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1943

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DMITRI SHOSTAKOVICH

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THE BOSTON SYMPHONY ORCHESTRA, after lengthy and complicated negotiations, has joined the Musicians Union, thus ending a deadlock which had existed since the days of the orchestra's found, Major Henry Lee Higginson. One of the important concessions made on the part of the union was that of granting the orchestra the privilege of engaging players from outside the Boston metropolitan area. An immediate result of this unioning of one of the leading orchestras in the world was its appearance on the Columbia Broadcasting System on December 26, in the first of a series of forty-six radio concerts directed by its distinguished conductor, Serge Koussevitzky.

CARMARGO GUARNIERI of Brazil is the winner of a contest for a violin concerto by a Latin-American composer, sponsored by the Pan American Union. The winning composition will be heard later in the season. The prize was donated by Samuel Feis, of Philadelphia.

MORTON GOULD, composer and orchestral conductor, has been appointed musical director for William H. Weintraub Co., Inc., advertising agency. In what apparently is the first position of its kind in the advertising field, Mr. Gould will coordinate and supervise all musical projects of the agency for its clients.

JAMES CORNELLIE, organist and musical director, who during the First World War was director of community singing in Philadelphia, died on December 18 at Englewood, New Jersey. He was born in Philadelphia and at the age of nineteen became organist of Bethany Presbyterian Church, known as the John Wansmaker Church, in Philadelphia. He later served other prominent churches in and around that city and since 1930 he was at St. Peter's Episcopal Church, Englewood, where he conducted a choir school of one hundred and twenty-five boys, who recently were selected to sing with the New York Philharmonic-Symphony Orchestra at Carnegie Hall.

HELEI TAVARES, Brazilian composer, recently presented a program in opera, written at the Municipal Theatre in Rio de Janeiro, during which he conducted the first performance of his "Symphonie Variations," and Guitoune Noyes, the Brazilian pianist, played his "Concerto em Formis Brasileira."

THE NATIONAL FEDERATION OF MUSIC CLUBS has announced through its president, Mrs. Guy F. Gannett, the joint winners of its 1942 contest for compositions for mixed voices. The winners are Franz Bornschel, member of the Broadway Conservatory faculty, whose work, entitled "Joy," is based on Walt Whitman's poem, "The Mystic Trumpeter," and Emma Lee, the Brazilian, head of the Ashland Orchestra of Music, Ashland, Ohio, whose winning chorus, "Johnny Appleseed," is based on a poem of the same name by Rachel Landau.



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

THE NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION is the name of a newly formed organization, one purpose of which, to quote from a statement issued from its headquarters in Detroit, is "to establish a central organization through which the Catholic Schools of the country might be reached. More important to the individual Catholic music educator, however, is the hope that the National Association will be able, in the course of time and through the work of an educational council, to erect a standard in music education which will apply directly to the Catholic Schools and their own problem." Harry W. Sells, P.E.D., of Detroit, Michigan, is president, and Sister M. Xavier, O.S.P., of Milwaukee, is vice-president.

CLIFFORD BAIR, director of the voice and opera-dramatics department of the School of Music of Salem College, Winston-Salem, North Carolina, has been appointed national opera chairman of the National Federation of Music Clubs. It is expected that some of the ideas developed by Mr. Bair in organizing fes-

tival opera groups in some of the North Carolina municipalities will be promoted in his new position with the National Federation.

MARIE WILKINS, who on December 2 stepped into the title role of "Lakme" on twenty-four hours' notice, taking the place of Lily Pons, suddenly stricken with a cold, has been engaged as a regular member of the Metropolitan Opera Company. Miss Wilkins, wife of Joseph F. Wilkins, head of the voice department of the University of Kansas, never had sung in opera in this country.

MRS. ARCHIBALD (ELEANOR EVEREST) FREER, composer and for many years a staunch advocate of opera in English, died on December 13, in Chicago. She was born in Philadelphia on May 14, 1864, and her education was secured under many renowned teachers. For more than twenty years she crusaded for opera in English, and to further this idea she founded the American Opera Society. Mrs. Freer composed many songs and operas, one of the latter, "The Piper," having been produced throughout the United States.

