitted to the bar in his native state. Persuaded to take an audition at the Philadelphia Academy of Vocal Arts, Pease won a scholarship. Following this he spent two years of extensive study and then made his professional début as Mephistopheles in Gounod's "Faust," with the Philadelphia Opera Company.

Behind Toscanini's performance on Sunday afternoon, January 31, of Verdi's "Unno della Nazione" ("Hymn of the Nations") is a timely and interesting story. This work, written by Verdi in 1862 as a direct political attack on oppressors within Italy, had never been previously performed in America to the best of the knowledge of all concerned. Arrigo Boito, librettist of Verdi's operas "Otello" and "Falstaff," wrote the verse for this work. In times such as the present a composition like the "Hymn of Nations" is judged more for its political significance than for its musical worth. Its effect in performance is telling, England, France and Italy wherein Verdi has written a contrapuntal combination of God Save the King (Queen in Verdi's time), La Marseillaise and the Inno di Mameli. For his performance Toscanini added to the Verdi score part of our own National Anthem.

A Political Figure
The Verdi attack on dictators is as timely today, in the opinion of the majority who have heard this work, as it was in 1862 when political pressure was used to keep it from public rendition. Toscanini, one of the greatest musicians of our times, is, according to the noted columnist and commentator, Dorothy Thompson, a significant political figure as well as a great musician. Although he is in no sense a politician, his political career consists in a single act—the act of total it, or to have any truck with it whatsoever. Toscanini public or in private.

When Toscanini decided to perform Verdi's "Hymn of the Nations," the National Broadcasting Company launched a search for the score, and found in this country was a piano part. An that the British Broadcasting Corporation in London owned a complete set of the score and parts.
Listening Children

Women's Club organizations in all parts of our country properly have been concerned about the types of music which children hear on broadcast programs. We continually hear tirades against the extremely bad music that one now and then hears, but relatively little about the marvelous musical opportunities that the children of to-day have lavished upon their musical consciousness.

Respect for the arbitrary powers of the Federal Radio Commission has led the broadcasting companies to hedge their programs with restrictions that are almost puritanical. This is a fortunate happening, as the very nature of the penetration of the radio to every kind of home could make promiscuous programs a real danger to the country.

An excellent review of the situation in music is to be found in a small but excellent book by Dorothy Gordon, known as “All Children Listen.” It covers in fine fashion the obviously sincere and worthy efforts of the National Broadcasting Company and the Columbia Broadcasting System to provide music for children and young people that will be beneficial rather than harmful. These companies deliberately have killed thrillers because parents and parent groups declared that they have found the music and the text harmful.

We cannot help feeling that the music companies are putting the cart before the horse; as far as the regulations affecting other programs. In order to show how strict these are, we quote from Miss Gordon’s book the statement policy issued by the Columbia Broadcasting System.

“The Columbia Broadcasting System has no thought of setting itself up as an arbiter of what is proper for children to hear; but it does have an editorial responsibility to the community, in the interpretation of public wish and sentiment, which cannot be waived.

“In accordance with this responsibility we list some specific themes and dramatic treatments which are not to be permitted in broadcasts for children.

“The exciting, as modern heroes, of gangsters, criminals, and racketeers will not be allowed.

“Disrespect for either parental or other proper authority must not be glorified or encouraged.

“Cruelty, greed, and selfishness must not be presented as worthy motivations.

“Programs that arouse harmful and nervous reactions in the child must not be presented.

“Conceit, smugness, or an unwanted sense of superiority over others less fortunate may not be presented as laudable.

“Recklessness and abandon must not be falsely identified with a healthy spirit of adventure.

“Unfair exploitation of others for personal gain must not be made praiseworthy.

“Dishonesty and deceit are not to be made appealing or attractive to the child.

“A program for children of elementary school age should offer entertainment of a moral character in the widest social sense. It should not attempt to present the child with a view of the social relationships in a manner prejudicial to sound character development and emotional welfare.

“It is our hope and purpose to stimulate the creation of a better standard in children’s programs than has yet been achieved.

“To be of assistance in reaching this goal, Columbia is engaging the services of an eminent child-psychologist, who will have the benefit of an advisory board of qualified members, with the special purpose of pointing the way toward programs designed to meet the approval of parents, children and educators alike. Columbia hopes

Music in the Home

The Etude
Music Lover's Bookshelf

by B. Meredith Cadman

Songs of the Folks

All Americans have been tacitly aware that we have had for a century or more a folk song literature 'way back in "them there" hills." Gradually these lodes of music gold have been mined. The latest collection of native tunes and words is called "Songs of American Folks," and embraces forty-seven such ditties and hymns of the country, as sung by white and black folks who loved this necessary form of primitive expression. All these songs have a definite historical and ethnological value because they portray what the real people had in mind and were thinking about; are perhaps best revealed in such songs.

"Songs of American Folks"
Compiled by Satis N. Coleman and
Adolph Bregman

The Instruments of the Orchestra

and Their Players

Ernest La Prade, for years Assistant Conductor of the Walter Damrosch NBC Concerts, says in his introduction to Harriet E. Huntington's "Tune Up": "In this book Miss Huntington does something more than reproduce the visible characteristics of the orchestral instruments. She shows them, most fittingly, in the hands of attractive young performers—where they are so often found in this era of school orchestras—and she takes advantage of their decorative possibilities to make pictures of intrinsic artistic value and imaginative quality."

These are unqualifiedly the finest photographs of musical instruments, both from a practical and an artistic standpoint, we ever have seen. The volume is eight by eleven inches in size, so that all necessary details can be shown. Miss Huntington starts in with percussion instruments, followed by woodwind and brass, after which the string instruments, the piano, and the organ are shown. The text tells the musical potentialities of the instrument but does not attempt to give historical details or the technical limitations of the instruments. It is a "dandy" gift book for a child who is just getting acquainted with the wonders of the orchestra.

"Tune Up"
By Harriet E. Huntington

Price: $3.00
Publishers: Doubleday, Doran & Co., Inc.
The Teacher's Round Table

Conducted Monthly

By Dr. Guy Maier
Noted Pianist and Music Educator

The Policy of The Etude

It was with a great deal of pride that I read that The Etude is well known in the top class A list of cultural magazines, a sense of pride because I have a great number of Etude. It is therefore only six months ago that I have been teaching only for about twelve years. And, of course, I place your department in class A of all the regular treatments carried by The Etude.

When you received the December issue written by Horwitz in the March Etude I felt a little bit of pride for that 1933 issue. It was as I had read that article only yesterday and strangely enough it was just a rewriting process, for many of these ideas were second nature. However, since that time I have been working on The Etude I have to say that I have been working on The Etude with enthusiasm.

Well, you have the definition of up touch—an upward and outward "interchange" in the April 1942 issue. The fact that I have made the best of the results I know. Please read those "up" directions again in the July-Essays. If you follow them faithfully you won't go wrong.

The Solar Plexus

What significance do you attach to the functioning of the solar plexus in connection with piano playing? My experience seems to indicate that it is of vital importance; and without it there is no real piano playing. Why do music teachers fail to stress the importance of the solar plexus in connection with piano playing? Is it because they do not know, are too lazy, or wish to keep their knowledge a professional secret?—R. C. California.

There's a round-one, one blow, knock out for you! To E. R. I say that I'm sure that music teachers would be glad to disseminate their pianistic solar plexus secrets if they had any. The only one I recall is that unpleasant, scratchy, and not at all secret feeling in the solar plexus region which starts on the morning of a concert, creeps up all day, and becomes unbearable at concert time. Can anyone tell us how to manage that one?

I wonder if E. R. is referring to the physical seat of all piano playing, which is located at the base of the spine and from which the hips swing the torso freely over the keyboard. For fuller explanation I refer her to her Horwitz "Keyboard control", since for the moment I am swayed by the late Theodore Preiser and his astonishing growth under his present illustrious editor, the policy of The Etude has been to open its pages to all persons great and small who have something interesting, provocative or intelligent to write on musical subjects—biography, teaching methods, technical, interpretative. Go on. Bewildered readers often write the editor protesting that on one page some musical authority has aired his views on technique, only to be contradicted by another well-known person in the same issue (whose approach is distinctly opposite). I confess that for a long time this troubled me too, until the editor set me right. Where else can you read musical articles of the scope, variety of subject matter, or editorial style so helpful, discussions pro and con, so open and unprejudiced, pages so totally free of commercial flair or bias, as in this magazine? What other musical journal has established the frank, straightforward, shorn of articles you read on The Etude page, the columns for instance denouncing incompetence, unfair competition in our profession? What other magazine would go so "all out" for the recognition of our own native young artists and teachers? None, I am sure, but The Etude. So, as I wrote in your letter, I would like to say, "more power to YOU and all other intelligent Round Tablers who for years have found our magazine the most stimulating musical journal published in any language, and who still continue to read its inspiring pages, sit through its use or discard its help, agree or disagree with its viewpoints, and help zealously to guard its liberal policies in the years to come."

Various Problems

1. One of my pupils, a boy who has studied for five years, has difficulty playing hands together without banging. What do you suggest?

2. Some of my pupils who have studied for four years cannot perform a simple sight. The difficulty seems to be that they make a mistake at the key, and so lose their place. I'm thinking of the piano "fly-by" and they are too afraid of changing from key to key. How can I make them good sight readers?

3. One of my pupils, with good talent, has no average in intelligence, and a fluent reader, has done very well this past year. She does not seem to want to spend much time playing. Is she beyond note reading? She has no music at home, but I think I would never find the time to do any extra. How can I make her work more music without killing her interest?—Sister M. J. Minnesota.

1. "Banging" comes from two causes—(A) Striking or falling on the wrong key from a distance; (B) Hard, sudden, unyielding pounding down on the keys. You can eradicate both the banging and the hands by starting (A) the fingers always touch the key tops before the playing; (B) by using touch exclusively, i.e., by first ensuring key contact, then producing the tone by a swift outward and upward curve of the elbow tip.

2. There is no way to make a fluent sight reader until "the feel" of the key is known is quite automatic. I have never taken to "blind flying" like a duck to water, if the presence of "感觉" is convincing enough. For young children running in the "Tune" Etude contains many valuable suggestions. "Blind flying." For older students, one short sight-reading exercise (but NO more) each week should make without looking at the keyboard will give remarkable results within one month's time. Keyboard control, accuracy, sight playing and playing. Fun will make all games which can ever become a good sight reader who can play at his hands or the keyboard.

3. Your suggested next 5 problems are the most important. How old is the girls? I'll wager she is fourteen to sixteen, just the (Continued on Page 190)
On a fullman, eastward bound, the writer met a highly efficient, middle-aged manager of one of the very large midwestern department stores. He was genial and communicative and after the customary club car greeting and the inevitable discussion of the war situation, said: "My job is principally to know what people want, where it can be best bought, and how to get it into our store and move it out to the public as quickly as possible. This is of course a matter of organization and selecting the most intelligent and active people to help me."

Realizing the magnitude of this task and his coordination with the scores of buyers of literally thousands of pieces of merchandise, we asked, "How do you go about it?"

"Most people," he replied, "seem to think that the real purpose of a department store is to supply every known human demand—everything from an anchor to a coffin. I suppose that it is all right, but there are a few people who want to buy an elephant, we would call up the Zoo. We actually do sell canned rattlesnake meat in our food department, and I once had a call for a stuffed skunk, from a man who probably wanted to play a subtle compliment to one of his foes. The fundamental problem of life is that of living itself. One must have the best food one's money can buy. That is taken care of by our food store. One must have as good a home as one can afford. Our furniture, bedding, carpet, decorations, house furnishings, hardware, gadget, and garden furnishing departments look out for that. The home must be sanitary. Our drug and sanitation departments help the housekeeper to provide for that. One must be properly clothed. We have a dozen departments to look out for that. One must travel—our trunk and luggage departments are stocked for that. One must appear well-groomed, and our cosmetic and beauty departments cater to one's needs here. The public has a little idea of the immensity of the business of the manufacturers who make aids for beauty. I went East recently and spent a sleepless night on the Pullman. Every now and then I would peer out of the window in some little jerkwater town and I noted that there were always at least two neon signs in each town. One was marked 'Beauty Parlor' and the other 'Wines and Liquors.' In addition to looking well, one has a natural inclination toward sweet smelling odors, and the department store business in perfumes runs into several millions of dollars.

"After the needs of the physical man are provided for, the department store does a huge business in caring for his artistic, mental, and spiritual welfare. One must be educated, and our book and music departments take care of that. One must be entertained, and therefore our toy and sports departments take care of that. There still remains that large part of the public which makes a very profitable sport of reading and music."

Music and Study

The Sport of Music

Millions of People Look Upon Music as the Greatest Game in the World

by Arnold M. G. Wilton

As we had given this subject much thought, we asked him what proportion of his music business, including musical instruments, radios, phonographs, and sheet music, was influenced by the game or sport element in music, and he said, "Of course no one really knows, but taken all in all, I should say about seventy-five percent go in for music for fun. When a customer becomes a music fan there is no limit to what he will do to indulge himself. He wants the best music library, the best record library, the best instruments he can find. When I think of the millions of dollars that have been spent on pianos, violins, Hammond organs, radios, phonographs, and fine records, I realize that these music lovers are moved by something which gives them much the same kind of thrill and joy that others get from golf, skiing, card playing, and other sports. They don't go in for it just because they are following some noble motive. They find in music a means of having a good time, which they cannot find in anything else. And music, like few sports, enables the player to play 'solitaire.' Like some games, he may enjoy it with others, or he may follow it entirely alone.

"There is no limit to the enthusiasm of a real 'music fan,'" he continued. "He may buy a second or third class instrument at first, just like the fellow who starts golf with a cheap set of clubs. When he gets the 'bag,' however, nothing is too good for him. He may spend a small fortune on tricky clubs and togs. Likewise the music fan wants the best grand piano, the latest improved organ, the finest collections of master records, or the rarest violin his means will permit. The worst of all are the violin boys—they go in for collecting, and I know of several who, lured by the romance of the instrument, go on buying violin after violin. They don't seem to care so much about playing them. They want to own them."

"You know," he continued speculatively, "I have an idea that a great many teachers are making a serious mistake in not capitalizing on this 'game' or 'sports' element in music. I try to see all sides of things, and I have talked with lots of music teachers. I studied music a few years and once thought I would like to become a teacher. As a kid, I had to get a job, so I lost out on that deal. Teachers look upon music as some awesome thing that must be taught only in one way, or not at all. Nonsense! Watch the fellow who goes in for golf. He may take a few lessons from a 'pro' but what he wants is to get out on the links and play around with his friends. If his scores run 120 for a time, he gets mad at himself and gets the pro to show him how to bring them down to the eighties, if he can do it. But—get this—he doesn't fuss around for years taking golf lessons before he begins to play.

Music Wins over Golf

"The head of one of my departments is a golf fanatic but he confessed to me a while ago, before he went into military service, that on the whole he got more fun from his music than from golf. However, he is really a trained musician and has some published compositions to his credit—one, the class song of his Alma Mater. "The teacher who has an idea of bringing to his fellow man the most joy out of music must
Music and Study

learn that there are more ways of killing a cat than by kissing it to death. But some teachers hold on like a leach to the idea that if the student does not learn by this or that method, the world is coming to an end. I quite agree that with the ideal musical child, the most careful and precise training should always be given. I have a gifted daughter, and I am seeing to it that she has the most responsible and able teacher obtainable, and he has my request that every step in her progress be made as thorough and secure as though he were a builder and had carte blanche to create a fine edifice.

"I am not making a plea for sloppiness at any time. What I am getting at is, that is the teacher's obligation, in a vast number of instances, to see that the pupil gets as much out of his music as possible.

"We have all sorts of teachers dropping into our music department. I can tell a successful teacher from an unsuccessful one in a few minutes, by the way in which he or she accepts new ideas. In the old days the great bugbear of unprogressive teachers used to be music! and how they did fight it! Perhaps at that time there was some reason, because many of the early recordings could be considered good only by a stretch of the imagination. They squawked and scratched in spots. Now, teachers actually come to the store and help their pupils pick out fine records. They tell us that records are an immense source of inspiration to the pupil. It was much the same with the electric organs, when they came along. Will you believe it, after we had sold a number of Hammond organs and they were giving huge delight to their owners, when played intelligently, we had teachers who, instead of looking upon their advent as a normal and desirable musical business opportunity, held back and let more enterprising teachers benefit by them? Now, of course, these teachers are taking up the Hammond, but they missed a big opportunity at the start.

"There is a great new cult growing up in music. The music teacher who knows his business and is not too 'smoody' to earn a finer legitimate living, and at the same time help his fellow man in getting more fun out of life, has all sorts of chances for continuous patronage. That patronage is stronger among those whose interest is keenest. The Etude has helped enormously in keeping up this interest. People want to know more and more about music. They get some of this information from their teachers, some from books, but the regular monthly visit of The Etude, which is admitted the only magazine in its class, keeps thousands of these players on edge for new and delightful experiences.

An Inexhaustible Fount

"There is another thing about music. It is inexhaustible; one never tires of it, and there are endless paths for new investigations. It is like exploring a lovely garden and continually finding new and beautiful blossoms. There is nothing exactly like it in life. From a practical department store business attitude, this, and this only, explains why the stores have earned millions of dollars through music.

"Since the war began, the interest in music in the home is ever-increasing. Alas, we are hampered presently in getting some instruments, because of priorities. If we could get them right now, we could sell many times what we can obtain. But, as time flies (Continued on Page 300)
Spare the Calories and Save the Voice

by Leon Felderman, M.D.

“The voice so sweet, the words so fair,
As some soft chime had strummed the air.”

—Ben Jonson

“Forward March with Music”

A short time ago the writer was consulted by a radio announcer who complained that the quality of his voice was affected, but he also reasoned that the fault might rest with the technical engineer in the studio. An examination of his throat, together with a brief history of his habits, revealed that he had a penchant for hearty meals, and the technical engineer was blameless for the faulty transmission of his voice.

The human voice is a priceless gift of the Creator bestowed upon mankind, and it is a distinguishing feature from the lower forms of life. Artists who depend for a livelihood upon the proper use of the voice mechanism, know of the common sense care the singing or the speaking voice requires. Many causes operate to keep this mechanism out of alignment, of which the most frequent offender is injurious eating.

Diarrhea was not alone in the opinion that the true index of a man's character could be found in his voice. The quality and quantity of food which one consumes can add to or detract from the quality of the voice, and the vast majority of singers and speakers recognize this to be a fact. It is food that can change a pleasant, vibrant voice into a harsh, rasping tone, resembling that of a buckstear. Apart from this, over-eating and faulty digestion of food can cause any number of diseases, sinus disorders and other bodily discomforts. The radio artist with epiglottal lumpings may injure his vocal cords to the extent that his voice may sound as though it had been put through a wash wringer. Only thorough proper and intelligent understanding of food consumption can the physical properties of voice be kept in true relationship. The intensity, pitch, color, timbre, and resonance will but a few of the physical properties of voice dynamics.

The Evil of Over-Eating

Experiments have shown that birds sing better and cook better on an empty stomach, and their call notes are clearer when they are hungry. Many a good artist has ruined a career by falling to the temptation of a few extra calories. Public speakers, singers, and radio announcers who devote proper and intelligent understanding of food consumption can the physical properties of voice be kept in true relationship. The intensity, pitch, color, timbre, and resonance will but a few of the physical properties of voice dynamics.

The Unbalanced Diet

Too many of us indulge in starchy foods, known as carbohydrates. Potato and bread eaters are always hungry because the diet is unbalanced, and they are referred to as sub-standard feeders. It is true starchy foods create heat and energy, but must be taken in conjunction with protein foods, such as meats. Spicy foods, peppers, vinegars, mustards very often create spurious appetites, which lead one to consume more food than bodily needs require. There is a story about a contemporary artist who had a role with the Metropolitan Opera Company in New York, who confessed his fondness for popcorn and peanuts which always robbed him of the “velvet” in his voice.

There exists an interlocking directorate among the vitamins, so the allergies to one group draw their sustenance from other food divisions. The antiscorbutic vitamin—vitamin C—has ingredients which will reward the habitual user. Among the chief sources are orange, lemon, tomato, pineapple, grapefruit, and raw cabbage juices; watercress, fresh fruits and vegetables. The Committee on Food and Nutrition, National Research Council, recommends of this vitamin a minimum of thirty milligrams per day for infants; older children and adults in proportion, up to two hundred milligrams per day, depending on the existing deficiency. A sufficient amount of juice in our daily diet will prevent such unpleasant conditions as scurvy, pyorrhea, bleeding gums and similar infections. Vitamin C can be depended upon to improve and maintain the normal tone of the lining of the upper air passages and digestive tract.

The “Sunshine” Vitamin

With scientific investigation about the vitamins being unremittingly pursued, it is admitted that each one of them plays a vital role in the biological scale of nutrition. Vitamin D has been called the “sunshine” vitamin, and its scarcity in the food or children is evidenced by rickets, bone deformities; and it is responsible for fractured bones healing slowly. While Vitamin D can hardly be individualized in foods, ten forms have been already submitted to the National Research Council, of which two are recognized—activated ergosterol and activated 7-dehydrocholesterol. There are many trade names for Vitamin D products, and the housewife will do well to familiarize herself with the labels and rely less on the claims of her well-intended friends and neighbors.

