

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

3-1-1943

Volume 61, Number 03 (March 1943)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Music Pedagogy Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 61, No. 03. Philadelphia: Theodore Presser Company, March 1943. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/230>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

THE ETUDE

March

1943

Price 25 Cents

music magazine

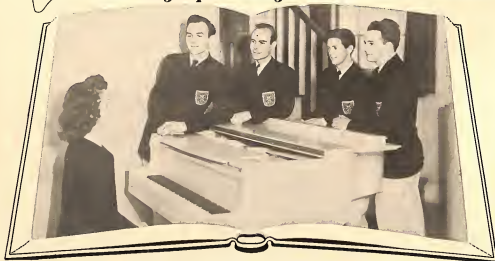




There must be a reason

WHY

BOB JONES COLLEGE attracts such a large percentage of talented students



BOB JONES COLLEGE OFFERS VOICE, PIANO, VIOLIN, PIPE ORGAN, SPEECH, AND ART WITHOUT ADDITIONAL COST ABOVE REGULAR ACADEMIC TUITION. Young men and women may prepare for professional, teaching, or radio careers in music or speech. Bob Jones College also offers young men and women an unusual opportunity to prepare for part time or full time Christian service in the ministry of music and speech.

If you can attend college for only one or two years before entering the service of your country, we strongly advise your coming to Bob Jones College for this year or two of character preparation and intellectual and spiritual training so essential now.

If you are still in high school we advise you to come to the Bob Jones College Academy (a four-year, fully accredited high school) for educational and Christian training before you enter upon your military service.

Bob Jones College offers a wide variety of courses leading to Bachelor of Arts and Bachelor of Science degrees, and in the Graduate School of Religion courses leading to the Master of Arts degree. Beginning with the school year 1943-44, courses leading to the Doctor of Philosophy degree will also be offered in the field of religion. Bob Jones College has high scholastic standards. It also stands without apology for the "old-time religion" and for the absolute authority of the Bible.

FOR DETAILED INFORMATION WRITE

DR. BOB JONES, JR.

BOB JONES COLLEGE

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, which 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 regular season of the opera company in New York City.



SIR ADRIAN BOULT

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 orchestra's concerts are divided into two groups, one series of six being given on Wednesday evenings and the other six, called "Lunch Hour Concerts," at 1.15 on Friday afternoons.

THE INTEREST in the revival of the recorder is so pronounced that a seasonal 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, "Maria's Evening Service," by Billington, for recorder, published for the first time since 1891.

BELA BARTOK's violin concerto received its American premiere recently, when it was on the program of the Cleveland Orchestra, conducted by Arturo Rodzinski, with the orchestra's concertmaster, Tossy Spivakovsky, as the soloist.

THE NATIONAL SYMPHONY ORCHESTRA of Washington, D. C., Hans Klinger, conductor, held a Beethoven Festival during the week of January 17, in which the concerts on Wednesday and Thursday evenings were given over to the "Ninth Symphony" of Beethoven. Junius Carter, soprano, Jeanne Steinkell, alto, John Hamill, tenor, and Howard Vandenberg, bass; all members of the Philadelphia Opera Company, were the soloists.



SAMUEL LINE LACIAR

SAMUEL LINE LACIAR, composer, music critic, and editor, who since 1918 had been active as a newspaper music critic in Philadelphia, died in that city on January 14, at the age of seventy-two. He was born in Marsh Creek, 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 this country he was for a time 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.



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

WINNERS OF THE SACRED SONG CONTEST conducted by The Harcourt Music Publishers of Chicago have been announced. The first prize of \$100 was awarded to Mrs. Grace Jehu, of Wausau, Wisconsin, for her song, "Thy Holy Spirit"; 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 operatic stage when, on January 22, she sang the rôle of Venus in the Metropolitan Opera production of "L'Amour et le Chocolat," 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 "Bravos!" 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 Apocalypse," which will be given by the National Federation of Music Clubs.

SIR HARRY LAUDER, hale and hearty despite his seventy-four 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 minstrel," as he was described recently by Winston Churchill. He scans 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."



SIR HARRY LAUDER

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 reinstated the courses in Woodwind, French Horn, and Double Bass, with virtuoso teachers, including Marcel Tabuteau and Carl Torelli. Auditions for scholarships will be in April.

TWO SCHOLARSHIPS and three supplementary awards were given as a result of the first competition of the National Federation of Music Clubs recently in Philadelphia. The scholarship winners who took the first prize of \$1000 were Camilla Williams, soprano of Philadelphia, and William Brown, baritone of Akron, Ohio. To the original amount of the first award, Miss Anderson added \$500, enabling each winner to be awarded \$1500. Also, three prizes of \$500 each were awarded to Mildred Hill and Fay Drazin, sopranos, and William Smith, bass-baritone; all from Philadelphia.



Camilla Williams

Competitions

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

THE NATIONAL BOARD of Delta Omicron, National Music Society, 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 15, and full details may be secured from the chairman, Mrs. L. Bruce Granger, 219 Lake Shore Drive, Chicago, Illinois.

THE JUILLIARD 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 Juillard School of Music. The winning composition 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 Gannett. There are two classifications with prizes of fifty and twenty-five dollars in each classification. The national chairman of the Student Composition Contest is the distinguished American composer and author, Miss Marion Bauer, 115 West Seventy-third Street, New York City, from whom all details may be secured.

FOUR AWARDS OF \$1000 are announced by the National Federation of Music Clubs for the outstanding violinist, pianist, man 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 Conventions, cancelled because of transportation difficulties, in May, 1941. Full details of the contest artists and student musician contests may be secured from Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven, Connecticut, and Mrs. Fred Gillette, 2109 Austin Street, Houston, Texas.

WINNING FAVOR

Because it

PRODUCES RESULTS!

MY PIANO BOOK

A Simplified Method
for 6 to 8 Year Old Beginners
By ADA RICHTER

IN TWO PARTS

For Class or
Individual
Instruction



Issued in
the handy
sliding case.
11 1/2" x 9 1/4"



ADA RICHTER

Talented composer, teacher, and creator of many very successful books and pieces for young piano beginners.

THIS attractive method reflects Mrs. Richter's notable success as a teacher. Designed for the very young child so as to follow any kindergarten age book, or as first material for the student of six to eight years, it lays solid foundations for future advancement.

clarity with which their subject is presented and their tuneful contents make these books a delightful and instructive experience. Attractive illustrations are used throughout.

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.

Part Two takes up the work with the first running passages and scales. Throughout are imaginative pieces for the advancing young pianist, and there are several familiar tunes. The first ensemble training is introduced with a duet and a trio, and again there is a page of test questions.

Interesting Piano Books for Young Players

By ADA RICHTER

KINDERGARTEN CLASS BOOK 1.00	STUNTS FOR PIANO 1.00
A Piano Approach for Little Tots	A Very First Exercise Book
CINDERELLA .60	MY FIRST SONG BOOK .75
A Story With Music for Piano	Songs in Easy Arrangements for Piano
JACK AND THE BEANSTALK .60	PLAY AND SING .75
A Story With Music for Piano	Songs in Easy Arrangements for Piano
NUTCRACKER SUITE (Tchaikowsky) .60	MY OWN HYMN BOOK .75
A Story With Music for Piano	Hymns in Easy Arrangements for Piano
A CHILD'S JOURNEY .75	SONGS OF STEPHEN FOSTER .75
Route Songs for Primary School Activities	In Easy Arrangements for Piano

PUBLISHED BY

THEODORE PRESSER CO.
1712 CHESTNUT STREET, PHILADELPHIA, PA.

THE ETUDE

music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, Editor

Gay McCoy and Francis Brown, Assistant Editors

Robert Bruni
Dennis Davis
Dr. Nicholas Denny
Dr. Harry S. Fry
Kent W. Graham
Elizabeth Goss
Paul Sappala

George C. Krick
Blanche Lammson
Dr. Guy Masser
N. Clifford Page

Dr. Rob Roy Peery
Peter Hugh Reid
William H. Revell

FOUNDED 1883 BY THEODORE PRESSER

Contents for March, 1943

VOLUME LXI, No. 3 • PRICE 25 CENTS

WORLD OF MUSIC 145

EDITORIAL 147

YOUTH AND MUSIC 148

MUSIC AND CULTURE 149

The "Blip" of Creative Composition	Mrs. B. H. A. Bach	151
Foundations Principles in Creative Composition	Blanche Lammson	152
Twenty Years of Songwriting	Robert Bruni	153
A Music for Good Singing	Robert Bruni	154
Music in the Home	Blanche Lammson	155
Records to Meet Your Taste	Peter Hugh Reid	156
The Music of the Future	Blanche Lammson	157
The Music of the Future	Blanche Lammson	158

MUSIC AND STUDY 159

The Teacher's Round Table	Dr. Guy Masser	159
The Spirit of Music	Blanche Lammson	160
Spurs the Capotes and Save the World	Blanche Lammson	161
Soul Perception of the Music of the Great German Masters	Blanche Lammson	162
Personal Trends in the Teaching of School Music Teachers	Blanche Lammson	163
Arranging Music for the School Band	Blanche Lammson	164
The Question of Sight-Reading Music	Blanche Lammson	165
The Violin in American Music	Blanche Lammson	166
Quintets and Quartets	Blanche Lammson	167
Training the Hands for Piano Playing	Blanche Lammson	168
The Doctor as Musician	Blanche Lammson	169
The Music of the Future	Blanche Lammson	170
Technique of the Month—Techniques for Boys and Girls	Blanche Lammson	171
Music and Musical Folklore	Blanche Lammson	172
When is One Too Old to Learn to Play the Accordion?	Blanche Lammson	173

MUSIC 174

Classic and Contemporary Selections	Blanche Lammson	174
Three from Piano Concerto in D Minor	Blanche Lammson	175
Midnight in Vienna	Blanche Lammson	176
Three from Piano Concerto in D Minor	Blanche Lammson	177
Midnight in Vienna	Blanche Lammson	178
Three from Piano Concerto in D Minor	Blanche Lammson	179
Midnight in Vienna	Blanche Lammson	180
Three from Piano Concerto in D Minor	Blanche Lammson	181
Midnight in Vienna	Blanche Lammson	182
Three from Piano Concerto in D Minor	Blanche Lammson	183
Midnight in Vienna	Blanche Lammson	184
Three from Piano Concerto in D Minor	Blanche Lammson	185
Midnight in Vienna	Blanche Lammson	186
Three from Piano Concerto in D Minor	Blanche Lammson	187
Midnight in Vienna	Blanche Lammson	188
Three from Piano Concerto in D Minor	Blanche Lammson	189
Midnight in Vienna	Blanche Lammson	190
Three from Piano Concerto in D Minor	Blanche Lammson	191
Midnight in Vienna	Blanche Lammson	192
Three from Piano Concerto in D Minor	Blanche Lammson	193
Midnight in Vienna	Blanche Lammson	194
Three from Piano Concerto in D Minor	Blanche Lammson	195
Midnight in Vienna	Blanche Lammson	196
Three from Piano Concerto in D Minor	Blanche Lammson	197
Midnight in Vienna	Blanche Lammson	198
Three from Piano Concerto in D Minor	Blanche Lammson	199
Midnight in Vienna	Blanche Lammson	200
Three from Piano Concerto in D Minor	Blanche Lammson	201
Midnight in Vienna	Blanche Lammson	202
Three from Piano Concerto in D Minor	Blanche Lammson	203
Midnight in Vienna	Blanche Lammson	204
Three from Piano Concerto in D Minor	Blanche Lammson	205
Midnight in Vienna	Blanche Lammson	206
Three from Piano Concerto in D Minor	Blanche Lammson	207
Midnight in Vienna	Blanche Lammson	208
Three from Piano Concerto in D Minor	Blanche Lammson	209
Midnight in Vienna	Blanche Lammson	210
Three from Piano Concerto in D Minor	Blanche Lammson	211
Midnight in Vienna	Blanche Lammson	212
Three from Piano Concerto in D Minor	Blanche Lammson	213
Midnight in Vienna	Blanche Lammson	214
Three from Piano Concerto in D Minor	Blanche Lammson	215
Midnight in Vienna	Blanche Lammson	216
Three from Piano Concerto in D Minor	Blanche Lammson	217
Midnight in Vienna	Blanche Lammson	218
Three from Piano Concerto in D Minor	Blanche Lammson	219
Midnight in Vienna	Blanche Lammson	220
Three from Piano Concerto in D Minor	Blanche Lammson	221
Midnight in Vienna	Blanche Lammson	222
Three from Piano Concerto in D Minor	Blanche Lammson	223
Midnight in Vienna	Blanche Lammson	224
Three from Piano Concerto in D Minor	Blanche Lammson	225
Midnight in Vienna	Blanche Lammson	226
Three from Piano Concerto in D Minor	Blanche Lammson	227
Midnight in Vienna	Blanche Lammson	228
Three from Piano Concerto in D Minor	Blanche Lammson	229
Midnight in Vienna	Blanche Lammson	230
Three from Piano Concerto in D Minor	Blanche Lammson	231
Midnight in Vienna	Blanche Lammson	232
Three from Piano Concerto in D Minor	Blanche Lammson	233
Midnight in Vienna	Blanche Lammson	234
Three from Piano Concerto in D Minor	Blanche Lammson	235
Midnight in Vienna	Blanche Lammson	236
Three from Piano Concerto in D Minor	Blanche Lammson	237
Midnight in Vienna	Blanche Lammson	238
Three from Piano Concerto in D Minor	Blanche Lammson	239
Midnight in Vienna	Blanche Lammson	240
Three from Piano Concerto in D Minor	Blanche Lammson	241
Midnight in Vienna	Blanche Lammson	242
Three from Piano Concerto in D Minor	Blanche Lammson	243
Midnight in Vienna	Blanche Lammson	244
Three from Piano Concerto in D Minor	Blanche Lammson	245
Midnight in Vienna	Blanche Lammson	246
Three from Piano Concerto in D Minor	Blanche Lammson	247
Midnight in Vienna	Blanche Lammson	248
Three from Piano Concerto in D Minor	Blanche Lammson	249
Midnight in Vienna	Blanche Lammson	250
Three from Piano Concerto in D Minor	Blanche Lammson	251
Midnight in Vienna	Blanche Lammson	252
Three from Piano Concerto in D Minor	Blanche Lammson	253
Midnight in Vienna	Blanche Lammson	254
Three from Piano Concerto in D Minor	Blanche Lammson	255
Midnight in Vienna	Blanche Lammson	256
Three from Piano Concerto in D Minor	Blanche Lammson	257
Midnight in Vienna	Blanche Lammson	258
Three from Piano Concerto in D Minor	Blanche Lammson	259
Midnight in Vienna	Blanche Lammson	260
Three from Piano Concerto in D Minor	Blanche Lammson	261
Midnight in Vienna	Blanche Lammson	262
Three from Piano Concerto in D Minor	Blanche Lammson	263
Midnight in Vienna	Blanche Lammson	264
Three from Piano Concerto in D Minor	Blanche Lammson	265
Midnight in Vienna	Blanche Lammson	266
Three from Piano Concerto in D Minor	Blanche Lammson	267
Midnight in Vienna	Blanche Lammson	268
Three from Piano Concerto in D Minor	Blanche Lammson	269
Midnight in Vienna	Blanche Lammson	270
Three from Piano Concerto in D Minor	Blanche Lammson	271
Midnight in Vienna	Blanche Lammson	272
Three from Piano Concerto in D Minor	Blanche Lammson	273
Midnight in Vienna	Blanche Lammson	274
Three from Piano Concerto in D Minor	Blanche Lammson	275
Midnight in Vienna	Blanche Lammson	276
Three from Piano Concerto in D Minor	Blanche Lammson	277
Midnight in Vienna	Blanche Lammson	278
Three from Piano Concerto in D Minor	Blanche Lammson	279
Midnight in Vienna	Blanche Lammson	280
Three from Piano Concerto in D Minor	Blanche Lammson	281
Midnight in Vienna	Blanche Lammson	282
Three from Piano Concerto in D Minor	Blanche Lammson	283
Midnight in Vienna	Blanche Lammson	284
Three from Piano Concerto in D Minor	Blanche Lammson	285
Midnight in Vienna	Blanche Lammson	286
Three from Piano Concerto in D Minor	Blanche Lammson	287
Midnight in Vienna	Blanche Lammson	288
Three from Piano Concerto in D Minor	Blanche Lammson	289
Midnight in Vienna	Blanche Lammson	290
Three from Piano Concerto in D Minor	Blanche Lammson	291
Midnight in Vienna	Blanche Lammson	292
Three from Piano Concerto in D Minor	Blanche Lammson	293
Midnight in Vienna	Blanche Lammson	294
Three from Piano Concerto in D Minor	Blanche Lammson	295
Midnight in Vienna	Blanche Lammson	296
Three from Piano Concerto in D Minor	Blanche Lammson	297
Midnight in Vienna	Blanche Lammson	298
Three from Piano Concerto in D Minor	Blanche Lammson	299
Midnight in Vienna	Blanche Lammson	300

THE JUNIOR ETUDE 103

MISCELLANEOUS 212

Don't Forget the Hymns!	Blanche Lammson	212
The Hymn Book	Blanche Lammson	213
Made on Industrial Aardvark	Blanche Lammson	214
Working Smoother	Blanche Lammson	215
Technique of the Month	Blanche Lammson	216
History of the Month	Blanche Lammson	217
History of the Month	Blanche Lammson	218
History of the Month	Blanche Lammson	219
History of the Month	Blanche Lammson	220
History of the Month	Blanche Lammson	221
History of the Month	Blanche Lammson	222
History of the Month	Blanche Lammson	223
History of the Month	Blanche Lammson	224
History of the Month	Blanche Lammson	225
History of the Month	Blanche Lammson	226
History of the Month	Blanche Lammson	227
History of the Month	Blanche Lammson	228
History of the Month	Blanche Lammson	229
History of the Month	Blanche Lammson	230
History of the Month	Blanche Lammson	231
History of the Month	Blanche Lammson	232
History of the Month	Blanche Lammson	233
History of the Month	Blanche Lammson	234
History of the Month	Blanche Lammson	235
History of the Month	Blanche Lammson	236
History of the Month	Blanche Lammson	237
History of the Month	Blanche Lammson	238
History of the Month	Blanche Lammson	239
History of the Month	Blanche Lammson	240
History of the Month	Blanche Lammson	241
History of the Month	Blanche Lammson	242
History of the Month	Blanche Lammson	243
History of the Month	Blanche Lammson	244
History of the Month	Blanche Lammson	245
History of the Month	Blanche Lammson	246
History of the Month	Blanche Lammson	247
History of the Month	Blanche Lammson	248
History of the Month	Blanche Lammson	249
History of the Month	Blanche Lammson	250
History of the Month	Blanche Lammson	251
History of the Month	Blanche Lammson	252
History of the Month	Blanche Lammson	253
History of the Month	Blanche Lammson	254
History of the Month	Blanche Lammson	255
History of the Month	Blanche Lammson	256
History of the Month	Blanche Lammson	257
History of the Month	Blanche Lammson	258
History of the Month	Blanche Lammson	259
History of the Month	Blanche Lammson	260
History of the Month	Blanche Lammson	261
History of the Month	Blanche Lammson	262
History of the Month	Blanche Lammson	263
History of the Month	Blanche Lammson	264
History of the Month	Blanche Lammson	265
History of the Month	Blanche Lammson	266
History of the Month	Blanche Lammson	267
History of the Month	Blanche Lammson	268
History of the Month	Blanche Lammson	269
History of the Month	Blanche Lammson	270
History of the Month	Blanche Lammson	271
History of the Month	Blanche Lammson	272
History of the Month	Blanche Lammson	273
History of the Month	Blanche Lammson	274
History of the Month	Blanche Lammson	275
History of the Month	Blanche Lammson	276
History of the Month	Blanche Lammson	277
History of the Month	Blanche Lammson	278
History of the Month	Blanche Lammson	279
History of the Month	Blanche Lammson	280
History of the Month	Blanche Lammson	281
History of the Month	Blanche Lammson	282
History of the Month	Blanche Lammson	283
History of the Month	Blanche Lammson	284
History of the Month	Blanche Lammson	285
History of the Month	Blanche Lammson	286
History of the Month	Blanche Lammson	287
History of the Month	Blanche Lammson	288
History of the Month	Blanche Lammson	289
History of the Month	Blanche Lammson	290
History of the Month	Blanche Lammson	291
History of the Month	Blanche Lammson	292
History of the Month	Blanche Lammson	293
History of the Month	Blanche Lammson	294
History of the Month	Blanche Lammson	295
History of the Month	Blanche Lammson	296
History of the Month	Blanche Lammson	297
History of the Month	Blanche Lammson	298
History of the Month	Blanche Lammson	299
History of the Month	Blanche Lammson	300

Entered at second-class matter January 16, 1904, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879. Copyright, 1943, by Theodore Presser Co., Inc. U. S. Post Office and Great Britain.

\$2.50 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada and all other foreign countries, \$2.75 a year. All other countries, \$3.50 a year. Single copy, Price 25 cents.

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 streptococcal 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 recog-

nize 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 Geese, "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 186)



FRIEDRICH KALKBRENNER
He offered to show Chopin how to play more artistically.

Democracy in Music

by *Blanche Lemmon*

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 young people had a difficult time in wedging their way into our top-ranking musical organizations; well-known, too, that our attitude toward them was one of noninterference: they had to learn to swim somewhere else or sink. They had to learn elsewhere because we had no facilities here to train them to be members or conductors of instrumental and vocal ensembles; and we had no organizations which could risk prestige by presenting unknown artists or unknown works in debut performances.

The prestige of our organizations had been built up painstakingly; this, based on their high quality, was a thing to be guarded closely. But as a 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 talents as might bear the slightest 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 debut 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 premiere 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 "influence."

To stress our point, we repeat here the qualifications of one of the projects whose ideal is 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 debut 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 debut with newspaper criticisms.

Auditions are held for singers, pianists, violinists, violas, violoncellists, 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 Ballad in 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 able guest conducting of two New York orchestras—the National Broadcasting Company Symphony and the New York Philharmonic-Symphony—in first and second 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. Exemplification of the unknown 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 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 Juillard 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 feature, 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 dedicate the results of that favor?