Competitions

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

THE ANNUAL COMPETITION for the publication of orchestral compositions by American composers also is announced by the Julliard School of Music. The winning composition will be published by the School, with the composer controlling the copyright and receiving all royalties and fees. The 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, Marion Bauer, 113 West Seventy-third Street, New York City, from whom all details may be procured.

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 the place of the Biennial Convention, cancelled because of transportation difficulties, in May, 1943. Full details of the young artist and student musicians' contests may be secured from Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven, Connecticut, and Mrs. Fred Gillette, 2109 Austin Street, Houston, Texas.

THE SIXTH ANNUAL COMPETITION for the W. W. Kimball Company prize of \$100 is announced by the Chicago Singing Teachers Guild; the prize this season to be awarded to the composer submitting the best setting for solo voice, with piano accompaniment of a work selected by the composer himself. Publication of the winning manuscript also is guaranteed by the Guild. Full details may be secured from Walter Allen Statts, P. O. Box 604, Evanston, Illinois.

THE LEAGUE OF COMPOSERS of New York City celebrated its twentieth anniversary on December 27, with a concert made up entirely of new American works by members of the organization. The composers whose compositions were given their premiere on this occasion were Arthur Shepherd, Virgil Thomson, Lazare Saminsky, Douglas Moore, Roy Harris, Bernard Wagenaar, Ernst Krenek, and Ernst Bacon.

ARTUR RODZINSKI, for the past ten years conductor of the Cleveland Orchestra, has been engaged as musical director and conductor of the New York Philharmonic-Symphony Orchestra beginning with the season of 1943-44. Bruno Walter will be guest conductor for at least six weeks; and, in accordance with a policy established this season of engaging an American conductor, Howard Barlow has been reengaged for the coming season as a guest conductor. Dr. Rodzinski, prior to his engagement with the Cleveland Orchestra, was associate conductor of the Philadelphia Orchestra and conductor of the Los Angeles Philharmonic Orchestra.

CHARLES F. FORRESTER, blind singing teacher, who had been a voice instructor in Boston for a period of forty-eight years, died in that city on December 4. He was a well-known figure in Boston musical circles.

DR. WASSILI LEFS, composer, conductor, and for many years active in Philadelphia, died on December 23 in Toronto, Canada. He was born in St. Petersburg, Russia, May 12, 1870, and after study in his native city went to New Orleans and then to Philadelphia, where he became a leading figure in musical circles. He was the founder of the Philadelphia Operatic Society and for many years conducted orchestral and operatic productions in the summer music festivals at Willow Grove Park. For the past ten years he had been in Providence, Rhode Island, where he was the organist and conductor of the Providence Symphony Orchestra. He was a musician of distinguished attainments.

(Continued on Page 128)



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"Just a Little Different"

1883-1943

THE YEAR 1943 marks the entry of The Etude Music Magazine into the sixtieth anniversary season of its founding. As a matter of fact, the first issue of The

Etude was published at Lynchburg, Virginia, in October 1883. Most informed readers of The Etude know that Mr. Theodore Presser, the founder, shortly prior to that time had been Professor of Music at Hollins Female Institute, now Hollins College, at Roanoke, Virginia. He had brought together, in 1876, all the leading music educators of America at Delaware, Ohio, where he was then Professor of Music at Ohio Wesleyan University. This memorable conference resulted at that time in the forming of the Music Teachers National Association. It was truly "memorable" because Mr. Presser's initiative led to the vast music club movement now said to enlist at least two million members in various important organizations.

Mr. Presser realized that an organ, a magazine, would be invaluable to the M. T. N. A. and, with the educational and altruistic impulses which dominated his life, he gave up what was then considered in the college world a fine salary, moved to the nearby city of Lynchburg (then far larger than Roanoke), and started The Etude. Few people remember that The Etude had its origin in the South. He thought that if the publication ever could have a circulation of, say, five thousand, and become self-supporting, he would return to the profession of teaching. He had no thought of making money from The Etude.