In the family of D vitamins, fish oils comprise the largest source of supply. Our grandmothers were guided by the swollen wrists, knees or ankles, or the bending of the ribs (rachitic rosary) to detect in children early signs of softening of the bony framework. (Continued on Page 198)
Nazi Perversion of the Ideals of the Great German Masters

by Paul Nettl

Dr. Paul Nettl, now a member of the Faculty of the Westminster Choir College, at Princeton, New Jersey, is a noted Czecho-Slovak musicologist and the author of many widely recognized books. Dr. Nettl gives conclusive evidence of the ridiculous attitudes of the Hitler government in trying to convince the world that the great German idealists of yesteryear supported in anticipation the Nazi theories in spirit in their works. Nothing could be further from the real facts—EDITORIAL NOTE.

In the totalitarian state, particularly at a time of total war, art is important only in that it furthered the purposes of the state, and a part of the output of great writers and musicians who are considered politically acceptable to the Third Reich must, like an atheist's interpretation of the Bible, be interpreted to the German people. To-day in Germany Goethe's "Faust" is expurgated, the great dramas of Schiller, "The Robbers" and "Don Carlos" and "Wallerstein" are neglected in the repertoire of the theater. The great German poets and musicians such as Goethe, Schiller, Lessing, Haydn, Mozart and Beethoven, lived at a time when the intellectual leaders of the German lands were strongly influenced by the ideals of English liberalism and the French Revolution.

At that time in Germany, too, there was enthusiasm for the ideals of the western world and freedom, equality, fraternity and humanity were the highest goals of German intellectual heroes. Thus in a book of quotations of the aging, deaf Beethoven, the following sentence was found as part of the conversation with the Austrian poet Grillparzer: "One must go to North America to give free reign to one's ideas." Democracy and freedom as conceived by America, were the ideals of Beethoven, and it is not surprising, since his thoughts were there, that he used the first opportunity he found to get in contact with North America. He found this opportunity in a commission by the Boston Handel and Haydn Society to write an oratorio. When the news of Wellington's victory in Spain reached Vienna in 1813, he set to work on his "Battle Symphony," and in his diary he noted with characteristic fervor: "I must show the world that 'God Save the King' has brought us blessings."

A Strange Claim

Every single note of Mozart and of Beethoven was born from the spirit of German idealism. Every attempt of the National Socialists to interpret their classical music as that expression of the German spirit which the Hitlers represent, must fail dismally. Recently, when the Nazi youth leader Baldur von Schirach presented Mozart to the youth of Germany as an ideal, it was incomprehensible to us. Mozart, the herald of love, happiness, this singer of humanity and brotherhood—he a model for the Nazis? This deeply religious musician who in his "Requiem" understood how to picture to the terrestrial sinners so vividly the punishments of hell—he an intellectual ancestor of the Nazis?

Mozart's Creed

When one examines the works of Mozart there are few compositions which could possibly be suitable for the purposes of a Nazi educator. In the first place, all of Mozart's sacred music would have to go by the board, for no real National Socialist could listen to words and notes praising a God of love and fraternal feeling, a God embodying the highest form of humanity. A Gestapo official who had just condemned an innocent hostage to death would be inconsistent if he paid any attention to the words of Mozart's "Requiem": "Qui sum miser tum dictarum, quem patronem rogaturus" ("What shall I say at the great judgment seat and who will be my advocate?"). The vision of the last judgment which Mozart experienced a few hours before his death, this tragic expression of humility and weakness expressed in the cosmic strains of the "Dies Irae"—what a contrast to the philosophical concepts of a Nazi, who preaches the superiority of his own race and the annihilation or enslavement of all other peoples! Surely all these basic tenets of mercy and forgiveness and purification, all found in Christian teaching, as reflected by Mozart, in his religious music, above all in his "Requiem," are not suitable for Nazi ears.

And now Beethoven—this most tragic figure in all musical history. His religious convictions were free of any narrowness. For him there was only a God and Creator, who showed mercy to even the lowest of Christians, and therefore must show mercy to the tortured body and mind haunted by untold sorrow. This greatest of all musicians found himself punished by Providence as no other mortal. Creator of the greatest music, he was stricken with incurable deafness so that he could not hear his own music for direct inspiration. But Beethoven composed for mankind, and had to remain outside of the circle of those who could listen to the living tones of his own creation. And yet in the face of this misfortune he was able to write to his pupil, the Archduke Rudolph, in 1817: "God will surely hear my prayer and free me once again from so much discomfort, since from childhood on I have served him trustingly and done good where I could. And so I trust alone in Him and hope the All-Highest will not let me perish in all my woes." At another time, in 1818, he wrote in his diary, "God, my Refuge, my Rock, my Everything, Thou seest what is within me and knowest how it pains me to hurt anyone . . . O hear, Thou eternally unspeakable One, hear me . . . ."

The "Requiem" is the highest musical expression of these thoughts. Here is the cry to God, his passion, his outpouring of soul in the "Miserere." It is as if Beethoven was struggling with his God as did Jacob with the Angel. As the choir sings "Glória in Excelsis" the heavenly host itself seems to be singing along with it. The "Credo in Unum Deum" is not servile, but proud and confident, a ringing confession. In the "Dona Nobis Pacem" he states that he knows that he, too, is saved; God will give him peace, God the All-wise and All-kind, for peace is His. This is the music of a real Christian. Such music could only express Christian ideas. The National Socialists in claiming Beethoven for their own certainly cannot believe that, were he alive to-day, he would disown this Christianity as effective, or the religion of the unit.

How nimble-witted one must be in order to think classical music into the conception of the Third Reich can be seen in the Nazi musicologist Siege, who makes of the "Eroica" an Adolph Hitler symphony. In one of his essays he explained that the hero whom Beethoven wished to represent in his symphony was none other than the leader of the German people, Adolph Hitler, and this sinistral declaration was made in the face of the fact that Beethoven wrote the symphony originally for Napoleon Bonaparte, but tore the dedication sheet from its pages when he learned that Napoleon had had himself crowned emperor. In other words, Beethoven expressed his displeasure with the opposite of that which the Nazis claim he did, Beethoven hated tyranny and even criticized his ideal Goethe for being a little bit too servile to the politically great of the world.

Brotherhood and humanity are the leit moti of the classical composers and they are the enemy good example. The visible expression of his Masonic lodge and "Voluntät" in Vienna, a pass over or to utilize order to bring the Ludendorff, wife of General Ludendorff, and if her brother falsely one of Mozart's letters in order cuted by his lodge brothers, and finally was killed Renesis and Schubert, even though the latter was. But Mozart was a loyal member of the lodge, and among some of his best and there was, for example, his friend Puecher, whom he regularly addressed in his letters as: "Lieber Ordenabruder." (Continued on Page 200).
"Messiah"
According to Handel
by A. Hargreaves Ashworth

Handel's "Messiah" celebrated its two hundredth birthday last April 13th. The following excellent article by an English writer claims that during these two hundred years the work has been so rearranged that it is now only a "patchwork disguise" of the original.—EDITORIAL NOTE.

When we refer to the "Messiah" more precisely as Handel's "Messiah" we are subconsciously reminding ourselves that the work was originally Handel's. For the work as Handel conceived it has been lost to hearing for over one hundred-and-fifty years; and what we know as "Messiah" is an accumulation of misconception, corrupt tradition, vulgur emendation and unthinking repetition, lying like rubble over the original music. Handel was as grossly misrepresented in the nineteenth century as Shakespeare was in the eighteenth; equally at the mercy of any pendant or impresario who was out to go one better than another; and as regards public music, we still live in the nineteenth century. Even Prout's reasonably accurate edition of the work, now accepted in England as the authorized version, is a compromise between truth and usage. But thanks to the publication, some fifty years ago, of the German Handel Society's photographic facsimile of Handel's autograph score, we may at least see the music as it issued from the composer's pen; and by collating this experience with certain facts as to the performances directed by Handel himself, we may arrive at the truth about "Messiah."

From the Autograph Score

The autograph score reproduced by the Handelgesellschaft, which came into the possession of George III about 1780, contains the entire work as written for the first performance in Dublin, along with three later additions or alterations. In the library of Buckingham Palace there is also a volume of manuscript containing miscellaneous movements—afterthoughts. Further information is found in some separate leaves in the Fitzwilliam Museum; and there is a conduction score, into which Handel inserted a number of movements, mostly transpositions of the original pieces for singers in subsequent performances, which at one time belonged to Sir Frederick Gore Osney. Parts for oboes and the bassoons, bequeathed by the composer to the Foundling Hospital, were used by Sprat in preparing his edition; and accounts for a later performance at the Hospital mention horns, though no parts for these have been discovered there.

From the facsimile score we may inform ourselves as to the original conception of the work, its system of accompaniment, the allocation of solos, and the composer's directions as to expression. The manuscript was carefully dated at each stage of its progress. It is headed "Messiah. An Oratorio. Part the First," and at the bottom of the front page the composer's monogram attests the statement that it was taken in hand (angefangen) on August 22nd, 1741. The chorus headed "His Yoke is Easy" (sic) is dated at the close of August 22nd, the next page announcing the second part, which concludes with the "Hallelujah," dated September 6, 1741. And below the "Amen Chorus" is inscribed "Fine dell' Oratorio. C. F. Handel. September 12, 1741," with a further entry indicating it was filled in (ausgefullt) on the 14th.

Handel's Notations

The dates in the score show that "Messiah" was written in twenty-four days: the first part in a week, the second in nine days, and the third in six days, leaving two days for filling in the spaces between melody and bass, whose implications were not invariably specified by figures. Hasty concentration is indicated in the slope of the note stems, frequent smudges, and passages of part-writing filled in with note heads but no stems. Let us look through the score again, taking note of significant points as they arise.

The overture is laid out on four staves, two in the treble clef, one in the alto, one in the bass, and no instruments are named until the first chorus, where we find the staves labelled as follows: V. I, V. 2, viol., s.a.t.b., and a bass line which remains unspecified. The allocation of solos is reduced from the clefs used, the C clef in its varied positions doing duty for soprano, alto or tenor. Names of singers, pencilled in, sometimes corrobate, but sometimes denote altered intentions. The number and sequence of items in the original score is substantially the same as in the version now in general use.

The first impression derived from the perusal of Handel's score is the simplicity of the texture; the second, its variety within a rationally organized scheme—a variety which, to my mind, is in the long run less conducive to monotony than the more elaborate colour scheme of Bach's "Passion according to St. Matthew."

Unusual Scoring

The early recitatives, we find, are accompanied (presumably by strings, the unmentioned oboes and bassoons being reserved for chorals numbers). "But who may abide" is the first of a number of solos with a figured bass alone, the first alto recitative ("Behold, a virgin") being another case in point. In the succeeding air ("O, thou that tellest") the score grows to three voices, including a line of obligato labelled "V. unis." The bass recitative, "For behold, darkness," is accompanied and has figured bass; the subsequent air ("The people that walked") having a slightly stronger obligato line of "V. unis. e viola." We note in passing that Handel was careful to stipulate forte or piano where he felt he wanted them; and to do so fairly frequently, on the top line of the score.

The little interlude (Continued on Page 198)
Present Trends in the Training of School Music Teachers

by David Mattern

David Mattern, Professor of Music Education at the University of Michigan, is recognized as one of the nation's outstanding music educators. For two years Professor Mattern was Chairman of the Teachers Training Committee of the Music Educators National Conference. Professor Mattern's survey is of unusual interest and is timely. Due to present conditions, the music teachers training programs as conducted in the various educational institutions of the country are certain to undergo numerous changes.

This article is intended to acquaint our readers with the results of the poll as conducted by Professor Mattern, and to present some viewpoints for the program of the future.—Editor's Note.
IN A FORMER ARTICLE the grouping of the various choirs of the band ensemble was taken into consideration. In this discussion attention is given to the percussion group which is vitally important in band music, especially in marches, and arrangements of popular music, wherein rhythmic strength and variety are essential to the spirit of the music.

The percussions are the stimulators of the band, sharply marking and emphasizing the rhythmic pulsations and adding zest and vigor to the ensemble.

Our first consideration is the membranous group, the drums without definite pitch:

- Side drum or snare drum
- Bass drum
- Indian drum
- Chinese drum
- Tabor
- Tambourine

The Side Drum or Snare Drum is the mainstay of the group and its almost constant companion, the Bass Drum, is a close second in importance. These two members usually are written on one staff, although, occasionally we find them notated each on a single line.

In scoring for the drums be sure to follow the rhythmic pattern of the music, especially in marches where these instruments play such an important part. The drum roll is indicated by a tremolo sign such as is used for stringed instruments:

Ex. 1

\[ \text{Side Drum} \\
\text{Bass Drum} \]

Ex. 2

\[ \text{Side Drum} \]

The trill (tr.) is rarely used to indicate a roll for the drum in band music. Trills in the band are used only for the tambourine or the triangle. It will be noted that the word ``secco'' is used in the above example. This indicates a very short, snappy drum stroke, usually following a roll.

Do not be sparing in dynamic indications for the performer. He will greatly appreciate this aid to interpretation.

The special effect instruments should be employed with discretion, as when overdone, they lose the intended desired effects. The Chinese Drum and Tabor (a tambourine without jingles) are played with the fingers unless otherwise indicated, the tambourine with the fingers and by shaking the instrument.

The percussion instruments may be scored on a single line or upon a regular staff. Being high pitched, the G clef may be used. By rubbing the thumb around the velum of the tambourine, a thumb roll is produced. This roll is produced by shaking the instrument, thus causing the jingles to rattle. Regular strokes are produced by the knuckles striking the batter head.

**Tuned Percussions**

The only tuned drums are the timpani or kettle drums. These are two in number for the concert band and usually are tuned tonic and dominant. The timpani used in most bands, called the small and large drums, have a range which includes the scope of the bass clef. If the key is F major, the drums would be tuned C and F, the large drum tuned to C and the small one to F. These two notes should never be played when they are extraneous to the harmony used. That is, if these two tones are not found in the chords being played, the timpani should not be used. These drums are especially effective in cadences where the roll or trill may be used for a sonorous climax. Otherwise, it follows the regular pulsations of the music. The tuning is indicated at the beginning of the piece by the use of capital letters (or by writing a small clef showing the tones to be used, thus:

Ex. 3

\[ \text{Timpani} \]

In retuning the drums for a different key, the performer must have ample time to change. In quick tempo at least eight or ten measures are necessary for each note to be retuned, and the changes should be indicated in the score by informing the drummer which notes are to be changed: C to B-flat, if to a nearby key; or if both require retuning, F to E-flat—C to B-flat. Dynamic indications must be accurate and well-studied in order to obtain the best results.

**The Metallic Percussions**

The triangle

The cymbals

The tam-tam, or gong

The triangle only occasionally is used in band music, a few soft strokes against the horizontal bar being very effective in light music. Constant use of the triangle is tiresome, but an occasional short trill may be pleasant in the right spot. This is done by stroking across the upper angle with the metallic beater, scored on one line or on a staff.

The cymbals are virtually indispensable in band marches. They emphasize the rhythmic impulses and add zest to the tonal body. When possible, they should be played by holding one in each hand using one up and one down stroke. If the bass drum player doubles in cymbals, one cymbal is attached to the top of the drum and the other is held in the left hand, the right hand being used for the bass drum strokes. This may be scored on a single line or staff or indicated on the bass drum staff, thus:

Ex. 4

\[ \text{Cymbal} \]

\[ \text{Bass Drum} \]

The tam-tam, or gong, is the most awkward member of the metallic family of percussions. It is used very rarely and then only for a few blatant strokes. This large inverted brass or bronze pan is suspended from the left hand and stroked with a felt stick. The single stroke is most often used, but a terrific din may be produced through the roll, the vibrations overlapping with each stroke and causing a bedlam of sound. This instrument is used only for music of a weird or bizarre nature. It is scored on a single line or on a regular staff with full instructions as to what is expected.

**Other Percussions**

- The Castanets
- The Bells
- The Celesta
- Tubular Bells
- The Xylophone

The real Spanish castanets are not easy to play, requiring a special technical proficiency on the part of the player, and are more suited for the dancer than the instrumentalist. The castanets used in band or orchestra are mechanical clappers attached to a handle and shaken by the performer. These clappers are used to mark the rhythm in such compositions as the bolero, fan-dango, jota, or seguidilla, noted on one line in the exact rhythm required.

The bells are being used quite frequently by the marching band. This type of instrument of steel bars is in the shape of a lyre mounted on a stick support held in the left hand and is played with a hard rubber mallet in the right hand. The chromatic bells are (Continued on Page 2033)
THE NUMBER OF MUSICIANS coming from universities or conservatories yearly, equipped with degrees, who yet are unable to read fluently a page of moderately difficult music, is a matter of common caustic comment. They have gone through the strenuous studies and gruelling examinations required for their master of music degrees, but they have not been taught to read music. They have memorized Bach, Beethoven, Brahms, and Stravinsky; they have been taught to compose, and harmonize, and orchestrate; but they have not been taught to read music. In their turn these men and women go out as music teachers and neglect the immeasurable importance of the ability to read music.

We do not memorize all we read of Emerson and the other great writers. We read the works of these masters of literature for the pleasure of it, and absorb their vital messages through this reading. We memorize only those words which please us most. We cannot expect to memorize the entire music literature; therefore we must read much of it, as we read a new novel, a new poem, or a new history.

Let us not forget that the ability to read music is that magic key which opens the enchanted world of ensemble playing; which is, without doubt, the greatest joy of musicians, professional and amateur. Were this not true, why else would hard-worked orchestra players, or tired business men, or nerve-worn scientists gather, after a day’s toil, to read music together?

With a view to promoting wider activity in training in sight reading, we solicited the opinions of many famous musicians. They kindly consented to permit us to quote their replies, which are sufficiently diverse to make delightful reading.

First, Dr. Walter Damrosch, whose unique place in the world of music needs no word of explanation, states:

“Sight reading is a necessary part of music education because it enables the student to obtain a wider acquaintance with music literature. The rudiments for sight reading can be taught, but facility will come only through constant application. Natural endowments are, of course, helpful, but supervision by a competent musician is desirable at first, in order to insure correct reading.”

Miss Sara Compinsky, pianist of the internationally known Compinsky Trio, gives the following detailed account of her teaching of sight reading because her pupils all are of necessity readers, and the Trio itself has done breath-taking readings of some “unbelievable” modern works. She remarks: “At least one-third of each day’s practicing should be devoted to reading.”

Note, please, “each day’s practicing,” not lesson, and so, evidently, she intends to supply her pupil with reading material for homework as well as for lesson work with the teacher.

Again: “At every lesson I check by reading, to see if my student is adopting the correct procedure.”

And here she stresses an important point: “All reading material must be several grades easier than the student’s technical ability. Both hands must be used simultaneously at the very beginning, at a sufficiently slow tempo to enable the pupil’s eye to see at least two notes ahead. Prepare the fingers and fingering of both hands, and only when all is set, play both hands, and then proceed to look at the next two notes. When this has become simple to the pupil, use the same procedure with four notes ahead, then with a measure, two measures, a whole line, each time waiting for the eye to assimilate the music before playing.

“When a pupil has become so proficient as to be able to read a whole line, by the method of ‘pause—look—play,’ then, for the first time, he tastes the joy of readable playing: four hands at the piano with another pupil, or with another instrument, or as accompanist to a singer.

“At this stage he must cease being a soloist and become conscious of another musical voice. He no longer is permitted to ‘stop—look—play;’ he now learns to blend his rhythm with another’s rhythm, and he plays as many notes as he can see, and lets the rest go by the board, without stopping; always listening to the other instrument. He feels the count inwardly and also hears what the other voice is doing with the rhythm.

“First all this, like the elementary work, is done with simple and slow music. Little by little the difficulties and tempi increase, until there is a music reader.”

Mr. Louis Compinsky (Papa Compinsky) was the first teacher of all three members of the Trio. He says: “One must read music as fluently as words.” I asked his advice on how to teach sight reading, and his answer is so simple as to be almost amusing. He insists that it requires “reading, then reading, and more reading” to make a reader: “Nothing else will do!”

Here are the replies of Mr. George Garlan, Superintendent of Music in the High Schools of New York City, to questions on this subject:

Question: Do you think music sight reading necessary?
Answer: “Yes—for all musicians.”

Question: Why?
Answer: “Because without ability to read, a musician is handicapped in whatever direction he turns.”

Question: Can facility in reading music be taught?
Answer: “Yes.”

Question: Have you any suggestion to make as to what method of teaching gives best results in reading music?
Answer: “No, any direct answer would be controversial.”

Question: Are natural endowments, such as rapid eyes, mobile fingers, good coördination, more important than correct teaching in establishing facility in reading music?
Answer: “They are helpful and important to any student.”