An Experiment in Art

In 1939 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 propounded an idea: that 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 to it they added the provision that it would be well to include those possessors of outstanding musical merit who had already made the debut 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 superlatively equipped organizations that are serving the needs of musical youth.

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

When all aspirants had been heard, two debuts were awarded: one to Maurice Wilk, violinist, the other to Virginia (Continued on Page 204)



DEAN DIXON
Notable Negro Orchestral Conductor

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

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 rôle 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 superlative 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 re-



MARJORIE LAWRENCE

Her valiant spirit has triumphed over incredible difficulties.

turned 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 taxing 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.

"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.

I was able to sit up undrugged and not fall over. Every day, then, the physical activity of singing and the spiritual stimulus of pouring my heart and soul out in song, gave me back a little more strength. In singing, I forgot myself and my own cares; I managed to let my deepest thoughts rest 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 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 circulated 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 I was singing and convincing. I was actually 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 entrance 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 been worth enduring. It has shown me the wonderful capacity of the human mind and passion that lie 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, and this means hard work 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)

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. Many instances are given of him 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 is the most natural and the most essential 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 occurrences of the hymns 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 hymns which his worship has been singing." Whether that is absolutely true or not, it does remind one of the importance the hymn holds in the church.

Mutual Understanding

Complete cooperation between minister and organist, and choir 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 serious study as we see. In watching the development of embryonic pianists, 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 prefer to move the *tenor* or *alto* voice. That condition is as deplorable as it is stupid, and as stupid as it is careless.

Many an organist is guilty of just such a fault, but he would be grossly insulted were he accused. And then, that left foot on the pedals! We agree that the right foot is very many times managing the expression of the middle and upper registers 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 "F" notes? Why do many organists do 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 things" 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 leave is: Always leave a little more *ff* 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 practice hymn playing. Select eight or ten favorites, and practice them in every key possible; as a solo, on a solo organ, and on a piano. Do not stop at the end of the melody. Arrange a pleasing accompaniment which will add nice balance, and in that way study the harmonies. Then play the hymn as written, starting on medium organ, gradually increasing until full organ is reached. Study 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 place in the church, but musical features usually given to 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 purpose in these important factors in his church, will, rehearsal, so that the organist and choir will practice the hymns. The minister should be so cooperative that he would not want a suggested change of hymn, should any one suggest by him prove too tedious for acceptable rendition of any rehearsal. He must know his hymn book whether he be a musician or not. The average organist affords more than one choice of hymn on any subject, and a poor choice generally means the congregation. Many organists and choirs plead for more cooperation from the clergy, and yet so often it is not forthcoming. There are still hymns until just 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 helpfully, because the good singing is contagious! When the hymn is unknown to a congregation there will be half-hearted, if any, singing, which devalues a service and interrupts the spontaneity of spontaneous worship. The congregation must be made to feel unconsciously that the singing of the hymns is a definite part of the worship in which it can participate and thoroughly enjoy. Do we ignore before the minister's sermon can buoy up the hymn which is so much lost that it is vital.

This writer has, at times, invited the congregation to a rehearsal of hymns in the church before the minister's 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.—*Europe'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 be 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 inherent 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 Saint 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

there. However, I did get out my manuscript paper and tumbled it upon my worktable, to be ready for writing the next day. In moving the paper, I saw something fall from between the sheets. To my surprise, I found it to be the text that Dr. Duffield had given me so long before. I took it up and read it over—and the only way I can describe what happened is that it jumped at me and struck me, most forcibly! The text called melodies to my mind. I went out at once under a tree, and the text took complete possession of me. As if from dictation, I jotted down the notes of my "Canticle." In less than five days, the entire work was done. I put it aside, to let it "cool," and the demands of the work I had planned to do crowded it from my mind a second time.

Then, some years later, I was asked for a sacred work the requirements of which, as to length and fitness, exactly suited the work I had dashed off and forgotten. I got out my "Canticle," did no more work on it than copy it out in neat and legible fashion (my rough notes are intelligible only to myself!), and there was the work, as it is known to-day.

It has happened more than once that a composition comes to me, ready made as it were, between the demands of other work. *The Year's At The Spring* was "born" the same way. The Boston Browning Society had asked me to set that poem, for their annual celebration of Browning's birthday. I agreed to do it, but put it off because of pressing work. Shortly before the celebration, I went to New York, for the premiere of my "Violin Sonata." On the train going back, it occurred to me that the time was getting short for my Browning song. I did nothing whatever in a conscious way; I simply sat



MRS. H. H. A. BEACH

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 requisite 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)

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 extremely strident 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 clasping 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 comes to expression through the hand 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 a few inches, 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 an impulse from the arm, the hand swinging loosely upon the wrist like the free end of a fall. 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 arm 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 upper arm throw the hand upwards, and "letting go," the hand falls, grasping the octave like a clamp, but remaining practically limp. 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 obtain "clean-cut" octaves.

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. Various other exercises such as this should be invented. For the training of the fourth and fifth fingers, Theodore Kullak in his "Preliminary 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 its 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 part 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, resting the points of the fingers of the right hand lightly upon a table or keyboard, give a slight push with a finger or fingers, the impulse coming from the upper arm. If this is properly done, the contraction of the triceps muscle will be felt distinctly under the left hand. Still retaining the left hand upon the right arm, produce a tone on the keyboard by means of a pushing touch of this muscular contraction instantly vanishing, leaving everything elastic and quiet. Finally, produce tones in the same way and try to realize the 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 guide, for its influence quickly "leavens the whole lump" of the muscular system; it penetrates, pervades, and vitalizes the entire action, the development of a temperamental touch than is possible in any other way. Under its influence, the feeling of restraint, common to most players at a certain stage, is quickly counteracted and overcome, and a sense of (Continued on Page 202)

Twenty Years of Accompanying

An Interview with

Stuart Ross

Accompanist, Coach, Teacher

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT



STUART ROSS

THE ART OF ACCOMPANYING is the ability to create an ensemble with another instrument or a voice. It is not following, or leading, or giving a solo performance, which, alas, one hears too often. An accompanist must breathe, pulsate, and play in complete accord with the soloist, and this can be accomplished only by many rehearsals together, which in turn develop mutual understanding and a high standard of artistry.

Preparing To Be an Accompanist

The education of anyone desiring to become an accompanist must encompass a broad field. First, one should master a fine, clean technic in piano playing. This study should begin early, preferably before the age of ten, so that the hands and fingers will be firmly molded into pianistic form while the bones are still supple. The student should strive for repertoire, musicianship, and artistry in playing the piano, as if he were endeavoring to become a piano virtuoso. If he fulfills his desire and becomes a professional accompanist, he must play with great virtuosity in order to conquer the piano parts of the sonatas for violin, viola, or violoncello, by the master composers. Many of the modern songs have accompaniments of such difficulty that they vie with piano compositions of solo proportions.

As sight reading at the piano is most important, all kinds of music should be read at an early age. I tried to read all of the easier piano numbers, songs, hymns, and even dance music, during my early years. For three years I played the piano in the grammar school orchestra. During the summers, from the age of sixteen to twenty-one, I was the pianist in a hotel orchestra, performing the classics at noon and dance music three nights a week. When eighteen, I secured the position as accompanist in the studios of three different singing teachers in my home town. I played twenty hours a week in these studios, and learned hundreds of songs—classic and modern—their styles, their correct tempi, and their interpretations. All of these experiences were a boon to sight reading, and I shall always be grateful for these early opportunities.

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 Heder, 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 Heder composition has its message, its picture, its musical psychology; and it cannot be emphasized too strongly that success in the playing of Heder 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 orchestration are represented. If it is the brass section of the composition, he must imitate that instrument on the piano with a *marcato* 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 *Lo! Here the Gentle Lark*, and all songs 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 concert accompaniments, and many times in the form of a melodic line. These counter melodies should be given an emphasis in the manner that Reichmann 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 unlimited 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 rôles have to be filled in each hour, that the business end of a tour 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 accessories 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 technic 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 Tourtel

Distinguished French Mezzosoprano
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 Tourtel, leading mezzosoprano of the Parisian Opéra Comique. Although Miss Tourtel's repertoire 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 Tourtel 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 recognized 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



JENNIE TOUREL AS CARMEN

preliminary study, Miss Tourtel 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 Tourtel secured an audition at the Opéra Comique. Because of her lack of stage experience, the management was unwilling 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 Tourtel'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 Tourtel continued her individual method of observation and experimentation, training herself on the stage, in contact with her audiences, and gradually winning complete surety in her work and enthusiastic acclaim for her performance. With the occupation of Paris, Miss Tourtel 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 Tourtel, "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 have to do with the emission of tone; the latter, 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 207)



THE GOLDEN HORSESHOE

What the stars of the Metropolitan see from the stage.

"FORWARD MARCH WITH MUSIC"

SEVERAL READERS have written inquiring 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 developed a substitute for shellac, and only 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 never have 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 R. Walker, Executive Vice-President in charge of recordings 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 handicapped 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 places 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 reclaimed 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

Records to Meet War Usage

by
Peter Hugh Reed



PRIVATE FRINK

Here he is, "Bill" Frink, son of the famous Czech composer, Rudolph Frink, of Camp Roberts, California. Perhaps he is playing *The Indian Love Call* from his father's "Rose Marie."

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 consid-

ered with the principles of good business to believe, however, that the major record companies deliberately issued defective recordings. When the working capacity of any big business is strained beyond capacity, as the record business has been in the past few years, it is understandable that a number of defective products might get by the inspectors.

We are reliably informed, that unless the Government finds it essential to make even more drastic cuts, there will be new records issued during the coming year and most, if not all, of the popular favorites previously issued will be repressed. One factor which has held up the production of new recordings in the past six months has been the ban imposed by the Musicians' Union on transcriptions and recordings. It is not in our province to criticize or uphold this quarrel between the Union and the broadcasters. Fortunately, there is every reason to believe that this situation may be settled amicably in a short time (it may well be settled by the time these lines are read).

One other point, record manufacturers would be very glad to use a substitute for shellac if this were possible. There are those who claim that the plastics industry has a substitute which is regarded as better than shellac, but unfortunately this too is on a priority list since it is used in vital war work. Whether a substitute will be found during the war or not is a question; it would seem logical to those who know the nature of shellac in record manufacture (it is the chief binding ingredient of the record dough) that any substitute which might be found at this time would have to be foregone for the duration. It is of interest to know that many in the record industry are of the belief that after the war we will have finer, smoother and more durable records than ever before. But to wait for the war to end to buy records, thus depriving ourselves of good music, which in these times is more beneficial than ever, would seem a foolish procedure. What the late President Woodrow Wilson said in 1917 of good music can be well repeated to-day—"Music now, more than ever before is a national need. There is no better way to express patriotism than through music." The need for good music in the camps has increased; never before in the history of an army has there been the need and request for good music as there is in our own army at this time. And the call for music on records has come from every military center in this country. Those who are directing the recreational activities in the different branches of the service all agree on this point.

Those who would like to contribute records of good music to the boys in the camp may be interested to know that there is an organization which assembles record-libraries and ships them on to various military centers and hospitals. This organization, the Armed Forces Master Records, Inc., Room 215, 9 Rockefeller Center, New York, N. Y., is a non-profit organization. It solicits contributions and turns over library units of thirty-six or one hundred records to the service officers in various military and naval centers, who is willing to provide a (Continued on Page 216)

RECORDS

"FORWARD MARCH WITH MUSIC"

Radio's Most Important Challenge

by Alfred Lindsay Morgan

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 war 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.

The past year has found many 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 ABC, we have had the first all-day broadcast 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 short-wave. 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 *Rule 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 Balak," commissioned by CBS and the League of Composers, and among other novelties played by this orches-

tra was the first American performance of Miskovsky'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 Motives*, 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 (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 rôle of *Carmen* at the Opéra 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 "Tino 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



JEAN TENNISON, Soprano

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, because its finale consists of an apostrophe to 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. Says Miss Thompson, "He is a political figure, 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 has never played the Fascist hymn either in 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 he 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. Arrangements were immediately made to photograph the pages on microfilm and to fly the reel to New York. In selecting the service of the Westminster Choir and (Continued on Page 208)

RADIO

"FORWARD MARCH WITH MUSIC"

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 musical censorship is not upon as high a basis as are the regulations affecting other programs. In order to show how strict these are, we quote from Miss Gordon's book the statement of 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 exalting, 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 nervous reactions in the child must not be presented.

"Conceit, smugness, or an unwarranted 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 palatable.

"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 obtain its entertainment value at the cost of distorting ethical and 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



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

by B. Meredith Cadman

thus to be equipped to appreciate and apply the parent's practical point of view no less than to reflect studied scientific judgment."

"All Children Listen"

By Dorothy Gordon

Pages: 128

Price: \$1.50

Publisher: George W. Stewart, Inc.

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 thar' hills." Gradually these lodes of musical 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 wanted to tell the world. The so-called "culture" of a country is usually a veneer of onion-skin thickness. What the great mass of the population had in mind and was thinking about are perhaps best revealed in such songs.

"Songs of American Folks"

Compiled by Satis N. Coleman and

Adolph Bregman

Pages: 128

Price: \$2.25

Publisher: The John Day Company, New York

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 im-

aginative quality."

These are unquestionably 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



The Piccolo

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: \$2.00

Publishers: Doubleday, Doran & Co., Inc.

BOOKS

"FORWARD MARCH WITH MUSIC"

Two Boys

I have been teaching piano for eight years, principally for pleasure. I find that you have best results when I treat each pupil as a distinct personality, giving them material according to their respective needs. At present, I am especially interested in my two sons, one twelve, the other seven years old. The elder is now a busy studying piano for three years. Although he does not intend to make music an avocation, he enjoys it and makes progress. He wants to play marches, popular music, and a few light dances. I find a stiffness in the muscles of his hands. Do you think it is due to rough games, such as football, or too little rest on the bench? I give my beginners Schmitt Technique. When should I use the Liebling Book 1? The younger boy seems especially talented, having been playing since he was four. Should I require the same amount of technique from both? The younger intends to study music for a living time, and I hope he may make a musician.

—Mrs. J. D. McEl, Texas.

It always gives me a thrill when I hear from a mother who has the temerity to teach her own children—especially when the progeny are boys! The quaint old-fashioned notion that a parent should not teach piano to her son (or daughter) has long since been proven false. A well-trained teacher-mother is often the best instructor for her son or daughter. Of course it is a difficult situation, especially when the parent is educated after a long day of teaching other parents' children, must face her own "darling," and not let her Teach your child early in life. When you are faced with this problem, it is as inflexible as the law of the Medes and Persians, and you will be a successful parent-teacher.

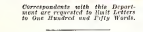
J. D. McEl, you seem to have solved the problem well—except that item of technique. I'm sure the stiffness comes from that awful Schmitt book. Oh, if you could have been a teacher, you would fire darts to burn these vicious technique tomes! What a wonderful conflagration it would be! I would certainly use those Schmitt books for the torch to light the fire. How can anyone expect to be anything but tighter than a drum who practices such rubbish? And there are hundreds of books just as bad, which should be consigned to the same fate.

Give both boys plenty of big chords (slow-fast), scales and arpeggios, and some, interesting, challenging finger exercises. Avoid strident exercises that hold and strain under fingers while the others try to achieve "freedom" and "independence." Ugh! Tanti "all old hat." Dismiss it forever. Go easy on the chords, and use Cherny with moderation. Give the boys much good light music filled with passage work—Haydn, Mozart, Bach and early Beethoven. After that, make more contemporary music, with rich chordal masses, like MacDowell, Chopin, Rachmaninov. I'd like sometime to hear how the boys are developing. Good luck to you and them!

Up Chords Again

In the "Technique of the Month" in the July number of *The Etude*, you said: "The 'up variety of chords' do you refer to the negative touch, slow elbow up approach?"—R. E. R.

Oh dear, oh dear! I'm terribly sorry you misunderstood the whole "up" principle. And just when I thought I had explained myself so clear! But Heavens! What do you mean by that "negative touch" via elbow tip support? The whole idea is, of course, is ever negative, except the dull, dumb downiness which



Concertmaster with this Department are represented by *The Etude* to One Hundred and Fifty Dollars.

some teachers affect. I'm all for rich, vital downiness, as well as positive, dynamic upness. Every act we perform in life is an "upness," throwing a ball, dancing, singing, laughing, playing the piano. How can these be negative? And when you move your elbow up, how can it be anything but active and forceful?

Well, there you have the definition of up touch—an upward and outward sweep of the elbow tip, throwing the arm and body into the keys. It is the easiest, most natural movement anyone can make at the piano, and gets the best tonal results. I know. Please read those "up" directions again, in the July *Ernst*. 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 preference seems to indicate that it is of vital importance; and without it there is no room for ray-rays.

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. E. R., California.

There's a one-round, one blow, knock-out for you! To E. R. may I say that I'm sure that music teachers would be glad to determine their pianistic solar plexus activity if they had any. The only one I recall is that unpleasant, sneaky, and not at all secret feeling of the solar plexus region which starts up on the morning of a concert, creeps up all day, and becomes unbearably acute 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 where the body-frame-work is held together, from which the hips swing the torso freely over the keyboard. For fuller explanation I refer her to the Horowitz "interview" in the April 1942 *Etude*. And don't forget, if E. R. or anyone else has any confidential solar plexus secrets to divulge, let's all share them!

The Teacher's Round Table

Conducted Monthly

By

Dr. Guy Maier

and Music Pianist
and Music Educator

The Policy of The Etude

It was with a great deal of pride that I read that *The Etude* has been included in the top class A list of critical magazines; a sense of pride because I have a great number of friends in the list, although I have been teaching only for, about, twenty years. And, of course, I place your department in class A of all the regular departments carried by *The Etude*. When you "reviewed" the review with Horowitz in the March *Etude*, I went something through the files for that issue and read your review of that article only yesterday, and strangely enough much of it was just a rewording, for many of those words were second nature. However, since that time about three or four years ago, I have read in *The Etude* which I am proud to be second nature, but, alas, I have had to do much "cleansing and casting out" in the language we ordinary folk use. In so doing I have been forced to do a lot of original thinking all in one.

Just what I am trying to say is this: take for example, the matter of technique. I read in one article that "technique should never be dissociated with music"; in another I read, "a pupil should have the necessary technique before he attempts to make music." So, you see, the teacher who reads *The Etude* regularly is forced to think, clearly and clearly and to make her own conclusions. It is not enough necessary to keep a very open mind. When a pupil can't do discipline, it should be administered. If he can't take it, he is inadequate; if necessary, do not let him continue. It is not enough to preach through enjoyment. It depends entirely on the individual.

Here's more power to *The Etude* and you! I've seen you work out many difficult problems. I hope you will continue to do this one stump you—V. W. Virginia.

Stumped? Not at all. You have, as a *Etude* presence, stated the ideals of *The Etude* perfectly. You have said, "Turnback for that one, free, democratic musical forum, *The Etude*!" Since its founding by the late Theodore Presser and its continuation by the late E. R. and its illustrious editor, the policy of *The Etude* has been to open its pages to all persons regardless of the scope, variety of subject-matter, or how they have something to write on musical subjects—biographical teaching facts, teaching problems, technique, interpretation, and so on. Bewildering, isn't it? You have been testing that on one page, so much musical authority has aired his views on technique only to be contradicted by a second well-known whose approach (in the same issue) I confess that for a long time ago, troubled me too, until the editor set this right. Where else can you read musical matter, or editorials so helpful, discussions pro and con and so open and untram-

meled, pages so totally free of commercial taint or bias, as in the magazine? What other musical journal would publish the frank, straight-from-the-shoulder articles you read on the Round Table page, the columns so free of flattery, incompetence, favoritism and unfair competition in our profession? What other magazine would make room for the recognition of our own native young artists and teachers? None. I am sure, be the *Etude*.

So, as you write in your letter, I would like to say also, "and power to you, V. W. and all other intelligent Round Tablers who for years have found our magazine the most stimulating musical journal published in any language, and who will continue to read its inspiring pages, sift its articles, use or discard its help, agree or disagree with it at will, and help zealously to guard its liberal policies in time to come."

Various Problems

1. One of my pupils, a boy who has studied for five years, has difficulty playing chords without hanging.

2. One of my pupils who has studied four years has difficulty in playing chords at sight. The difficulty seems to be that they make no looking at the keys, and so lose their place in the chords. I am going to make them do "blind" but they are very slow to learn this way of playing. How can I make them more sure of their place?

3. One of my pupils, with good talent, has no intelligence, and a fluent reader, his slow work. He has been playing for two years, and does not seem to read beyond note reading. The composer reads even on a few phrases, on one place or did very good work. How can I make him to read his work more musical without killing his interest?—C. J. Minnesota.

1. "Banging" comes from two causes: (A) Biting or falling on the keys from pushing down. (B) Hard, sudden, unyielding eradicate both the bad habits and hands apart by insisting (A) that the player always touch the keys before saying, i.e., by using up touch exclusively. (B) by using up touch exclusively, then producing the tone by a swift upward and upward curve of the elbow tip running in *The Etude* contains many valuable suggestions for blind play, for older students, and for interesting exercises (but NO more) for interesting exercises without looking at the keyboard. For remarkable results within one month's playing and a board contact, accuracy, sight and sound, and fun will all make an astonishing improvement. For young children ever becomes a good sight reader who can look at his hands or the keyboard. Important item, the new old, the new old, the new old is fourteen to sixteen, just the (Continued on Page 160)



FUN AT THE KEYBOARD

Mori Walton of Birmingham, Michigan, with Mrs. Walton and Nancy (not forgetting Puss), enjoying their Hammond Organ.

ON A PULLMAN, 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 best be 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 if anyone called up and wanted 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 pay a subtle compliment to one of his toes. But the fundamental problem of life is that of living itself. One must have the best food one's money can buy. There is taken care of by our food store. One that has 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 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 jerikwater 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."