What were some of the traits that produced the phenomenal success of Theodore Presser, whose fame keeps growing constantly, despite the fact that he passed on in 1925? He had, of course, all of the American ingredients in the well-known formula of getting ahead. He was an indefatigable worker. He had splendid common sense. He had definiteness of purpose. He had practical ideals. He had a native ability in greeting affably people who were sincere, well-intentioned, and worthy of assistance, but he had an uncanny way of dismissing those who were not entitled to support. He preserved a deathless

loyalty to his friends but displayed a bitter antagonism to anyone who had injured him. He was, as he frequently said, "small in small things and big in big things." He was im-

bued with a rich sense of humor, laughing uproariously when amused, but at the same time he was extremely sentimental, almost to the point of tears, when affected by any sad circumstance. He was a rigid taskmaster and a strict disciplinarian, but when one of his associates or employees was guilty of a human error, he could be almost ridiculously forgiving. He trained a large corps of faithful experts in the intricacies of the music business, and most of these men and women to-day are training others in similar manner to uphold the Presser ideals of intelligent service, promptness, courtesy, and helpfulness.

His musical objectives were practical and pedagogical, but never pedantic. He was enamored by grand opera and was not above unconsciously humming an obligato during a performance, sometimes to the great distress of a neurotic dowager. He always had his eye out for those in trouble and continually was putting his hand in his pocket to help employees and others who had had hard luck and to reward those whose labors, in his opinion, deserved special consideration. It was the bent of his mind to do this in paternal fashion, rather than through salary increases. At his death he directed that eighty thousand dollars be distributed to his employees, according to their length of service. These, then, are some of the notable characteristics of the founder of your magazine, as observed

by your Editor in eighteen years' intimate association, usually seven days and often seven nights a week.

The pressure of business sometimes raised his nervous tension and he could be extremely exacting. However, with all his wonderful and lovable traits, he held to the end the sincere affection of his employees and those whom he delighted to help.

Theodore Presser, in our American vernacular, was "folksy." He had a warm, genial understanding of his fellow man. He relished a picnic far more than he enjoyed a

Continued on Page 124



THEODORE PRESSER IN 1876

This picture of Theodore Presser was sent to The Etude by the late Dr. George W. Chadwick, when he was Director of the New England Conservatory of Music. In his letter he states that Mr. Presser gave it to him at about the time he founded the Music Teachers National Association (1876). This was seven years before the founding of The Etude.

Hail to the Viola!

by Blanche Lemmon

TWO YEARS AGO New York concert goers gathered in Town Hall to hear an all-viola recital. It was the first one to be given in the city in almost twenty years.

Such a lapse would be surprising if the viola were regarded as a solo instrument, but the fact that it is heard almost exclusively as the contralto voice in chamber music groups and larger ensembles, may have been one reason why the audience assembled to hear Emanuel Vardi, the young viola soloist, on that February evening. What kind of performance could he give on an instrument that is usually called tonally monotonous? How could he provide an entire evening's entertainment on a viola?

Whatever the thoughts that motivated their attendance, they came, and they remained to hear technical mastery of the viola such as is seldom attained, plus the soloist's conviction that the instrument has great possibilities in dynamic range, in tonal beauty, in brilliance and sonority. It is a combination of thought and action that rouses an audience first to amazement and then to cheers. It causes commentators to write in glowing terms. Vardi, too young to remember a recital of twenty years back, was left with no doubt of the success of his own venture—and venture it had seemed to be. His recital proved that the viola, if excellently played, is as enthusiastically received as the other stringed soloists.

Such playing has even more far-reaching results—enrichment of the literature for the instrument. Vardi already—and he is still in his twenties—has inspired a considerable enlargement of the viola's repertoire. At his first recital he played two new works written especially for the occasion: a *Theme and Variations* by Alan Schulman and *Two Caprices* by Marcus Vitetta. A year later at a second recital in the same auditorium he introduced four new viola pieces, all of them by American contemporaries. They were Michel Guskoff's *Fantasia*, a new *Caprice* by Marius Vitetta, *Song and Dance* by Carlton Cooley and a *Prelude and Fugue* by Herbert Hauffrecht.