Dr. Willem van de Wall, Director of the Louisiana State University, formerly of Teachers College, Columbia University, gives his answers to these questions:

Question: Do you think music sight reading necessary?
Answer: “Yes.”

Question: Have you any suggestion to make as to what method of teaching gives best results in reading music?
Answer: “As far as my own experience goes, one of the methods I recommend is to give the pupil music to read which lies within his technical range of comprehension and execution; a great deal of music, without affording him an opportunity to practice it. This repertoire may be extended to the upper range of his technical ability, but should not go beyond it, so that he will not resort to ‘faking.’”

Question: Are natural endowments, such as rapid eyes, mobile fingers, good coördination, more important than correct teaching in establishing facility in reading music?
Answer: “Without the discipline of habits of accurate concentration, an expression of the endowments such as rapid eyes, mobile fingers, good coördination may become detriments and endowment, the more the natural count.”

Mrs. Fanny Ross Henbest, a piano teacher of Washington, D. C., has this to say on the subject: “Reading can be taught. However, it can be improved according to the natural equipment of the individual, this equipment referring chiefly to coördination and tactile sense. A quick eye—a good reader. A defect in any one of these requires much help.”

On the subject of “stop—look—play” Mrs. Henbest expresses this view: “Failing to stop ruins the sense of anything, punctuation, just as literature is read; but a non-its abandonment in favor of the same viewpoint one has in reading (Continued on Page 211)
The Violinist in Army Life

How He Can Make the Most of His Talent

by Harold Berkley

"S"HOULD I TRY to keep up my violin playing while I am in the Army, and, if I do, will it be an asset to me?" This question is being asked by many hundreds of violinists now in service, and by as many more who are awaiting induction. And the answer is an emphatic "Yes."

If the violinist considers the possibilities open to him as a musician in the Army, as well as the means whereby technical facility may be retained, he will readily understand why his question can be answered so strongly in the affirmative.

In all camps and training centers there is a constant demand for good music, and the violinist of ability will always find an interested audience. He will be asked to play at concerts arranged by the camp Recreational Director, on the radio, and at church services. If, as is often the case, the camp is located near a large town, he will find the local musicians eager to welcome him for chamber music or benefit performances—even for professional engagements. These experiences can be invaluable to the ambitious student who was on the threshold of professional life before he entered the Army. Several of the writer's advanced pupils, now in training, have become so popular in nearby towns that they are actually planning to begin their professional life in these towns after the war, with good expectations of success. Before the violinist joins the Army, however, he should think carefully of the means by which his musical talents can best be put to use.

A Healthy Outlook

The first and most important thing to be decided is the player's state of mind. If he goes into service harboring a feeling of resentment, looking back to his civilian life and dreaming of what he might be doing, the opportunity to make something of his music will be limited. If, however, a keen interest is taken in all that pertains to his training, and all assignments are carried out with spirit and alacrity—whether it be servicing an airplane engine or peeling potatoes—the musician will find that Army life will broaden his musical horizon and improve his physical health—with a consequent improvement of his violin playing. Furthermore, if he makes of his violin playing a good as a soldier, his superior officers will generally be ready to smooth his musical path by finding him a place to practice and by putting him in touch with other music-minded trainees.

The second thing that must be decided is what music the player will want to have available. Obviously he can take very little with him to camp; therefore it must be selected with the greatest care. Ten or a dozen short pieces should be set aside for use in camp concerts or in church. Violinists already in the Army have found that such pieces as the Serenade and Ave Maria of Schubert, the Nigun of Ernest Bloch, the Liebesfreud and La Gitana of Kreisler, the Gipsy Dances of Nachos and the Zigeunerweisen of Sarasate are always enthusiastically received. In choosing a list of pieces, the violinist should also bear in mind that the things he most enjoys playing will probably give the most enjoyment to his listeners. One concerto should be included—to be learned, no matter how long it may take, for the player's own personal satisfaction.

Finally, four or five volumes of technical material must be on hand. The Rode "Caprices" should certainly be among these, as no better studies exist for developing and maintaining coordination between the right and left hands. The "Etudes" of Jakob Dont, Op. 35, are also an inexhaustible store of essential practice material. Many violinists have found the third and fourth parts of Sevcik's Op. 1 invaluable to them when their practice time was limited, and these books may well be added to the list. The Paganini "Caprices" should certainly be included by violinists technically advanced enough to study them. This list of music will take up very little space, and may be looked upon as a minimum, to which the player can add a few other favorite selections.

Before leaving home, the player should see that his violin is put in first-class shape by a good repair man, and that his bows are newly rehaired. He should also be supplied with extra strings and a spare bridge. The violin and the music should then be well and carefully packed, so that they may be shipped to his permanent training center upon his arrival there—during his basic training he will almost certainly have neither time nor energy for violin practice!

When his violin and music arrive, the army violinist should let it be known, in as many circles as possible, that he plays and is anxious to do so—and that he would like to meet a pianist who would enjoy playing with him. The next step is to find a place to practice—a matter in which the assistance of his sergeant or lieutenant must be obtained. There is no need to feel discouraged if results are not immediately forthcoming; suitable quarters will surely be found, although at first it may be necessary to put up with considerable inconvenience.

In the meantime, a schedule of practicing should be carefully planned. Knowing that spare time will be limited, the violinist must plan how to arrange his practice periods to the best advantage. It is a good idea to map out a schedule of work for a two-weeks period, adhering to it closely; then, at the end of that time to plan for the next two weeks a schedule that has technical demands somewhat different from the first one. For example, if the eighth and twenty-third Caprices of Rode are chosen for the first two weeks, it would be well, for the next two weeks, to work on the thirteenth Caprice of Rode and the seventeenth Etude of Dont (the arpeggio shifting study). When selecting two études which are to be studied simultaneously, the player should always see that they are quite different in their technical requirements.

The plan of each day's practice is important, if the utmost value is to be obtained from the time available. The violinist in the Army can usually count on having (Continued on Page 200)
Questions and Answers

A Music Information Service

Conducted by

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Mus. Doc.
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Music Editor, Webster's New International Dictionary

Can a Woman Conduct an Orchestra?

Q. I would like for you to answer a question that has been on my mind since I was eight years old. I am fourteen now. Why is it that nobody has ever seen or heard of an orchestra leader that is a woman? Is it because women do not have enough courage or talent to lead an orchestra, or is it because an orchestra will not be led by a woman?—C. K.

A. The answer to your question is partly historical and partly psychological. From time immemorial man has been the leader and woman the follower. Of course women have always known how to "get around" men in private, but so far as public leadership is concerned, women have usually been the man who held office, and the popular assumption has been that "woman's place is in the home." Musicians have usually been men too, and if you will think over your music history you will find that practically all the great names in music are the names of men. Music in the case of public performers—especially in the field of instrumental music—you will find many more men than women. In other words, in the case of music as in politics, medicine, law, finance, and all other professional types, men have, on the average, been at least, taken the lead; therefore it is not strange that there have been few women conductors. But there is something else too, and it is this something else that I have referred to as the psychological reason why women do not conduct more. In the first place, most symphony orchestras are run by men, and men don't like to play under a woman conductor—just as men in an office don't like to work under a woman executive. And in the second place, people generally don't have as much faith in a woman conductor as in a man. (Are you sure you yourself don't?) I believe that a change is coming and that one day there will be more women players in orchestras and probably more women conductors. But I feel that there will always be more men in both fields because to a man his work is a profession where he is free to a woman in ninety-nine cases out of a hundred, her professional life is a temporary thing, and she is thinking in terms of eventually married life. Like alcohol and driving, home-making and leading an orchestra do not go together very well, and I myself am "old fashioned" enough to feel that this is all right. In other words I think of homemaking as the most important thing for women to do, and although I believe in equality of sex as a basic philosophy, I do not think it means that either sex should be expected to do all the things that the other does. Perhaps the time will come during your life when there will be more women conductors for our orchestras.

An Elusive Passage

Q. Will you please write out for me the correctly to play the second measure of Solo A. Primus, at bottom of Page 38 of Mendelsohn's Concerto in D minor, mm. 4-5? In the four notes in the right hand. The note G in the left hand. —Mrs. E. F.

A. I have gone over this concerto very carefully, and I fail to find any four measures, unless it be that against-five measures, until that against-five measures.

Advice to a Soldier

Q. I am a man twenty-seven years old. When I was about twelve I took violin lessons from a teacher who furnished the instrument with the lessons, and after so many lessons the teacher went away. The lessons were given in classes twice a week. I took about twenty-five lessons, and then the teacher went out of business. Now I have played off and on since that time, but everything I play by ear, I have also expanded small string orchestras and played at different times. People tell me that I have good tone quality in my playing. Some think that I have studied for years. I have tried to mind music but do not take the different markings and sharps and flats. Although I can play quite a few of the scales by ear, I can't read them.

What would you like to know is, as I am the old age do you would think good if I studied again with a private teacher, I love music, and I love to play the violin. Although I expect very to be an accomplished violinist or master I would like to be able to read and play well, the fine classes for the violin. I will appreciate any advice you give me in regard to this.—Mrs. T. W.

A. My advice is that you learn to read music. Playing by ear is good fun but playing correctly from notes is still better. The only difficulty is that you have to begin with the simple music and learn exactly what each musical symbol means. This will make you but there is a reason why at the same time you should not go right along playing the more difficult pieces that you have learned by ear, so it will not be too bad. I suggest three things: (1) Go to a good music store and buy a "violin method book." Get one that has instructions on music notation at the beginning and that has very simple pieces or exercises at first. (2) Spend a half-hour every day in working at the material in this book. Read the explanations and play the exercises, making certain that you understand every single detail and that you play each tone exactly as it should be and with good tone quality and perfect intonation. If you get stuck on any detail of the notation ask someone about it. (3) If there are plenty of men around camp who know how to read music and who will be glad to help you. (3) Spend another half-hour each day practicing the more difficult pieces that you have learned by ear, but look at the notes as you play and try to figure out more and more about the notation. If you will follow this three-point program you will probably be able in a year's time to master music notation.

Canadian Composers

Q. Please suggest plans solos for a study club program on Canadian, and plans solos to be given by another music teacher and myself. I suggest something in the form of a pianoforte—words spoken and solos played by pupils. I have used all the pianoforte I have been listed.—Mrs. W. D. W.

A. I. Material on Canadian music seems to be very scarce. I wrote to Dun- can McKenzie, formerly director of music in Toronto, for information and he suggests: (1) that you look up the following prominent Canadian musicians in some of the following American reference books: Sir Ernest MacMillan, Halsey Willan, Leo Smith, Alfred Whitehead; (2) that you write to the music department of Oxford University Press, University Ave., Toronto, Ontario, telling them what kind of information and material you want; and (3) that you read an article by Lazare Saminsky on Canadian Music in the November 1941 issue of the magazine, "Canada." I also wrote to the Canadian Bureau for the Advancement of Music in Toronto, but have had no reply as yet.

2. Any of the Canadian music selected can no doubt be secured from the publishers of The ETUDE.

The Tempo of a Mozart Sonata

Q. At the present time I am studying the Sonata "K boltz, no 6 major." In the edition which I am using, the suggested tempo is M.M. 169 for crotchet to the minute for the slow movement, which is marked allegro assai. I think that this is a little druggy, and I would suggest M.M. 140. Will you please give me your opinion? I have taken this Sonata over one whole year now, and even in so short a time " Music proven invaluable to me.—W. M. V.

A. You would be entirely within your rights in playing this movement at a somewhat faster tempo. As a matter of fact, many quick movements composed by Mozart are now taken at a faster tempo.

About Turns

Q. Will you please explain how one determines just where to play a turn? I usually manage them so they sound well but do not know how to explain to my pupils where to play them. I always thought they were played whole step up and one half step down, but upon analyzing the turns in Schubert's "Rosamond in B-flat and Mozart's Piano Concerto and same go up a whole step while others go up only a half step. I suppose the signature of the piece has something to do with this but would appreciate anything you can tell me about turns.—W. A. E.

The notes of the turn depend on the key of the composition. Thus a turn over the note G in the key of G would involve A-G-F-G, but a turn over the note C in the key of F would consist of D-C-B-C. However in this latter case the progression C-B-C would probably not sound well so the composer would place it natural under the turn sign as indicated by that one to play Bb (natural) instead of C.

Sometimes the turn sign is placed over a note but a little to the right, and in this case the player sounds the pitch finally. The regular form of the turn as shown in the example. However, there will be a few exceptions and a few examples of this all in this book. "Note Terminology and Terminology," which you may obtain from the publishers of The ETUDE.

A Different Form of Plagal Cadence

Q. Please analyze the following chords which occur at the close of an anthem:

A. This is merely an elaboration form of plagal cadence (IV-V), but instead of either of IV, I V is used. It is either in root position or in an inversion, and to make the progression effective, the root of I V has been raised (P) and the fifth lowered (C).

FORWARD MARCH WITH MUSIC
Training the Hands for Piano Playing
by Florence Leonard

What is my hand like? Has it any particular faults or weaknesses? Any advantages? How can I correct the faults? Further, what type of technic is natural to it? Can I develop the two preferable kinds of technic, and in what way?

Any student who is keen in observing with ear and eye the famous pianists, associates certain effects of tone with the way the hands are used. He studies also the build and the construction of the hand, which, in many cases, determine the type of technic, the way of producing tone.

Three Types of Technic

There are, generally speaking, three types of technic which are displayed by the prominent artists. Some artists confine themselves chiefly or wholly to one type; others use varying combinations. The latter are the colorists.

The three types are: 1. pressure playing, where the fingers are in contact with the key as the tone is made; 2. percussion playing, in which the tone is made by striking the key with finger, hand, or arm, and with tension (which is often extreme); 3. playing with a more singing tone, more sonority, the type which results from a more relaxed condition of the arm (and often the hand), whether or not the fingers are in contact with the keys. The action of the fingers, if not in contact, is not a lift and stroke, in a tightly curved position, but a loose, free fling, sometimes made very close to the keys, sometimes from a higher position.

The inexperienced observer cannot always detect the conditions of the last type, for some players use more relaxation at one moment, and even over-tension at another. But the ear should assist the listener. For if the tone is wiry, percussive, forced, then extreme tension is surely present.

Hands of Prominent Artists

It is easy to recall at once several types of hands of players often before the public. There is one slender but muscular hand which prefers pressure playing; another slender and muscular one which goes to extremes in striking or percussive technic; a third, less slender but not of a massive type, which uses much relaxation alternating with tension. There is a broad and long, well-cushioned hand, which can use either pressure or more relaxed technic, but which, of late, has inclined toward percussion; another, smaller hand of similar build, which always prefers the colder tone of percussive playing. Among the women pianists is one in particular whose fingers, though not large, has a wide stretch, and with its well-padded fingers and well-considered relaxation, achieves tones both loud and somnorous, but never harsh.

Different Kinds of Hands

The student will realize that the proportions of the hand are important for him. If the hand and fingers are extremely long and narrow, and tightly bound in muscles or by the skin, that hand is not “a piano hand.” A thumb or fifth finger can cause difficulties by being too long in proportion to the other fingers. The slender, delicate hand needs one kind of treatment; the solid, muscular one, another. The loose-jointed hand has its own difficulties, but the tightly bound, stocky hand will often seem to its owner hopeless. A generally well-proportioned hand, where fingers are not too long in relation to the middle-hand (metacarpus) is much to be desired. The long hand, however, and the short-fingered, broad hand, when well-proportioned are both good piano hands. Each has its own particular preferences and style. The student may well make a study of various hands.

Needs of the Fingers

Whatever type of hand the player has, he must develop a free movement of the fingers in the knuckles, a movement without constraint, without undue muscular exertion. He must also make sure that the fingers “stand” securely, without breaking at any joint, so that they transmit power to the keys; he must also develop his span, but with care, lest he overstrain the muscles. This is most important, for it is easy to injure the muscles of the fingers.
Music and Study

Music Math Efficiency

Ideal factory formula, according to Burris-Meyer, must take into account such factors as
nationality, age, character of work, time of day, and
Foreign-born workers respond best to opera.
Oldsters are best stimulated by such old standards as Bicycle Built for Two: East Side, West
Side. Youth prefers juke-box favorites. Most effective dose was found to be 10 to 15 minutes of music each half hour, administered softly.
To eliminate brassy passages, change of key, too ornate orchestrations, about 75% of the music on a "planned" factory program is specially arranged.

Sample Burris-Meyer programs:
First hour (when workers need strong rhythm to get them into the groove): One Dozen Roses, Radio City March.
Second hour (in order to maintain peak production): Embraceable You, I've Got a Gal in Kalamazoo.
Toward lunch hour and quitting time, when the need is to combat fatigue, hunger and boredom, the programs call for such soothing num-

T I M E M A G A Z I N E, in November 1942 printed
an excellent digest of the research upon
the practical use of music in industrial
plants to help make working conditions for
the employee more congenial and profitable, and at
the same time, increase the output of the
industry. The Editor of The Etude has long believed that the possibilities of music in this field in the future are limitless. We are on the threshold of a huge industrial musical expansion that will have much to do with post-war reconstruction.

Time Magazine has kindly permitted us to
reprint the following, and R. M. Chapin, Jr. and
R. L. Cardinell likewise have permitted the use of
the accompanying chart. Readers of The Etude will find this a valuable guide for future reference.

Some 500 U.S. factories, arsenals and ship-
yards now treat their workers to music to increase
production. But what kind of music, and in what doses, gets maximum results?

Last week one expert offered an answer. Professor Harold Burris-Meyer, director of research
in sound at Stevens Institute of Technology, released results of elaborate tests with factory
music from Bach to boogie-woogie. Once, in a
big Philadelphia laundry, his experiments were so shattering that one worker burst into tears
and ran home. But his overall findings show
that scientifically planned music increases
factory output by 1.3 to 11.1% (in factories already employing music, up to 6.8%).

Early in his studies Soundman Burris-Meyer
discovered a few essential don'ts. For example:
1) hymns slow production almost to the stopping point; 2) Deep in the Heart of Texas prompts workers to clap their hands and let production go hang; 3) vocal refrains tend to distract rather than to stimulate; 4) music during the last 20 minutes of the working day is likely to be taken as a signal to pack up and go home.

Burris-Meyer did not even attempt to play Strip Polka, for fear of provoking a complete breakdown of production.

"FORWARD MARCH WITH MUSIC"

Sooner or later we shall not only recognize the cultural value of
music, we shall also begin to understand that, after the beginnings
of reading, writing, arithmetic and geometry, music has greater
practical value than any other subject taught in the schools.

—PHILANDER P. CLAXTON
The Doctor as Musician
by Edward Podolsky, M.D.

A pollo was the god of both medicine and music. The priest doctors of ancient Egypt and the medicine men of the Indian tribes were also musicians. They used both music and medicine to heal the sick of mind and body.

All the ancient peoples knew of the healing power of music. They had a musical healing treasury of great worth. Now, after thousands of years, the names of Sarpanchr, Arion, and Zeno rates are still known as men who made good use of music in healing disease.

There has always been a sympathetic relationship between music and medicine and between doctors and musicians. Many medical men have contributed as much to the development of music as of medicine. Among the earliest of noted English composers was George Ethridge who lived during the sixteenth century and was one of the most famous vocal and instrumental musicians of his day. He was a graduate of Oxford and a physician of great ability. Towards the end of the sixteenth century Sir Thomas Gresham established a Professorship of Music at Oxford. Curiously enough, the first five men to hold this chair were all physicians. They were masters of both arts.

Among the earliest compositions extant by medical men are those of Thomas Campion who was born in London, on February 12, 1567. His early interest was in medicine, and he took his M.D. at Cambridge. Following his graduation, he took part in Lord Essex's expedition which landed at Dieppe, in 1591, and laid siege to Rouen. As a physician he gained admission to the London Tower to visit his friend, Sir Thomas Manson, who was accused in the complicity of the murder of Sir Thomas Overbury.

After his military adventures, Campion became very much interested in music. The first of his musical compositions was "A Book of Ayres Set Forth to Be Sung to the Late Orpian and Bas Violl." This appeared in 1601. Three more books of airs followed within the next sixteen years.

Dr. Campion also wrote several masques, both words and music, for special occasions. Among these was a masque performed at Whitehall on Twelve Night, 1607, in honor of Sir James Hay. Another masque was performed in 1613, at the banqueting house in Whitehall at the marriage of Frederick Balantine with the Princess Elizabeth, for one song of which he wrote the music. In the same year he wrote a masque for an entertainment in honor of Queen Anne, wife of James I, and another masque by him was performed on the occasion of the marriage of the Earl of Somerset and Lady Francis Howard.

Dr. Campion was also a musical theorist of note; he was the author of "A New Way of Making Foure Parts in Counterpart by a Most Familiar and Infallible Rule," published shortly before his death, went through many editions. He died on March 1, 1619, and was buried in St. Dunstan's.