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 awesoming thing that must be taught only in one way, or not at all. Nonsense! Watch the

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 per cent 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

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

learn that there are more ways of killing a cat than by kissing it to death. But some teachers hold on like a leech 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 soring 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 it is the teachers' obligation, in a vast number of instances, to see that the pupil gets as much fun 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 'canned 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 squeaked and scratched in spots. Now, teachers actually come to the store and help their pupils pick out fine records. They tell us that they get some of the 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 'snooty' to earn a fair 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 admittedly 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)

A \$50,000 Word

A TIMELY MESSAGE FOR READERS OF THE ETUDE

A GREAT American industrial corporation employed one of the noted Philadelphia lawyers to give it an opinion in a complicated legal matter which would decide for or against a certain policy. The lawyer stated that his fee would be \$50,000. After weeks of study, employing a large staff, he presented the decision in one word; "No." This one word, it is estimated, saved the corporation millions of dollars.

You are familiar with the report of government regulations in the matter of the limitation of paper supply for all kinds of printed material, newspapers, periodicals, everything. The Etude is anxious and glad to comply with this additional move toward Victory. We are sure that you also welcome the opportunity to help.

Our problem is to give our readers as much as possible within the necessary restrictions. War conditions already have reduced general advertising in art and professional home magazines many pages. This means that the reading text and the music of The Etude will not be reduced seriously, although the magazine, of course, will be slightly smaller in pages and lighter in weight.

To make up for this, an even more active effort will be made at this time to have the quality and appeal of the editorial contents of The Etude raised as much as possible.

We will want as many \$50,000 ideas as feasible and as few two-cent ideas as thinkable. An Etude reader in Winnipeg wrote, "The Etude seems just full of golden nuggets." This reminds us of Mr. Thomas A. Edison's reply when he was asked where he got his ideas. It was "An idea is like a gold nugget. The reason the miners find gold nuggets is that they never stop looking until they find them."

Time and again our readers have told us that one article, one paragraph, one idea, or one piece found in The Etude has influenced an entire career. The office of our Editor has for years received unending letters and personal visits from such readers, for which we are most grateful. Therefore with intensified effort, new writers, and new staff experts we can promise our readers that even with the paper shortages The Etude will "come up to the mark" more than ever in the sixty successful years.

The restorative and inspirational value of music and The Etude are needed now more than ever and we unite with our friends for the duration to make music of ever increasing value to our nation.

Not every word in The Etude for the duration will be "a \$50,000 word" by any means, but you can count upon an Etude of concentrated and unusual interest, irrespective of paper limitations.

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 injudicious eating.

Darwell 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 huckster. Apart from this, over-eating and faulty digestion of food can cause many number of diseases, sinus disorders and other bodily discomforts. The radio artist with epicurean leanings may injure his vocal cords to the extent that his voice may assume the quality it had been put through a wash wringer. Only through 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 comprise but a few of the physical properties of voice dynamics.

The Evil of Over-Eating

Experiments have shown that birds sing better and coo 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. Poets, speakers, singers, and radio artists who depend a great deal of time to studying and improving their voices may give way to temptation by gorging themselves with good food, with disastrous effects. Enrico Caruso, a trencherman by habit, learned early in his career that too much food had a tendency to congest the upper air passages and muffle local quality. Word reigned Caruso when he was dining in a Naples restaurant that he was to take the role of *Pagliacci*, replacing a tenor who was suddenly taken ill. Here was a golden opportunity, but Caruso had just finished a gargantuan meal. The next day the critics dealt harshly with him, and remarked that his voice sounded like that of an auctioneer than a true artist. Caruso learned, much to his sorrow, that by over-feeding his stomach he had detracted from the richness of his voice. Most of the present day artists, such as Marian Anderson, Lily Pons, Nelson Eddy, Lawrence Tibbett, and many others refrain from food many hours before a performance. Voice quality, that elusive and intangible thing which makes one a success and another a failure, depends upon the precise amount of calories one ingests.

The theory that one must be born with a good voice is no longer tenable. It is now admitted that through physical and mental application, in which the proper living habits are enforced, the pleasant voice can be achieved to the fullest extent. The artist must observe a regime which

at first may be rigid, but once the proper food habits are established, it becomes a part of his routine. We have known singers who paid high prices for lessons, and who practiced long and hard, only to sacrifice by dining well but not wisely.

The intake of food depends upon bodily requirements. This poses a question of how much an individual requires to carry on his daily duties. Age, height, and the activity of an individual are the determining factors which govern the quantity of food required. The modern tendency has shown that the underweight artist can sustain a note much longer than the fellow who breathes heavily and belabors his notes. No longer do we select singers for Wagnerian opera roles who are over-weight.

The other day a singer came before a local Draft Board pleading that he was allergic to certain foods, which would find a vulnerable spot in his voice, and ruin his career. The members of the Board listened sympathetically, but there was nothing in the rules and regulations to order him. And so we find that some people have an allergy to certain classes of food. In these cases, the individual furnishes the yardstick of what he can eat with impunity and what he cannot. The writer knows an attorney whose limp quality of voice was a feature of his court pleadings. One evening he dined out and became an allergic casualty. Some of the food of which he partook ruined his voice to the extent that he was forced to ask for a postponement of his case rather than risk the unfavorable effects of a foghorn voice.

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

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 stroked the air."

—Ben Jonson

more food than bodily needs require. There is a story about a contemporary artist who had a rôle 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 anti-scorbutic vitamin—or 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 unremittently pursued, it is admitted that each one of them plays a vital rôle in the biological scale of nutrition. Vitamin C has been called the "sunshine" vitamin, and its scarcity in the food of 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 beading of the ribs (rachitic rosary) to detect in children early signs of softening of the bony framework. (Continued on Page 198)

VOICE

"FORWARD MARCH WITH MUSIC"

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 Czech-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.

—EUROPEAN NOTE.

IN THE TOTALITARIAN STATE, particularly at a time of total war, art is important only in that it furthers 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 re-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 "Wallenstein" 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 rein 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 1830, he set to work on his "Battle Symphony," 1830, he set to work on his "Battle Symphony," in his diary he noted with characteristic fervor: "I must show the world that 'God Save the King' has brought us blessings."

A Strange Omission

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 Hitlerites represent, must fall 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—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": "Quid sum miser inter dicturus, quem petronem rogaris?" ("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 unkind 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 or direct it. Beethoven composed for mankind, but 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 trustfully 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 me, Thou eternally unspeakable One, hear me. . . ."

The "Missa Solemnis" is the highest musical expression of these thoughts. Here is the cry to God, increased a thousand-fold in the *Miserere*. It is as if Beethoven was struggling with his God as did Jacob with the Angel. As the choir sings in *Exultate* 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 effete, or the religion of the unfit.

How nimble-witted one must be in order to fit classical music into the concepts of the Third Reich can be seen in the Nazi musical education, who makes of the "Eroica" an Adolph Hitler symphony. In one of his essays he explains 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 spite of the fact that Beethoven wrote the symphony originally for Napoleon Bonaparte, but tore the dedication sheet to pieces when he learned that Napoleon had had himself declared emperor. In other words, Beethoven expressed just the opposite of that which the Nazis claim he did. Beethoven hated tyranny and even criticized his ideal politically for being a little bit too servile to the politically great of the world.

Brotherhood and humanity are the leit motifs of the classical composers and they are the foundations of German classical music. Mozart is a good example. The visible expression of his Masonic lodge was his entrance into the fact which National Socialist musicologists like Ludendorff, wife of General Ludendorff, and an her books to falsify one of Mozart's letters in order to make the world believe that Mozart was persecuted by his lodge brothers, and finally was killed by them before his talents had reached their full fruition. The same fate was ascribed to Schiller, Lessing and Schubert, even though the latter was ber of the lodge. But Mozart was a zealous member of the lodge, and among some of his best and There was, for example, his very lodge brothers, whom he regularly addressed in his letters as: "Lieber Ordensbruder." (Continued on Page 300)

"FORWARD MARCH WITH MUSIC"

"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.—*ESOTICIAN*, Nov.

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, vulgar 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 of any scenario 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 Handel-gesellschaft, 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 conducting 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 George Ouseley, the composer and the bassoonist, were used by Prout in preparing his edition; and accounts for a later perfunctory change at the Hospital mention horns, though no parts for these have been discovered there.

From the facsimile score we may infer 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 "First dell' Oratorio, G. F. Handel, September 12, 1741," with a further entry stating it was filled in (*ausgefüllt*) 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. 1, V. 2, viol. s.a.s.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,



A RARE PORTRAIT OF HANDEL

A wonderful portrait of Handel, which was discovered partly buried under lumber in an old stable, where it had been hidden in dust for more than a hundred years. The picture was brought to light by Mr. Sydney Hand of Grafton Street, London, West, England, in whose possession it now is. The portrait was done in 1740 by the Scottish artist, Allan Ramsay, and is believed to be the best picture of the musician in existence. Although Handel is represented five times in the British National Portrait Gallery, this discovered painting is the best of them all in aesthetic value, since it represents Handel at the height of his power.

sometimes corroborate, but sometimes denote altered intentions. The number and sequence of staves 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 choral 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 staves, including a line of obbligato 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 obbligato 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)

ORGAN

"FORWARD MARCH WITH MUSIC"

WHEN THE MUSIC SCHOOL administrator examines existing policies and practices in music education he is apt to despair of finding much unanimity. If he is fired with a zeal to coordinate the planning and content of curricula in teacher training he perhaps will conclude prematurely that he can only bring "organized chaos out of regimented confusion." Conditions are not uniform in all parts of the country; emergencies and general over-all policies weight decisions. Our field, as well as others, must be constantly alert to the changing educational scene and provide accordingly if music is to survive in our schools. Music educators, at least are not static, nor are they afraid to pioneer.

Investigation reveals the following as a fair survey of current policies and course content, together with the opinions of our leading music education administrators.

Course of Study—General Supervision: No agreement is reached as to the required non-music courses, or the ratio of music education to other music courses. A five-year course leading to the master's degree is preferred to the five-year undergraduate course, although there is definite pressure for the latter from some sources.

As to subjects requiring the most emphasis—supervision, administration and musicianship rate highest. Tests and measurements, composition, counterpoint and psychology of music are placed among the electives for undergraduates.

Graduate Courses: A large majority believe in flexible requirements for graduates, to meet individual needs. Many hold that musicianship too often is sacrificed because of an overload of general education requirements. There is no agreement as to whether graduate students should be held strictly to the making up of all undergraduate deficiencies without credit, though there is a tendency toward leniency in the case of students with marked ability.

Many are not satisfied with the thesis requirement, and are inclined toward the elimination of the thesis in favor of extra applied music. None favor more than one year for the master's degree.

Applied Music: The bulk of the institutions questioned are in favor of a uniform fee for all applied music. One year each of violin, violoncello, clarinet, and cornet should be required for the general music education major, plus varying amounts of instruction in all visor, plus varying amounts of the instrumental supervisor. Pedagogy courses in voice, piano, string and wind instruments are favored by several leading institutions, implemented by selected high

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.—Eunora's Note.

school students who receive instruction of a clinical nature without charge.

Directed Teaching: All urge that definitely high standards must be met before a student is admitted to directed teaching. The observation period recommended varies from four weeks to one and one-half years. Weekly or bi-weekly individual conferences supplement supervision by the critic teacher. A wide variation of from forty minutes to five hours per week per semester hour's credit for directed teaching courses is reported. The majority require six semesters.

Student teaching is assigned to both juniors and seniors in many schools, and to seniors only in others. Many are in favor of requiring that a student continue his student teaching until fully satisfactory results are obtained, though they recognize the obvious difficulties in administering such a schedule. Opinion is again divided as to whether methods courses should precede

or parallel supervised teaching. All unite in requiring practice teachers to study the individual differences and physical characteristics of their pupils through histories and testing. More intelligent attention should be given the "forgotten child"—the one with superior talent. Close association is encouraged through frequent roundtable discussions led by the students themselves. Techniques of expert teachers of non-music subjects should be observed as often as possible. A superior course in educational psychology is an obvious necessity. A period of internship after graduation, and before recommendation for certification is given a qualified voice of approval. This is difficult to administer, but is persistently attempted in some institutions. A planned check-state is attempted by some state institutions.

Some of our most learned music educators recognize the increasing importance of the non-music minor subjects in getting started in the teaching profession, but hold that prospective teachers should keep their eyes upon the ultimate goal of full-time music teaching, and not dilute their program with too much emphasis upon ship and teaching skills. However, a large number believe that general culture courses in the first two years contribute greatly to the eventual success of the teacher. English is held to be the most necessary course. Speech has many admirers and is highly recommended.

Methods: That music methods should be concurrently with observation and demonstration is generally conceded. However, the attempt to give an intensified course in one semester, which correlates methods and directed teaching at all grade levels, is decidedly on the defensive. Some schools are pioneering in this direction, but will probably increase the course of study from one semester to one year. Many schools confess that most methods courses contain much repetition and over-lapping of material. Several doubt that book reports are worth the emphasis given to them.

(Continued on Page 302)



DAVID MATTERN

tering such a schedule. Opinion is again divided as to whether methods courses should precede

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

In the February issue of *THE EXTREME DR.* Andersen presented an article on the subject of arranging music for the school band. In this issue Dr. Andersen's article deals chiefly with the problems of writing for the instruments of the percussion section. The importance of this section is frequently underestimated and in many band compositions and arrangements the percussion parts are poorly conceived and edited.

This article should prove to be especially interesting to the arranger who has had limited experience in dealing with the percussion section of the band.—EDWIN'S NOTE.

IN A FORMER ARTICLE the grouping of 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 brassensemble group, the drums without definite pitch:

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

Special effects

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.

Ex. 1



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. 2



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 "sacca" is used in the above example. This indicates a very short, snappy drum stroke, usually following a roll.

Do not be surprised if you are following a roll to the performer. He will greatly appreciate this aid to interpretation.

The special effect instruments should be employed with discreet imagination, 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 music for these 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 vellum of the tambourine, a thumb roll is produced. The trill 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. In 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



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—G 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:



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, fandango, jota, or seguidilla, notated 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 203)

BAND and ORCHESTRA
Edited by William O. Revelli

"FORWARD MARCH WITH MUSIC"

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 grueling 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.

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 pupils with reading material for homework as well as for lessons with the teacher.

Again: "For 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

This Question of Sight Reading Music

by Jane Kerley

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 read a whole line, by the method of pause—look—play, then, for the first time he tastes the joy of ensemble 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 is no longer 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."

"At 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 him advice on how to teach sight reading, and his answer is so simple as to be almost amusing. He persists that it requires "reading, then reading, and more reading" to make a reader: "Nothing else will do!"

Here are the replies of Mr. George Gartian, 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 coordination, more important than correct teaching in establishing facility in reading music?

Answer: "They are helpful and important to any student."

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

Question: Do you think music sight reading necessary?

Answer: "Necessary for professionals; desirable for amateurs, but not essential, depending upon the case."

Question: Why?

Answer: "To afford opportunity to make a reading acquaintance with music having to go through the time-consuming ordeal of extended practice in order to obtain an impression of the music at hand. Secondly, to facilitate ensemble work."

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: "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 coordination, more important than correct teaching in establishing facility in reading music?

Answer: "Without the discipline of habits of accurate concentration, an expression of the musical text as inculcated by precise teaching, a good coordination may become detriments and endowment, and the more the natural count."

Mrs. Fanny Ross Henbest, a piano teacher of Washington, D. C., has this to say on this subject: "It is not possible for me to concede that sight reading can be taught. However, it can be in the individual, this equipment referring chiefly to coordination and tactile sense. A quick eye—good coordination—and good tactile sense spell 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:

"Having to stop ruins the sense of any rhythm, and music should be read with due regard to punctuation, just as literature is read; but a non-stop goal in mind usually creates tension. I urge its abandonment in favor of the same viewpoint one has in reading. (Continued on Page 211)"

"FORWARD MARCH WITH MUSIC"

THE ETUDE

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). Way is it that nobody has ever seen or heard of an orchestra leader that is a woman? Is it because no woman has courage enough or talent to lead an orchestra, or is because no orchestra will not be led by a woman?—G. 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 life is concerned it has 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. Even 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, in past centuries at least, taken the lead; therefore it is not strange that there have been but 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 orchestra players are 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 do?)

I believe that a change is coming and that in another generation there will be more women players in orchestras and probably more women conductors. But I feel that there will always be more men than women in the music world, and this is his permanent life; whereas 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 becoming a wife and mother. Like alcohol and drinking, 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 home-making as the most important thing for women to do, and although I believe in equality of sexes as a social philosophy, I don't feel that this means that either sex should be expected to do all the things that the other does. Perhaps the time will come during the next century when there will be more women conductors for our orchestras.

An Elusive Passage

Q. Will you please write out for me the G. W. way to play the second measure Solo A. *Allegretto*, at bottom of Page 23 of Mendelssohn's "Concerto in D minor." There are four notes in the right hand against five in the left hand. E. F.

A. I have gone and I fail to find any four-measure, unless it be that against-five measures, unless it be that

Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

you mean this one:



If you have had trouble with this you probably did not give the bass octave its full count. If this is not the measure you mean, kindly write out the one that troubles you and send it to me, and I will gladly answer your question. When noting questions of this department please number the measure that you have in mind. The page number is of no help to me unless you give the publisher's name, too. I have the Breitkopf and Härtel edition.

Advice to a Soldier

Q. I am a man twenty-seven years old. When I was about twelve I took violin lessons from a school that furnished the instrument with the lessons, and after six months I could play violin because The lessons were given in classes twice a week. I took about twenty-five lessons, and then the company went out of business. Now, I have played off and on since that time, not everything I play is what I want, but everything I want to play I can play. I have a good orchestra and played in different bands. I feel that I have a good violin, and I feel that I have a good quality in my playing. Some think that I have studied for years. I don't understand all the different markings and sharps and flats. Although I can play a few of the classics by ear I can't read them. I was a little bit to know it. I am this old and you think it would be any good if I studied again with a private teacher. I love music, and I feel that I have a good violin. I feel that I have an accomplished violinist or master I hope to be able to read the violin. I will appreciate any advice you give me in return to this—E. F. 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 will be that you have to begin with very simple music and learn exactly what each musical symbol means. This will irk you but there is no reason why at the same time you should not try to read the notes. 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 an explanation of music notation at the beginning and that has very simple pieces or exercises at first. (2) Spend a half-hour every day in working out the exercises in this book. Read the explanations and play the exercises, making certain that you understand every single detail and that you

Ne question will be answered in THE ETUDE notes accompanied by the full name of the composer. Only serious or praiseworthy given, will be published.

play each note exactly as it should be, and with good tone quality and perfect intonation. If you get stuck on any detail, the notation ask someone about it. 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. I. Please suggest piano solos for a study club program on Canada, tales and piano solos to be given by another music teacher and myself. 2. Suggest also something like the form of a symphony, words spoken and songs played by pupils. I have used all the pianos I have seen listed—Mrs. W. A. W.

A. 1. Material on Canadian music seems to be very scarce. I wrote to Donald McKenzie, formerly director of music in Toronto, for information and he suggested: (1) that you look up the following prominent Canadian musicians in some of the newest American reference books: Sir Ernest MacMillan, Henley Wilson, 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, "Modern Music." 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 not doubt be secured from the publishers of The Etude.

The Tempo of a Mozart Sonata

Q. At the present time I am studying the Mozart "Sonata in F Major." In the edition which I am using, the suggested tempo for the first movement is marked *Allegretto*. I think that this tempo is too fast. I would suggest *M.M. 1 = 108*. Will you please give my opinion? I have taken The Etude Magazine for one year now, and even in so short a time it has given me much to me—W. M. V.

A. You would be entirely within your rights in playing the 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 that, but they stand well but do not know how to explain to my thought they were there one whole step up and one half step down, but upon analyzing the turn in Schubert's *Scherzo in A-flat* and Mozart's *Requiem*, I find no up only a half step. I suggest the signature of the piece has something to do with this but would appreciate any thing you can tell me about turns—W. A. W.

A. 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 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 not use it. Natural under the turn sign as indicating that one is to play B—(3) natural instead of B-sharp.

Sometimes the turn sign is placed over the note but a little to the right, and in this case the player should be the principal note. This being followed by the regular four notes of the turn. You will find a brief explanation and several examples of all this in my book which you may obtain from the publishers of The Etude.

A Different Form of Plagal Cadence

Q. Please analyze the following chord which occurs at the close of an anthem:



—Mrs. E. T. M.

A. This is merely an elaborate form of a plagal cadence (IV-1), but instead of the chord of first IV, it is used. If it may often be used as an inversion. To make the progression more colorful the notes of IV have been raised (F#) and the fifth lowered (C).

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 hand, though not large, has a wide stretch, and with its well-padded fingers and well-considered relaxation, achieves tones both loud and sonorous, 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, whose 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.



FIGURE 3



FIGURE 4



FIGURE 5

Arm Training

While this development proceeds, or even before it begins, the arm must be taught to relax and assist. To say "relax" is not sufficient. To learn and feel the conditions in wrist, elbow, shoulder and in the muscles which control them, and to know how to apply these conditions is another matter and requires time and mental effort. Many players talk of relaxation but use it little. Too much relaxation, however, is as faulty as too little.

Conditions to Study

These arm conditions, so important to the hand—relaxed arm or controlled arm, which do I need and why? And with the fingers—relaxed, free movement or controlled movement, which do I need and why? What are they?

To study finger movements, try the following

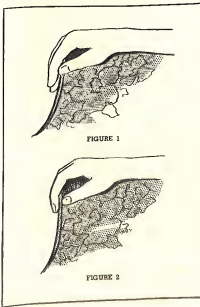


FIGURE 1

FIGURE 2

The Doctor as Musician

by Edward Podolsky, M.D.

APOLLO 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 treasury of great worth. Now, after thousands of years, the names of Sarpander, Arion, and Zenoceates 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 interests were 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 Mauton, who was accused in the complexity 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 Lute Orpherian and Base Viol." 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 banquet 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. His "New Way of Making Four Parts in Note," by a Most Familiar and Infallible Counterpart by a Most Familiar and Infallible, 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-musicians was Henry Harrington. 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, 1577. In 1745, 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.