Expanded Theories

Composers write now for a different kind of viola playing than was regarded as ultimate achievement even as late as in Brahms' day; the modern viola is a four-octave playing instrument with no limitations in range and tonal color rather than the three-octave instrument of earlier days. Credit for this change may be laid at the door of England's Lionel Tertis (born in 1878), for by his superlative playing he exploded the idea that the viola passages placed higher than long held, that viola passages were ineffective and therefore the third position was ineffective and therefore of little value. He proved to enthusiastic audiences on both sides of the Atlantic that the viola in the higher positions rivals the violin in beauty and sonority. It is not limited. The limitation, if any, can be traced to the performer.

As was to be expected, his revelations stimulated creative output, and there followed many compositions from the pens of his countrymen: Bax, Bowen, Dale, Walton and others; works also

by composers of other nationalities: Hindemith, himself a violist, Honegger, Bloch, Dohnányi, Reger and Schönberg. In addition, Tertis transcribed for viola a good many works written originally for the violin, in instances even enhancing their beauty.

It was the hope of Tertis that others would seek out the possibilities of the viola as a solo instrument and continue the work of demonstrating them to audiences, but he entered into retirement without an successor. Unchallenged as a solo performer, the viola reverted to its former status of ensemble member.

In Vardi the instrument is again winning its way to power as a solo vehicle, for it has in him a zealot and crusader who believes in his cause and who can proclaim his doctrine with virtuosity. He can be propaganda—admittedly and avowedly—the most potent type of propaganda in all the world, which is truth. For it is true that the viola is a great solo instrument, rich in timbre, versatile in tone, when it is played with mastery.

Vardi came by his musical talent naturally. His father was a professional violinist and head of the first music school in Palestine; his mother was a concert pianist and, in Vienna, accompanist to young Jascha Heifetz. Emanuel, their only child, was born in Palestine, but was brought by them to this country when he was three years old.

First a Violinist

He followed in their footsteps by learning to play both the piano and the violin, and on both he made his debut as a pianist; his progress was exceptional. He was granted a scholarship in violin at the Juilliard School of Music in New York City.

He remained at the Juilliard School for four years as a violin student, then the dark days of the depression wiped out most of the teaching

which had constituted his parents' livelihood. It was a situation that left the boy without a choice; he was forced to resign his scholarship and help in the family struggle for a living.

He played scattered club dates, traveling all about New York, New Jersey and Connecticut; he also played in dance bands, fiddling all night for a few dollars. It was hack work and dreary, and it held up his serious aims for four seemingly endless years. Or perhaps frustration only strengthened these aims and sharpened his determination to develop his ability to an extraordinary degree once opportunity was his again.

It was after he returned to the Juilliard School that he became interested in the viola, first because Felix Balmond, the violoncellist, asked him to give it a try in the interest of a chamber music ensemble, later because he realized that he was playing on an instrument that seemed to belong to him. Brief acquaintance with its mellow voiced

contralto proved the "made in the affairs" that changed him from violinist to violist. He had found "his" instrument; he felt it instinctively.

When the National Broadcasting Company Symphony Orchestra was formed in 1937 a remarkable opportunity was made available to young instrumentalists all over America. In fact such an orchestra seemed little short of miraculous; ordinarily a player's only chance of gaining membership in a major symphony organization came rarely with death or a resignation. An entire new symphony orchestra was being formed, to be led by Arturo Toscanini! Vardi with hundreds of other music students flocked to the company's studios.

Auditions were long and grueling. Judges listened and sifted, and after arduous devotion to their task picked out the body of musicians that has since won acclaim for its excellent performance given in this country and on a tour of South American cities, Vardi, chosen for a chair in the And the prestige of membership in this widely heralded organization soon led him to further engagements.

Yet there remained in him, even after these accomplishments, the desire to proclaim the greatness of his instrument—individuality, demonstrating it in combination with other instruments represented only one phase of its value. It was stimulating and pleasant but it was not enough. The viola had a rich life of its own. It should be heard—alone. It was a desire that refused to be shaken off. Vardi knew he could never feel satisfied until the viola occupied the dual role of some of the other, more popular, former.