Probably the most famous of the early English doctor-composers was Henry Harington. His round, How Great Is the Pleasure is one of the most popular of musical compositions, and it has been played and sung in all quarters of the globe. He was born in Kelston, Somerset, England, on September 29, 1727. In 1743, he entered Queen's College, Oxford, with the intention of taking holy orders. He used to pass his vacations with his uncle, William Williams, vicar of Kingston, Wilts, from whom he inherited a taste for music. In 1748, he took his B.A. degree, and shortly thereafter gave up his intentions of taking holy orders. Harington thought that medicine offered a more attractive career, and for that reason he remained at Oxford, taking his M.A. and later his M.D. But his love for music was already manifested in many ways. While at Oxford he joined an amateur musical society, established by Dr. W. Hayes to which were admitted only those who were able to play and sing.

When he left Oxford, Harington entered medical practice at Bath. All his leisure time was devoted to music and composition. He was, in time, appointed "composer and physician" to the Harmonic Society of Bath, on its foundation in 1784, by Sir John Davies.

Two books in folio of Dr. Harington's Glees were issued in 1785. Later other glees followed. In 1800 he published Eolo! Eolo! Or the Death of Christ, a sacred dirge for passion week.

Harington was also much interested in civic affairs. He was first alderman of Bath and later mayor of that city. His compositions were distinguished for originality, correct harmony, and tenderness.

Another famous doctor-composer of the eighteenth century was William Kitchiner. He was born in London in 1775, the son of a coal merchant from whom he inherited a comfortable fortune. He was educated at Eton and Glasgow where he became very interested in music mainly in music. He composed an operetta, "Love Among the Roses." He was also the author of a musical drama, "Ivanhoe."


Literature was another field in which Dr. Kitchiner distinguished himself. He was the author of some rather unusual literary works, among them, "The Cook's Oracle," "The Art of Invigorating and Prolonging Life," "The Housekeeper's Ledger," "The Economy of the Eyes," and "The Traveler's Oracle." His medical views were rather eccentric, but his music was wholesome and pleasing.

By no means were the doctor-composers all English. Floriend Cornelie Kist was among the most famous of Dutch musicians. He was born at Arnhem, Holland, on January 28, 1790. He took his M.D. at the University of Leyden, and 1818 to 1825 he practiced medicine at the Hague. He was a flutist and cornettist of great ability, and among the greatest compositions written for these two musical instruments are to be found many by Kist.

Dr. Kist was a founder of the Dillingen Society at the Hague and later of the Cicilia which is still the most important musical society in Holland. He was also the founder of the Choral Union and Collegium Musicum, at Delft.

In 1814 he settled at Utrecht where he became the director of the Netherlands Musical Times which he edited for more than three years. Dr. Kist wrote many cantatas and vocal compositions which were very popular in their time, and his influence on Dutch music is profound. He was one of the most important of all Dutch musicians and composers.

Perhaps the greatest of all doctor-composers was Alexander Porfirievitch Borodin. He was the natural son of a Russian prince and was born in St. Petersburg on November 12, 1834. He was educated in medicine and, in 1862, was appointed assistant professor of chemistry at the St. Petersburg Academy of Medicine. He was the author of several works on chemistry which attained great popularity.

(Continued on Page 210)
The Bugle Call of Polish Liberty

Chopin’s Military Polonaise

Frédéric François Chopin
Guardian of Polish Nationalism

by Norma Ryland Graves

In those harrowing September days not so long ago, when the world watched with sickening realization the imminent fall of Warsaw, one voice alone refused to be silenced. It was the Warsaw radio, broadcasting between terse announcements the music of Chopin.

Over and over again, in the midst of tragic desolation such as the world has seldom witnessed, the Poles heard the clarion call of their beloved compatriot. Above the rattle of machine guns, the whine of shrapnel, Chopin’s Polonaise was the bugle call, urging them to action. Words might falter—orders be confused—but to the thousands of listeners, Chopin’s music carried one easily understood message. Resist. Resist to the last. . .

Although the Nazis since that time have succeeded in blotting out most of the old Poland, yet they cannot destroy the nation’s Chopin—try as they may. To the majority of his countrymen, Chopin is the symbol of their national liberty—as much a part of themselves as life itself.

Over a hundred years ago, Chopin lived his all too brief life. Even before his birth in 1810 at Zelazowa Wola, a village scarcely thirty miles from Warsaw, shadows of the present conflict were casting their ominous shape.

Although Chopin was of French descent through his father, he invariably spoke and thought of himself as a Pole. Hailed as a second Mozart, he left school before he was seventeen, to devote all of his time to music.

In the summer following his withdrawal from the Lycée, an incident took place—the significance of which cannot be overlooked in evaluating the effects of nationalism upon the young composer.

He accepted an invitation to spend some time in the country as a guest of the Starbecks. While there he frequently indulged in one of his favorite amusements: that of wandering out in the fields to watch the peasants. After their day’s hard work, they would gather in groups to dance their favorite mazurkas and polonaises.

Before leaving school, Chopin had been working on several sketches of the polonaise. It but needed this visit to crystallize half-formed ideas into the determination to use such a medium as a means of individual expression.

“Do you know, I thought it remarkable,” Chopin commented to a few of his close friends in Warsaw following his return, “that those peasants, poverty-stricken as they were almost to the point of starvation, and little better than serfs—yet could find enough happiness to give out such real music. I marvel at the beauty and majesty of their polonaises, their mazurkas. Maybe some day I . . .”

Here his brown eyes flashed significantly, flooding his pale cheeks with crimson. He drew in his breath sharply. “Pray excuse me, Stefan,” he turned apologetically to their old family friend, Witwicki. “Sometimes in my enthusiasm I forget myself.”

“Excuse you? For what, Francie?” questioned the other indulgently, using the nickname his friends sometimes bestowed on the fair-haired lad. “You are too modest. We all know that you will be a great composer one of these days.”

Not long afterward, Witwicki repeated some of these words in a letter which he wrote the young musician. Chopin had left Warsaw, November 1830, to further his musical studies in Berlin and Vienna, and it seemed an opportune time to impress these thoughts on the young composer: “Keep always in view the idea of nationality.” Witwicki wrote in his careful way, “It is a word that means little for an ordinary artist, but not for a talent like yours. There is a national melody, just as there is a national climate. In the mountains, forests, waters . . . hidden underneath so that not every soul perceives it . . . You must be the first to imbibe the vast treasures of Slav melody. But remember always, dear friend, that you left us to perfect yourself in your art and to become the consolation and glory of your family and your country.”

How little Witwicki (Continued on Page 200)
ALONG TOWARD EVENIN'

Occasionally music is more easily played at sight when written upon three staves. This number is not only a fine sight-reading test for the pupil, but a very attractive piece of its type. The pedal is important. Memorize the composition as soon as possible.

Soft and lazy-like M.M. $d = 96$

C. FRANZ KOEHLER
THEME FROM PIANO CONCERTO IN D MINOR

Of Mozart's twenty-six piano concertos, many pianists consider this the most distinguished. This sprightly and graceful Allegro must be played with a light and subtle touch (not hushed, but distinct). Note that there are no forte marks in the entire movement. Watch carefully the staccato in the last eight measures.

Allegro M.M. $d=132$

W. A. MOZART
Arranged by Henry Levine

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"At midnight in Wien the day begins," runs a local adage, despite the fact that the night owls in the old Austrian capital had to tip the porter to open the big front door for them after midnight. Mr. De Cola again catches the dreamy, infectious swing of the old city on the Danube in this melodious waltz. Don't fail to note that this is a valse rubato, as rubato means everything in its interpretation.

Valse rubato M.M. = 120

FELIX DE COLA
CANTILENE

E.S. HOSMER
Arr. by Rob Roy Peery

Long popular as a composition for organ, this melodious Cantilene or “Little Song” will be useful in this piano arrangement for Sunday School pianists and churches where no organ is available.

Andante M.M. \( \frac{d}{4} = 72 \)

CODA

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I NEEDED GOD

Lillian Robertson Beck

FLORENCE SIDENBENDER

Andante

I needed God, long for God,

sought for Him, in trees and running brooks,

I climbed the hills and roamed the plains,

looked for Him in books,

I trailed the cross-roads far away,

I gave my care,

And while I traveled on life's way

And there my soul refreshed,

help and love and find God everywhere.

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MARCH 1943
O'FLATTERY
THE FICKLE GOSSOON

Allegretto giocoso

With a far-away look, Always hummin' a tune, 'Twas a

wistful young man, Such a fickle gossoon. And there wasn't a lassie From

Don't you to Don't answer'd the smile Of this lad from Tyrconn. He was

known for his sayings, And known for his brogue, He was hard to resist. The phi-
landering rogue. He was known for his compliments, pretty white lies, while.

Erin would smile from O' Flattery's eyes.

Flattery's fishing without any bait, "The divil a bit;" he's

saying, but wait, everyone ventures a wink in these parts, O'

poco rit.

Flattery's fishing, a fishing for hearts.
CARNIVAL DANCERS
SECONDO

Allegro grazioso M.M. $d = 152$

RUTH G. CHAUNCEY
Arr. by Stanford King

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EIGHT O'CLOCK IN THE MORNING

Moderato
left hand pizz.

WINIFRED FORBES

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THE ETUDE
LARGO FROM "XERXES"
DUET FOR ORGAN AND PIANO

G. F. HANDEL
Arranged by R. Spaulding Stoughton

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AT 20 8645 101
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ORGAN

MANUALS

PEDAL

PIANO

rapido

Ped. 4-1 P

Ch. or Gt.
Flutes 8' & 4'
(trem.)

Tremolo

mf Sw. to Ped.
Ped. 5-2

mf Gt.

f Gt. to Ped.

off Gt.
to Ped.

Sw.
No Chorus Control

mf 4

The arpeggios throughout are to be played so that the top note comes on the beat.

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MARCH 1943

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THE WIND'S SONG

Moderato M.M. \( \frac{3}{4} = 58 \)

When Mister Wind goes "Who o o o o o o," goes "Who o o o o o o," goes

And though he's sometimes very rough and blows my cap away,

know he means, "Come out, come out, I want to play with you."

ev er he goes "Who o o o o o," I hurry out to play...

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BOBWHITE

Allegretto M.M. \( \frac{3}{4} = 92 \)

Bob-white flew out of the sky one day To see his lady friend; She listened to his tale of love, And answered in like trend. I watched them from my window, And this is what they said: "Bob-white."

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THE LITTLE TICK-TOCK

Lively M. M. $d = 108-116$

ELEANOR KRIENS

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WAKING SNOWDROP

Moderately M. M. $d = 58$

EMMA PETERTSON TALBERT

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ROTARY RAINDROP
See Technistory and application on opposite page

HOW DRY I AM
Slowly, sadly

ROTARY AND HER FRIENDS DROP DOWN
Cheerfully

Cool drops of rain have come again. See how they bounce the window pane!
Play also with left hand playing the tune, and right hand the single G and C "drops."

BIG DROPS AND LITTLE DROPS
Practice single handed first. The arrows show the direction the rain is falling.
Slowly

Gradually increase speed. Play also in G, D, F, and A.

MOCKING RAINDROPS
Santilly

THE EARTH CHILDREN LAUGH
Allegretto

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ROTARY RAINDROP was a sky child, and she talked to herself by singing. Rotary Raindrop lived in the Village of Fleecy Cloud with the other sky children. Sometimes she played "hide and seek" with the sunbeam children. Sometimes, at night, she listened to the ghost story of the moonbeam children about "The Mist that Floats Across the Stars."

Each day Rotary Raindrop sang to herself. On hot summer nights she sang herself to sleep rocking in the crest of the moon.

One hot morning Rotary Raindrop grew tired talking to herself by singing and she decided to see the world. So she ran and ran to the edge of the Village of Fleecy Cloud where fleecy cloud banks rose like snow-capped mountains against the sky. She climbed to the peak of the highest cloud bank and peeped away over the edge—down—down—down to the Earth below. Rotary Raindrop's eyes grew wide and round. The Earth looked so strange!

"How dry I am," softly sang the sad Earth to itself. "My trees spread longer shadows across the low waters of the rivers. My mountains stretch their shadows farther into the low waters of the lakes. My gray dusty prairies have no shadows at all."

Each long slanting shadow of the Earth echoed softly to itself, "How dry I am."

"Something must be done," sang Rotary Raindrop to herself.

Rotary Raindrop ran and ran through the streets of the Village of Fleecy Cloud. All the other raindrop children ran out and shouted, "Where are you going in such a run?"

"To the court of the Eastern Horizon to see Judge Sun about something must be done," said Rotary Raindrop. And all the other raindrops ran too because it was important.

The Thundercloud Parents of the sky children ran out and called after the raindrops, "Where are you going in such a run?"

"To the court of the Eastern Horizon to see Judge Sun about something must be done," the raindrops said. And the Thundercloud Parents ran after them too because it was important.

The Sun sat on a high bench in the court of the Eastern Horizon. In his hand he held a gavel and when he banged on the table lightning flashed zigzag from the gavel.

Rotary Raindrop and all the other raindrops and the Thundercloud Parents ran into the court room where Judge Sun sat holding the gavel.

"Your Honor, Judge Sun," said Rotary Raindrop, "the Earth is very dry. Its shadows stretch over the low waters of the lakes and rivers. Its gray dusty prairies have no shadows at all. Even the long slanting shadows are dry. Please, Your Honor, something must be done."

"It has never rained upon the Earth," said the Judge Sun. "I have never sent you raindrop children because you are not strong enough and old enough to see the world. You would fall to the Earth too fast."

"Make us strong enough to fall to the Earth not too fast," begged Rotary Raindrop. "Please send us."

"No! No!" rumbled the Thundercloud Parents. "Our children are not strong enough."

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HAMMOND ORGAN

More than 1000 Hammond Organs are doing war duty with the Army, Navy and Marine Corps
Rotary Raindrop

(Continued from Page 195)

to the Earth not too fast but slantwise like slanting moving fingers."
The Thundercloud Parents thundered and rumbled because they were
glad their children would be strong
eough to visit the Earth.
Every sky child in the Village of Fleezy Cloud heard the glad news.
Earth raindrop child took just one
drop of the golden ray made from
the laughter of the earth children
to make itself strong enough to fall
to the Earth slantwise like slanting
moving fingers.

Rotary Raindrop was the first to fall. Down—down—down, she lit like
bounced on a rhubarb leaf. Rotary Raindrop laughed with laughter as
she sat softly looking everywhere. Then she looked up—skyward. Other
raindrop children were falling and bouncing all around.

"We slantwise like slanting moving fingers," sang Rotary Raindrop
to herself.

One of the surest ways to be un
comfortable at the piano is to play
with what is called "pure" finger
action—that is, holding your curved
fingers high in the air above the
keys and snapping them straight
down like claw hammers. Try it
yourself and see how awful it is.
Fingers are such lightweights that
they need some heavier weight like
the arm to help them play easily
and well. And the only way your
arm can really help the fingers is
with a kind of gentle sideways
movement from the elbow socket. This
is called forearm rotation, and rolls the
hand either toward the thumb side
or fifth finger side. If you rotate your
arm and hand gently and lift
your fingers at the same time, you
will see that the fingers strike
the keys a little "slantwise" as Rotary
Raindrop said—just like those
pictures you see of rain falling to the
earth.

Now try playing some tones with
the Rotary Raindrop touch. Use the
second finger of your right hand;
touch the key top with gently curved
tip. Then all at once lift it in the
air and swing it down slantwise
toward the thumb. When we swing
and play it, we say "flash"—because
it all must be done with lightning
speed.

The Declaration of Interdependence

(Continued from Page 147)

kangaroo, don't expect it to turn into
a humming bird because you like
humming birds and don't like kangaroos.

We know a man who might have
been one of the most successful
teachers in a great eastern city. As a
young man he was so handsome that
he had scores of admirers. After
becoming known, he went abroad to
study with an illustrious master. His
father had adequate means and his family
connections gave him an entrance to
the so-called "best society." He
became a very fine, but by no means starting,
performer. His position entitled him
to become a social lion, and this he
did, strolling up and down his society
cage, exaltered by his own im-
portance and thrilled by the adula-
tion of pretty girl pupils. He excor-
iated or abused all those whose
musical opinions differed from his.
About one year his classes
began to "drop off" in a mysterious
manner. Pupils went to other
teachers who were not everlastingly
thinking of themselves, but who were
devoted to the pupil's progress. His
own little circle was "worn out" and he
was snubbed and removed those
outside of it until they had no desire
for his services. He felt that with his
appearance, position, and European
prestige, he was self-sufficient. He
thought that he did not have to de-
pend upon others in the great gen-
ceral public or even be reasonably
civil to them.

Now aging, discouraged, anti-
social, and consequently unsuccessful,
he rails at the ingratitude of the
world. He simply did not under-
stand the principle of the declaration
of interdependence.

Another case was that of a young
man who for many years studied
with your editor. He was the son of a
mechanic and worked in his father's
shop, doing hard manual labor, at
the age of fourteen. He had little or
no cultural background and of course
no "society" background. The first
task presented to him, before he was
accepted as a pupil, was to read a
selected list of books, to broaden his
excellent mind and his junior high
school training. Care of his calloused
hands, including dietary regulation
and daily treatment involving soak-
ing his hands alternately in hot
and then in cold water, to soften the
skin and to improve his circulation,
was the next step. He was encouraged to
cultivate companions with more cultural
and intellectual inclinations and more
refined social surroundings.
This had always been the boy's
cherished ambition. He worked
enormously and joyously. His father
operated and provided time for
practice. He never spent less than
three hours a day in developing his
technic and at least three hours in
slowly and surely exploring the
standard repertory of great master-
pieces. His first goal was to master
two hundred outstanding compositions
of great masters.

He was cooperative, modest, pro-
gressive, unselfish, and tactful. He
had cultivated the art of getting
along with people. He made useful
contacts continually and gradually,
until he had built up a teaching
practice which was the envy of many
of his contemporaries. He became
the president of a large music teacher's
organization and achieved high
standing among his colleagues in one
of the foremost music centers of the
world. He never ceased to strive to
increase his ability and to broaden
his culture, and at the same
time to make new contacts with his
fellow men. An unfortunate accident
terminated his brilliant career. Most of all,
this teacher valued his fellow man.
Carlyle, in writing of a great
Goethe, said: "Of a truth men are
mystically united; a mystical bond
of brotherhood makes all men one."

The Teacher's Round Table

(Continued from Page 158)

age when many young people see no
reason for attention to detail, and when
they are exasperated by any adult prod-
ducing toward perfection. As I have said
many times before, be thankful that she
is musical, intelligent, and capable of good
work. Let her ride along easily for the
next year or two, capitalize on her sight
playing, cover much musical ground, let
her exercise her superficial facility to the
limit, and trust that a zeal for perfection
will later develop under your watchful
and understanding guidance. Otherwise,
as you say—"you will kill her interest."

The only times I am ever "hard boiled"
except when I see some students fail
exposition, and the use of young people's
possibilities toward musical careers, are
inconsistently
in such cases, I crack down.
The Bass Singer Asks Several Pointed Questions

1. Occasionally I have a problem about having a lower singing voice than a speaking voice. When I sing the bass notes they have a deep and rich quality which I lose on the high notes.

2. What causes too much breath in the voice and what is a remedy for it? I thought the melody was in the treble clef, and he is to sing in the bass clef because he had been convinced and he cannot understand it. I have a symptom of my nose was removed. Would this have anything to do with him as a bass singer?

3. Would a violin be good for ear training? I cannot always hear myself when he sings.

A. Your pupil sings the high tones with a loss of bass quality because he does not know how to produce them. The larynx seems to be too high in his throat, and his upper resonance seems to disappear. If he learns how to produce a bass voice, he will not have to worry about losing tone in the high notes. They should be equally strong and rich with the lower ones.

B. Your bass singer becomes confused when he tries to sing a bass part against a melody in the treble because he is a poor musician. Anything that tends to improve his musicianship,—whether he be playing, singing in a choir or a chorus,—or anything that makes him a better musician will help improve this fault also.

C. It is quite unlikely that the entire symphony of his nose was removed, but only a spur or two was taken off with the express purpose of improving his musicianship. Consult the surgeon who performed the operation and ask his advice.

Shall He Teach Singing

1. I am at present conducting a school for students. I have had eighteen years experience as a professional musician; I can arrange, transpose, and I sing baritone up to the soprano, and I have a good sense of situation, I have been thinking seriously of starting to teach voice in this small city, as there is no one else doing it. Do you think I could teach elementary voice? I could appreciate your suggestion as to a good beginning text book or literature explaining the art of singing and how to teach it—B. L.

A. Your question is very difficult to answer because it chiefly concerns your own attitude toward singing. If you are an excellent musician with a good natural voice, you have had much experience in teaching stringed instruments, composing and arranging music. Also, you live in a small community where those who desire to sing have no opportunity to study the art. They must either work with you or not at all. So much for the plus side of the ledger. On the minus side is the uncontrollable fact that the art of singing is a special study, which requires a considerable period of time to master. Could you not get away to one of the great cities during the summer months and take an intensive course of lessons, from the best known singing teacher resident there? With your exceptional knowledge of music and your natural good voice, you could learn much in a short time, and you would be better able to teach others. We recommend Shaw & Lindberg’s “Educational Vocal Technique” (2 Vols); Concone’s “Vocalises”; Steier’s “Twenty-four Eight Measure Vocalises” (4 Volumes); and Venezie “Método Prático”.