Harrington thought that medicine offered a more attractive career, and for that reason he



DR. JOHN HARVEY KELLOGG

Dr. Kellogg, now over sixty, hale and hearty, is the best testimonial of the value of his methods. He has been an active musician all his life and plays the piano excellently. In *The Eude* for July 1931 he made the following statement in which our readers will be interested, in connection with Dr. Podolsky's article:

"Music must certainly take high rank as a payable remedy, because of its power to inspire cheerfulness and hence healthful trains of thought. It thereby counteracts worry, apprehension, fear, and other depressing emotions which create disease by producing poisonous secretions and so interfere with the recuperative and restful processes whereby the body combats disease and restores the sick man to health."

The picture is that of Dr. Kellogg takes just a few years ago.

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, Harrington 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. Harrington's glees were issued in 1785. Later other glees followed. In 1800 he published *Elo! Elo! Or the Death of Christ*, a sacred dirge for passion week.

Harrington 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, John Kitchiner, who was a comfortable fortune. He was educated at Eton and Glasgow where he received his M.D. But his interests were mainly in music. He composed an opera, "Love Among the Roses." He was also the author of a musical drama, "Ivanhoe."

Dr. Kitchiner was also the author of "Observations on Vocal Music" and the editor of "Loyal and National Songs of England," "The Sea Song of England," and "A Collection of Vocal Music in Shakespeare's Plays."

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-musicians all English. Florient Cornelie Kist was among the most famous of Dutch musicians. He was born at Arnhem, Holland, on January 28, 1796. He took his M.D. at the University of Leyden, and from 1818 to 1825 he practiced medicine at the Hague. He was a flutist and cornetist 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 Diligence 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 extremely popular in his day. 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-musicians was Alexander Porfirievich 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 Lyceé, 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 Starbeks. 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. "Pryśnijcie mi, Stefanie," he turned apologetically to their old family friend, Witwicki. "Sometimes in my enthusiasm I forget myself."

"Excuse you? For what, Franciszek?" 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."



FRÉDÉRIC CHOPIN

From a painting made by a contemporary Polish artist

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 view the 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 become the consecration and glory of your art and of your country."

How little Witwicki (Continued on Page 209)

"FORWARD MARCH WITH MUSIC"

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.

C. FRANZ KOEHLER

Soft and lazy-like M.M. ♩ = 96

The musical score is written for three staves (treble, middle, and bass) in 4/4 time. It features various musical notations including dynamics (*pp*, *p*, *mf*, *rit*), articulation (accents), and pedaling instructions (*Ped. simile*). The piece is characterized by a soft, lazy feel with a tempo of 96 beats per minute. The score is divided into four systems, each with three staves. The first system includes a "Ped. simile" instruction. The second system includes "poco rit" and "mf no faster" instructions. The third system includes "rit" and "p" instructions. The fourth system includes "rit" and "p" instructions.

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. ♩ = 132

W. A. MOZART
Arranged by Henry Levine

The musical score is written for piano and consists of 132 measures. It is in D minor (three flats) and 3/4 time. The tempo is marked 'Allegro' with a metronome marking of 132 beats per minute. The score includes various dynamics and articulations:

- Measures 1-8:** *legato* (first staff), *mp espressivo* (second staff).
- Measures 9-16:** *p* (first staff), *mp* (second staff).
- Measures 17-24:** *p* (first staff), *mp* (second staff).
- Measures 25-32:** *p* (first staff), *mp* (second staff).
- Measures 33-40:** *p* (first staff), *mp* (second staff).
- Measures 41-48:** *p* (first staff), *mp* (second staff).
- Measures 49-56:** *p* (first staff), *mp* (second staff).
- Measures 57-64:** *p* (first staff), *mp* (second staff).
- Measures 65-72:** *p* (first staff), *mp* (second staff).
- Measures 73-80:** *p* (first staff), *mp* (second staff).
- Measures 81-88:** *p* (first staff), *mp* (second staff).
- Measures 89-96:** *p* (first staff), *mp* (second staff).
- Measures 97-104:** *p* (first staff), *mp* (second staff).
- Measures 105-112:** *p* (first staff), *mp* (second staff).
- Measures 113-120:** *p* (first staff), *mp* (second staff).
- Measures 121-128:** *p* (first staff), *mp* (second staff).
- Measures 129-132:** *p* (first staff), *mp* (second staff).

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in a key with one flat and a 3/4 time signature.

The first system begins with a treble staff containing a series of chords and a bass staff with a continuous eighth-note pattern. The dynamic marking *mp* is present.

The second system continues the melodic line in the treble staff, with the dynamic marking *p* appearing in the bass staff.

The third system features a treble staff with a melodic line and a bass staff with a steady accompaniment. The dynamic marking *poco rit.* is indicated, followed by *a tempo*.

The fourth system shows a treble staff with a melodic line and a bass staff with a steady accompaniment. The dynamic marking *mp* is present.

The fifth system continues the melodic line in the treble staff, with the dynamic marking *p* appearing in the bass staff.

The sixth system concludes the piece with a treble staff containing a series of chords and a bass staff with a continuous eighth-note pattern. The dynamic marking *p* is present.

MIDNIGHT IN VIENNA

"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.

Waltz *rubato* M.M. = 120

FELIX DE COLA

The musical score is written for piano in 3/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The score includes various dynamics and tempo markings: *p dolce*, *poco rit.*, *a tempo*, *mf accel.*, *rit.*, *rit. poco*, *a tempo*, *mf*, *rit. e dolce*, *mf*, *p*, *Fine*, and *à la Viennoise*. The score is marked with fingerings and includes a repeat sign at the end.

First system of piano accompaniment for 'Silver Spangles'. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom two staves have a grand staff (treble and bass clefs). The music features complex chordal textures and melodic lines. Performance markings include 'poco rit' (poco ritardando) and 'cresc.' (crescendo). Fingering numbers (1-5) are present throughout the piece.

SILVER SPANGLES

MARCH

J.J. THOMAS

With vigor M.M. $\text{♩} = 144$

First system of the vocal melody for 'Silver Spangles'. It consists of two staves: a treble staff for the melody and a bass staff for accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'With vigor' and the metronome marking is 'M.M. 144'. The melody is marked 'mf' (mezzo-forte). Fingering numbers (1-5) are present.

Second system of the vocal melody. It continues the melody from the first system. The bass staff accompaniment is also shown. The tempo remains 'With vigor'.

Third system of the vocal melody. It concludes the first section of the melody. The tempo remains 'With vigor'.

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. $\text{♩} = 72$

The musical score for "Cantilene" is written for piano. It consists of five systems of music. The first system begins with a treble and bass clef, a key signature of one flat, and a 3/4 time signature. The tempo is marked "Andante" with a metronome marking of 72. The first system includes a melody in the right hand and a bass line in the left hand. The second system continues the melody and includes the marking "mp espressivo". The third system includes the marking "Ped. simile" and "to Coda". The fourth system includes the marking "D.S. al fine" and "poco rit.". The fifth system is the "CODA" section, which includes the marking "roll".

I NEEDED GOD

Lillian Robertson Beck

FLORENCE SIDENBENDER

Andante

mp

mp

I need - ed God, I
long for God, I

sought for Him, in trees and run - ning brooks. I climbed the hills with and roamed the plains, I
seek Him still, And His - ten for His - call. I min - gle with the rich and poor, I

looked for Him in books. I trailed the cross-roads far a - way, And traced each wind - ing -
pray in church and hall. And while I trav - el on life's way I find such want and -

cresc. *ten.* *dim.*

cresc. *dim.*

1 rit. *a tempo*

lane. My heart was glad, my soul re-freshed, My search was not in vain.
care, That now I give my

2 *mp*

help and love And find God ev - ry - where.

William Coxe Wright

O'FLATTERY THE FICKLE GOSSOON

GUSTAV KLEMM

Allegretto giocoso

The musical score is written for voice and piano. It begins with a piano introduction in 8/8 time, marked *mf* and *con grazia*. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are written below the vocal line. The score is divided into five systems, each with a vocal line and a piano accompaniment line. The lyrics are: "With a far - a - way look, Al - ways hum - min' a tune, 'Twas a wist - ful young man, Such a fick - le gos - soon. And there was - nt a las - sie From Der - ry to Doon Had - nt an - swerd the smile Of this lad from Ty - roon. He was known for his say - ings, And known for his brogue, He was hard to re - sist, The phi -". The score includes various musical notations such as notes, rests, and dynamic markings.

mf *con grazia*

mf

With a far - a - way look, Al - ways hum - min' a tune, 'Twas a

wist - ful young man, Such a fick - le gos - soon. And there was - nt a las - sie From

ten.

Der - ry to Doon Had - nt an - swerd the smile Of this lad from Ty - roon. He was

ten. f. *trm. lusingando*

known for his say - ings, And known for his brogue, He was hard to re - sist, The phi -

grazioso

lan - der - ing rogue. He was known for his com - pli - ments, Pret - ty white lies, While.

poco rit. *ten.* *a tempo*
E - rin would smile From O' Flat - ter - y's eyes. O—

poco rit. *sfz a tempo* *wistfully*

Flat - ter - y's fish - ing With - out an - y bait, "The— div - il a bit?— He's

ten.
say - ing— but wait, Ev - ry one ven - tures A wink in these parts, O'

ten. *ten.*

poco rit. *con sentimento* *molto rit.*
Flat - ter - y's fish - ing, A - fish - ing for hearts.

poco rit. *colla voce* *a tempo* *wistfully* *ritard.* *sup.*

CARNIVAL DANCERS

SECONDO

RUTH G. CHAUNCEY

Arr. by Stanford King

Allegro grazioso M.M. $\text{♩} = 152$

mp

Ped. simile

1st time *Last time*

f

mf

poco rit. *D.C.*

CARNIVAL DANCERS

RUTH G. CHAUNCEY
Arr. by Stanford King

Allegro grazioso M.M. ♩ = 152

PRIMO

The musical score is written for piano in 3/4 time. It consists of five systems of music. The first system begins with a piano (*mp*) dynamic and includes fingerings (1, 2, 3, 4) and breath marks. The second system continues with similar notation. The third system features a first ending marked '1st time' and a second ending marked 'Last time', both with a forte (*f*) dynamic. The fourth system is marked *mf* and includes complex fingerings and breath marks. The fifth system concludes with a *poco rit.* instruction and a *D.C.* (Da Capo) marking. The score is annotated with numerous fingerings and breath marks throughout.

EIGHT O'CLOCK IN THE MORNING

Moderato
Left hand pizz.

WINIFRED FORBES

Violin

Piano

arco

rit.

a tempo

p

f

ff

piaz.

frit.

Hammond Organ Registration

(A)	10	6431	000
(B)	00	3451	420
(A#)	20	8645	101
(B)	00	7835	100

LARGO FROM "XERXES"

DUET FOR ORGAN AND PIANO

G. F. HANDEL

Arranged by R. Spaulding Stoughton

ORGAN

MANUALS

PEDAL

Sw.
mf (A) No Chorus Control

mf (B) Ct.

mf Sw. to Ped.
Ped. 5-2

Ch. or Ct.
Flutes 8' & 4'
(trem.)
mp

f Ct. to Ped.

off Ct.
to Ped.

Tremolo

PIANO

rapido

ff

Ped.

** * * * **

Ped. 4-1 *p*

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

Copyright MCMXXXV by Oliver Ditson Company

MARCH 1943

International Copyright secured

This musical score is written for piano and consists of three systems of staves. Each system includes a grand staff (treble and bass clef) and a single bass staff. The notation is characterized by dense, arpeggiated chords in the upper staves and more melodic, flowing lines in the lower staves.

Key performance instructions and markings include:

- poco cresc* (poco crescendo) appearing in the first and second systems.
- poco a poco cresc* (poco a poco crescendo) appearing in the second system.
- più allarg.* (più allargando) appearing in the third system.
- Poco lento* (Poco lento) appearing in the third system.
- cresc.* (crescendo) and *mf* (mezzo-forte) markings in the third system.
- Tremolo off* marking at the end of the third system.

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The overall style is that of a classical piano exercise or étude.

molto maestoso

12

R.H.
L.H.
R.H.
L.H.

molto maestoso

a tempo

Gt. *mf* *f* *dim.* *Ch. mp* *molto maestoso*

Gt. coupled to Sw. *f*
Sw. to Ped.
Gt. to Ped.
Ped. 7-3

più allargando

molto allargando *molto cresc.* *Lento molto*

più allargando

molto allargando *molto cresc.* *Lento molto*

molto cresc.

THE WIND'S SONG

Moderato M.M. $\text{♩} = 58$

ADA RICHTER

Più mosso

Copyright 1942 by Theodore Presser Co.

British Copyright secured

BOBWHITE

Allegretto M.M. $\text{♩} = 92$

Words and Music by
BURTON ARANT

Copyright 1942 by Theodore Presser Co.

British Copyright secured

THE LITTLE TICK-TOCK

Lively M. M. $\text{♩} = 108-116$

ELEANOR KRIENS

Handwritten musical score for 'The Little Tick-Tock'. The score is written for piano in 2/4 time. It consists of three systems of staves. The first system starts with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Lively M. M. $\text{♩} = 108-116$ '. The first staff has a dynamic marking of *mf* and the instruction 'Light wrist'. The second system has a dynamic marking of *f* and the instruction 'smile'. The third system has a dynamic marking of *mf* and the instruction 'The clock is running down. Play softer and slower to the end.' The score includes various musical notations such as notes, rests, and fingerings.

Copyright 1942 by Theodore Presser Co.

British Copyright secured

WAKING SNOWDROP

Moderately M. M. $\text{♩} = 58$

EMMA PETERSON TALBERT

Handwritten musical score for 'Waking Snowdrop'. The score is written for piano in 3/4 time. It consists of three systems of staves. The first system starts with a treble clef, a key signature of one flat (Bb), and a tempo marking of 'Moderately M. M. $\text{♩} = 58$ '. The first staff has a dynamic marking of *mf*. The second system has a dynamic marking of *mf* and the instruction 'Fine'. The third system has a dynamic marking of *mp* and the instruction 'D. S.'. The score includes various musical notations such as notes, rests, and fingerings.

Copyright 1942 by Theodore Presser Co.

MARCH 1943

British Copyright secured

ROTARY RAINDROP

See Technistory and application on opposite page

HOW DRY I AM

Slowly, sadly

GUY MAIER

Handwritten musical score for 'How Dry I Am' in 4/4 time. The piece is marked 'Slowly, sadly' and 'p' (piano). The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "How dry I am! How dry I am! The good earth sighs, 'How dry I am!'"

ROTARY AND HER FRIENDS DROP DOWN

Cheerfully

Handwritten musical score for 'Rotary and Her Friends Drop Down' in 4/4 time. The piece is marked 'Cheerfully'. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Cool drops of rain have come a - gain. See how they bounce the win-dow panel"

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.

Handwritten musical score for 'Big Drops and Little Drops' in 4/4 time. The piece is marked 'Slowly'. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Gradually increase speed. Play also in G, D, F, and A."

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

MOCKING RAINDROPS

Saucily

Handwritten musical score for 'Mocking Raindrops' in 4/4 time. The piece is marked 'Saucily'. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Mocking raindrops, mocking raindrops, mocking raindrops, mocking raindrops"

THE EARTH CHILDREN LAUGH

Allegretto

Handwritten musical score for 'The Earth Children Laugh' in 2/4 time. The piece is marked 'Allegretto'. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "The earth children laugh, the earth children laugh, the earth children laugh, the earth children laugh"

The Technic of the Month

Conducted by *Guy Maier*

Technistories for Boys and Girls

by *Priscilla Brown*

With Application and Music by GUY MAIER

(Illustrations by LeWay Williams)

ROTARY RAINDROP

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—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."

"Not Not!" rumbled the Thundercloud Parents. "Our children are not strong enough."



"Down—down—downward."

"Quiet! Quiet!" ordered Judge Sun. Lightning flashed zigzag from his gavel. Then his face beamed. "I will make you strong enough to fall to the Earth not too fast."

From his pocket he took a bottle of golden ray. "This ray is made from the laughter of the earth children," he said. "Rotary Raindrop will be the first to take one drop and she will give one drop to each of the other raindrops. This golden drop will make you strong enough to fall (Continued on Page 196)

Where *but in America*
could you find a scene like this?



Free America offers us better things . . . and one of them is the Hammond Organ. Every day in thousands of homes its glorious music brings happiness and contentment to those who play and hear it. And you can plan now to make it a part of your home life.

Today, busy with war work, we are not making Hammond Organs. But when peace comes, this marvelous home musical instrument again will be available to American families everywhere. Meanwhile, most Hammond dealers have set aside one Hammond Organ so you can hear it and try it . . . so you can learn how much more it offers in music-making enjoyment than any instrument you've ever played.

Those War Bonds you're buying for a better tomorrow—they will pay for your Hammond Organ.

FREE—Write for your subscription to *Hammond Times*, monthly magazine about organ music for the home. Hammond Instrument Co., 2929 N. Western Ave., Chicago

HAMMOND ORGAN

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

Another Hammond Instrument



The Solovox attaches to your piano. Played with the right hand, it produces thrilling instrumental effects—sax, flute, trumpet, etc.,—trousers and many more—to your piano accompaniment.

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 enough to visit the Earth.

Every child in the Village of Fleecy Cloud heard the glad news. Each 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 and bounced on a rainbarb 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.

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

One of the surest ways to be uncomfortable at the piano is to play with what is called "pore" 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 lightweight things 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.

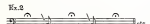


Be sure to play softly; and after you play let your finger bounce a little just like the raindrops when they

dropped to the earth and bounced. Don't forget to bounce, will you?

Always wait and say very slowly, "Wait and touch"; then play suddenly as you say, very fast, "Flash, Bounce!"

Also try your left hand second finger;



then other fingers; and now try rotating toward the fifth finger, like this



Don't worry if some of the other fingers swing up or down with the one that plays—they just want to help him! Let them do it.

In the pieces you play it is easy to decide which direction the rain is coming from, by noticing where the music is going—up or down. If the music goes up like this:

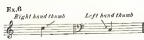


you think of going up on the piano from the bass (left to right); if the music is going down like this:



you think of going down the piano from the treble (right to left).

The easiest finger to remember is the thumb which always rotates toward itself—no matter whether the music goes up or down.



In all the pieces be sure you know which direction the rain falls. . . . Practice Big Drops and Little Drops single handed first; later hands together and in many keys because it is one of the best finger exercises of all.

And always remember, won't you, to let your finger bounce a little after it flashes to the key? The bounce keeps the rain children from hurting themselves.

"He who pursues art seriously, whether as an amateur or professionally, will not shun any difficulty that leads more rapidly to the goal."

—BETHELICH.

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 being graduated from a university he went abroad to study with an illustrious master. His father had adequate means and his family connections gave him an entrée to the so-called "best society." He became a very fine, but by no means startling, performer. His position entitled him to become a social lion and this he did, staking up and down his society cage, exhilarated by his own importance and thrilled by the adulation of pretty girl pupils. He excoriated or snubbed all those whose musical opinions differed from his.

After 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 pupils' progress. His own little circle was "thin out" and he had snubbed and ignored 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 depend upon others in the great general public or even be reasonably civil to them.

Now aging, discouraged, anti-social, and conspicuously unsuccessful, he rails at the ingratitude of the world. He simply did not understand 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 soaking his hands alternately in hot and then in cold water, to soften the skin and to improve 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 cooperated and provided time for practice. He never spent less than three hours a day in developing his technique and at least three hours in study, and surely exploring the standard repertory of great masterpieces. His first goal was to master one hundred outstanding compositions of great masters.

He was cooperative, modest, progressive, 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 the great Goethe, said: "Of a truth men are mystically united; a mysterious 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 prodigious toward perfection. As I have said many times before, be thankful that the child is musical, intelligent, and capable of good work. Let her ride along easily for the next year or two, captivate on her sight playing, cover most musical ground, let her exercise her superficial facility to the

limit, and trust that a real 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" optional cases of young students are in possessing outstanding talent, or having to ward musical careers, are incurably lazy. In such cases, I crack down.

VOICE QUESTIONS

Answered by DR. NICHOLAS SLOVOTY

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

The Bass Singer Asks Several Pointed Questions

Q. Is it possible to have a lower singing voice than a speaking voice? When my pupils sing the bass notes they have a deep and rich quality which is based on the high notes. 2. What causes so much breath in the voice and is there a remedy for it? 3. When the melody is played on the treble clef, and he is to sing in the bass clef he becomes confused and he cannot understand it. 4. Shoulding on the soprano of his nose was removed. Traind his nose everything to do with his breathing? 5. Would a chelon eels be good ear training? He cannot always hear himself when he sings.—A. S.

A. Your pupils sing the high notes with a loss of tone quality because he does not know how to produce them. The larynx needs to rise too high in his throat and his upper resonances seem to disappear. If he learns how to produce these high notes properly they should be equally strong and rich with the lower ones.

2. Your bass singer's voice is breathy, because he does not appreciate the vocal cords well and unutilized breath comes through them. He should learn to control the cords so that all the breath used should be turned into tone.

3. Your bass singer became confused when he tried to sing a bass part against a melody in the treble because he is a poor musician. Anything that tends to improve his musicianship is better than anything else. He should sing a choir or a chorus, or studying the piano or the organ will help improve this fault also.

4. It is quite unlikely that the entire malarium of his nose was removed, but only a spur of it was taken off with the express purpose of improving his breathing. Occultal the surgeon who performed the operation and ask his advice.

Shall He Teach Singing

Q. I am of present conducting a school for musical instruction. I have had about 20 years experience as a professional musician. I can arrange, transcribe, and I sing baritone in the church choir. My voice has a good tone but lacks volume, and I have a good voice. I have been teaching singing for 20 years, starting to teach voice in this small city, and I am not one who does it. Do you think I could teach elementary voice? I would appreciate your suggestion as to a good lecturer's method and any material 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. You are an experienced musician with a good natural voice. You have had much experience in teaching singing in the classroom, transcribing and arranging music. Also, you live in a small community where those who desire to sing have had 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 yet agree to one of the great cities during the summer months and take an intensive course in singing? In the best known singing teacher resident there? With your exceptional knowledge of music and your naturally good voice, you could learn much in a short time, and you would be better able to teach others.