Two very many good books upon the theory of voice production, such as Bebbins and Pearce, “Voice Training for Soprano;” Prokofyev, “Beginner’s Voice Book;” and Root, “Technique and Art of Singing,” might help you.

A central asks three pertinent questions

1. What range does a contralto ever sing in?

2. What is meant by a coloratura soprano?

3. Should a person with a fairly low speaking voice sing soprano in a musical choir? Is it more comfortable than singing alto?

A. The range of any type of voice is an individual thing. If you have a range of good tones from G below Middle C to G, first space above treble staff, your understanding is very likely already. Some contraltos have a few tones more, some a few tones less. Whether you have a larger or smaller scale, depends on tone quality even more than range.

2. A coloratura passage is one that contains largely of trills, slurs, forte, fortissimo and legato. Therefore, a coloratura soprano is a woman who has a large role in these passages effectively. Mme. Lily Pons is an outstanding example of this variety.

3. It is almost impossible for us to classify your voice without an actual audition. You should be the most perfect singing teacher in your neighborhood and ask his opinion and advice. It is often quite bad for the voice to sing alto and soprano. Make your choice and stick to it.

A large bagful of difficult questions

1. I am fifteen and have a range from one octave below Middle C to A below High G. C. What kind of a soprano am I?

2. What are some classical songs suitable to my voice?

3. What are some voice exercises I should practice and how many minutes a day?

4. How can I train my voice so that it will become higher and clearer?

5. What was the highest note ever sung by a woman who was reared in the United States?

A. It is quite impossible for us to classify a voice accurately without a personal audition. So much depends upon the tone quality as well as the range. Please sing for an experienced singing teacher in your neighborhood and ask his opinion.

2. Try one or two of those songs:

Mozart—Tal y como deplaga, G. W. Mendelssohn—20th, Handel—0 sleep why dost thou leave me. When I am laid in earth, I shall find some quiet place where I may rest in peace, my countrymen. I shall rest in peace, you shall all be gathered together.

B. Practice about forty-five minutes a day in three parts outside of dictation. Sing the following songs: “Eight Measure Vocalises” by Venezie; Practical Method by Nellie Melba; Method of Singing “Vocalises” might help you. We could answer your question with more certainty if we were better acquainted with your voice, and your physique. The book mentioned may be procured from the publishers of The Printer.

C. Learn more about that, art of singing, how to control your breath so that it is all turned into tone, how to form and control resonance, how to produce a tone smooth from the top to the bottom. When you acquire these things it is likely that your range will be extended also.

D. It would seem to be quite impossible to say otherwise, but if you were the singer who sings all day long, you would be much better able to teach others. With your exceptional knowledge of music and your natural good voice, you could learn much in a short time, and you would be better able to teach others. We recommend Shaw & Lindberg’s “Educational Vocal Technique” (2 Vols); Concone’s “Vocalises”; Steier’s “Twenty-four Eight Measure Vocalises” (4 Volumes); and Venezie “Método Prático”.

Two very many good books upon the theory of voice production, such as Bebbins and Pearce, “Voice Training for Soprano;” Prokofyev, “Beginner’s Voice Book;” and Root, “Technique and Art of Singing,” might help you.
Spare the Calories and Save the Voice

(Continued from Page 161)

To-day the X-ray reveals the precise nature of bone abnormalities without loss of time. Experimental diets were used in the production of rickets in dogs, and it was found that a deficiency of calcium and phosphorous caused rickets in the animals. The presence of bone deformities mentioned is due to lack of the principal bone salts—calcium and phosphorous. The inference drawn was that food is good for the dog is good for man. Fish, such as salmon, sardines and herring are the richest natural sources of Vitamin D, with eggs, milk-fat, meat as second best. Infants fed on human milk receive more Vitamin D than those who are fed on cows' milk. Milk from cows kept indoors in the June sunshine is richer in Vitamin D than milk from cows kept indoors. The presence of Vitamin D in their natural diet, since they from necessity eat a large amount of fish and fatty flesh from fish-eating animals. As soon as our food is substituted for theirs, rickets makes its appearance.

The Larynx and Vitamins

The larynx, being a sensitive instrument, often shows the effects of lack of Vitamins C and D. Vocal artists should exercise precaution when supplementing their daily diets with vitamin products. The introduction of vitamin tablets or solutions over the counter can often lead to neglect of a true disorder affecting the voice. Wise is the artist who will look to his physician for diagnosis and treatment of this condition. This assures the artists of proper care and avoids the use of mishandled proprietary vitamins which may do harm and seldom good.

Foods should be adjusted to the temperature of the environment. In cold weather, the body can dispose of far more food than it warms. A singer who lives in the northern climate may have to consume heavier foods than one who lives in a southern, balmy climate.

To have a good voice, one must be in good condition and exercise knowledge of his own limitations. A radio announcer may learn instinctively the essential foodstuffs and thus establish a voice energy balance, and not necessarily count his calories. Ingestion of more units than the bodily energy expends clutters up the alimentary tract, which unfavorably reacts on the vocal tract. Professional users of the voice must take into consideration the voice mechanism depends for its function on many other factors, such as a good brain, acute hearing, and lung power for accurate sound projection. All of us have experienced the somnolent effect of a heavy meal. This is because excessive food intake requires greater energy to digest, and thus the appropriation of blood to the alimentary tract slows down the blood supply to the brain, which is one of the control and slow of comprehension. Users of the microphone must learn the principles of wholesome and adequate diet in relation to voice production. The free use of citrus fruits, and pineapple and tomato juices between meals, is helpful in reducing the effect of the instrument of speech and singing mechanism. The control of gustatory over-indulgence, which checks abnormal tastes, will not only lower the blood pressure, but also pay higher dividends in this keenly competitive field of voice production.

“Messiah” According to Handel

(Continued from Page 163)

entitled “Pini” by the composer is scored unusually for V.1, V.2, V.3, V.4, V.5, V.6, V.7 and the third violin with the first, and third violas with the second, in the octave below, thickening the three-part texture of contemporary Italian usage. The second strain, it is interesting to discove, was interpolated on a separate piece of paper, with a da capo—but no indication of any intended change in tone colour in the recapitulation. On the back of this interpolated sheet a crossed-out draft shows that Handel was dissatisfied with a first idea, as being too square and sequential, and modifying to the subordinate at the climax instead of stayin' in the dominant.

The first draft of the recitative "But lo, the angel"—a very unduty page of alterations—is quite unlike the one we now know. The word "glory" is set in a florid pattern of notes, phrase an the last bar there is a chromatic touch at the last "sore afraid." The simpler and more magical version familiar to us was an afterthought. The next recitative stands as we know it.

"Glory to God" brings two trumpets in, with the inversion "dolce" and the phrase "peace on earth," in the accompaniment. The second statement of "Glory to God in the highest" begins forte, and apparently continues so through "and peace on earth." It is obviously one strong affirmation, and to break it in two with a sudden piano is sensational nonsense. The sign piano after the chorus have finished; and the trumpets play only in the loud passages. Trumpets and drums are also introduced in the "Hallelu- jah," "Worthy is the Lamb," and the "Amen."

The violin unison obligato, found in previous solos and later in "Thou shalt break them," also accompanies the air "Rejoice," which in its first version was an air in 12-8 time; more flowing, but less energetic than the later version it otherwise resembles. "He shall feed His flock" was originally a continuous solo, with no change of key in the second strain, all in B-flat and the soprano flute. That the accompaniment of the solo is a novel touch, since the effective quiet of the music at this point is the harmony as such, which has nothing like the poignancy of the passion recitatives. The middle section of the following air, "He gave His lamb," was intended to lead back to the opening.

If there is one number which we hear more or less as Handel imagined it, it is the fugue, "And with His stripes," in which the orchestra was designed to double the voices, only the bass being independent.

Some doubt exists as to the intended allocation of solists in the section "Praise Him, praise Him," and though written in the tenor clef, bears the pencilled name of Signor Arollo, the soprano of the Dublin première. There is no other singer cited for "Behold and see:" but at "We have cut off," we find Mr. Low's name. The treble clef is used in all these recitatives.

Whatever has happened to Handel's instrumentation, his choral scoring has survived intact, with "Lift up your heads" as a striking example of his resource as a colourist. The solo strings scored S.1, B.2, A., T., and B.—that is, two antiphonal quartets, one of higher and one of lower voices, the alto being allotted to either in turn. The soprano sings as one when the music gathers up to a climax.

The evidence of indecision have been few (the improvised extension to the "Pastoral" Symphony, and the recitative rejected as too elaborate); but with "How beautiful are the feet," we discover one afterthought upon another. There are actually four versions of this item, some with chorus. We have retained the first solo version, but its original middle section ("Their song is gone out") survives as a choral number. Why do the nations" had originally a second section, but no da capo was stipulated.

The manuscript score gives no hint as to the use of solo quartet or semi-quartet in "Since by man," and "For as in Adam;" but these are scored without accompaniment in contrast with the alternating numbers: and for Handel (we may assume) the effect was sufficiently marked by the rarity of unaccompanied voices in his scheme.

In only one solo item is the use of a wind instrument specified, this being, naturally, "The trumpet shall sound" and the monotonous effect of this brilliance. The obligato was intended to be relieved in a middle section ("For this corruptible body put on incorruption") accompanied only by the continuo.

At this point, the essential continuity of Handel's conception is all but strained in performance by our habitual sin of omission. These include the only concerted solo music in the work, the duet, "O death where is thy sting," which leads to a chorus, "But thanks be to God," and a soprano solo "If God be for us." Until we hear this sequence, we shall never perceive the necessary connection between the Trumpet shall sound," and "Worthy is the Lamb," any more than if we decided to run on from "The people that walked in darkness" to "Glory to God."

The First Performance

"Messiah" was not composed for a musical festival in the now accepted sense, nor even for an existing choral society. It was offered by Handel as the culmination of an extended series of concerts he was invited to give in aid of Dublin charities. For the first performance, he prevailed upon the two choirs of St. Patrick's Cathedral and Christ Church Cathedral, with only two star solists and enough instrumental performers to constitute —under a leader of repute, a "very good orchestra," the composer playing the organ. In a subsequent performance, conducted by Handel at the Foundling Hospital, the chorus numbered twenty-six and the orchestra thirty-three.

Leaving aside the costly patchwork disguise in which "Messiah" is now performed, it remains to acknowledge the isolated attempts made at one time and another to go back to Handel's orchestration—attempts which have amply justified themselves by recapturing something of the freshness and sensitivity of the original, though handicapped by our obstinate adherence to the large choral body. Even assuming that we could reproduce the tone of twenty-eighteenth-century orchestra to balance a modern choir, the total colour—must inevitably suffer by the excess of sound. A festival tutti is too uncomfortably like the nuisance of musical value, and we are sure Handel would have found it intolerable.
Q. Envision the specification of our two manual organs. What additional stops would you suggest that might be useful in a church seating approximately two hundred people? There has not been combination of stops in which your work for hymns? For tonal solos? For bass solos? For organ solos? How would you suggest placing them in the church? What might the organist do to the organ? Would you suggest placing them in the church? What might the organist do with them? What are your suggestions on this subject?

A. You might add (if practical, mechanically) a small but bright Trumpet IV, an Octave Dulciana, a pedal stop and a soft 16' pedal stop using the present 16' Bourdon for a heavier pedal stop. For a calm, sinuous, use as much organ as is necessary to support such singing. If the singing is bright you might use your full Great organs with full Swell (except Vox Celeste and Aeolian) coupled to Great Swell and Drawn Swell units with Swell to Swell and Great to Pedal couplers. If additional brilliance is desired you might try adding more swell to Great and Swell to Pedal couplers. The manual and registration for the other uses you mention will depend on the character of the passages being sung, the amount of support required and so forth. The "halftone" or zinc plate stop, for instance with the use of the crescendo pedal is due to the limited size of the organ, and you cannot very well build the "gap" when the Great Open Diapason is added, except that you can have on as many swell box stops as possible in the small box when you add this stop. To go from soft to loud add stops in the organ with their power going up the pipes for a diaphragm, if the postlude begins with the marking if it should be so played, but if the registration is not appropriate to the service the organ might be opened for a diaphragm. The flue stops should be kept to a minimum, but the swell organ can be extended when the stops are added.

Q. The church of which I am organist has a two manual organ placed in 1923. I am having trouble with damp stops. One diagnosis is that the trouble is due to the fact that we need a new governor (velvet). The organist is that the organ is dry when the wind is on a while and becomes hot. With this I cannot agree because I have had the same thing occur every Sunday morning. I have attempted to check on this theory by letting the wind run a long time and trying the stops at different levels. I am curiously a copy of my findings.

A. You might try using the stops in the organ with their power going up the pipes for a diaphragm, if the postlude begins with the marking if it should be so played, but if the registration is not appropriate to the service the organs might be opened for a diaphragm. The flue stops should be kept to a minimum, but the swell organ can be extended when the stops are added.

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FORWARD MARCH WITH MUSIC
This "Dear Lodge Brother" was one of the few who helped Mozart at many difficult periods of his life. Mozart had early become acquainted with the ideas of fraternity and humanity. It is possible that already in Salzburg as a youth he was a member of a lodge, in which a rather gusky friendship was cultivated. Many of his youthful compositions speak of these ideas as, for instance, the music to the drama "Thamos" by Gebler, in which the humanitarian ideas of Freemasonry are presented in the form of an Egyptian myth. Already here we find that warm, ethereal tone which Mozart always produces when he sings of love for humanity and brotherhood. This is particularly the case in his Masonic compositions, and above all in that opera in which he erected a musical monument to Freemasonry, The Magic Flute. This opera was once designated by a historian as the "swan song" of Austrian Freemasonry since it was produced in 1791, the same year that the reactionary emperor Leopold II closed the lodges in Austria. "Tamino is more than a young prince, he is a master," says the "Speaker," and: "In these holy halls we know no vengeance," sings the high priest Sarastro, the poetic embodiment of the Viennese Masonic leader Ignaz von Born, who corresponded regularly with Benjamin Franklin. This opera, which praises love and friendship, humanity and equality, may be presented in modern Germany only in mutilated form. It takes as much explaining for the National Socialist as do Mozart's other great operas, "Don Giovanni," "The Marriage of Figaro," and "Così Fan Tutti," whose librettos were written by a Jew, namely Lorenzo Da Ponte, and—in addition—a Jew who emigrated to the United States and taught at Columbia University in New York. We wonder how Baldur von Schirach explains that all away.

Beethoven, from the very beginning, possessed the same humanitarin ideas. Already in his early years in Bonn he was an ardent exponent of the philosophy of freedom. The death of the emperor, Joseph II, whose government had distinguished itself by tolerance and liberalism, induced Beethoven to write a memorial cantata. He designates religious intolerance here as "a raging monster," of which the holy prince had destroyed, and when we examine the music of this imperial cantata of the late music of Beethoven, we already perceive traces of that great humanitarian's fact, Beethoven always wanted to depict the emotions and ideals of humanity. What ideas did Beethoven have in composing the "Ninth Symphony?" The Ninth is a "Schiller Symphony." The first theme is influenced by the poem: Gruppe aus dem Tartarus and expresses the despair and resignation of the captives in the underworld. The second theme seems inspired by Schiller's poem: Der Tanz; the third by his poem: Das Glück. The last theme is an ancient festival in honor of Dionysos. Barbaric hordes approach, the leader bids them give way—they return—and finally there begins a festival, an old Greek celebration in the theater, the climax of a cult ceremony. In the intoxicated festival the barriers between men disappear. The followers of Dionysos mix with the people and all praise the God who has given joy to mankind, the joy which makes all of them brothers and ameliorates differences between classes and races.

The Sport of Music

by, the war will be over and the famous makers will once again begin to produce. With this in view, many of them are continuing "institutional advertising," to be ready with new products when peace comes.

"Business men everywhere realize that the coming of peace will produce a new generation of civil life quite as serious and significant as those of war. A large part of the rebuilding of the world will fall to America, and people will rush to music as never before."

Training the Hands for Piano Playing

from one to two hours each day for practice; in some branches of the service he may sometimes be able to get in as much as three hours, if music, for him, can take the place of other recreations. However, there are many different ways in which a soldier can spend his spare time, and he would do well to make the most of them, so that an average of one hour and a half for violin playing is the most that can be expected of him.

About two-thirds of this time should be devoted to technical problems, so that he may keep up the standard of his playing. The first few minutes should be given over to slow three-octave scales and arpeggios, eight notes to the bow in the scales and nine in the arpeggios, the purest intonation of the left hand—finger-tip and the vibration of the tone. A little period of time should then be spent on fundamental bowing exercises—especially the wrist-and-finger motion in the lower third of the bow and the whole bow melted—in order to develop and to keep the flexibility and coordination of his right arm. After this should come the etudes. If practice time for the day is unusually limited, no endeavor should be made to practice either study in entirety—the time should rather be spent on two or three of the more difficult passages. If passages in thirds have not occurred in either etude, a few minutes should be devoted to scales in thirds. Last in the practice period should come the solo or solos, and here the quality, shading and varied color of the tone should receive special attention.

The foregoing scheme of practice has been consistently used by a number of the writer's pupils and friends, and by other violinists to whom they have passed on these ideas. In this way the standard of their playing was raised.
VIOLIN QUESTIONS
Answered by ROBERT BRAINE

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

The Violin Played by Halfetz
H. L. K.—Joshua Halfetz, one of the greatest all-time violin masters, has several violins made by the great masters of Cremona. In his solo performances over radio and in concert performances, he usually plays a Guarnerius violin, one of the finest ever made by that great maker. The Guarnerius he played was valued at $35,000 to $55,000. The Tenor Guarnerius he uses was formerly the very best violin of Pablo de Sarasate, the Spanish violin virtuoso. The violin has a wonderful tone, rich, mellow, and of great power. His own hand inlay the Superstradivari on this violin over the radio, and every note came out clear and full, as if he was playing in an adjoining room. 1—Concerning the greatest living violinists, I think there is a difference of opinion, but I have an idea that if a vote were taken, Halfetz would be the winner. This feeling artist made his début as a concert artist at the age of seven, and began his concert appearances at the age of twelve. He plays frequently over the radio, and every violin student especially should lose no opportunity of hearing him.

About Abraham Prescott
A reader in your request for information concerning Abraham Prescott, pioneer musical instrument maker in the United States, I have received the following: A. Prescott. He quoted from "The Prescott Memorial," published in 1870. "Abraham Prescott was born in 1850, at Dorset, Vt. In 1870 he moved to Concord, N. H., and gave up farming to begin making musical instruments. He was the first to make a complete violin in this country. At first his principal business was the making of double bass viols, imported from Europe, One of these violins made in 1870 may still be seen in Concord, in a good state of preservation. Having seen only one violin, Mr. Prescott succeeded, unaided by any model, in producing a remarkably fine instrument. His viol business prospered, and he found it necessary to move to larger quarters in the same town. "In 1887, having decided to concentrate on the first melodeon, bought in Boston, to improve upon its playing and make it a better instrument for the home. This was called "the new one." It was called the 'eighth melodeon,' with three octaves only, and with no "stop," which he made and reed the instruments until 1882, when he discon- tinued them. His and our four sons based on his business until about 1876."

His greatest success was in the making of melodeons, and in the mid-1890s, he succeeded in making the first American melodeon, which was sold all over the country. He made a large number of them, and they were very popular.

Hints on Tuning
P. H. R.—I often ask my violin pupils if they know what is the most important thing which they should learn in the early stages of violin playing. Some say, "to have good intonation; others say, 'to have a perfect vibrato, or to have a good bowing; or to be able to play at a regular pace.' In my opinion, the most important thing is to learn to "tune" their violins properly. They readily agree with me. I ask them to tune a pupil in order to make a true progress, playing constantly on a violin which is out of tune. There are a few ideas on the proper way to tune which will be useful to the violin student.

The violin is tuned in F, A, D, G, D, A, E. The A is tuned first. When playing with the orchestra the violin is tuned to the A of the piano, or the key of the clarinet in a small orchestra. The A and D of the violin are next tuned together, the A being held together with the bow. Next the A and D are tuned, and finally the D and G. Some players, especially beginners, try to tune by sounding the strings pizzicato, but a perfect tuning is best secured by tuning two strings at once, with the bow.

If the peg slips tight in the peg-hole, or turn with little jerk, put a minute bit of vaseline on the thumb and forefinger of the left hand and twist the peg between them. If the peg slips in the peg hole, stick a small piece of blackboard chalk on the part of the peg to which the violinist applied. After a few minutes the violinist will readily learn to adjust the peg to this position.

The following tune is printed with the permission of the publishers:

A. Prescott published an excellent book on the tuning of the violin, entitled "The Prescott Memorial," which is still in print.

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\[\text{MARCH, 1943} \]

"FORWARD MARCH WITH MUSIC"
Present Trends in the Training of School Music Teachers

(Continued from Page 164)

"Rote before Note," a well-established procedure in elementary vocal class teaching, is widely used in the teaching of instrumental music as well. There is a universal attempt to interrelate the development of technical skill with the development of musical insight and feeling. The majority state that they do not believe that foot tapping is fundamental or necessary to the teaching of rhythm. Both homogeneous and heterogeneous groupings of instruments are favored.

A large number agree that instrumental supervisors should be required to elect elementary, junior and senior high vocal methods to meet present day conditions. The converse is true in the case of general supervisors. By what means all of these electives can be included in a four-year program is not stated.

Class piano is recommended, with emphasis on the piano as a functional tool in the school music class. This implies insistence on sight-reading and some transposition rather than on repertoire and memorization. Although most agree that class piano has not been successful, they maintain that when properly taught class piano can be a very efficient means of carrying out the above mentioned program.

Theory: All have subscribed to the need for the integration of sight-reading, ear-training, and harmony; theory also should be taught from the whole to the specialized part. Several deplore the fact that theory dominates the music education program, taking no account of the multitudinous demands, or the doubtful ultimate usefulness of advanced theory courses; however, many vote for harmony and counterpoint. All believe that there is a place for at least a preliminary theory course for music education students which deals chiefly with the arranging of vocal music, piano transposition, and the improvising of accompaniments. With a few exceptions, all teach sight-singing in the F and G clefs only—some add the Alto Clef. Both syllables and numbers are taught in the majority of schools.

Concluding: There is evidently insufficient opportunity provided in most schools for students to acquire experience in conducting actual performing organizations. In most instances, one course serves for both beginning vocal and instrumental students.

Ensembles: The widest possible variation holds as regards the number of rehearsals per week and credit allocated for ensembles. Very little restriction is placed upon the number of organizations which a student may elect. Most students are held to participating each year of residence in the music organizations, though this is protested by those that insist the school should serve the student, and not the reverse.

Voice: Few schools demand courses in Italian and German for school music students. Voice class work is accepted as the vocal department for undergraduate but not for graduate credit. All recognize the importance of equipping voice students with the knowledge and skill necessary in dealing with the distinctive problems of soprano, alto, tenor, and bass voices; repertoire, as in piano, must take second place.

In view of these observations it would seem that the school music teachers' training program will place due emphasis upon a high standard of musicianship, plus improvement of the student's teaching techniques and a general broadening of his cultural and academic background.

Twenty Years of Accompanying

(Continued from Page 153)

of which are awkward. Here is a most serious question; and an adequate answer must be found. Between the countless private lessons and the many great music schools of to-day, the number of students who are graduated every year, or become professional musicians, is now very great.

It seems that most graduates have their eyes on a New York career, but if only from a musical population standpoint, this is impossible.

The only advice to offer accompanying aspirants who come to New York (many of whom have asked my opinion), may be summed up in these words. If the idea of earning a livelihood in New York is firmly embedded in the mind of the individual, let him come to New York for two years, if it is financially possible; let him play for as many singers, student or professional, as possible. If at the end of two years he is finding a fair amount of work, he should stay on and keep going; the big battle. If, however, at the end of such a period he has not found sufficient work, it would be well to go to some smaller city, or a college town, and advertise himself as having come from New York. In most cases the psychological effect of having come from a big city will bring pupils. The smaller cities and towns can always use good plain teachers, as teaching is a splendid profession.

The young pianist should not feel depressed if he cannot become a concert accompanist. Only a certain number can possibly be used, and if one's insufficient return in New York after two years' time, perhaps he will do much better elsewhere. There is certainly plenty of work to be found—outside of New York My Own Career

In the beginning, I decided to spend two years in New York. Instead I stayed five years without doing any business of consequence. To answer that, it is necessary to explain that there has been a vast change in the New York musical world in the past twenty years.

When I first came here there was a mere handful of famous accompanists, Frank La Forge, Isidor Luckstone, Conraad V. Bos, Richard Hageman, and Richard Epstein, were the teachers that appeared on concert programs throughout New York, Carnegie Hall, and Aeolian Hall, and they had practically the whole field to themselves. Now the recital list of accompanists shows sixty or seventy different names in one season. This is why the flight to play accompanisms is so easy in New York. Music is comparable to everything else in business to-day. On production! Thus the musicians must spread over greater areas to make a good livelihood.

After struggling to stay in New York five years (and it was in truth a struggle, for I had even played in a moving picture theater in the heart of New York's East Side), I finally succeeded after many visits to the New York concert managers in being hired for two coast to coast tours with a very famous singer and Cantor, the late David Stambolian. Then came a tour with May Peterson.

But now my real "break" was to arrive at last—an engagement to play for Rosa Ponselle, who had then reached stardom and was considered the great soprano of the age. It took all my schools to save money to get this first big tour which continued for many years, until she retired from tremendously active work.

At the present time I coach a great deal and teach piano in two splendid schools of music. I accompany Charles Kullman and Kathryn Meiste on their tours in the East, and I play for two vocal quartets, whose members are all from the Metropolitan Opera Company. This is a proof that my years of "hard times" have brought excellent reward.

American Music Versus the Classics

Each year the publishers bring forth a lot of new music that is harmonically rich, and from some of these songs flow beautiful melodies. As it is my duty to select programs for a great many singers who are too busy to look for new song material, I go through a myriad of song literature. In doing this, a catalog of two thousand songs has been made as it was felt that such a list was necessary for program building.

Many of the fine American songs will live long, as they are comparable to some of the classics, but unfortunately the number of good American songs so date is dreadfully in the minority.

Our modern composers are trying to write something different, unmelodic, unharmonious, unromantic. These dissonant songs will have to wait as all because singers are unable to use them on their concert programs. Nature is original, melodic, and strictly rhythmic. Let us not allow the harmonized color scheme of any country vista, hear the consonant melody of a bird's song, or listen to the strict rhythm of a trotting horse, observe the exact rhythm or time of the solar system. They will all go on eternally. Take away these fundamentals and all would be destroyed. Thus, the dissonant musical creations of to-day, are of no use.

The successful American composers ignore the strained-wrenched musical blurs, and their success will grow the same as any great peace finally develops, by the eradication of anachronistic revolutionists, whose true aim seems to be destroy all traditional beauty and saneness.

I call to such composers as Hageman, Grindle, Carpenter, Cadman, Guiton, and many others whose songs may be compared with some of the classics.

Foundation Principles in Octave Playing

(Continued from Page 152)

suppless, ease, and repose takes its place. Playing ceases to be a labor and becomes a source of joy. The relaxed and limber condition of the muscles affords a sense of exhilaration, and the whole muscular movement is characterized by a freedom of action which is suggestive of the flight of a bird.

The triceps muscle is extremely useful when, as is commonly the case, the touch draws upon the arm for the elastic quality; for instance, for all sustained chords, for instance, heavy or light, which are played with the pressure touch or down-arm touch; in all forms of up-arm touches; and generally in all cantabile passages, where the tone is produced without preliminary raising of the fingers. It is the neglect of this entire class of touch which renders the technique developed solely by fingerfalls so dry, inoperative, and unsatisfactory as concerns character. It is desirable that the pupil should be taught to touch very early in the course of instruction.

"FORWARD MARCH WITH MUSIC"
steel bars which are played by hand with hard rubber or wooden mallets or mounted under a keyboard. Use the treble clef with signature. It is especially useful for single melodies and on occasion for trills or sustained tones.

The celesta has a sweet, light tone and should be used with the upper woodwinds and in soft passage work. The steel bars of the instrument are supplied with resonators which help sustain the tones. This percussion is not as appropriate for band use as it is for orchestral music. It is noted on one or two treble clefs with key signature and has a regular piano keyboard, and thus permits of chording.

The tubular bells are tuned hollow brass rods of various lengths and are suspended from a frame and played with a beater. They are used to imitate a bell tone and must not be used for melody carrying purposes. They are effective in descriptive band music in such compositions as those depicting the monastery bells, the cathedral chimes, or other simple bell strokes. Their range is from Middle-C to F on the treble clef.

The xylophone, with resonators, has a very pleasing tonal quality; the wooden bars are tuned chromatically as are the steel bars of the bells. These instruments have received much attention of late, and many proficient players have developed a marvelous technique in performance. The range varies in scale length, some instruments having a three-octave chromatic scale from F below the treble clef to F above it. If necessary, both bass and treble clefs may be employed in notating. Also the key signature is used.

The use of percussion in writing for the band must be carefully considered by the young arranger or composer. The character of the composition must be carefully studied. For marching pieces, it will be necessary to use the side or snare drums (at least two in number), the bass drum and the cymbals. The use of the portable lyre bells is optional; they are used principally for rather sustained melodies.

For concert use, any of the other percussion which appear to fit the character of the music, may be brought into service.

In notation it is important to have the instrumentation come in proper order, and we give herewith a correct placement of the various groups as they should appear in scoring:

<table>
<thead>
<tr>
<th>Group</th>
<th>Flute(s)</th>
<th>Clarinet(s)</th>
<th>Bassoon(s)</th>
<th>French Horn(s)</th>
<th>Trumpet(s)</th>
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<tbody>
<tr>
<td>Piccolo</td>
<td>1-2</td>
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<tr>
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<tr>
<td>Oboe</td>
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<tr>
<td>Alto flute</td>
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<tr>
<td>Basset horn</td>
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<tr>
<td>Tenor</td>
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<td>Baritone</td>
<td>1-2</td>
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<tr>
<td>Alto brass</td>
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<tr>
<td>Bass brass</td>
<td>1-2</td>
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<tr>
<td>Trombone</td>
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<tr>
<td>Tuba</td>
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For the School Band

(Continued from Page 165)
A Prima Donna's Amazing Fight
Back to Health and Strength

(Continued from Page 150)

I was particularly fortunate, perhaps, in that my own best activity lies in a medium that the nature of my illness did not close to me. Most definitely, my singing helped me to get well. Physically, it strengthened me, through correct breathing and the building up of my muscles. And spiritually, it gave me the greatest possible support.

"I find it most gratifying to be able to tell of my experiences in the pages of The Ern, because that fine magazine was one of the earliest and most beneficial factors in my musical education. When I was little, we lived in a tiny, rural town in Australia which was virtually cut off from the activities of the great world of music. My parents were musical, and my brother and I adored playing and singing as long as either of us can remember. It was rather difficult, therefore, to play and sing without some new music to inspire us and without some musical guidance to help us. And then, into that small, almost sequestered town came The Erns! A friend of ours in Melbourne subscribed to The Erns, and as soon as we had read the successive new issues, he would send them on to us. I shall never forget the eagerness with which we watched for the post that brought it to us. How avidly we pored over the contents! The articles gave us advice and encouragement, and helped us to contain all sorts of wonderful new music. The Erns brought us new joy and I feel certain that our musical progress would have been greatly delayed without it.

"In concluding an account of how music helped me during the most critical period of my life, I should like to point out those benefits of singing which, to my mind, are most important. I have great faith in scales and voiceless. I worked at them while I was gaining back my health, and I heartily recommend them to all vocal students. Since I sang all my early 'come back' performances while seated on a settee, I needed extra resistance to sing sitting, and faithful work at scales gave it to me. The greatest necessity for any singer, however, is perfect freedom for the entire vocal tract.

"The aspiring singer should first of all convince himself, through counsel and advice from those who are in a position to judge, that he has a naturally fine vocal instrument. When he has ascertained this, he should seek diligently until he finds a really fine teacher to guide him in its use. There are so many fine natural voices in America that the need for truly competent instruction becomes almost a national responsibility. Finally, the study of languages and foreign dialects is of great importance. These languages should be studied as spoken tongues, and not merely as limited words for use in a limited number of songs. Also, English-speaking singers should give attention to the clearest and most perfect enunciation of their own language. America is now the music center of the world, and it is to be hoped that more and more of our music—especially opera—may be sung in the language of the people. That, perhaps, is the best means of bringing the great mass of the nation into intimate personal contact with music. Other countries have accomplished this; surely we can."

Democracy in Music

(Continued from Page 148)

Lewis, mezzosoprano. The two artists who already had made successful debuts and had gained at least a first claim on the public's attention and who were presented in the same concert that introduced the two unknowns were Emanuel Vardi, the New York violinist who was the subject of last month's Youth and Music article, and Vivian Rikkin, young Canton, Ohio, pianist. Almost simultaneously with the appearance of this article victors in anotherDean Dixon contest will be named and from more than one hundred fifty competitors Dean Dixon and his men will have selected talents which in their belief are ready for an introduction to a discriminating New York audience. Those who compete may have come from Alaska to Cape Horn, but whatever their country, they will have the satisfaction of receiving a democratic hearing in what is becoming a true musical democracy.

"FORWARD MARCH WITH MUSIC"

THE ETUDE
When Is One Too Old to Learn to Play the Accordion?

by Pietro Deiro

Many adults are turning to music at this time, and in most instances we find that the war is either directly or indirectly responsible. The parents, wives, sweethearts, as well as brothers and sisters of the boys in the service find that they worry less and have a greater peace of mind if they keep busy. Government regulations limiting the use of automobiles will curtail much social activity this year, thus making it necessary for all of us to seek and find more entertainment in our own homes.

Our recent correspondence reveals quite a few letters from adults who believe that music will help them through the duration. Some are trying to decide which musical instrument to study and ask for further information about the accordion. The first question usually asked is, "Am I too old to learn to play the accordion?" This is a question which cannot be answered with a brief yes or no. We shall, instead, tell about the accordion, and the requirements to play it, and then let each inquirer answer the question for himself.

We realize that many individuals want this music study program merely as a temporary time filler. We wish this were not the case, but when conditions return to normal the daily routine of these folks will probably return to normal and crowd out such studies. For that reason we believe that the accordion is the logical instrument to learn because progress will be rapid, and it will not be necessary to devote months to tedious practice before the beginner can enjoy his playing.

A single tone melody played upon a piano sounds rather elementary but when this same melody is played upon an accordion there are four individual reeds in octaves which respond each time a single key is played upon the piano keyboard. Considerable study is necessary before a piano student can play a selection with complete bass and full chord accompaniment. The mechanical combination within the accordion makes it possible to produce a full chord by depressing a single button, so the accordion student can play a complete accomplishment after the first few lessons.

The question arises as to whether or not an adult can ever develop rapid technique. We see no reason why a systematic course of study should not make this possible, and in fact we have known of instances where adults have accomplished remarkable results. We admit, however, that most adults do not specialize in building up technique, and the general lack of it may be attributed as much to the fact that they do not practice technical exercises as to the accepted opinion that the muscles of their fingers and hands are not supple enough.

There is much more to interpretative playing than mere technique. Accordion music libraries contain hundreds of fine arrangements of famous compositions so the solution for an adult would be to develop his technical skill as much as possible, and then select his repertoire so that no selection taxed his technical ability.

Another reason why the accordion should appeal to adults is because it is not necessary for them to devote a long period to learning how to produce a good tone such as is necessary on the violin. The quality and workmanship of the accordion reeds govern their tone.

The Adult Pupil

Our teaching experience has proven that adults excel over younger students both in the reading of notes and in interpretation. Those with trained minds also excel in memorizing.

We advise those who are seriously considering the accordion to purchase a fairly good instrument upon which to begin. If funds are limited we recommend a good used instrument in preference to a cheaper type of new instrument. Inferior instruments are apt to discourage an adult who is naturally more tone conscious than a child.

Our next advice is to select a competent instructor. This should not be difficult as there are many fine accordion teachers now. Much of the success of the progress for an adult will depend upon having a teacher who is not only a good musician and instructor but one who realizes that a different teaching system must be used with adults than with children. Adults are supersensitive and most of them are easily

MARCH, 1943

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<table>
<thead>
<tr>
<th>Title</th>
<th>Grade</th>
<th>Key</th>
<th>Composer</th>
<th>Price</th>
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<tr>
<td>At the Barn Dance (2) (G)</td>
<td>Wagness</td>
<td>30</td>
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<tr>
<td>At the Derby (2) (A minor)</td>
<td>Northup</td>
<td>35</td>
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<tr>
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<td>Langlou</td>
<td>30</td>
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<tr>
<td>Beautiful Dreamer (2) (D)</td>
<td>Wagness</td>
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<tr>
<td>Castillian Dance (2) (F)</td>
<td>Wagness</td>
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<tr>
<td>Cello, The (1 1/2) (B)</td>
<td>Wagness</td>
<td>30</td>
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<tr>
<td>Dark Eyes (2) (D minor)</td>
<td>Wagness</td>
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<tr>
<td>Davey Jones and the Pirates</td>
<td>Wagness</td>
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<tr>
<td>Driving (2) (G minor)</td>
<td>Wagness</td>
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<tr>
<td>Elgin Freddie (2)</td>
<td>Wagness</td>
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<tr>
<td>Flying on the Clipper Ship (2 1/2) (G)</td>
<td>Comings</td>
<td>35</td>
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| Hull King and the Snow Queen, The | (2) (A minor) | | |}
| Hummingbird, The (1) (A minor) | Wagness | 35 |
| Hunt on the Range | Wagness | 30 |
| Hunting Song, The (2) (F) | Wagness | 35 |
| Hymn to the Sun (2) (F) | Pelham | 30 |
| Is a Stroll Garden (2) (E-flat) | Federer | 30 |
| In Old Vienna (2) (F) | Wagness | 30 |
| In the Sultan’s Palace (2 1/2) (A minor) | Nason | 40 |
| Indian Rain Dance (1) (A minor) | Stockbridge | 30 |
| Jingle through the Light Brown Hair | (2) (F) | | |}
| Little Brook A-Marring (2) (G) | Fogel | 35 |
| Magic Forest (2) (E-flat) | Wagness | 30 |
| March of Victory (1) (F) | Wagness | 30 |
| Orchard In Bloom, An (1 1/2) (C) | Davis | 30 |
| Ping Pong (1) (F) | Purnell | 30 |
| Plantation Serenade (2) (C) | Wagness | 35 |
| Sandman’s Song, The (2) (F) | Brown | 30 |
| Sea Chanty, A (2) (A-flat) | Wagness | 30 |
| Shadows in the Water (1 1/2) (C) | Ewing | 30 |
| Shadows of the Night (3) (C) | Podreba | 35 |
| Singing Hands, Singing Heart | (1 1/2) (C) | | |}
| Singing Waveslets (3) (E-flat) | Hoadley | 35 |
| Sleeping Waters (3 1/2) (F) | Mansfield | 30 |
| Song from the Deep, A (1 1/2) (G) | Wagness | 30 |
| To the Surfing Sea (1) (C minor) | Podreba | 30 |
| Wild a Banjo on My Knee (2) (D) | Bradford | 40 |
| Wooden Soldiers in the Haunted Forest (1 1/2) (G) | Nason | 30 |

A native of Tacoma, Washington, Bernard Wagness, through his nationwide activities, became a United States citizen at large. His lecture tours over a period of years identified him with musical interests everywhere, and the notable records of his pupils gave him a position to be reckoned with in the field of pedagogy.

No one who has read Mr. Wagness’ lectures can forget their inspiriting effect on the teaching of the piano, which is clearly reflected in the teaching ideas and sound logic so characteristic of everything he did.

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A Basis for Good Singing

(Continued from Page 154)

learn how to breathe for singing. We are told that the singing breath is merely a 'natural breath.' In the case of women, this is not quite true. Because of anatomioc structure and functions, women do not naturally have the perfect singing breath. The singing breath is always supported by the diaphragm, the expansion and contraction of that great and powerful muscle form the base upon which the column of breath rests. Women breathe naturally from the chest and must therefore learn the art of making the diaphragm breath a sort of second nature.

The test of diaphragmatic breathing is in the action of the ribs, which may easily be felt. If you place the hands on either side of the body just a little above the waist and feel the ribs working out when you breathe, you are drawing a correct singing breath. At first, this sort of breath will feel novel and will demand active concentration. With practice, however, it becomes natural. I have benefitted from the following exercise in breathing management. Hold the hands against the ribs, to check their motion, and inhale while you count a mental one-two-three very slowly; then hold the breath during an equal period of time; then exhale through the mouth during an equal period of time. Water for, either, feel the movement of your ribs and try to keep the time counts absolutely equal. Then gradually lengthen the time counts by adding four, five, six, and so on to the period of inhaling, holding, and exhaling. By the time you have practiced the exercises for the number if twelve (in each of its three sections), you have taken a long step upon the road of good breath support.

How the Breath Serves

The average young singer, I believe, inclines to think of the breath merely as the means of letting the tone come out. Actually, the well controlled, well-supported breath serves the singer in many more ways. Proper diaphragmatic support is the basis of phrasing, for instance, because the more firmly the column of air is supported, the less breath is needed to sustain a phrase. Breath support is also the basis for good dictation.