5. We recommended Elmer & Lindgren's "Educational Voice Technique" (2 Vols.; Four Scores "Vocalists"; Sibley's "Twenty-four

Eight Measure Vocalists" (Four volumes); and Venners' "Vocalists' Problems." There are very many good books upon the theory of voice production. Perhaps Sibley and Forster, "Voice Training for Singers"; Pearsborough, "Singer's Voice Book"; and Ross, "Technique and Art of Singing" might help you. Any of these books may be procured from the publishers of THE ETUDE.

A contralto asks three pertinent questions

Q. What range does a contralto cover? 2. Should a person with a fairly low speaking voice sing soprano in the small church choir? Is it more comfortable than singing alto.—M. W.

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, you may consider yourself very lucky indeed. Some contraltos have a few tones more, some a few tones less. Whether or not a particular voice depends on tone quality even more than range. A contralto's position in the choir depends on the quality of voice, timbre, strength and endurance. Therefore a contralto soprano is a woman with a high voice who can sing these passages effectively. Mlle. Lily Pons is an outstanding example.

2. It is almost impossible for us to classify your voice without a personal audition. You may have above Middle C, or a few notes below it. It is often quite hard for the voice to sing into and soprano. Make your choice and stick to it.

A large handful of difficult questions

Q. I am gifted and I have a range from one octave above Middle C to a large diatonic C. I want kind of an aspirato on 2. What is your clearest singing note suitable to my voice? 3. What are some voice exercises I should practice and how many times a day? 4. How can I train my voice so that it will become higher and stronger? 5. What are the highest note ever sung and by whom was it reached.—G. G.

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. Practice for an experienced singing teacher in your neighborhood and seek his opinion.

2. Try one or two of these exercises: Mozart—Vol. 4, esp. 1008; Schubert—Winterreise, 1st, Handel—O sleep, still that I have leave

3. Practice about forty-five minutes a day in the same sections of fifteen minutes each: Sibley—"Eight Measure Vocalists"; Venners—"Vocalists' Problems"; Ross—"Technique and Art of Singing" 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 ETUDE.

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

5. It would tend to be quite impossible to set a lower limit to the highest note ever sung or who sang it. You may be surprised, however, that a mezzo soprano can produce higher and louder tones than any soprano, but that most normal human beings would prefer to listen to the voice of a woman.

To American Music Lovers

A Most Important Announcement

THE EDWARD B. MARKS MUSIC CORPORATION

Proudly Announces

The Acquisition of the Distinguished

HAMPTON CATALOG

(Formerly Published by Hampton Publications, Inc., 402 Madison Ave., New York)

HAMPTON MINATURE ARROW SCORES

The works of the greatest composers in a series of seven highly practical volumes. . . Each comprising overtures, suites, concertos, rhapsodies, fantasies and symphonic poems. . . Unbelievably low in cost. Send for complete descriptive catalog.

MUSIC FOR TWO PIANOS Four Hands

A noteworthy collection of 27 classic and modern compositions. . . With many works never before arranged for two-piano (four hands). . . Handsomely printed and bound. Price \$2.50 for both piano parts.

STANDARD ORCHESTRA WORKS

Authentic, unadorned, full-size scores and the complete parts of the great composers. . . Acclaimed as the best in the practical standard orchestral editions. . . A complete library of 21 master compositions. . . At amazingly low prices.

FREE catalog containing full details, critical notes and price list sent upon request.

THE HAMPTON LIBRARY IS NOW CONTROLLED BY

EDWARD B. MARKS MUSIC CORPORATION

R. C. A. Building Radio City New York

Saturday Night Serenade

EVERY SATURDAY NIGHT 9:45 P. M. EWT Columbia Network

See Broadcast When in N.Y.

Write for Tickets

JESSICA

DRAGONETTE

America's Beloved Soprano

Buy More War Bonds and Stamps for Victory

Masterpieces of Piano Music

has been termed the library of Piano Music in one volume. The more than 200 selections by great composers contained in its 516 pages, comprising 53 Classic, 15 Modern, 38 Light, 25 Sacred and 29 Operatic Compositions. This volume is truly a source of constant enjoyment and entertainment to the pianist who delights in good music.

For sale at your favorite music dealer or sent POSTPAID upon receipt of price. Money refunded if volume does not meet with your approval. SOLD IN CANADA. Illustrated folder with contents cheerfully sent upon request.

1149 Broadway, New York, N. Y.

Send for it free for sale and sent postpaid.

() Paper () Cloth

Name _____

Street _____

City _____ State _____ Zip _____

Paper Edition—\$2.00 Cloth Edition—\$3.00

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 phosphorus caused rickets in the animals. The presence of bone deformities mentioned is due to lack of the principal bone salts—calcium and phosphorus. The inference drawn was that what 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, milkfat and 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 outdoors in the June sunshine is richer in Vitamin D than milk from cows kept indoors. The Eskimos consume quantities 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 indiscriminate purchasing 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 misbranded 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 in warm weather. 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 need count his calories. Ingestion of more units than the bodily energy expends clutters the alimentary tract, which unfavorably reacts on the vocal tract. Professional users of the voice must take into consideration that the voice mechanism depends for its function

on many other factors, such as 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 from the brain makes one drowsy 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, has a soothing effect on the instrument of speech and singing mechanism. The control of gustatory experience, 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 "Pifa" by the composer is scored unusually for "V.1, V.2, V.3, viola, bass"; the third violins playing 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 discover, was interpolated on a separate piece of paper, with a *da capo*—but no indication of any intended change of tone color in the recapitulation. On the sheet of this interpolated sheet a crossed-out draft shows that Handel was dissatisfied with a first idea, as being too square and sequential, and modulating to the subdominant at the cadence instead of staying in the dominant.

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

"Glory to God" brings two trumpets in, with the injunction "da lontano." The call for piano follows "peace on earth," in the accompaniment. The second statement of "Glory to God in the highest" begins *forte*, and apparently continues so throughout the passage on earth. It obviously one grows afterthought, and to break it in two with a sudden piano is sensational nonsense. The sign *piano* recurs after the chorus has finished; and the trumpets play only in the loud passages. Trumpets and drums

are also introduced in the "Hallelujah." "Worthy is the Lamb," and the "Amen."

The violin unison obbligato, 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 stirring, but less energetic than the later version, which more effectively 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 clef.

That the accompaniment of the chorus was no rule of thumb contrivance is seen in "His yoke is easy," which opens with only the continuo for support. The violin comes in with the choral basses, piano, playing *forte* with the soprano entry, and suddenly switching back to piano and even *pianiss.* as the sopranos are left to carry on alone. "*Pianiss.*" and "*forte*" alternate, making this a brilliant conclusion to Part the First,—not by dint of notation, but by means that usually marked dynamic contrasts. It is contrasts of this kind that make for poignancy in the ritornello to "He was despised," not the harmony as such, which has nothing like the poignancy of the passion recitatives. The middle section of the following air, "He gave His back," 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 soloists in the passion recitatives. "Thy rebuke," though written in the tenor clef, bears the pencilled name of Signora Avolio, the soprano of the Dublin premiere. There is no other singer cited for "Behold and see:" but at "He was cut off," we find Mr. Low's name. The soprano 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 colorist. The chorus is divided 8:1, 8:2, A, T, and B.—that is, two antiphonal semi-choruses, one of higher and one of lower voices, the altos belonging to either in turn. The sopranos sing as one when the music gathers up to a climax.

So far, evidences 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 a more definite 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 sound is gone out") survives as a choral number. "Why do the nations" had originally a sec-

ond section, but no *da capo* was suggested.

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 contrast 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." The monotonous effect of this brilliant obbligato was intended to be relieved in a middle section (for this corruptible must put on incorruption!) accompanied only by the continuo.

At this point, the essential continuity of Handel's conception is severely strained in performance by our habitual sins 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 section, we shall never perceive the 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 narrow 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 availed himself of the two choirs of St. Patrick's Cathedral and Christ Church, Dublin, with only two star soloists and enough instrumental performers to constitute—under a leader of repute, a "very respectable orchestra," the composer performed 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 presented to us, it remains to acknowledge the isolated attempts made at one time and another to go back to Handel's orchestration—attempts which have almost 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 supposing that we could reproduce the tone of twenty eighteenth-century voices to colour a modern choir, the total tone-colour excess of sound is softened by the sheer uncomeliness of a festival tutti is too one's neighbour's radio to have real musical value, and we are sure Handel would have found it intolerable.

195

Nazi Perversion of the Ideals of the Great German Masters

(Continued from Page 182)

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 gushy friendship was cultivated. Many of his youthful compositions speak of these ideals 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. "Taming is more than a prince, he is a man," 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 Balduw von Schirach explains that all away.

Beethoven, from the very beginning, possessed the same humanitarian 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 designated religious intolerance here as "a raging monster," which the heroic prince had destroyed. And when we examine the music of this Imperial cantata of the young Beethoven, we already perceive traces of that great humanitarianism

musical style which was always evident, as in the case of Mozart when the composer attempted to depict the great ideals of the human race—wide, solemn intervals and pregnant harmonies having their origin in ecclesiastical choral singing and gentle melodies which, nevertheless, glow with inner fire.

Belief in God, humanity and brotherly love, constitute the theme of the greatest of all of Beethoven's works, his "Ninth Symphony." The climax of the choral symphony is the musical setting of Schiller's ode, *An die Freundschaft*. Even the lowest of creatures must receive through the peace of God a portion of the common heritage of all that lives. We human beings are all brothers in the name of God; when these mystical ideas resound after the brilliant ode, then we realize that these tones really came from God, and so Beethoven's idea of the brotherhood of man is a union of friendship and love and only possible where the belief in God exists—the God who controls the course of the planets in the life span of mankind.

*"Froh wie seine Sonnen fliegen
läufte Bruder Erde Bahn."
("Joyous as his suns fly,
Brothers, go your course.")*
sings the Beethoven melody. It is the same thought as in the philosophy of Kant, particularly as the conduct of the strong over the weak, and through this right to destroy the weak and the helpless? It is interesting that the leader of modern musicology in Germany, Arnold Scherling, professor at the University of Berlin, recently admitted a theory according to which Beethoven's instrumental works, his symphonies, his piano and violin sonatas and his chamber music really are disguised program music, that they all originated under the influence of definite poetic pictures. To give one example, the "Sonata Pathétique" is the musical embodiment of Schiller's ballad "The Lute Player." It would take too much time to consider here all aspects of this complicated problematical theory, but one thing must be said: Even according to the point of view of Scherling, who voluntarily or involuntarily, had to admit the

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 captive 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 antique festival in honor of Dionysos. Barbaric hordes approach, the leader bids them give way—they return—and finally they begin 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 comes from the brother and annihilates differences between classes and races.

The Sport of Music

(Continued from Page 160)

by, the war will be over and the famous makers will 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 problems of rehabilitation 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

(Continued from Page 170)

finger as in the experiments above, and of the assisting arm as well, he should try them at the keyboard with wrist level, and study them as to ease and endurance, and listen for the effects, not forgetting the arm cooperation. Then he should be ready to consider the types of technic with reference to his own hand. The ones which he will wish to cultivate are those of the first, free exercises and also the "controlled," putting-down

movement of the finger as well as the last, the pressure movement. (He should not forget that unless the relaxed arm cooperates he will not get the necessary tone and endurance.) If his ear is keen and the exercises are correctly carried out, he will not choose for himself the vigorous striking. A combination of loose, low "throw" with relaxed arm, or the combination of controlled, low finger action with either controlled or relaxed arm, will give all the power and clearness that are needed, provided the fingers are strong.

The Violinist in Army Life

(Continued from Page 187)

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, music, for him, can take the place of other recreations. However, there are many diverting ways in which a soldier can spend his spare time, and he would do well to make the most of them, so 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, to maintain the vitality of the left hand finger- and the vibrancy of the tone. A like period of study 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 marked—in order to develop and to keep the flexibility and coordination of his right arm. After this should come the études. If practice time for the day is unusually limited, no endeavor should be made to practice studies in its 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 étude, a few minutes should be devoted to scales in thirds. Last in the practice period should come the solo or solos, and here the tone, 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

(Continued on Page 211)

Answered by ROBERT BRAINE

201

Present Trends in the Training of School Music Teachers

(Continued from Page 164)

"Note before Note," a well-established procedure in elementary vocal class-room 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 direct 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 questioned 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 one professionalized 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.

Conducting: 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 the 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 various 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 accepted by the vocal department for undergraduate but not for graduate credit. All recognize the primary 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 teachers 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 psychologically amounts to zero, he should stay on and keep fighting 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. As it is, the psychological effect of having come from a big city will bring pupils. The smaller cities and towns can always use good piano

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 possibly may be used, and if one's talent brings insufficient return in New York after two years' time, perhaps he will do much better elsewhere. There certainly is 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 Luckenstein, Conrad V. Bos, Richard Hageman, and I were, in order, were the names that appeared on concert programs that took place in 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 race to play accompaniments is so keen in New York. Music is comparable to everything else in business to-day. Over 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 sacrifice, 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 Josef Rosenblatt. 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 has considered the greatest soprano of the world. It took eight years of struggle 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 piano and teach piano in two splendid schools of music. I accompany Charles Kullman, and Kathryn Meisle 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 in 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, the selection programs for a great many singers who are too busy to look for new song material, go through a myriad of song litera-

ture. In doing this, a catalog of two thousand songs has been made as it was felt that such a listing 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 to date is dreadfully in the minority.

Our ultra modern composers are trying to write something different, unmelodic, unharmonic, unlyrical. These dissonant songs will have no life at all because singers are unable to use them in their concert programs. Nature is harmonic, music, and strictly rhythmic. Look at 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 these ultra-practiced musical bluffs, and their songs will grow the same as any great piece finally develops, by the eradication of anarchistic revolutionists, whose sole aim seems to be to destroy all tradition, beauty and sanity.

I bow to such composers as Hageman, Griffes, Carpenter, Chadman, Gulon, and many others, whose songs may be compared with some of the classics.

Foundation Principles in Octave Playing

(Continued from Page 152)

suppleness, ease, and repose takes its place. Playing ceases to be a labor and becomes a source of joy. The muscles are in a limber condition of the body, and 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, 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 *enlaid* where the tone is produced without preliminary raising of the fingers. It is the neglect of this entire class of touches which renders the technique developed solely by finger-flick dry, inoperative, and unenjoyable as concerns character. It is desirable that the pupil should be taught very early in the course of instruction.

(Continued from Page 165)

Piccolo in D-flat (one staff)
Flutes I-II-III (piccolo inter-

It is not an easy task to write correctly and with good instrumental balance. What we have attempted to convey in these two articles is simply how to arrange for the band in the ordinary manner, giving the proper

(Continued on Page 209)

New York Branch: 251, Fourth Ave.

PREPARE NOW FOR TOMORROW!



Attend
a Music Conservatory
in Your Own Home

Uncle Sam makes it possible for you to take practical music lessons by correspondence, even though you are thousands of miles away from your teacher.

Definite, concise, comprehensive lessons (prepared by able, recognized teachers) illustrated and clearly explained—always before you to study and refer to over and over again.

Nothing is left to guess work.

An examination paper accompanies every lesson. If there is anything you don't understand it is explained to you in detail by our experienced teachers.

PADEREWSKI said of our Piano course—

"It is one of the most important additions to pedagogical literature on pianoforte playing published for years. As an excellent guide for students and valid reliable advice for teachers it is bound to become very popular and more so as it bears the stamp of a real pianist and accomplished musician and experienced musician."



DEGREE OF BACHELOR OF MUSIC

You are awarded a diploma when you have completed a course to the satisfaction of the Instruction Department and the Board of Directors. We are also authorized to issue the Degree of Bachelor of Music upon those who comply with our requirements. These are Harmony, History of Music, Advanced Composition and an advanced practice course. The latter may be voice or instrumental. Each subject carries 30 semester hours.

Remember there are splendid opportunities in the music field to make a very comfortable income. Let us show you how. Mail the coupon today.

UNIVERSITY EXTENSION CONSERVATORY

Dept. A-327 1525 East 53rd Street, Chicago, Illinois

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-327
1525 E. 53rd Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

- | | | |
|---|---|--|
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Harmony | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Cornet—Trumpet | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Public School Mus.—Beginner's | <input type="checkbox"/> Advanced Cornet | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Public School Mus.—Advanced | <input type="checkbox"/> Voice | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Advanced Composition | <input type="checkbox"/> Choral Conducting | <input type="checkbox"/> Piano Accordion |
| <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Chorus | <input type="checkbox"/> Reed Organ |
| <input type="checkbox"/> History of Music | <input type="checkbox"/> Dance Band Arranging | <input type="checkbox"/> Banjo |

Name.....Adult or Juvenile.....

Street No.....City.....State.....

Are you teaching now?.....If so, how many pupils have you?.....Do you hold a Teacher's Certificate?.....Have you studied Harmony?.....

Would you like to earn the Degree of Bachelor of Music?

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 and morally, 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 Etude*, 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, though, to play and sing without some new music to inspire us and without some musical guidance to help us. And then, into that small sequestered Australian town there came *The Etude*! A friend of ours in Melbourne subscribed to the journal, and as soon as he 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 best of all, the center pages contained all sorts of wonderful new music. *THE ETUDE* 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 phases of singing which, to my mind, are most important. I have great faith in scales and vocalises. 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 the 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 diction is of great importance. These languages should be studied as spoken languages, 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, mezzo-soprano. 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 Yardi, the New York violist who was the subject of last month's *Words and Music* article, and Vivian Rivkin, young Canton, Ohio, pianist. Almost simultaneously with the appearance of this article victors in another Dean

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.

THE PIANO ACCORDION

When Is One Too Old to Learn to Play The Accordion?

by Pietro Deiro

As told to Elvera Collins

MANY ADULTS are turning to music at this time, and in most instances we find that the older the student is, the more directly 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 you 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 the 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 accompaniment 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 super-sensitive and most of them are easily

(Continued on Page 309)

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

ROSE OUGH

VOICE

Former Assistant to Lady S. Sennelliff
Hollywood
Respected Her Voice Studio at
1731-4TH AVENUE GARDEN, CALIFORNIA
Telephone BRIDGE 6115

EDNA GUNNAR PETERSON

Concert Pianist—Artist Teacher
327 So. Harvard St. Los Angeles, Calif.
FE. 2597

LAZAR S. SAMOILOFF

Voice teacher of famous singers
From rudiments to professional engagements
Singers accepted, "Special lessons" given
Dr. Samoiloff will teach all summer at his Studio.
Write for catalogue—Special rates for the duration.
412 So. Van Ness Ave., Los Angeles, Cal.

ELIZABETH SIMPSON

Author of "Basic Pianoforte Technique"
Teacher of Teachers, Coach of Young Artists
and Pianists for Concert Work, Class Courses
in Technique, Phrasing, Interpretation, Normal
Methods for Piano Teachers.
609 Sutter St., San Francisco
2033 Webster St., Berkeley, Cal.

PRIVATE TEACHERS (Mid-West)

RAYMOND ALLYN SMITH, Ph.D., A.A.G.O.

Dean
Central Y.M.C.A. College
School of Music
Complete courses, including all degrees. Conducted
internally. Fully accredited, fully equipped. Low tuition.
Minneapolis Hall, 264 S. Wabash Ave., Chicago, Illinois

DR. FRANCIS L. YORK

Advances Piano Interpretation and the Theory work
required for the degrees of Mus. Bach., and Mus.
M.A.
DETROIT INSTITUTE OF MUSICAL ART
Detroit, Mich.

PRIVATE TEACHERS (New York City)

SUSAN S. BOICE

Teacher of the ART OF SINGING and SPEAKING
Study for Cultural Values
CARNegie HALL 151 West 57th St.
Studio (2) Tel. CO. 5-629

FREDERIC FREEMANTEL

Voice Instruction
Author of 24 home study lessons.
"The Fundamental Principles of Voice Production and
Singing," the "High Voice and New Singing"
Studies 208 West 57th Street
New York City Phone CIRC 7-508

PRIVATE TEACHERS (New York City)

MME. FLORANCE LEE HOLTZMAN

Teacher of Voice, Piano
VOICE—OPERA—RADIO—CONCERT
Internationally known
58 W. 57th St. Tel. CI. 6-9323 New York City

ALBERTO JONAS

Celebrated Spanish Flauto Virtuoso
Teacher of many famous artists
17 WEST 15TH ST., N. Y. C. Tel. BRIDGE 2-7022
On Thursdays in Philadelphia, 123 South 15th Street
Tel. 2-7022 of Locust 100
Not associated with any Conservatory.

EDITH SYRENE LISTER

AUTHENTIC VOICE PRODUCTION
485 Carnegie Hall, New York City
Collaborator and Associate Teacher with the late W.
Worren Shaw and assisted by Dr. Floyd S. Mackey
Wednesday: Trapp Music Studio, Lancaster, Pa.
Thursday: 327 Bremer Bldg., Philadelphia, Pa.

(Frank) (Berumen)

LAFORGE-BERUMEN STUDIOS

Voice—Piano
Frank Laforge teacher of Lawrence Tibbett since 1922
1102 Park Ave., Room 1915 St., New York
Tel. ALexander 3-570

RICHARD McCLANAHAN

Representative THOMAS MATTHAY
Private lessons, class lessons in Fundamentals
Music—demonstrations for teachers
88 Seelye Bldg., New York City

EDWARD E. TREUMANN

Concert Pianist—Artist Teacher
Incorporated by Earl Van Sleet, Martin Matkovitch
and Josef Halmet.
Radio, Carnegie Hall, Suite 322, 57th St., at 7th Ave.
Tel. COlester 5-0357
Summer Master Class—June to Sept—Apply now

CRYSTAL WATERS

Teacher of Voice
Radio, Screen, Concert
Opera, Pedagogy
425 E. 59th St. Tel. VO. 5-1312 New York City

Private teachers in the larger cities will find this column quite effective in advertising their courses to the thousands of eager readers who plan to pursue advanced study with an established teacher away from home.