The matter of diction brings up the second important element in breath support. Thus far, we have considered only the nature and action of the breath. Let us consider how it must feel. When a singing breath is properly drawn and properly supported, two separate sensations result: first, the entire body (other than the region around the diaphragm) must feel relaxed, natural, unstrained; second, the diaphragm itself must be tense, not through muscular rigidity but through natural expansion. In this sense, it is a sort of relaxed and natural tension—never a matter of conscious contraction or force. When the upper body is relaxed, then, the neck, throat, and mouth are perfectly free and natural. This, in turn, eliminates 'mouthing' syllables, or distorting the lips. And this undistorted, natural position of the vocal tract is mandatory for clear, natural diction. Thus, the support of the tone actually prepares the way for the enunciation of vowels and consonants.

"Again, the correctly supported tone is firm and well placed; it 'stays in place' when it is sent into the mouth— the resonance chambers of the nose and under the eyes (the 'place, incidentally, in which tone should be resonated'). We have all had the advantage of hearing and seeing singers do queer things with the mouth, to resonate the various parts of AB. Sometimes the tone seems to drop into the throat with a resulting unpleasantness and unevenness of sound. Sometimes the singer tightens chin and mouth— in an effort to keep the tone from slipping. When the breath is supported, the tone remains resonated naturally; it does not slip, and no muscular tension is necessary to keep it from slipping. Thus, breath support is again responsible for keeping the tone in place on any syllable, for eliminating the need of facial contortions, and for making possible a tone plus clear, undistorted diction!

"Once tone production is mastered through correct support, the voice must be made flexible. This is entirely a matter of mechanical drill in scales and intervals, and it is best acquired through coloratura technic. To-day, we often make the mistake of associating the word 'coloratura' with the highest reaches of soprano range. Actually, it refers not to range of any kind, but to the extreme flexibility of runs, leaps, trills, arpeggios, and the like. Those great days of Italian opera, every voice, regardless of its natural timbre, underwent training in coloratura technic. Indeed, the great coloratura roles, like Rosina in Rossini's 'Il Barbiere di Siviglia,' which are now usually sung by mezzo-sopranos, were originally written for a mezzo-soprano voice. It is my firm belief that every voice should have training in such coloratura art tired. Voice timbre is inborn—but there is no such thing as inborn flexibility; that is always a matter of study, practice, and effort.

"Every singer needs daily practice (Continued on Page 210)
composition with anyone.

Of course, I had the tremendous advantage of a thoroughly musical background and home. The kindest, most helpful, and most merciless critics I ever had were my mother and her husband. How often they would make me work over a phrase—over and over and over!—until the flow of the melody and the harmonization sounded right! My husband refused to allow me to study formally—which, in my earlier days, I sometimes wanted to do. The belief that criticism might rob my work of some of its freedom and originality. But that doesn't mean that I didn't work! I taught myself—and learned through my own efforts.

I learned the fugue form by writing out much of the Well Tempered Clavichord, from memory, voice for voice. Then I compared what I had set down with what Bach had written. The points where my voices crossed differed from Bach's, indicated valuable lessons! In the same way, I taught myself orchestration. I have never gone to a concert hall simply and solely for enjoyment or pastime; I have always tried to study the works, in their structure as well as their interpretation, and to bring home with me something I did not know before. In listening to symphonies, I acquainted myself thoroughly with the individual tone and color possibilities of each instrument; with the effect of these different colors on the various themes. When I got back home, then, I would sit down and work out the themes I could remember, with their proper instrumentation. Then I compared my work with the score.

I do not recommend my system of study to the average student. It requires determination and intensive concentration to work alone, and those who are not equipped for it would seriously fail. I have the greatest respect for formal educational guidance in music, even though I have been able to assert myself without it. The average student needs guidance, and to him I say, "If you have a good teacher, let your first step be to follow instructions and do as you are told!"

Valuable Pointers

There are a number of individual pointers, however, that might be helpful to any serious student of composition. The first is to write—write all you can! If you have a theme buzzing around in your head, set it down on paper as quickly as you can. Then look at it. It is extremely helpful to look at one's notes, not merely to listen to them inside one's mind. Often the mere personal scrutiny of notes on staves can help one determine the ultimate form the theme is to take. It may happen, for instance, that one has a "perfect" theme for a song. Very fine! Set it down! When one sees how it looks, it is quite possible that the melodic line may not seem at all suitable for the voice. Its appearance (not its character) may suggest the violin-and-harp combination of violin and harp—and thus the original theme may develop into something quite different from the song that was first planned.

The ambitious composer should hear all the good music he can—not purely as "pleasure" but as the most fruitful source of helpful analysis. Try to go "backstage" in every work you hear. Ask yourself why the composer shaped his line this way instead of that; what could his reasons have been? Familiarize yourself with orchestral colors and memorize them, so that you can take an oboe, a flute, an English horn out of your head at any moment, and set it to work for you. Practice writing themes you have heard from memory, and later comparing your work with the score.

The young composer must, of course, provide himself with the tools of his craft. Whether in studies with a teacher, or works by himself, he should learn the piano (not only for its vast literature of masterpieces, but also for its value as a single symbolic instrument) harmony, counterpoint, double counterpoint, orchestration. Not only must he learn these, he must be as familiar with their rules as he is with the letters of the alphabet. He should hesitate no more in setting down his musical thoughts than he does in forming the written letters of his name. That has nothing to do with "inspiration"—but it provides the only means of enabling him to project his "inspiration" into the minds and hearts of others.

The first of all, the young composer needs to train his ear and enrich his musical taste. I have no quarrel with jazz—as an accompaniment for modern dancing. But the student who listens to it too much for its own sake damages the sensitivity of his taste. Certainly, "good music" need not be confined to the serious classical. There are quantities of excellent music that are as light as anyone could wish for—Johann Strauss, Victor Herbert, Friml. We must not censure the violet for not being a peony! There is a place for...
light, even sentimental music, provided it is good. Each piece has its own character—we must demand only that it be a character of integrity. Trashy music is not only valueless in its own right; it may do a permanent injury to the forming standards and tastes.

Above all, work! Probe your musical ideas thoroughly for their worth, and work at them, over and over again. Let nothing distract you. And always bear in mind that music is not merely a means of entertainment. It is—and must be—a source of spiritual value. If it is not, it falls short of its function as music.

When is One Too Old to Learn to Play the Accordion?

(Continued from Page 205)

discouraged so corrections and criticism should be blended with a few words of encouragement.

Lessons should be kept interesting and a careful choice of selections made so that many of them contain passages which will provide practice material for developing technique. These will be beneficial for those who are merely studying for the fun of it and refuse to devote much time to purely technical exercises.

The Rate of Progress

We have found that the average adult who has never studied music before and who has from one to three hours a day to practice for his one weekly lesson, has been able to progress in six months to a point where he can play medium grade selections and even popular songs quite well.

Now that we have given the foregoing information about the accordion, we believe that those who are interested will be able to decide whether or not the instrument is for them. To those who still want us to answer the question about age we give this answer. It is not a case of age or even of the suppleness of muscles. The only time one is too old to learn is when he has lost faith in his own ability. Study perpetually renews the mind and keeps it youthful. The answer, then, is that one is never too old to learn to play the accordion if his desire is strong enough.

These are the days when we must all keep up our courage and good spirits. Music in the homes will help us do it. An hour given to thinking and worry leaves us exhausted while an hour devoted to music study buoyas our spirit and refreshes us so that we are ready to assume any extra duties which may be given to us. We hope that the study of the accordion will solve the problems of many who have written to us.

Radio's Most Important Challenge

(Continued from Page 199)

Jan Peerce (the Metropolitan tenor) at Toscanini was assured of a brilliant and telling performance of Verdi's cantata. Such words as these, which it is hard to believe Bolt wrote all of eighty-one years ago, will finally have been heard the broadcast of the "Hymn of Nations" on January 31. "Oh, Italy, my country, my beloved fatherland; May you weather Heaven watch over you, Until the day when free again, You stand upright in the sun. Hail, England, Mistress of the Seas; Hail emblem of Liberty, Oh, France, who shed your blood for a land enslaved, Hail!"

It is significant that the free voice of America, who had broadcast this composition to the four corners of the earth for all men to hear, that a noted pattern of anti-Fascist beliefs, like Maestro Toscanini, should have conducted it.

The Bugle Call of Polish Liberty

(Continued from Page 172)

realized as he penned these words that they would be prophetic of events more than a hundred years distant. "The consolation and glory of your country..." As thousands of Poles went to their deaths in the Nazi blood bath, the last sound that filled their ears was the martial strains of Chopin's music.

Arranging Music for the School Band

(Continued from Page 203)

balances through proper doublings. The student should study the solo possibilities and their accompanying instruments. The band does not and should not be expected to play "full blast" all the time. There must be a shifting of the choirs, the windwinds doing group work while the others rest or the brasses take the lead for a time. Even the percussion group may display their "wares" on occasion as a novelty. These are the points that he will gain through listening and imaginative writing, hearing through the ear as well as the eye.

"Let the love for literature, painting, sculpture, architecture and, above all, music, enter into your lives."—Theodore Roosevelt.
in technic as such. The experienced professional artist, of course, need no longer strive to acquire such technic—but she still needs to practice it. The young singer must adapt her practicing to her individual degree of vocal proficiency. Beginners should work at technical passages every day, but for too long a period. Scales, arpeggios, intervals should be taken slowly at first, but not too slowly for too long. With flexibility as the goal of technical practice, speed should early be acquired. Exercises should be sung on all the vowels, and on vowels in combination with consonants. It is not wise to leave out the consonants for too long a time. M and N are, of course, the easiest consonants to sing, because these sounds naturally send the voice up into the resonance chambers. Difficult consonants—K, for instance—require special care.

“Avoid any unnatural treatment of the voice. If you have a natural prano, do not try to push it down in order to accomplish ‘dark’ effects. As a matter of fact, pushing or forcing will never achieve any effect but one of unpleasant artificiality. If you have a natural mezzo, never try to force it up into the soprano register of range. And if you have a natural contralto, let it come out naturally, without forcing it in either direction. Never attempt to ‘color’ tone by means of forcing or muscular effort. If natural voice timbre is not dark, forcing will never make it so. If it is dark, the lighter and more naturally you sing, the more the natural, dark values will assert themselves without any effort other than the effort to sing naturally, with proper support and proper relaxation. When you have mastered the correct production of individual tones, try to bind those tones in an even scale, with each tone matched to the one that precede and follow it, and without any break between the register of change. Always keep a reserve of breath in sending out the tones—never sing out the whole breath; and never allow unsung breath to escape, at the end of a tone, in what is known as ‘breathiness.’ Most of all, concentrate on breath support—all errors of production can be rectified by the fundamental correctness of support.”

The Doctor as Musician

(Continued from Page 171)

Dr. Borodin was also very much interested in medical education, and he took a leading part in advocating medical education for women. He helped found the school of medicine for women, and he lectured there from 1872 until his death. But it was as a musician that Dr. Borodin is now most widely known. His interest in music was stimulated in 1862 by his friendship with the great Russian musician, Balakireff. Borodin’s wife was also very much interested in music, and she helped keep this interest alive in her husband. Dr. Borodin was encouraged greatly by Franz Liszt, with whom he kept up a long correspondence.

Borodin’s first symphony was written in 1862—1867, and this won favorable notice at once. His greatest musical innovation was the opera “Prince Igor,” which he began in 1869, but left unfinished at his death. It was completed by Rimsky-Korsakoff and Glazounoff in 1888. This attained great popularity in Russia while its brilliant Polovtsi dance became famous throughout Europe as a consequence of the performance of the Diaghilev Ballet.

In the field of symphonic music Borodin’s symphonic sketch “In the Steppes of Central Asia” is well known. His “Second Symphony in B minor” is of the first rank. He also wrote part of a third symphony, a couple of quartets, and many delightful songs.

Dr. Borodin’s total musical output is not very large, but it represents among the greatest musical works of all time. He is at this date one of the most popular of Russian composers, and he is heard almost as frequently as Rimsky-Korsakoff and Tchaikovsky.

Alexander Borodin died in 1887, at the early age of fifty-three. Had he lived longer there is no doubt that he would have taken his place among the greatest composers of all time. He is the greatest doctor-composer, a credit to his two great professions.

The known list of doctor-musicians is as yet, unfortunately, a rather small one, but the individual contributions of each man are of the highest order and of the greatest importance. Some doctor-musicians maintain virtuoso distinction, as has Dr. Jerome Grass, surgeon-violinist of Cleveland, Ohio. He has been a soloist with the Cleveland Symphony Orchestra and has given a recital at Town Hall, New York.

In more recent times doctor-musicians have attracted much favorable attention. Several medical school orchestras composed entirely of doctors have existed from time to time. Not so long ago in Milan, a city well-

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known as a musical center, a very
talented symphony orchestra com-
posed entirely of physicians delight-
eted the public for many years.

In New York City there are several
orchestras composed entirely of phy-
sicians and surgeons who give rec-
citals at regular intervals.

In Boston a Physicians’ Symphony
Orchestra, conducted by the able
Nicola Slaninisky was founded in
1939. The “Doctors’ Orchestral So-
ciety” of New York has a members-
ship of over fifty, under the direction
of Professor Ignatia Waghalter, for-
merly director of the Berlin Charlott-
enburg Opera House.

One of Brahms’ closest cronies was
Dr. Theodore Billrotth, whom he met
in Zurich in 1886. Dr. Billrotth was an
able pianist and indefatigable musi-
cal amateur as well as one of the
outstanding surgeons of his day. He
also played the violin in excellent
manner. He composed a one act opera
which was never published.

In America there has been many
noted physicians who have been
gifted musicians. One of the best
known is Dr. John Harvey Kellogg,
of Battle Creek, Michigan, and now
of Miami, Florida. Dr. Kellogg is a
surprise to his own profession. He is
past ninety, walks several miles a
day and has a wrinkle. All during
his intense busy life Dr. Kellogg has
been an enthusiastic amateur pianist.

Dr. Stanley Reimann of Philadel-
phia, one of America’s outstanding
cancer specialists, is a pianist of
professional ability. In recent years he
has taken an interest in two-plane
playing and has a large repertoire
which he has developed with his mu-
sical professional artist friends who
resort to his home for special prac-
tice upon his two fine grand pianos.

There are also physicians who have
organized trios of stringed instru-
ments which they use for a very
worthy cause. For instance, in the
state hospital at Elobe, Michigan,
members of the staff, trained psy-
chiatrists play for their patients
reputedly with most remarkable
curative effects. At Bellevue Hospital
in New York, music and medicine are
being used by doctor-musicians with
wonderful results among psychopa-
thic patients.

The chess master has always tended
toward music. He has been interested
in music in an art as such, but lately
he has also become interested in
music as a curative agent.

The Violinist in
Army Life
(Continued from Page 200)

has been not only maintained, but
improved.

When his period of training is
over, the soldier-violinist must face
the probability that in the immediate
future his chances of doing much
practice are not very good. Even if,
however, he is not able to take his
violin overseas, violins are to be
found in the most unlikely places
—though often minus strings and
bridges! It would be well, therefore,
if these accessories were taken along
among his personal belongings.

Whatever the future may hold for
the player, he can look with satis-
faction on the fact that he has
shortened by nine months or a year
the break that must exist in the
normal course of his musical career.
If his practice has been intelligent
and systematic, his playing has,
at the very least, been kept up to par,
and the rigors of Army training have
been softened. Above all, he has,
by his talent, given enjoyment and
entertainment to hundreds of ap-
preciative fellow soldiers—which in
itself is sufficient incentive for re-
mainin a violinist while training to
be a soldier.

This Question of
Sight Reading Music
(Continued from Page 168)

poetry.

Dr. Leonard Deutch, whose nor-
mal piano classes in Vienna were
sought eagerly by teachers, holds to
this thought:

“Sight reading certainly can be
taught by using a very large and
rich study material, which should
be difficult enough that the student
has to struggle for it, but not so
difficult that he will be defeated.
He will overcome the difficulties if
he plays with accuracy, relaxing physi-
cally and mentally, never forcing
speed.

For establishing facility in sight
reading, correct instruction is much
more important than any natural
endowment. Rapidity of eyes and
mobility of fingers are improved
steadily by training in coordination.”

Many teachers, who are among the
most active Etude enthusiasts, con-
sistently have employed each month
with their pupils the Music Section
of The Etude, as a precious source
of new musical materials especially
suited for sight reading.
The Importance of the Orchestra Conductor
by Paul Jouquet

Bobby and Uncle John were leaving the concert hall after having heard a most thrilling orchestral performance. Bobby had never been to a symphony concert before, and he was terribly excited. But one thing bothered him.

"Uncle John," he asked, "Why is an orchestra conductor so important? I'm sure those musicians were good enough to play without anyone keeping time for them."

Uncle John was amused at Bobby's question. "I agree with you, Bobby," he answered his nephew, "I don't doubt but that such an excellent group of players could keep time perfectly. But, young man, you do not understand just what a good conductor means to an orchestral performance."

"Tell me something about conductors, Uncle John. I'd really like to know what they have to do."

"Bobby, I've taken you to hear great musicians like Heifets and Rachmaninoff, and you know what marvelous effects they can create on their instruments. Well, the orchestra conductor, too, plays an instrument, the greatest one of all, a symphony orchestra! You, Bobby, the conductor actually plays the orchestra! Just think how wonderful that really is! Can you understand that, Bobby?"

"I think I can, Uncle John. But how do the musicians know what the conductor wants them to do?"

"Why, you see, every motion the conductor makes conveys a definite instruction to the players. Most of the real work is done during the rehearsals when the conductor explains how he wants the music played; so, at the actual concert performance, the slightest gesture is enough to carry his ideas to the players."

"The conductor understands every instrument in the orchestra and knows just what it is capable of doing. The best conductors know the scores of the music by heart, which is a great feat of memorizing. Their hearing is very sensitive, and conductors like Toscanini and Stokowski can detect the omission of even the fewest notes during a performance."

"Who was the first orchestra conductor, Uncle John?" Bobby asked.

Uncle John smiled. "That's a rather difficult question, Bobby. Ever since musicians began playing in groups, and that was a long time ago, one of them has always acted as leader, keeping time for the others. That was the original duty of a conductor, to keep the players together. For many years the harpsichord player conducted by occasionally waving his hand in the air. We do not know who first used a baton in conducting, but we do know that (Continued on next page)"

Junior Club Outline
No. 18, von Weber

Biography
Carl Maria von Weber was born in 1786 and died in 1826. He was related by marriage to Mozart and studied composition under Haydn's brother. For what form of composition is he particularly well-known?

a. Carl Maria von Weber was born in 1786 and died in 1826. He was related by marriage to Mozart and studied composition under Haydn's brother. For what form of composition is he particularly well-known?
b. One of his best known operas is "Oberon." Name another of his operas?
c. What is the difference between opera and oratorio?
d. He wrote his first opera when only fourteen years old. Read more about him in your "Standard History of Music" or some similar book.

e. The triad on the third degree of the scale is called the mediant. Play this triad on the third degree of the C major scale and listen to it. Is it a minor or a major triad?
f. Play the pattern given here of the mediant, followed by the subdominant and tonic in any four major keys. (Refer to "Keyboard Harmony for Juniors" for further practice with this triad.)

g. What is a libretto?
h. Give a term meaning very slow.

Program
Many of the lovely melodies found in von Weber's operas and orchestral compositions have been arranged in simple form for piano, though most of his own piano compositions are in the higher grades. There is a wide choice of grades, however, in the following arrangements: Invitation to the Dance (procurable in many grades), Melody from "Oberon," arranged for left hand alone; Prayer from 'Der Freischütz," as well as many other numbers for solo; Sonatina and Hunter's Chorus from 'Der Freischütz" for four hands; and Album Leaf and Invitation to the Dance have been arranged for six hands. Also listen to some of the von Weber compositions on recordings, if possible. You will find his music very melodious, gay and attractive, and many of his operas were influenced by fairy tales and other romantic stories.

Sonnet on the Death of Mozart
by Billy Pace (Age 17)

The autumn's falling leaves have cause to fail,
For they are dead; their brief life's work is done.
Through summer they have bent to summer's call.
In their unfolding to the golden sun.

The life of him is briefer still to call,
But like the autumn leaves, the end of one
Is near; and work that's finished makes for all.
The grave at last; the weary ones have won.

His work is o'er and done. His requiem
Had fondly called him to eternal rest,

The Etude
Importance of Conductor

(Continued)

the eighteenth century French composer, Lully, used a baton, and a very heavy one it must have been, because at one rehearsal he dropped it on his foot and was finally injured!

"As symphonic music grew more serious in character, requiring special interpretation, the trained conductor became necessary, one possessing exceptional musical talent and the highest artistic judgment."

"Were any of the great composers ever conductors, Uncle John?"

"Beethoven used to conduct his own works until his increasing deafness caused him to lose all interest in the music of the orchestra, and he continued the players by giving them wrong directions."

"Mendelssohn was considered a very fine conductor, and his great work in Bach's music was very successful.

"Franz Liszt was well-known as a conductor and arranged performances of Wagner's music. Wagner was very much at the height of his career due to his success with the efforts of Liszt, who was his champion at a time when Wagner's music was thought to be harsh and strange."

"Uncle John, you certainly made me see how important an orchestra conductor really is. How I hope that some day I may be able to play an instrument as wonderfully as a symphony orchestra!"