Learn to play the
ACCORDION BY MAIL
Pietro
The world's most famous accordion teacher
Pietro Deiro's accordion instruction
has made him the most popular teacher
in the world. His method is simple, easy
to learn and teaches you to play
1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18,19,20,21,22,23,24,25,26,27,28,29,30,31,32,33,34,35,36,37,38,39,40,41,42,43,44,45,46,47,48,49,50,51,52,53,54,55,56,57,58,59,60,61,62,63,64,65,66,67,68,69,70,71,72,73,74,75,76,77,78,79,80,81,82,83,84,85,86,87,88,89,90,91,92,93,94,95,96,97,98,99,100,101,102,103,104,105,106,107,108,109,110,111,112,113,114,115,116,117,118,119,120,121,122,123,124,125,126,127,128,129,130,131,132,133,134,135,136,137,138,139,140,141,142,143,144,145,146,147,148,149,150,151,152,153,154,155,156,157,158,159,160,161,162,163,164,165,166,167,168,169,170,171,172,173,174,175,176,177,178,179,180,181,182,183,184,185,186,187,188,189,190,191,192,193,194,195,196,197,198,199,200,201,202,203,204,205,206,207,208,209,210,211,212,213,214,215,216,217,218,219,220,221,222,223,224,225,226,227,228,229,230,231,232,233,234,235,236,237,238,239,240,241,242,243,244,245,246,247,248,249,250,251,252,253,254,255,256,257,258,259,260,261,262,263,264,265,266,267,268,269,270,271,272,273,274,275,276,277,278,279,280,281,282,283,284,285,286,287,288,289,290,291,292,293,294,295,296,297,298,299,300,301,302,303,304,305,306,307,308,309,310,311,312,313,314,315,316,317,318,319,320,321,322,323,324,325,326,327,328,329,330,331,332,333,334,335,336,337,338,339,340,341,342,343,344,345,346,347,348,349,350,351,352,353,354,355,356,357,358,359,360,361,362,363,364,365,366,367,368,369,370,371,372,373,374,375,376,377,378,379,380,381,382,383,384,385,386,387,388,389,390,391,392,393,394,395,396,397,398,399,400,401,402,403,404,405,406,407,408,409,410,411,412,413,414,415,416,417,418,419,420,421,422,423,424,425,426,427,428,429,430,431,432,433,434,435,436,437,438,439,440,441,442,443,444,445,446,447,448,449,450,451,452,453,454,455,456,457,458,459,460,461,462,463,464,465,466,467,468,469,470,471,472,473,474,475,476,477,478,479,480,481,482,483,484,485,486,487,488,489,490,491,492,493,494,495,496,497,498,499,500,501,502,503,504,505,506,507,508,509,510,511,512,513,514,515,516,517,518,519,520,521,522,523,524,525,526,527,528,529,530,531,532,533,534,535,536,537,538,539,540,541,542,543,544,545,546,547,548,549,550,551,552,553,554,555,556,557,558,559,560,561,562,563,564,565,566,567,568,569,570,571,572,573,574,575,576,577,578,579,580,581,582,583,584,585,586,587,588,589,590,591,592,593,594,595,596,597,598,599,600,601,602,603,604,605,606,607,608,609,610,611,612,613,614,615,616,617,618,619,620,621,622,623,624,625,626,627,628,629,630,631,632,633,634,635,636,637,638,639,640,641,642,643,644,645,646,647,648,649,650,651,652,653,654,655,656,657,658,659,660,661,662,663,664,665,666,667,668,669,670,671,672,673,674,675,676,677,678,679,680,681,682,683,684,685,686,687,688,689,690,691,692,693,694,695,696,697,698,699,700,701,702,703,704,705,706,707,708,709,710,711,712,713,714,715,716,717,718,719,720,721,722,723,724,725,726,727,728,729,730,731,732,733,734,735,736,737,738,739,740,741,742,743,744,745,746,747,748,749,750,751,752,753,754,755,756,757,758,759,760,761,762,763,764,765,766,767,768,769,770,771,772,773,774,775,776,777,778,779,780,781,782,783,784,785,786,787,788,789,790,791,792,793,794,795,796,797,798,799,800,801,802,803,804,805,806,807,808,809,810,811,812,813,814,815,816,817,818,819,820,821,822,823,824,825,826,827,828,829,830,831,832,833,834,835,836,837,838,839,840,841,842,843,844,845,846,847,848,849,850,851,852,853,854,855,856,857,858,859,860,861,862,863,864,865,866,867,868,869,870,871,872,873,874,875,876,877,878,879,880,881,882,883,884,885,886,887,888,889,890,891,892,893,894,895,896,897,898,899,900,901,902,903,904,905,906,907,908,909,910,911,912,913,914,915,916,917,918,919,920,921,922,923,924,925,926,927,928,929,930,931,932,933,934,935,936,937,938,939,940,941,942,943,944,945,946,947,948,949,950,951,952,953,954,955,956,957,958,959,960,961,962,963,964,965,966,967,968,969,970,971,972,973,974,975,976,977,978,979,980,981,982,983,984,985,986,987,988,989,990,991,992,993,994,995,996,997,998,999,1000,1001,1002,1003,1004,1005,1006,1007,1008,1009,1010,1011,1012,1013,1014,1015,1016,1017,1018,1019,1020,1021,1022,1023,1024,1025,1026,1027,1028,1029,1030,1031,1032,1033,1034,1035,1036,1037,1038,1039,1040,1041,1042,1043,1044,1045,1046,1047,1048,1049,1050,1051,1052,1053,1054,1055,1056,1057,1058,1059,1060,1061,1062,1063,1064,1065,1066,1067,1068,1069,1070,1071,1072,1073,1074,1075,1076,1077,1078,1079,1080,1081,1082,1083,1084,1085,1086,1087,1088,1089,1090,1091,1092,1093,1094,1095,1096,1097,1098,1099,1100,1101,1102,1103,1104,1105,1106,1107,1108,1109,1110,1111,1112,1113,1114,1115,1116,1117,1118,1119,1120,1121,1122,1123,1124,1125,1126,1127,1128,1129,1130,1131,1132,1133,1134,1135,1136,1137,1138,1139,1140,1141,1142,1143,1144,1145,1146,1147,1148,1149,1150,1151,1152,1153,1154,1155,1156,1157,1158,1159,1160,1161,1162,1163,1164,1165,1166,1167,1168,1169,1170,1171,1172,1173,1174,1175,1176,1177,1178,1179,1180,1181,1182,1183,1184,1185,1186,1187,1188,1189,1190,1191,1192,1193,1194,1195,1196,1197,1198,1199,1200,1201,1202,1203,1204,1205,1206,1207,1208,1209,1210,1211,1212,1213,1214,1215,1216,1217,1218,1219,1220,1221,1222,1223,1224,1225,1226,1227,1228,1229,1230,1231,1232,1233,1234,1235,1236,1237,1238,1239,1240,1241,1242,1243,1244,1245,1246,1247,1248,1249,1250,1251,1252,1253,1254,1255,1256,1257,1258,1259,1260,1261,1262,1263,1264,1265,1266,1267,1268,1269,1270,1271,1272,1273,1274,1275,1276,1277,1278,1279,1280,1281,1282,1283,1284,1285,1286,1287,1288,1289,1290,1291,1292,1293,1294,1295,1296,1297,1298,1299,1300,1301,1302,1303,1304,1305,1306,1307,1308,1309,1310,1311,1312,1313,1314,1315,1316,1317,1318,1319,1320,1321,1322,1323,1324,1325,1326,1327,1328,1329,1330,1331,1332,1333,1334,1335,1336,1337,1338,1339,1340,1341,1342,1343,1344,1345,1346,1347,1348,1349,1350,1351,1352,1353,1354,1355,1356,1357,1358,1359,1360,1361,1362,1363,1364,1365,1366,1367,1368,1369,1370,1371,1372,1373,1374,1375,1376,1377,1378,1379,1380,1381,1382,1383,1384,1385,1386,1387,1388,1389,1390,1391,1392,1393,1394,1395,1396,1397,1398,1399,1400,1401,1402,1403,1404,1405,1406,1407,1408,1409,1410,1411,1412,1413,1414,1415,1416,1417,1418,1419,1420,1421,1422,1423,1424,1425,1426,1427,1428,1429,1430,1431,1432,1433,1434,1435,1436,1437,1438,1439,1440,1441,1442,1443,1444,1445,1446,1447,1448,1449,1450,1451,1452,1453,1454,1455,1456,1457,1458,1459,1460,1461,1462,1463,1464,1465,1466,1467,1468,1469,1470,1471,1472,1473,1474,1475,1476,1477,1478,1479,1480,1481,1482,1483,1484,1485,1486,1487,1488,1489,1490,1491,1492,1493,1494,1495,1496,1497,1498,1499,1500,1501,1502,1503,1504,1505,1506,1507,1508,1509,1510,1511,1512,1513,1514,1515,1516,1517,1518,1519,1520,1521,1522,1523,1524,1525,1526,1527,1528,1529,1530,1531,1532,1533,1534,1535,1536,1537,1538,1539,1540,1541,1542,1543,1544,1545,1546,1547,1548,1549,1550,1551,1552,1553,1554,1555,1556,1557,1558,1559,1560,1561,1562,1563,1564,1565,1566,1567,1568,1569,1570,1571,1572,1573,1574,1575,1576,1577,1578,1579,1580,1581,1582,1583,1584,1585,1586,1587,1588,1589,1590,1591,1592,1593,1594,1595,1596,1597,1598,1599,1600,1601,1602,1603,1604,1605,1606,1607,1608,1609,1610,1611,1612,1613,1614,1615,1616,1617,1618,1619,1620,1621,1622,1623,1624,1625,1626,1627,1628,1629,1630,1631,1632,1633,1634,1635,1636,1637,1638,1639,1640,1641,1642,1643,1644,1645,1646,1647,1648,1649,1650,1651,1652,1653,1654,1655,1656,1657,1658,1659,1660,1661,1662,1663,1664,1665,1666,1667,1668,1669,1670,1671,1672,1673,1674,1675,1676,1677,1678,1679,1680,1681,1682,1683,1684,1685,1686,1687,1688,1689,1690,1691,1692,1693,1694,1695,1696,1697,1698,1699,1700,1701,1702,1703,1704,1705,1706,1707,1708,1709,1710,1711,1712,1713,1714,1715,1716,1717,1718,1719,1720,1721,1722,1723,1724,1725,1726,1727,1728,1729,1730,1731,1732,1733,1734,1735,1736,1737,1738,1739,1740,1741,1742,1743,1744,1745,1746,1747,1748,1749,1750,1751,1752,1753,1754,1755,1756,1757,1758,1759,1760,1761,1762,1763,1764,1765,1766,1767,1768,1769,1770,1771,1772,1773,1774,1775,1776,1777,1778,1779,1780,1781,1782,1783,1784,1785,1786,1787,1788,1789,1790,1791,1792,1793,1794,1795,1796,1797,1798,1799,1800,1801,1802,1803,1804,1805,1806,1807,1808,1809,1810,1811,1812,1813,1814,1815,1816,1817,1818,1819,1820,1821,1822,1823,1824,1825,1826,1827,1828,1829,1830,1831,1832,1833,1834,1835,1836,1837,1838,1839,1840,1841,1842,1843,1844,1845,1846,1847,1848,1849,1850,1851,1852,1853,1854,1855,1856,1857,1858,1859,1860,1861,1862,1863,1864,1865,1866,1867,1868,1869,1870,1871,1872,1873,1874,1875,1876,1877,1878,1879,1880,

Meets the Modern Demand for Rapid Progress and Basic Technical Development

THE BERNARD WAGNESS PIANO COURSE

Logical • Practical • For Private or Class Instruction

PREPARATORY BOOK

Provides the Type of First Lessons
Beginners of Pre-School Age Require



beginning needs in private or

Teacher's Manual Supplied Free On Request

In new, logical, and practical procedure, lead to rapid achievements with very young beginners. The tactile, aural, mental, visual, and rhythmic faculties are co-ordinated in synchronous use through phonetic teaching. A most helpful preliminary book to any piano course or method, it will serve the widest class piano instruction.

Price, 50 cents

BOOK ONE

(Oblique Shape)

A First Grade Book for Beginners

This book may be used to follow the Preparatory Book, or as a very first instructor with the average-age piano beginner. It contains the most complete presentation of reading cards covering three octaves, exceptional rhythmic drills, perfect treatment of keyboard harmony fundamentals, ear training, and technique, combined with interesting musical pieces to play. It makes first piano playing efforts a delightful experience.

Price, \$1.00

Teacher's Manual Supplied Free On Request

BOOK TWO

Practical and Interesting

Progress, a paramount aim in this book, is achieved as rapidly as is logically consistent with proper technical support, good ear discernment, and basic musicianship. Supplementary pieces supply the pupil with a first real repertoire of a commendable character. These pieces "match up" and progress in the right sequence with the principles of keyboard harmony made clear as the work proceeds. Technic needs are developed through copiously illustrated principles. Price, \$1.00

Teacher's Manual Supplied Free On Request

BOOK THREE

Materials selected from Foster and other popular writers of folk songs, combined with the classics, selected studies, and original compositions, make this a most interesting book for the student of this grade. Presents all major and minor scales and revolutionary methods of chord analysis. Copious illustrations of pianistic problems involving the arm, hand, and fingers.

Price, \$1.00

BERNARD WAGNESS PIANO SERIES

EXCELLENT TEACHING PIECES
ESPECIALLY SELECTED AND HIGHLY
RECOMMENDED FOR THEIR TUNE-
FUL AND APPEALING QUALITIES

Title	Grade	Key	Composer	Price
At the Barn Dance (2) (G)	Wagness	30		
At the Derby (2) (A minor)	Northrup	35		
Band Concert at the Fair (1½) (G)	Langslow	30		
Beautiful Dreamer (2) (D)	Wagner	30		
Caillion Dance (2) (F)	Novaro	30		
Cello (The) (1½) (B)	Wagness	30		
Dark Eyes (2) (D minor)	Wagness	30		
Devery Jones and the Pirates (2) (G minor)	Franklin	30		
Ellin Frolic (2) (F)	Wagness	30		
Flying on the Clippie Ship (2½) (C)	Hadden	35		
Hail King and the Snow Queen, The (2) (A minor)	Altier	35		
Hobnobbing, The (1) (A minor)	Wagness	35		
Home on the Range	Wagness	30		
Hunting Song, The (2) (F)	Wagness	35		
Hymn to the Sun (2) (F)	Pelshaw	30		
In a Swart Garden (1) (E-flat)	Federer	30		
In Old Vienna (2) (F)	Wagness	30		
In the Sultan's Palace (2½) (A minor)	Nason	30		
Indian Horn Dance (1) (A minor)	Stowbridge	30		
Joonie with the Little Brown Bear (2) (F)	Wagness	30		
Little Brook A-Murmuring (2) (C)	Payet	35		
Monte Forest (1½) (E-flat)	Wagness	30		
March of Victory (1) (F)	Wagness	30		
Orchard in Bloom, An (1½) (C)	Davis	30		
Ping Pong (1) (F)	Payet	30		
Plantation Serenade (2) (C)	Wagness	35		
Send-down's Song, The (2) (F)	Bunce	30		
See Chantey, A (2) (A-flat)	Wagness	30		
Shadowed in the Water (1) (C)	Living	30		
Send-down's Song, The (2) (F)	Wagness	30		
Singing Hands, Singing Heart (1½) (C)	Wagness	35		
Singing Wavelets (3) (E-flat)	Martens	30		
Sleeping Wakes (3½) (F)	Wagness	30		
Swag from the Deep, A (1½) (G)	Wagness	30		
To the Sargasso Sea (5) (C minor)	Pelshaw	35		
Wid and Soaps on My Knees (2) (D)	Bradford	40		
Wooden Soldiers in the Hummed Forest (1½) (C)	Nason	30		



Bernard Wagness

A native of Tacoma, Washington, Bernard Wagness, through his nationwide activities, became more a United States citizen of large, whose letters have been a period of years obtaining him with musical notation everywhere, and the various success of his talks gave him a position to be declared with in the field of pedagogy. No one who heard Mr. Wagness' lectures can forget their inspiring and stimulating effect. Hence it is with great pride that we present his teaching materials, which so clearly reflect the advanced ideas of our modern age in characteristic of everything he did.

Supplementary Piano Instruction Material

By Bernard Wagness

THE ENSEMBLE BOOK

This book provides Duet and Second Piano parts for pieces in Book One of the Bernard Wagness Piano Course. It was published in response to an insistent demand from many teachers regularly using this course in first piano instruction. These Second and Second Piano parts can be played by the teacher, parent, or a slightly more advanced pupil.

Price, 75 cents

SECOND YEAR ETUDES

Musical studies to supplement the pupil's work in Book Two or in any second grade method. Designed to bring out special points, it introduces some of Mr. Wagness' most imaginative and beneficial work by Cecy Heller, Burghimer, Lieschborth, and others. Too, there are studies selected from standard piano works.

Price, 75 cents

THIRD YEAR ETUDES

A collection of remarkably good supplementary material in Grade Three and early Grade Four. The thirty-three studies include works by Cecy Heller, Burghimer, Lieschborth, Lemme, Le Couppé, etc., along with those supplied by Mr. Wagness to meet special needs. Invaluable hints for practice are given throughout.

Price, 75 cents

TECHNIC FUNDAMENTALS

The most useful and successful work of its kind to be introduced in recent years. It is copiously illustrated with photographs of the author's hand "in action," and is recommended for inclusion in the first year's work as soon as the student has developed an adequate reading ability.

Price, 40 cents

EIGHT CHORDAL ATTACKS

Mr. Wagness here provides an illuminating work on the various attacks employed in chord playing. Each phase of the important subject is individually discussed and photographed, really illustrated. Practice material for each is also included along with recital pieces composed especially to clarify the points at hand.

Price, 75 cents



Oliver Ditson Co.

THEODORE PRESSER CO., Distributors, 1712 CHESTNUT ST., PHILA., PA.

207

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 technic. 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 buoys 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 156)

Jan Pearce (the Metropolitan tenor), Toscanini was assured of a brilliant and telling performance of Verdi's cantata. Such words as these, which it is hard to believe Boito wrote all of eighty-one years ago, will live on in the memory of many who heard the broadcast of the "Hymn of Nations" on January 31:

*"Oh, Italy, my country, my beloved fatherland
May merciful 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 American radio should have broadcast this composition to the four corners of the earth for all men to hear, and that a noted patriot of anti-Fascisti 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" at all times. There must be a shifting of the choirs, the woodwinds doing group work while the others rest or the brasses take the lead for a time. Even the percussion group may display its "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.

AMERICAN CONSERVATORY of MUSIC

CHICAGO

57th SEASON

Accredited courses in piano, vocal, violin, organ and all other branches of Music and Dramatic Art leading to

**DEGREE—BACHELOR OF MUSIC
DEGREE—MASTER OF MUSIC**

Under Authority State of Illinois

Unsurpassed faculty of 130 artist instructors, many of national and international reputation.

Thorough preparation for concert, radio, opera and teaching positions. Weekly recitals, lectures, school of opera, training in students' symphony orchestra, bureau for securing positions.

SUMMER MASTER SCHOOL

Three Summer Sessions—May 13 to June 23,
June 24 to August 4 and August 5 to September 15

Special Summer Courses in Public School Music, School of Acting, Children's Musical Training (Robyn System), Oxford Piano Course

Member of the National Association of Schools of Music

Send for free catalog. Address John R. Hattstaedt, President

AMERICAN CONSERVATORY OF MUSIC

572 Kimball Hall, Chicago, Ill.

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
WARD LEWIS, Dean of the Faculty
Beryl Rubinstein, Director (on leave of absence) 3411 Euclid Ave., Cleveland, O.

MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offers thorough training in music. Courses leading to Bachelor of Music Degree, Diploma, and Certificate in piano, voice, violin, organ, public school music methods and music kindergarten methods.

Bulletin sent free upon request.

W. ST. CLARE, MINTURN, Director

BALDWIN-WALLACE CONSERVATORY OF MUSIC

BEREA, OHIO (suburb of Cleveland)

Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Send for catalogue of information to:
ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, President

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, Director

July 5 to August 13, 1943

announces

Its regular program in all branches of music

Special intensive courses applicable to the war effort

One-week "refresher" courses in repertoire and teaching aids

Program for high school students

Catalog on request

120 Claremont Avenue

Room 122

New York, N. Y.