"Well, Bobby, to be a conductor would be a splendid achievement. But never forget this: with the greatest conductor in the world, the composer's music comes first, not personal glory. And a conductor is great only by making music great!"

JUNIORS OF RIDLEY PARK, Pennsylvania

Junior Etude Red Cross Blankets

Knitted squares for the Junior Etude Red Cross Blankets have recently been received from Jean Millsaps; Summer Junior Music Club; Ids. R. Penellec; Chaminade Junior Music Club; and the many others who contributed to this project.

Many of the alternating squares were received without names, and they are now being received for the sixth blanket, and those of you who have been too busy with other activities to send in the four-and-a-half inch knitted squares may send them in any time.

Junior Etude Contest

Junior Etude Contest will award three words, prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

SUBJECT FOR THIS MONTH "Mendelssohn"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than March 15. Winners will appear in the June issue.

CONTEST RULES

1. Contributions must contain not over one hundred and fifty words.

2. Name, age, and class (A, B, or C) must appear in upper right corner and your address in the upper left corner of every sheet of paper. If you need more than one sheet of paper, be sure to do this on each sheet.

3. Write on one side of paper only and do not use a typewriter.

4. Do not have anyone copy your work for you.

5. Claims of schools are requested to hold a preliminary contest and submit not more than two entries for each class.

6. Entries which do not meet those requirements will not be eligible for prizes.

Puzzle in Spelling

by Stella M. Hadden

Take the central letter of Mendelssohn's birthplace, plus the first letter of Macdowell's birthplace, plus the last letter of Beethoven's birthplace, plus the last letter of Brahms' birthplace, plus the central letter of Gounod's birthplace, plus the first letter of Bach's birthplace. Rearrange these letters and get the name of Grieg's birthplace. Answers must give all places.

Answers to Christmas Carol

Puzzle:

Come, All Ye Faithful; The First Night; O Little Town of Bethlehem; Good King Wenceslas; Joy to the World.

Prize Winners for December Christmas Carol Puzzle:

Class A, Doris E. Wall (Age 16), Indiana

Class B, Rose Ann Ureycki (Age 12), New York

Class C, Eileen Patton (Age 8), Pennsylvania

Honorable Mention for December Essay:

Jean Cunningham; Bob Houghland; Dick Smith; Roy Gene Moler; Hilda DeMeur; Marijan Huggenson; Rego; Troyer; Ethel Toms; Adeline Kuritz; Molly Tipton; Nina Fitzgerald, Anna McDade.

Animals and Music

(Prize Winner in Class C)

I believe animals are somewhat like us children about music; if they do not like it, it is because they are not used to it. A dog will sometimes howl when he unexpectedly hears singing, but let him hear it often and he will call it by name as well as though he really liked it. It has been said a cow will give more milk when being horned, and my mother says her cow gives more milk if she is fed to it, but if she speaks to the cow, it will kick her. I seem, also, if you are riding horseback and sing a marching song the horse stops right along in rhythm. Did you ever try it? Animals really do seem to like music, and anyway, it can be taught to them, as is proved by the animals in the circus doing their tricks to certain tunes played by the band.

Lillian Peterson (age 10) Missouri

N. B. Some of the latest researches in medical science have proved that cows (as mentioned in the above essay) really do give more milk when milked under the influence of soothing music, and that spirited, rhythmic music makes them restless. It has also been said by researchers that if the music to which animals have been trained to act is changed, the animals will not go through their act.
THE COVER FOR THIS MONTH—Beck in 1863 a song was published called “When Johnny Comes Marching Home.” The music of this was introduced in the “Soldier’s Return March” played by the Gilmore Band, the famous band led by Patrick Sarsfield Gilmore (born in Dublin, December 30, 1829 and died September 24, 1892 in St. Louis). He was a bandmaster in the Federal Army at New Orleans during the Civil War, and in 1869 and in 1872 there was given in Boston under the inspiration of this master and director two marches with huge orchestras and immense choruses. Mr. Gilmore identified himself as the Louis Lambert always given as the composer of the “Waltz” favorite “When Johnny Comes Marching Home.”

The characters in the photograph on the cover of this issue represent an excellent piece of photography made available to us by Mr. Underwood and Underwood, New York, and the adaptation of this photograph, representing a grandfather and two of his grandchildren, to the cover as presented, has been done by the Philadelphia artist, Miss Vera Shaffer, whose work on numerous covers in the past has made her well-known to Ernie readers.

Many children throughout the United Nations are proud of their fathers who are serving in the armed forces of the United Nations, and grandfather can well paraphrase the old song, “When Johnny Comes Marching Home.”

Arranged for piano by Theodore Presser Co., and published by them as “When Daddy Comes Marching Home,” grandfather, like thousands of others on the home front, and this includes military men, government workers, teachers, college professors, school teachers, music instructors, and many others, through many things they are doing to up their war effort, are making a real contribution toward the ultimate victory of the United Nations over dictatorships which endanger the four great freedoms enunciated by the President of these United States of America.

MUSIC FOR THE EASTER PROGRAM—In these days when long hours in war industries or work in one or more of the many worthy war efforts gives allows less time for planning and holding rehearsals, it is important that the churchmaster, organist, and soloist give serious thought at the earliest possible moment to the selection of music for his or her portion of the Easter program.

For the director seeking “something new” we recommend for consideration the following works just added to the catalogs of Theodore Presser Co. and Oliver Ditson Co.: The Risen Christ, a beautiful new cantata of about forty-five minutes duration. The piece is convenient for home use and little rehearsing by the average volunteer choir (60s); He is Risen, a unique work for mixed voices and organ, by Grace Kennedy; Easter journeys, which is best described simply as a miniature cantata lasting from fifteen to twenty minutes (15p); This is Easter Day, a carol for mixed and children’s voices by Ralph E. Marryatt; O Marvelous Message of the Cross, a fine modern setting for chorus and organ, by H. Alexander, and Five mixed voices by Lawrence lehman; and Sibellus’ O Morn of Beauty, arranged for mixed voices (8A.B) by H. Alexander Mathews. These new publications may be obtained for examination or purchase as “Our Monthly Bulletin” along with any other cantatas, anthems, carols, solos, or organ numbers in which you may be interested, or which you may select from our special edition.

The March 1943 edition of “The Publisher’s Monthly Bulletin of Interest to All Music Lovers” includes the following:

**ADVANCE OF PUBLICATION OFFERS**

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

- **Album of Favorite First Position Pieces—For Piano and Voice**
  - Child’s Garden 25c
  - Childhood Days of Famous Composers—Bach, Mozart, Beethoven 20c
  - Favorite Hymns—Piano and Duet 15c
  - Favorite Arrangements from the Great Symphonies 25c
  - First Enlarged Album 25c
  - Italian Concerto 15c
  - The Manual Organ and Piano Conductor
- **Portraits of the World’s Best-Known Composers—Beethoven, Mozart, Wagner, Chopin**
  - Pianist’s Children of the Sun... 25c
  - Sixteen Short Studies... 25c
  - Twelve Selections... 25c
  - Three Little Fuges... 25c

The catalog of Easter Music, a copy of which will be supplied on request. Many fine published Easter works, especially in the piano books, will be found to be of great interest to the church master and organist, making the Easter program particularly suited for the church community.

**SPRING CONCERTS AND RECITALS—The music teacher is making a good investment when he or she gives time and thought to careful preparation of an interesting spring-time pupils’ recital, and all the work put forth to make the recital a happy occasion for pupils, their parents, and friends brings rich dividends. It is also well worth remembering that two, three, or four short, interesting selections are far better than one recital which, because of a long program, becomes a pupil and audience alike little more than a tiresome procession of too many pieces and too many performers for one sitting.

Wise indeed is the teacher who gives special attention to the pupils’ recital program and so arranges the program to hold interest with variety. It gives young pupils a chance to demonstrate their musical accomplishments, and it lays a foundation for acquiring polish for them to appear in pupils’ recitals. Some of those not able to play numbers possessing audience-holding interest can participate in easy ensemble numbers or in some type of special recital pieces. The material can be evolved out of material to be found in some of the Ada Richter books such as: Ada Richter’s “Kindergarten Class Book”; “Jack in the Beanstalk”, story with music books, “Cinderella”, story with music book. Then there are Millicent Adair’s little playlets, “In a Candy Shop,” and “From Many Lands.” Other books which suggest types of programs, give ideas, or provide specific materials for programs or program features are: “Musical Playlets for Young People” by J. F. Cooke; “The Nutcracker Suite” by Tschaikowsky, arranged as a story with music book by Ada Richter; “Once Upon A Time” by Miss Dorothea Waren; “The Greatest of the Great Masters” by G. E. Robinson; “Printers’ Week” by Matilde Blibro; “Music of the Flowers” piano album; and “Children’s Days of the Great Composers—Mozart” by Lottie Ellsworth-Colt and Ruth Bampton. Also available is the famous Musical Booklet, “Making a Success of the Pupils’ Recital,” by Jervis (price 10 cents) gives some helpful suggestions.

**CHILDHOOD DAYS OF FAMOUS COMPOSERS—the Child Bach, by Lottie Ellsworth-Colt and Ruth Bampton—This book is the second in a series of delightful biographical works for young musicians, all of which deal with the youthful days of the masters. The subject of this one, is the boyhood of that musical composer, Johann Sebastian Bach. The Cantor’s boy, like his predecessor, the Child Mozart, will contain the happy elements of true story and music. The biographical thread will hold the interest of every reader, giving him the important facts on the childhood and early days of the master, which will lead him to a finer appreciation of the master’s works. The musical content, which includes extracts from Bach’s most popular works and delightfully woven with the story, will be included because of special appeal to young musicians. There will be four easy solos and an easy duet. Attractive Illustrations, pictures making scenes from the composer’s youth will be woven and a list of Bach recordings suitable for children will be given.

The Children’s Bach provides novel recital material. It can be played without difficulty directions are included with the music to be used at its designated places. It can be read aloud by the teacher as a story while students play the various pieces. Directions are also given for the building of a miniature stage to help the student visualize the scene from the composer’s youth. This, in itself, makes it an interesting project for primary level students.

Lottie Ellsworth-Colt is Director of Children’s Classes in Introduction to Music at the famous Eastman School of Music Rochester, and Ruth Bampton is Associate Professor of Music at the Berkshire College in Johnstown, Pa. Both are leading experts in their fields and form an ideal team for the preparation of these books.
During the pre-publication period, while the mechanical details, etc., are being cared for, a single copy of this book may be ordered at the special advance price of $1.50, postpaid. Copies will be mailed out as soon as they are released from the press.

SONGS OF MY COUNTRY—Arranged for Piano by Mrs. Richter. This handy little book of popular songs has been especially adapted for use in the home music lesson. The songs are arranged in four parts, and receive the best possible treatment. The price is $1.50, postpaid.

During the period of publication, a single copy of this attractive new children's book may be ordered at the special advance price of $3.00, postpaid. Copies will be made as soon as the book comes from the press.

FAVORITE HYMNS IN EASY ARRANGEMENTS FOR PIANO Duet, Compiled and Arranged by Ada Richter—The outstanding feature of this series of duets is the fact that all of the duets are arranged with a view to their suitability for the young student. The book for Piano Solo clearly indicates that children derive immense enjoyment from being able to play the hymns they sing in church and at home. The book for the accompanist will be found to be a delightful addition to the collection of hymn songs for the home. The price is $3.00, postpaid.

In the course of preparing this new collection, the compiler has been especially interested in the work of the young composer, and has endeavored to make the duets as appealing as possible. The price is $3.00, postpaid.

THE CHILD'S CZECHY—Selected Studies for the Piano, Composed and Arranged by Hugh Arnold—The development of good basic technique to many teachers immediately suggests the use of Czechy studies. Since the publication of the first Czechy studies has been written for both hands in the treble clef and modern teaching procedures advocate both clefs from the start, something had to be done. For this forthcoming book Hugh Arnold has taken forty of the simplest Czechy exercises and has transposed and rearranged them for the treble and bass clefs. Common rhythmic patterns, combined with the keys limited, for the most part, to C, F, and G. Imaginative titles and clever illustrations also have been added so that the book will appeal to young students. A single copy of The Child's Czechy, will need to be issued in the convenient oblong size, may now be ordered in advance of publication at the special cash price of 25 cents, postpaid.

THREE LITTLE PIGS—A Story with Music by Ada Riebe—Second in a series of many stories that have appealed to and fascinated children of all ages. Lessons and studies have been made more intelligible and easier to remember because of the surprise elements interspersed throughout. Music also has been more interesting through correlation with familiar tales. The delightful arrangement of the "Three Little Pigs" has been chosen for this purpose. Peculiar to Miss Riebe's arrangement is the way "Cinderella," "Jack and the Beanstalk," and "The Nutcracker Suite" in her Stories with Music Series. The teacher or older pupil may read the story, while the younger children play along and attract the Ear, while the younger children play along and attract the Ear. The progress music which is so vividly descriptive of the three little pigs, the big bad wolf, and all their adventures. These "not too difficult" numbers may be used for the purpose of supporting purposes or recitals by making use of the staging suggestions offered in the back of the book. Too, the clear cut line drawings serve as a guide for staging, or may be colored as a class project. The price is $1.50 per hundred, postpaid. Copies will be mailed out as soon as they are released from the press.

The music of the book is taken from the world's favorite opera, and none of the exercises are included. The piano study embraces exercises for the free use of the ankle, joint, scale passages for the hand and foot, and lead-in and toe passages for the hand.

Now are there articles manual touch without pedal, duets for one hand and feet, and the hands and feet, and special exercises for legato playing. The important chapter is devoted to hymn playing, with the favorite hymn, "Farewell Lords," used in illustration.

The price of this book is reached in the concluding pages where are presented special arrangements of such famous compositions as the "Theme from the Disneys," "The Lark," "Barcarolle from "The Tales of Hoffman," "Brahms' Cradle Song," "Melody of Love," "Engelmann," "Lemare's Annette," "Chopin's "Ode to Joy," "Beethoven," and others. All of these compositions are of course prepared with registrations to make most effective use of the pedals. Elizabeth Custer has saved this form of music for the young student.

Copies of this book, at a list price of $1.50, are expected for release during March. Etude readers, however, are given a chance to secure a single copy at our special price of $1.25, postpaid. The sale is limited to the United States and its possessions.

SIXTEEN SHORT STUDIES FOR TECHNIC AND PHONING, by Cedric W. Lomax—Outstanding in the field of piano teaching material for the piano, this new study is one of the most popular "Piano Mastery" series, is this new book of piano studies by Cedric W. Lomax. It deals, in the main, with the piano's desserts, "of the small," "of the middle," and "of the large." The method of instruction is presented in a clear, concise, and comprehensive manner, and the results are shared by the student. The book for piano is a need for every teacher, and the prices are reasonable. The book for piano is a need for every teacher, and the prices are reasonable.

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THE HAMMOND ORGAN. A Method by Stainer-Hall—Revised and Enlarged by Mr. J. A. Stainer. This is the most recent and complete book on the Hammond Organ in the music world of today, not only in churches and homes but also in service camps throughout the country, and realized that the new method of instruction for Hammond players is just as important as the organ itself. With a special interest to the young student, the book is written in a clear and concise manner, and the results are shared by the student. The book for piano is a need for every teacher, and the prices are reasonable.

The Hammond Organ is the first book ever written for the Hammond Organ, and the price of $5.00 is the cost of the book. The book is written in a clear and concise manner, and the results are shared by the student. The book for piano is a need for every teacher, and the prices are reasonable.

The price of this book is reached in the concluding pages where are presented special arrangements of such famous compositions as the "Theme from the Disneys," "The Lark," "Barcarolle from "The Tales of Hoffman," "Brahms' Cradle Song," "Melody of Love," "Engelmann," "Lemare's Annette," "Chopin's "Ode to Joy," "Beethoven," and others. All of these compositions are of course prepared with registrations to make most effective use of the pedals. Elizabeth Custer has saved this form of music for the young student.

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PORTRAITS OF THE WORLD'S BEST-KNOWN MUSICIANS, WITH Thumbs-Up Biographical Sketches, by Cedric W. Lomax—The name by which Thumbs-Up Lomax is traditionally associated with the melodies and chants of the American Indians. And rightly so, for certain no better composer of our country has devoted more time, thought and money to the popularization of the tribal songs of these sturdy American citizens. His harmonizations and adaptations of their melodies in this form has done more to make the American music popular than any other man. In this new book of Indian songs, Dr.
Next Month

The Etude Greets the Coming Spring

Longfellow, in his lovely "Tales of a Wayside Inn," sings: "Then comes the lovely Spring with blossoms and balm. Flooding the earth and the air with melodies vernal." You will find the April Etude as fresh, stimulating, and practical as the new-born year demands.

RUSSELL BENNETT

ORCHESTRAL WIZARDRY

Russell Bennett, whose accomplishings, inventions, and wonderful orchestrations for years have been confined to the orchestra, has made his first appearance in print with a number of compositions for piano and orchestra, which have already been performed with great success.

SEVERAL SKETCHES OF BEAUTIFUL PIANO PLAYING

One of the most notable pianists of the day is the young American, Mr. John Cage. He has already given many concerts and has established himself as a great artist. His playing is characterized by a wonderful use of the pedals, and he is particularly admired for his ability to express the emotions of the music with great precision.

PROBLEMS OF THE YOUNG

Fritz Busch, one of the most engaging conductors of the day, has been particularly appreciated for his ability to bring out the best in chamber music. He has been praised for his sensitive and precise conducting, which has earned him recognition as one of the leading conductors of his generation.
What did you do today
...for Freedom?

Today, at the front, he died... Today, what did you do?
Next time you see a list of dead and wounded, ask yourself:

"What have I done today for freedom?
What can I do tomorrow that will save the lives of
men like this and help them win the war?"

To help you to do your share, the Government has organized the Citizens Service Corps as a part of local Defense Councils, with some war task or responsibility for every man, woman and child. Probably such a Corps is already at work in your community. If not, help to start one. A free booklet available through this magazine will tell you what to do and how to do it. Go into action today, and get the satisfaction of doing a needed war job well! EVERY CIVILIAN A FIGHTER

CONTRIBUTED BY THE MAGAZINE PUBLISHERS OF AMERICA.
A central theme in a piano recital will add color and interest to both listener and pupil. The book described below contains a theme, and an interesting arrangement of familiar pieces around which novel recitals can be built. Additional numbers for miscellaneous or fun violin or voice can, of course, be introduced. A selection of such pieces, following the main recital choice, or any of the suggestions listed, cheerfully sent "On Approval."

Playlets

FROM MANY LANDS

A Musical Sketch
By MILDRED DAIR

Here is the material for use in an "International Recital." The books described below contain a theme, and an interesting material around which novel recitals can be built. Additional numbers for miscellaneous or fun violin or voice can, of course, be introduced. A selection of such pieces, following the main recital choice, or any of the suggestions listed, cheerfully sent "On Approval."

THE NUTCRACKER SUITE

(Tchaikovsky)

Arr. by ADA RICHER

This telling of the favorite Christmas story is enriched by clever little musical surprises. The musical numbers, both well-known and novel, are woven into a descriptive suite. The story elements include the charming characters of the Nutcracker, the Queen of the Mice, and the Mouse King. The music is delightful, and the story is told with humor and spirit. The story is presented in two parts: Part I, "The Nutcracker's Dream," and Part II, "The Mouse King's Story." The recital ends with a grand finale, "The Dance of the Sugar Plum Fairy," which is sure to delight the audience. Price: $0.60

CHILDHOOD DAYS OF

FAMOUS COMPOSERS: Mozart

By LOTTIE ELLSWORTH COIT and RUTH BAMPSON

The story of Mozart's life is told through his music, which is illustrated with beautiful music stands. The story is engaging and informative, and it is sure to inspire young piano students to seek out more music by Mozart. Price: $0.60

MUSICAL PLAYLETS

FOR YOUNG FOLKS

By JAMES FRANCIS COKE

This book is a collection of short musical sketches that are perfect for young piano students. The sketches are engaging and fun, and they provide an introduction to various musical styles and genres. The book is targeted at young students who are just learning to play the piano, and it provides them with a fun and engaging way to explore the world of music. Price: $0.60

ONCE-UPON-A-TIME STORIES

OF THE GREAT MUSIC MASTERS

By GRACE ELIZABETH ROBINSON

Each of these stories is a master's creation, created in music to tell a story. The stories are engaging and informative, and they are sure to inspire young piano students to seek out more music by these great composers. Price: $0.60

THE SEA ALBUM

Piano Solo Arrangements of Folk Songs and Characteristic Melodies from All Nations

Compiled by WM. M. FELTON

The patriotic young Americans of today must not be allowed to forget the importance of our country's heritage. This book contains a selection of folk songs and characteristic melodies from all nations, arranged for piano solo. The pieces are engaging and fun, and they provide an introduction to various musical styles and genres. The book is targeted at young students who are just learning to play the piano, and it provides them with a fun and engaging way to explore the world of music. Price: $0.60

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