MUSIC SUGGESTIONS

For Spring Concerts

FEATURING TREBLE VOICES

CHORUSES

Amoreus (2 Part) (35190).....	Ross	12
At Everlode (3 Part) (35389).....	Sprout	15
Boat Song (3 Part) (35040).....	Ware-Sprout	15
Come Down, Laughing Streamlet (4 Part) (35108).....	Sprout	20
Fiddle (3 Part) (35340).....	Cushman	12
Green Cathedral, The (2 Part) (35399).....	Hahn	12
Green Cathedral, The (3 Part) (35038).....	Hahn	15
Guitarre, The (2 Part) (35157).....	Hammond	10
I Love Life (3 Part) (35212).....	Masa-Zucco-Sprout	12
Is May-Time (4 Part) (35256).....	Sprout	10
In the Deep of the Danies (3 Part) (35061).....	Hawley-Sprout	15
Invocation to Life (3 Part) (35077).....	Sprout	15
Let All My Life Be Music (3 Part) (35101) (Organ Accompaniment at 15).....	Sprout	18
Mammy's Song (3 Part) (35063).....	Ware-Sprout	15
May Time (3 Part) (35056).....	Rice	15
Mighty Lak' a Rose (2 Part) (35054).....	Nesin	10
Mighty Lak' a Rose (3 Part) (35193).....	Nesin	10
Mighty Lak' a Rose (4 Part) (35155).....	Nesin	12
Minor and Major (3 Part) (35100).....	Sprout	12
Morning (3 Part) (35092).....	Sprout	10
Now Sleeps the Crimson Petal (4 Part) (35133).....	Down	15
Now Gardens, A (4 Part) (35237).....	Sprout	12
Rose, Bright Night (3 Part) (35215).....	Hahn	15
Sweetest Flower That Blooms, The (4 Part) (35135).....	Hawley	12
There's a Lark in My Heart (3 Part) (35109).....	Sprout	12
Through a Primrose Dell (3 Part) (35204).....	Sprout	12
Trees (3 Part) (35096).....	Sprout	10
Trees (3 Part) (35150).....	Ware	15
Venetian Love Song (3 Part) (35211).....	Nesin-Sprout	15
Voice of the Chimes (3 Part) (35251).....	Hahn	15
When Love Came into Bloom (3 Part) (35355).....	Ross	10
Will-o'-the-Wisp (3 Part) (35165).....	Sprout	12
Will-o'-the-Wisp (4 Part) (35002).....	Sprout	12
Woodland Melody (3 Part) (35233).....	Work	20
Yesterday and Today (3 Part) (35048).....	Sprout	15

CANTATAS

A BALLAD OF LORRAINE—By William G. Hammond
Cantata for Four-Part Women's Voices with Baritone or Contralto Solo
Here is a fine cantata with ten songs. Mr. Hammond's favorite getting of this tale of Lorraine and the Breton is for the use of experienced groups. Time of performance, twelve minutes. Orchestration available at 15. Price, 30¢

THE LAND OF HEART'S DESIRE—By Ethelbert Nevin
Cantata for Four-Part Women's Voices with Baritone Solo
This is a composition of inspiring musical quality. Derived from Mr. Nevin's cantata, *The Green*, this splendid arrangement for treble voices is by Mr. Deana Taylor. Time of performance, thirty minutes. Price, 30¢

A MIDSUMMER NIGHT—By Paul Bliss
Cantata for Three-Part Women's Voices
With Solos for Soprano, Mezzo-Soprano, and Contralto
A choral fantasy, in which the Birds, Robin, Sparrows, Birds, etc., lead their songs. The solo parts are assigned to the Soprano of *Silence of the Night*, the Soprano of *Silence*, and the Soprano of *Dances of the Night*. Time of performance, twenty-five minutes. Price, 30¢

NEAR TO NATURE'S HEART—By W. F. See
Cantata for Two-Part Women's Voices
Here is a nature cantata and story to sing. It includes a new song, a creative point of view. It is a complete work by such composers as Costa, Hammond, Hawley, Mendelssohn, and others. There are solo and duo medium range. Time of performance, thirty minutes. Price, 30¢

A SPRING SYMPHONY—By Florence Goslin
Cantata for Three-Part Women's Voices with Soprano Solo
This delightful and musical work, with its interesting solo passages, is founded on a story told from by Aristotle, Plutarch, and others. The three songs are called *Allegro*, *Andante*, *Adagio*, and *Scherzo*. Time of performance, thirty minutes. Price, 30¢

VIENNESE SERENADE—By Frederick Stevenson
For Baritone Solo and Four-Part Chorus of Women's Voices
This practically new work requires the services of an experienced baritone as well as those of the chorus. It is a complete work by such composers as Costa, Hammond, Hawley, Mendelssohn, and others. There are solo and duo medium range. Time of performance, thirty minutes. Price, 30¢

THE JOHN CHURCH COMPANY
Theodore Prester Co., Distributors, 1712 Chestnut St., Philadelphia, Pa.

A Basis for Good Singing

(Continued from Page 207)

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 not 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 finally 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 soprano, 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 in either direction. Never attempt to 'cool' a 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 ones that precede and follow it, and without any break between the registers of range. 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 unpleasant '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 1878 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 and 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 composition was the opera "Prince Igor," which he began in 1880, but left unfinished at his death. It was completed by Rimsky-Korsakoff and Glazounoff in 1889. This attained great popularity in Russia while his brilliant Polovtsienne dances 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 work 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 Tschakowsky.

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, rather small one, but the individual contributions of each man are of the greatest importance. Some doctor-musicians attain virtuosic 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 municipal orchestras composed entirely of doctors have existed from time to time. Not so long ago in Milan, a city well-

known as a musical center, a very talented symphony orchestra composed entirely of physicians delighted the public for many years.

In New York City there are several orchestras composed entirely of physicians and surgeons who give recitals at regular intervals.

In Boston a Physicians' Symphony Orchestra, conducted by the able Nicolas Slonimsky was founded in 1938. The "Doctors' Orchestra Society" of New York has a membership of over fifty, under the direction of Professor Ignatz Wapshalter, formerly director of the Berlin Charlotte Opera House.

One of Brahms' closest cronies was Dr. Theodore Billroth, whom he met in Zurich in 1880. Dr. Billroth was an able pianist and indefatigable musical amateur as well as one of the outstanding surgeons of his day. He also played the viola in excellent manner. He composed a cantata 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 seven miles a day and hasn't a wrinkle. All during his intensely busy life Dr. Kellogg has been an enthusiastic amateur pianist.

Dr. Stanley Reimann of Philadelphia, one of America's outstanding cancer specialists, is a pianist of professional ability. In recent years he has taken an interest in two-piano playing and has a large repertoire which he has developed with his musical professional artist friends who resort to his home for special practice upon his two fine grand pianos.

There are also physicians who have organized trios of stringed instruments which they use for a very worthy cause. For instance, in the state hospital at Eloise, Michigan, members of the staff, trained psychiatrists 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 psychopathic patients.

The doctor 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 satisfaction 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 appreciative fellow soldiers—which in itself is sufficient incentive for remaining a violinist while training to be a soldier.

This Question of Sight Reading Music

(Continued From Page 186)

poetry."

Dr. Leonard Deutch, whose normal 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 physically 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, consistently 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.

EASTMAN SCHOOL OF MUSIC

of

The University of Rochester

Howard Hanson, Director

Raymond Wilson, Assistant Director

Undergraduate and Graduate Departments

SUMMER SESSION JUNE 28 - AUGUST 6, 1943

FALL SESSION SEPTEMBER 14, 1943 - MAY 27, 1944

Eastman School of Music in Coast to Coast CBS Broadcasts
Each Friday 3:30-4:00 P.M. EWT

For further information address:

ARTHUR H. LARSON, Secretary-Registrar

Eastman School of Music

Rochester, New York

BOSTON UNIVERSITY COLLEGE OF MUSIC

"Thorough preparation for careers in music. B.Mus. or Diploma in Voice, Piano, Organ, Violin, Cello, Brass, Woodwind and Percussion Instruments. B.Mus. in Composition, Church Music, Montclair, N.J. and M.Mus.Ed. in Public School Music. A.M. through Graduate School. Chorus, Glee Club, Orchestra, Band. Faculty of distinguished musicians including many Boston Symphony Orchestra members and the Stratford String Quartet. Cultural opportunities of Boston. Attractive dormitories. Catalog.

Alfred H. Meyer, Dean, Boston, Mass.
53 Brighton Street

Philadelphia Conservatory of Music

216 South 20th Street
MARIA REEMAN DEAR
Managing Director
Faculty led by
OLGA SAMAROFF, Maz. D.
Courses leading to Degrees

RIVERDRIVE SCHOOL OF MUSIC & ARTS

84 RIVERSIDE DRIVE
NEW YORK CITY
FREDERICK G. KOHLER, Director
Dramatics
DISTINGUISHED FACULTY
Students may enter at any time.
For catalogue and information address Secretary

Lindenwood

CONSERVATORY OF MUSIC
Deficient Lindenwood College
For further information
for careers in music and
a distinguished faculty. B.M.
degrees, certificates and diploma
in piano, violin, viola, cello, con-
trabass, organ, voice, guitar, harp,
other instruments, general
school studies, chemistry, busi-
ness, history and appreciation
of music. Well-equipped studio.
Interest building on
114 acres near St. Louis with
its frequent concerts, opera,
other musical activities. For
catalogue and view book, write
Miss Bernice Goss, Pres.
Box 1942, St. Charles, Mo.

College of Fine Arts

Syracuse University
Degrees: Bachelor of Music
Master of Music
Piano, Piano Teacher Training, Voice,
Violin, Organ, Cello, Harp, Composition,
Public School Music
All the advantages of a large University. Special
Bachelor, with 35 practice pianos for women
music students, 5 pipe organs.
Summer Semester: May 17 to Aug. 28
Summer Session: June 24 to July 31
For further address:
Dean H. L. CUTLER
Room 35, College of Fine Arts
Syracuse, N. Y.

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, President

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, Dean

Individual vocal and instrumental instruction. Classes in Theory, Composition, and all branches of music education.
Courses leading to diploma and B. S. and M. S. degrees in instrumental, singing, and public school music departments.

Catalog on request.

Room 122, 120 Claremont Avenue, New York

A Revolving New Book in Two Parts
PARAGON OF RHYTHMIC COUNTING
FOR ALL RHYTHMS
PARAGON OF HARMONIZING
applied to
FOUR KINDS OF HARMONIZATIONS
Send for explanatory circular
EPPA ELLIS PERFIELD
103 East 64th St. (Park Ave.) New York City

COMBS COLLEGE OF MUSIC
Complete musical education. Preparatory
Department for college students. Violin,
recorder leading to degrees and diplomas.
Jaco Chelant, Inc., Philadelphia, Pa.

The Etude Junior

Edited by
ELIZABETH A. GEST

The Importance of the Orchestra Conductor

by Paul Fouquet

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 Heifetz 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! Yes, 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

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.

Keyboard Harmony

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 sub-



dominant and tonic in any four major keys. (Refer to "Keyboard Harmony for Juniors" for further practice with this triad.)

Terms

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* (procureable in many grades), *Melody from "Oberon"*, arranged for left hand alone; *Prayer from "Der Freischütz"*, as well as many other numbers for solo; *Sonatas and Hunter's Chorus from "Der Freischütz"* for four hands; and *Albion 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 Price (Age 17)

The autumn's falling leaves have cause to fall,
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,

For death waits not for him nor kings to bid.



Thy touch, Oh death, has taken him far from
This vile, vain, mortal life to Heaven's bliss.
One thing Thou canst not take—the work he did.

An Alphabet of Operas

by Aletha M. Bonner

Fill in the blank with names of operas. A— (Verdi); B— G— (Hafse); C— (Bizet); D— G— (Mazur); E— (Verdi); F— Beethoven); G— (Wagner); H— (Massenet); I— T— (Verdi); J— (Godard); K— (Humperdinck); L— (Debussy); M— (Piotow;

N— (Victor Herbert) O— (Weber); P— (Wagner); Q— of S— (Gounod); R— (Verdi); S— (Wagner); T— (Puccini); U— (use the Italian spelling: Meyerbeer); V— B— (De Falla); W— T— (Rossini); X— (Handel); Y— of the G— (Sullivan); Z— (Herold).

MUSIC FOR THE EASTER PROGRAM: In these days when long hours in war industries or work in one or more of the war-related occupations are required, it allows less time for making plans and holding rehearsals. It is important that the choirmaster, organist, and soloist give serious thought at the earliest possible date to the music to be used, and to their or her portion of the Easter program. For the director seeking "something new" we recommend for consideration the following works just announced by the Glee Club Co. of Boston, and by Oliver Ditson Co.: *The Resen Christ*, a beautiful new cantata of about forty-five minutes duration which can be presented in three parts; *He Is Risen*, a new volunteer choir (60); *He Is Risen*, a unique work for mixed voices and organ, by Grace Kenny Florring which is beautiful and new; *He Is Risen*, a new Easter cantata for fifteen minutes (15); *This is Easter Day*, a carol for mixed and children's voices by Ralph E. Marryott; *O Marvellous Message of Morn'g*, a fine anthem for mixed voices; *He Is Risen*, a new cantata for mixed voices (S.A.B.) by H. Alexander Matthews. These new publications may be had for examination "On Approval" about the price of \$1.00. Also, for the choir, solo, or organ numbers in which you may be interested, or which you may select from our special

PUBLISHER'S

A MONTHLY BULLETIN
OF INTEREST
TO ALL
MUSIC LOVERS

NOTES

March 1943

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 describing each publication appear on these pages.

Album of Favorite First Position Pieces—	
Albin Vainio and Pioneers	.50
Child's Candy	.35
Arnold	
Childhood Days of Famous Composers—	
Bach	.20
Coff-Bampton	.35
Favorite Hymns—Piano Duet	.75
Favorite Movements from the Great	
Lewine	.35
First Ensemble Album	.50
Hanger	
Parts, Each	.15
Piano Conductor	.35
The Hammond Organ—A History	.50
Stein-Hallatt	1.00
Portraits of the World's Best-Known	
Musicians	1.50
Singing Children of the Sun	.75
Lewine	.35
Sister Song Reader	.50
Songs of My Country—For Piano	.75
Richner	.40
Three Little Plays—For Piano	.50
Richner	

catalog of Easter Music, a copy of which will be supplied on request. Many find it simpler and more convenient to have our staff of experienced music clerks send a selection of material especially suited for their individually described needs. From this material the most appealing can be selected and the rest returned for full credit. If you have not tried "Presser Service" we suggest you do so now. And if you are interested in standard oratorios, cantatas, or anthems, you'll find it pays to request "Presser Edition."

FAVORITE MOVEMENTS FROM THE
GREAT SYMPHONIES. For Piano, Continued

by Henry Levine—Interest in symphonic music has shown a notable increase in recent years. Through numerous orchestral performances and through the medium of the radio and recordings, the masterpieces of symphonic literature have found a progressively larger audience. It is inevitable that each listener should have his favorite movements from favorite symphonies. The "Request" programs of symphony orchestras attest to the public's interest in expressing his choices. This volume offers the pianist a

collection of the better-known movements from the classic and romantic symphonic repertoire.

Mr. Levine, in his foreword, says: "In reducing the orchestral scores to the piano medium we are but reversing the procedure of those composers who elaborate their orchestrations from an original piano version. There is thus a mutual relationship between an orchestral score and its arrangement for the piano. The pianist, more than any other instrumentalist, is therefore favored with the opportunity of extracting the essence of a symphonic work."

The special advance of publication cash price on this splendid volume is only 35 cents, postpaid. Due to copyright restrictions, the sale is limited to the United States and its possessions.

SPRING CONCERTS AND RECITALS—The music teacher is making a good invest-

ment 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 young pupils, their parents, and friends brings rich dividends. It is also well worth remembering that two, three, or four short, interesting recitals are far better than one recital which, because of a long program, becomes to pupils and audience alike little more than a tiresome procession of too many pieces and too many performers.

What indeed is the teacher who gives exposure to so much to a public school program and so arranges the program as to hold interest with it? It gives young pupils a chance to demonstrate their musical accomplishments, and it lays foundation for acquiring skills for them to perform in recital programs. Some of those not able to play numbers possessing audience-holding interest can participate in essay ensemble numbers or in special pupil recital playslets such as may be evolved out of material to be found in the pages of *"Admiral's Book"*, *"The Story of the Admirable Book,"* *"Jack in the Beanstalk,"* story with music book; or *"Cinderella,"* story with music book. Then there are Mildred Adams' little playslets, *"In a Candy Shop,"* and *"From Many Lands."* Other books contain ideas for dramatizing stories, or ideas, or provide specific materials for programs or program features are: *"Ad-*

cial Plays for Young People" by J. F. Cooke; "The Nutcracker Suite" by Tchaikowsky, arranged as a story with music book by Ada Richter; "Once Upon a Time Stories of the Great Music Masters" by G. E. Robinson; "Priscilla's Week" by Matilde Hilburo; "Music of the Flowers" piano album; and "Childhood Days of the Great Composers—Mozart" by Golt and Bampton. The little Elude Musical Booklet, "Making a Success of the Pupils' Recital," by Jervis (price 10 cents) gives some helpful suggestions.

Through the "On Approval" service offered by the Tunesco Presses Co., you may obtain for examination on return of the material, a variety of piano trios, two-piano four-hand numbers, two-piano eight-hand selections, or any type of musical numbers desired may be type-written for you. Simply write asking that a selection of the classification or classifications desired be sent "On Approval." Of course, the playing abilities of the pupils for whom the music is desired. On music returned, you will be informed as to the privilege of returning for more, or any of the music which you do not wish.

The nominal transportation charge, of course, are billed to you, and any music returned for credit must be returned in the original condition.

It is the cheapest express prepaid, whichever method you prefer. The money is returned. Address your today's request for such material "On Approval" to Tunesco Presses Co., 1712 Chestnut St., Philadelphia, Pa.

CHILDHOOD DAYS OF FAMOUS COM-
POSERS—THE CHILD BACH, by Louis E.

is the second in a series of delightful biographical works for young musicians, all of which will deal with the youthful days of the masters. The subject matter, in this case, is the boyhood of that musical colossus, Johann Sebastian Bach.

The CHILD BACH, like his predecessor, THE GREAT BACH, is a musical tapestry of elements of true story and music. The biographical thread will hold the story of every child, give him the important facts on the childhood of a genius, and lead him to a finer appreciation of the master's works. The musical content, carefully chosen from Bach's most popular works and deftly interwoven with the story, will be included because of special appeal to young audiences. There will be four easy solos and an easy duet. Attractive illustrations, picturing scenes from the composer's life, will be used, and a list of Bach's recordings suitable for children will be given.

The Curtis Bach provides novel recital material. It can be dramatized without difficulty (directions are included) with points of view. It can be read aloud by the teacher as a story while the students play the various parts. Directions are also given for the building of a miniature stage and setting to depict scenes from the composer's life. This, in itself, makes an interesting project for emboldened students.

Little Ellsworth Colt is Directed by Children's Classes in Introduction to Music at the famous Eastman School of Music in Rochester, and Miss Hampton is Associate Professor of Music at Beaver College, Philadelphia, Pa. Both are experienced in their fields and form an ideal combine 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 of publication cash price of 20 cents, postpaid. Copies will be mailed out as soon as they are released from the press.

SONGS OF MY COUNTRY—*Arranged for Piano by Ada Richter*—Mrs. Richter's deftness and skill in making easy, pianistic arrangements of favorite tunes will again be noted with the publication of this book. And certainly no compilation for young Americans could be more timely in these days of world disorder, for no more fervent and genuine expression of patriotism can be made than through the playing and singing of national songs and airs.

The compiler of this excellent collection has sectioned the contents into four parts, the headings for which are: "Earliest Patriotic Songs"; "Famous War Songs of the Early Years"; "Songs Our Fighting Men Like to Sing"; and "Famous War Songs and Patriotic Tunes of Later Years." The book will contain forty-six familiar airs, will be attractively illustrated, and will be published in the convenient oblong format so popular in the books for children.

By placing your cash order now for a copy of *Sons of My Country*, you will receive the advantage of the low advance of publication cash price of 40 cents, postpaid. The sale, however, will be limited to the United States and its possessions.

THE CHILD'S GYMNASIUM—Selected Studies for the Piano Reprinted—Compiled by Hugh Arnold.—The development of good habits of study to many teachers immediately suggests the use of the *Child's Gymnasium*. In the earlier Churny studies however well written for both hands in the treble clef and modern teaching procedures advocate both clefs from the start, something that can be done. For this forthcoming book, *Selected Studies for the Piano*, the simpler Churny exercises and has transposed and rearranged them for the treble and bass clefs. Common rhythmic figures predominate with the few figures of a more advanced nature. The book is in two parts, to C. F. and F. C. Imaginative titles and illustrations are also have been added so that the book will appeal to young students. A single copy of *The Child's Churny*, which will be issued in the convenient oblong size, is now ordered in advance of publication at a special cash price of 25 cents, postage paid.

THREE LITTLE PIGS—*A Story with Music*, by Ada Richter—Since time immemorial stories have appealed to and fascinated children of all ages. Lessons and studies have been made more intelligible and easier to remember by the use of stories interspersed throughout. Music also has been made more interesting through correlation with familiar tales. The delightful story of the "Three Little Pigs" has been chosen by Mrs. Richter to follow "Cinderella," "Jack and the Beanstalk," and "The Nutcracker Suite" in her Stories and Songs Series. The tale of the three little pigs, of course, is old, or an older pupil may know the story, while the younger children play or sing the attractive, tuneful music which is so vividly descriptive of the three little pigs. The big bad wolf, and all their adventures, are not too difficult numbers for the young singer. The songs may be sung in any order.

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 reward or for class work.

During the period of publication, a single copy of this attractive new children's book may be ordered at the special cash price of 25 cents postpaid, delivery to be made as soon as the book comes from the press.

FAVORITE HYMNS IN EASY ARRANGEMENTS FOR PIANO DUET. Compiled and Arranged by A. Richter—The outstanding feature of Mr. Richter's *My Own Hymn Book for Piano Solo* clearly indicates that children derive immense enjoyment from being able to play the hymns they sing in church and Sunday School. Double pleasure will be had from this new book, *FAVORITE HYMNS*, because of added thrill of ensemble playing. Neither part goes beyond the second grade and although one part is occasionally slightly more difficult than the other, the two parts are written so they may be played by pupils of equal ability.

Written in the singing register these duets may be used to accompany Sunday School or assembly singing, and as one verse of each hymn is given in both the Primo and the Secondo parts it is easy for the accompanists to follow the words and join in the singing. Among the more than twenty hymns included in this album are: *Abide with Me*; *Come, Thou Almighty King*; *Jesus, Lover of My Soul*; *Lead Kindly Light*; *Nearer My God to Thee*; *Onward Christian Soldiers*; *Praise God, from Whom All Blessings Flow*; *Rock of Ages*; and *Sweet Hour of Prayer*.

While final publishing arrangements are being made, a single copy of this splendid duet book may be ordered at the special, postpaid cash price of 35 cents, delivery to be made as soon as the book comes from the press. Copyright restrictions confine the sale of this book to the United States and its possessions.

THE HAMMOND ORGAN, A Method by
Stainer-Hallen—Recommending the important place of the Hammond Organ in churches and homes but also in service camps throughout the country, and realizing that this is the best method for the instruction for Hammond players. It is with particular pleasure that we announce the publication during the current month of this new book. The material is adapted from that greatest of all methods for the pipe organ, *The Organist*, by Sir John Stainer, with special adaptation for the Hammond Organ by Kenneth A. Ballett. With many years of experience both as a church organist and as a Hammond Organist, Sir John Stainer has since its first appearance well qualified him for the preparation of the book. He not only knows the Hammond Organ, but he is also an expert in directing and playing the Hammond Organ for a number of years, but as a teacher he has specialized in the subject and has a large following.

The front matter of the book presents an "Introduction to the Hammond Organ," with clear illustrations of the various controls of this interesting instrument. Concise explanations of the harmonic drawbars, pre-set keys, chorus control, tremulant, and expression pedal are given, with complete directions as to the ready-mixed tone colors designed

to meet average requirements of organ playing. Suggestions for combinations approximating all the instruments of the orchestra, with a section devoted to special percussion effects, combine to make this method invaluable to every Hammond player.

The music of the book is taken from the familiar Stainer work and nearly all of the exercises are included. The pedal studies embrace exercises for the free use of the ankle joint, scale passages for alternate toes, and heel and toe exercises. Then there are studies for manual touch without pedal, duets for one hand and the feet, easy trios for producing independence of hands and feet, and special exercises in legato playing. An important chapter is devoted to hymn playing, with the favorite hymn, *Fairest Lord Jesus*, used in illustration.

The high point of the book is reached in the concluding pages where are presented special arrangements of such famous compositions as the Theme from Tchaikowsky's "Concerto in B-flat Minor," Berceuse from "The Tales of Hoffman," Brahms' Cradle Song, Melody of Love by Engelmann, Lennar's Andantino in D-flat, Mesurt in G by Beethoven, and others. All of these compositions are of course prepared with registrations to make most effective use of the resources of the Hammond Organ.

Copies of this book, at a list price of \$15.00, are expected for release during March. Etude readers, however, are given a chance to secure a single copy at our special introductory cash price of \$1.00, postpaid. The sale is limited to the United States and its possessions.

SIXTEEN SHORT ETUDES for *Technic and Phrasing*, by *Cedric W. Lemson*—Outstanding in the field of piano teaching material, and a worthy addition to the ever-popular "Music Mastery Series," is this new album of piano studies by Cedric W. Lemson. It deals, in the main, with the development of technic of the later third and early fourth grade level. This includes legato thirds and sixths, arpeggios for left and right hand, hand divided exercises, trills, two hand, chord studies, phrasing, rapidly repeated notes, left and right hand octaves, rapid scale passages for left and right hands, and embellishments. All written in easy key.

Mr. Lemont has an excellent reputation as a composer of successful piano music and already has to his credit several published books of technical exercises which have been very well received. This album of short studies will prove, upon acquaintance, to be an indispensable addition to the libraries of teachers and students alike, and will serve as eloquent evidence of the ability and understanding of its composer.

A single copy of this fine book may be ordered now at our special advance of publication cash price of 25 cents, postpaid. Delivery will be made as soon as the work is released for distribution.

PORTRAITS OF THE WORLD'S BEST-KNOWN MUSICIANS, With Thumb-Nail Biographical Sketches—In this resourceful new book we will present a most interesting addition to the available reference material on musicians. In fact it will be unique in its field, since its special feature will be its array of 4500 photographs of musicians, supplemented by brief biographical notes of those represented. Composers, artists, teachers, and personalities in all fields of musical activity.

NEW
REFERENCE BOOKS

Dictionary of World Literature
Criticism—Forms—Technique

57.50 edited by J. T. Shipley with Henry S. Canby, Andre Maurois, Lewis Mumford, Allen Tate, G. A. Borgese a.o.

Dictionary of Philosophy
\$6.00 edited by Dagobert D. Runes
with the collaboration of numerous
scholars.

From Copernicus to Einstein
\$2.00 by Hans Reichenbach. Scientific history of the ideas and discoveries that have led to the formulation of the theory of relativity.

Who's Who in Philosophy
\$4.50 edited by Dagobert D. Runes.
The first complete biographical and
bibliographical directory of all living
Anglo-American philosophers.

Encyclopedia of Modern Education
\$8.50 edited by H. N. Rivlin. Advisory Board: Francis V. Crowley, I. L. Kandel, W. H. Kilpatrick, Paul Klapper, Edward L. Thorndike. Interpretation of all basic issues and problems in modern education.

Young Americans Dictionary
\$3.00 by S. Johnson. A different dictionary, designed to develop the "dictionary habit" in boys and girls. Simple and clear in its interpretations.

Correct English
\$3.00 Largest and oldest monthly magazine on current English usage. Practical and interesting instruction.

**PHILOSOPHICAL LIBRARY
PUBLISHERS**

15 E. 40th St., New York, N. Y.

[illegible]

INDIAN CHILDREN OF THE SUN.—A Book of Indian Songs for Violon Singing.—**Unlawful Licensee.**—The name of Thorpe's *Unlawful Licensee* is traditionally associated with the melodies and chants of the American Indians. And rightly so, for certainly no other composer of our country has devoted so much time, thought, and energy to the popularization of the tribal songs of the many American citizens. His harmonizations and adaptations of their melodies for modern uses have won him the gratitude of the American people and a unique place in the annals of American music. In this new book of Indian songs, we

Literature has provided a kind of song book not usually available for home and community use, for it contains only native Indian melodies. Arranged throughout for union singings, it will find wide appeal in gatherings of all kinds, for home musical parties, in the school room. Not only will its contents appeal through their own musical qualities, but also because of their own educational values. The format will be that of the regular community music book, easy to handle and light to carry.

The arranger has included some favorite Indian melodies in his book, along with less familiar ones. A glance at the contents list will reveal such titles as *By Singing Waters*; *Wu-nu*; *Chant of the Crum Grinders*; *Where the Blue Heron Nests*; *Love Song*; *Xi-oi-ti-ti*; and the ever popular *By the Waters of Minnetonka*. Also there will be such new ones as: *Leaf Bird*; *Spring Along the Yellowstone*; *Indian Love Song*; and *It Is Spring*.

Each title book is made ready, a single copy may be ordered at the special advance of publication cash price of 20 cents postpaid. Delivery will be made shortly after the book is released.

ALBUM OF FAVORITE FIRST POSITION PRICES FOR VIOLIN AND PIANO—An ever-mounting interest in instrumental music which has brought about the formation of many orchestral groups in our country has thus increased the demand for suitable materials for certain instruments. Our young people who have taken up the study of certain of these instruments find, in some cases, that a number of good studies for certain pieces. This is particularly true in the case of the viola, which has not received a fair share of the attention due it, despite its flexibility and warmth of tone color.

With this thought in mind we discovered that our popular **ALBUM OF FAVORITE FIRST POSITION PRICES FOR VIOLIN AND PIANO** was quite suitable and readily adaptable as good study material. In consequence, we enlisted the services of Mr. August Moler, a well-known Denver musician, who did the necessary editing, condensing, etc. The result of his work is a superior collection of easy viola pieces whose educational and recreational value will be quickly recognized by students as well as teachers. The album is made up of three two-page first position pieces, as *Haerebe*, *Greenwald*, *Palpi*, *Zimmermann*, *Kern*, *Franklin*, *Quiro*, and *Tourneur*.

While this book is in the process of publication, a single copy (complete with piano part) may be ordered now at our special advance of publication cash price of 50 cents, postpaid. Delivery will be made shortly after the printing. The sale is limited to the United States and its possessions.

FIRST ENSEMBLE ALBUM, For All Band and First Ensemble Instruments, Arranged by S. Menger—The increasing demand for instrumental ensembles for small groups of players, due to the reduction in school enrollments heretofore caused by the war, has been answered about by the new **FIRST ENSEMBLE ALBUM** which is by the late Mr. Menger. It contains arrangements for all band and orchestra instruments. Dr. Menger is a successful arranger and music educator of Chicago. His addition to the book is a secured and accurate selection of the author has made, especially for this book, fantasies on Christmas and Easter carols that will

publication. The value of ensemble playing as training material is unquestionable, and in many small schools the only opportunity for group participation is offered by duets, trios, and quartets.

This book has been compiled and arranged so that it may be used with practically all instruments. The majority of the parts have been arranged in score with three others making four harmony parts designated as A, B, C, and D. These parts correspond in all books to the any two or more instruments may perform together by each selecting a different harmony part in his own book. There will be books containing the following parts in score form for Flutes, B-flat Clarinets (Bass Clarinet ad lib.), B-flat Trumpets (Cornets), E-flat Alto Saxophones (E-flat Baritone Saxophone and E-flat Tenor Saxophone), B-flat Horns (English Horn), E-flat Horns (Alto or E-flat Horns), Violas, Violas and Cellos. Books with two harmony parts will be provided for D-flat Piccolo, Oboes, Bassoons, B-flat Saxophones and E-flat Clarinets. In one book there will be the base part for String Bass, Tubas, or Baritone, and in another, a percussion book for parts for Timpani, Drums, Bell, and Cymbals. The Conductor's Score (Piano) book gives suggestions for effective ensembles that may be made up from the parts already mentioned, ranging from the simplest combination all the way up to Full Orchestra or Band.

A single copy of any one or all of the 17 Instrument Books and of the Conductor's Score (Piano) may be obtained, when published, by ordering now at the special advance of publication cash prices—15 cents for each Instrument Book and 25 cents for the Conductor's Score (Piano) book. Because of copyright restrictions the sale of this collection is limited to the United States and its possessions.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—The three interesting new books presented this month by our Publishing Department have enjoyed exceptional wide sale, and while being offered in advance of publication to teachers, students and performers, readers of these Publisher's Notes. Copies of the books are now being sent to advance subscribers early this month. As is the usual procedure when works that have been in preparation are completed the special price offer for industry groups and individuals, and copies are obtainable from your music dealer or the publishers at the price indicated after the accompanying description of each volume.

Album of Duets for Organ and Piano, arranged by Clarence Kohlmann, with Hammond Organ Registration by Kenneth Menger. This book, which is now in preparation, will be the most outstanding demand has been created. The installation of electronic organs in many homes has greatly increased the number of those interested in organ music, and the compactness of these instruments makes it possible, both in the home and in the churches (many of which also have installed electronic organs) to have both a piano and organ. The installation of electronic organs in many homes has greatly increased the number of those interested in organ music, and the compactness of these instruments makes it possible, both in the home and in the churches (many of which also have installed electronic organs) to have both a piano and organ. The installation of electronic organs in many homes has greatly increased the number of those interested in organ music, and the compactness of these instruments makes it possible, both in the home and in the churches (many of which also have installed electronic organs) to have both a piano and organ.

Next Month The Etude Greet the Coming Spring

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



RUSSELL BENNETT

ORCHESTRAL WIZARDRY

Russell Bennett, whose musical background and technical wizardry for years have been the envy of his colleagues, has now and to many of the brightest and most talented young musicians in the country, and is now making his mark in the field of orchestral music.

BOOM! BOOM! BOOM!

Drums are the foundation of the orchestra and no one knows this better than the composer. The drum is the heart of the orchestra, and the composer must know the drum as well as the violin.

MENUHIN'S ROAD TO TRIUMPH
One of America's most practical pedagogical pianists, Menuhin, has now published a book of the great success of Vladimir Menuhin, who has been one of the most successful pianists of our time and who is now living in the United States.

SOME SECRETS OF BEAUTIFUL PIANO PLAYING

Once, at his home in Paris, we asked Professor I. Philipp how he could possibly find the time to write a book on piano playing. He replied, "Why isn't every day a day in spending the greatest part of my time and who is not living in the United States?"

PROBLEMS OF THE YOUNG SINGER

Fritz Busch, one of the most engaging conductors of our day, who was born in Germany, has now published a book on the problems of the young singer. The book is written in a simple and direct manner, and is of great interest to all who are interested in singing young artists.

make excellent offerings for the church music program presented at these seasons. Price, \$1.00.

Symphony No. 3 in F Major by Johannes Brahms (Symphonic Skeleton Score, No. 8) Arranged by Violet Katzman, adds another to a series that music lovers have learned to look forward to as incomparable aids in increasing their enjoyment of performances of master works in the concert hall, over the air, or on recordings. Each of these volumes is a convenient and reasonably-priced symphonic "libretto" presents on a single, continuous staff the melodic line of the work indicating where such instrument or instrument-family group carries the melody. A discussion of symphonic form and copious analytical notes on the particular symphony are given as a preface. These Symphonic Skeleton Scores are used in many music appreciation projects and study groups. Price, 35 cents.

Chancel Echoes, An Organ Collection with Hammond Registration, compiled and arranged by William M. Peaton, is the book that has been offered for months in these notes under the title "Chancel Echoes." The similarity of this collection to that of the other published works has inspired the change. This volume will bring to thousands of organists a rich repertoire of music for church or home playing. Suggested registration for performance of the pieces on other organs also is given as in the author's popular collection *At the Console*. Among the 12 compositions included are some that appear for the first time as organ offerings, numbers that are great favorites as piano solo, or orchestral compositions. There also are some favorite hymn tunes and spirituals in effective organ arrangements. As well as some tuneful original compositions. Price, \$1.00.

Records to Meet War Usage

(Continued from Page 155)

place for the boys to hear music undisturbed. The AFMR does not want older or worn-out recordings, because these would not give pleasure to the boys; it solicits only new recordings. If one has a duplicate set or two, or a number of single discs of good music which have not been played too much, the AFMR will be glad to receive them. But don't send any records that you would not care to listen to yourself. Again, if one wishes to purchase new records on the AFMR as their particular contribution to the boys in the camps of our country, these will be most welcome to the AFMR. More than eighty-five noted musicians, including such celebrities as Arturo Toscanini, Leopold Stokowski, Arthur Rodin, Lawrence Tibbett, and Frank Black, have given whole libraries of one hundred records.

The worthiness of the work being carried on by the AFMR cannot be over-estimated. If you desire more information on what to send, we will be glad to be of assistance.



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**

Interest-Adding Suggestions for Piano Pupils' Spring Recitals

A central theme in a piano recital will add color and height the interest of both listener and performer. The books described below each suggest a theme, and contain material around which novel pupils' recitals can be built. Additional material for piano ensemble or for voice or voice duet, or, of course, for individual. A selection of each piece, followed by the theme of your choice, or any of the publications here listed, cheerfully sent "On Approval."

Playlets

FROM MANY LANDS

A Musical Sketch By MILDRED ADAIR
This lovely play can be done on a "International Festival." There being music from all over the world, it is a good time, some playing, some singing, and some dancing. The numbers in this sketch. The music is not printed in any of our time, yet is effective. Price, 50c.

IN THE CANDY SHOP

A Musical Sketch By MILDRED ADAIR
This delightful little musical sketch takes about 30 minutes to perform and gives excellent scope for 4 or 5 more pupils to participate. There is a third grade piano solo, a second grade piano duet, a musical recitation, a little dance and a short dramatic chorus for all to sing in unison. An interesting musical sketch. Price, 50c.

BIRDS OF ALL FEATHERS

A Musical Sketch By MILDRED ADAIR



Here is the material for a musical sketch of a general interest. It is presented by three, second, and third grade piano solos. Its musical numbers include vocal solo, piano solo, and piano duet, and a group dance, a violin solo, and a group dance. It is a very complete musical sketch. The teacher can make up his own variety of numbers. The teacher can make up his own variety of numbers. The teacher can make up his own variety of numbers. Price, 60c.

MUSICAL PLAYLETS FOR YOUNG FOLKS

By JAMES FRANCIS COOKE
This little book has brought much enjoyment to young musicians. It has been a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. Price, 60c.

Characteristic Piano Solo Albums AMONG THE BIRDS

Here, indeed, is Nature's own music. The calls of our "feathered songsters" in this book you will learn how to play. It is a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. Price, 50c.

THE MELTING POT

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

Compiled by WM. M. FELTON

The patriotic young American of today is taught to be proud of his country's ability to assimilate. It is a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. Price, 75c.

Stories with Music

CINDERELLA

By ADA RICHTER
This unusual book, which is based on the familiar story of Cinderella, may be used in many ways. It is a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. Price, 60 cents.

JACK AND THE BEANSTALK

By ADA RICHTER
This telling of the favorite childhood story is enhanced by clear little piano songs, and an American folk song, which can be played by the pianist. It is a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. Price, 60c.

THE NUTCRACKER SUITE

(Tchekowsky) Arr. by ADA RICHTER
The beautiful suite of Tchaikovsky's ever engaging music has been fully retained in this adaptation, and piano pupils will enjoy it. It is a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. Price, 75c.

CHILDHOOD DAYS OF FAMOUS COMPOSERS: Mozart

By LOTTIE ELLSWORTH COIT and RUTH HAMPTON
From the time of his birth until his death, Mozart's life was a story of music. It is a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. Price, 35c.

ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS

By GRACE ELIZABETH ROBINSON
Each of these stories is of a great master, related in language easy to read. It is a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. Price, \$1.00.

THE SEA ALBUM

There are so many things to see and do in the vast ocean and vastness of the mighty seas. And these things are so many. It is a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. Price, 75c.

THE SEA ALBUM

There are so many things to see and do in the vast ocean and vastness of the mighty seas. And these things are so many. It is a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. Price, 75c.

UNDER THE BIG TOP

What young Americans don't get a thrill at the circus? The music of the circus is so many. It is a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. Price, 60c.

May Day Festival

AROUND THE MAYPOLE

By WILLIAM EAINES
This is a musical play, and is a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. It has been a source of interest to all who have had the opportunity to read it. Price, 60c.



Choice Selections for Piano Ensembles

One Piano—Four Hands

1210	Alto and Solo—Arr. Felsen	15	20
1211	Alto and Solo—Arr. Felsen	15	20
1212	Alto and Solo—Arr. Felsen	15	20
1213	Alto and Solo—Arr. Felsen	15	20
1214	Alto and Solo—Arr. Felsen	15	20
1215	Alto and Solo—Arr. Felsen	15	20
1216	Alto and Solo—Arr. Felsen	15	20
1217	Alto and Solo—Arr. Felsen	15	20
1218	Alto and Solo—Arr. Felsen	15	20
1219	Alto and Solo—Arr. Felsen	15	20
1220	Alto and Solo—Arr. Felsen	15	20
1221	Alto and Solo—Arr. Felsen	15	20
1222	Alto and Solo—Arr. Felsen	15	20
1223	Alto and Solo—Arr. Felsen	15	20
1224	Alto and Solo—Arr. Felsen	15	20
1225	Alto and Solo—Arr. Felsen	15	20
1226	Alto and Solo—Arr. Felsen	15	20
1227	Alto and Solo—Arr. Felsen	15	20
1228	Alto and Solo—Arr. Felsen	15	20
1229	Alto and Solo—Arr. Felsen	15	20
1230	Alto and Solo—Arr. Felsen	15	20

One Piano—Six Hands

2017	A Trip to the Zoo—L. L. L.	15	20
2018	A Trip to the Zoo—L. L. L.	15	20
2019	A Trip to the Zoo—L. L. L.	15	20
2020	A Trip to the Zoo—L. L. L.	15	20
2021	A Trip to the Zoo—L. L. L.	15	20
2022	A Trip to the Zoo—L. L. L.	15	20
2023	A Trip to the Zoo—L. L. L.	15	20
2024	A Trip to the Zoo—L. L. L.	15	20
2025	A Trip to the Zoo—L. L. L.	15	20
2026	A Trip to the Zoo—L. L. L.	15	20
2027	A Trip to the Zoo—L. L. L.	15	20
2028	A Trip to the Zoo—L. L. L.	15	20
2029	A Trip to the Zoo—L. L. L.	15	20
2030	A Trip to the Zoo—L. L. L.	15	20

One Piano—Eight Hands

2047	Alto and Solo—L. L. L.	15	20
2048	Alto and Solo—L. L. L.	15	20
2049	Alto and Solo—L. L. L.	15	20
2050	Alto and Solo—L. L. L.	15	20
2051	Alto and Solo—L. L. L.	15	20
2052	Alto and Solo—L. L. L.	15	20
2053	Alto and Solo—L. L. L.	15	20
2054	Alto and Solo—L. L. L.	15	20
2055	Alto and Solo—L. L. L.	15	20
2056	Alto and Solo—L. L. L.	15	20
2057	Alto and Solo—L. L. L.	15	20
2058	Alto and Solo—L. L. L.	15	20
2059	Alto and Solo—L. L. L.	15	20
2060	Alto and Solo—L. L. L.	15	20

Two Pianos—Four Hands

2061	Alto and Solo—L. L. L.	15	20
2062	Alto and Solo—L. L. L.	15	20
2063	Alto and Solo—L. L. L.	15	20
2064	Alto and Solo—L. L. L.	15	20
2065	Alto and Solo—L. L. L.	15	20
2066	Alto and Solo—L. L. L.	15	20
2067	Alto and Solo—L. L. L.	15	20
2068	Alto and Solo—L. L. L.	15	20
2069	Alto and Solo—L. L. L.	15	20
2070	Alto and Solo—L. L. L.	15	20
2071	Alto and Solo—L. L. L.	15	20
2072	Alto and Solo—L. L. L.	15	20
2073	Alto and Solo—L. L. L.	15	20
2074	Alto and Solo—L. L. L.	15	20
2075	Alto and Solo—L. L. L.	15	20
2076	Alto and Solo—L. L. L.	15	20
2077	Alto and Solo—L. L. L.	15	20
2078	Alto and Solo—L. L. L.	15	20
2079	Alto and Solo—L. L. L.	15	20
2080	Alto and Solo—L. L. L.	15	20

Two Pianos—Eight Hands

2081	Alto and Solo—L. L. L.	15	20
2082	Alto and Solo—L. L. L.	15	20
2083	Alto and Solo—L. L. L.	15	20
2084	Alto and Solo—L. L. L.	15	20
2085	Alto and Solo—L. L. L.	15	20
2086	Alto and Solo—L. L. L.	15	20
2087	Alto and Solo—L. L. L.	15	20
2088	Alto and Solo—L. L. L.	15	20
2089	Alto and Solo—L. L. L.	15	20
2090	Alto and Solo—L. L. L.	15	20
2091	Alto and Solo—L. L. L.	15	20
2092	Alto and Solo—L. L. L.	15	20
2093	Alto and Solo—L. L. L.	15	20
2094	Alto and Solo—L. L. L.	15	20
2095	Alto and Solo—L. L. L.	15	20
2096	Alto and Solo—L. L. L.	15	20
2097	Alto and Solo—L. L. L.	15	20
2098	Alto and Solo—L. L. L.	15	20
2099	Alto and Solo—L. L. L.	15	20
2100	Alto and Solo—L. L. L.	15	20

THEODORE PRESSER CO.

1712 CHESTNUT STREET, PHILADELPHIA, PA.