A recital can be a costly mistake; but Vardi ventured; and his first (Continued on Page 138)



EMANUEL VARDI
Viola Virtuoso

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Noted American Baritone

SECURED EXPRESSLY FOR THE ETUDE BY DORON K. ANTRIM

EVERY YEAR talented young people by the score ask me if I think they should follow a singing career, and what it takes to do so. Recalling how difficult this question was for me to decide, I like to be encouraging, realizing the decisive part encouragement played in my career. And yet it is well for the student to understand fully just what is needed in time, money, effort, self-discipline and sacrifice as well as in native endowment, before he plunges into an all-out effort. Contrary to newspaper reports, success is not attained in this field overnight.

Consider the matter of preparation. If a student has the time and money, it will take a minimum of three years and an outlay of around eight thousand dollars to get fundamental training. This includes living expense while studying, two or three voice lessons a week (and the importance of a good teacher cannot be over-stressed), language and dramatic lessons, and study of an instrument, preferably the piano. At the end of that time, the well-equipped student is ready for paying engagements in church, radio, and other fields. His practical training however, is just beginning, and he needs considerable of that to attain the top rungs.

On the other hand, there's the harder way which I took. Here the student must make his own expenses and for that reason cannot give his whole attention to study. While scholarships are sometimes available, it takes this student an indeterminate time to get essential training; he

must steel himself to a number of years of plain grind and self-sacrifice.

Home Environment

Take my own experience as an example of the latter. I had one thing in my favor to begin with; I was brought up in a musical household. The singing candidate who misses this is at a distinct disadvantage. Both father and mother sang in the church choir. My grandmother, Caroline Ackerman Kordrich, was a noted oratorio singer of her day. I was a boy soprano at the age of ten in the St. Stephen's Episcopal Church, in Providence, where I was born. So music was a part of me from the first. Arthur Lacy-Baker, organist in Grace Church, gave me my first training. But the idea of making a living at singing didn't occur to me then. I looked to business for that, probably because I had to quit school and go to work early in life.

After doing some newspaper work in Philadelphia, I was finally taken on at the copy desk in an advertising agency. This job looked pretty good to me, and I had every intention of making advertising my career. In the meantime I had been singing in church and picking up other engagements here and there.

Of course, I loved to sing. In fact, most of my spare cash went for phonograph recordings in those days: records of Ruffo, Scotti, Amato, Campanari, Wrennath. I almost wore them out playing them over and over, noting the breathing, tonal inflection, the emotional appeal. Then I'd sing along with the records, trying to match my voice with that on the disk. I still think the singer can gain a lot by the study of phonograph records.

But it was not until my audition with David Bispham that I began thinking seriously of a full time singing career. Bispham was the leading American baritone of that day and one of my idols. I sang for him, and we had a long talk. He thought I could do something with my voice if I worked unbelievably hard. I was still very much on the fence. Two days later he sent me a photograph autographed; "To Nelson Eddy, the coming baritone or else I am mistook." That settled it. I had the nerve to ask him to coach me. But scarcely had the les-

sons begun than the great baritone died.

My ambition aroused, I sought other teachers, studied dramatics and languages and finally became a member of the Philadelphia Civic Opera Company. Then came the time I had to decide between advertising and singing, since I could not do both. The one seemed sure and dependable, the other tolls some and uncertain. I chose the latter. When I had sold through twenty-eight operatic roles in succession under Alexander Smalens, conductor, I was glad that I had done so. But the struggle had just begun. I had little money to continue my studies and had to borrow the necessary funds to go to Europe, but at least I was definitely committed to a singing career. This decision was reached after having some minor success on the stage, and after getting as much impartial, authoritative advice as possible, the advice of friends being largely discounted.

In truth, this is something the singer needs constantly; impartial, authoritative advice. I recall the time I had just completed a rehearsal of "Tannhäuser" with the Philadelphia Civic Opera Company when a little, hunchbacked man approached me from the wings and said, "You have a nice voice, Mr. Eddy, but you don't know how to use it." Not knowing the man and resenting his criticism, I walked away without replying.

Timely Advice

But I kept thinking about this remark, wondering if it might not be justified. Upon inquiry, I found the man to be Dr. Edouard Lippe, a fine operatic baritone and a veteran of fourteen operas. A tragic fall from a bicycle resulted in a spinal injury which blasted his hopes of following a career. To make amends for my rudeness, I invited him to lunch and then began an association that has lasted to this day. I owe a lot to Dr. Lippe. He told me what was wrong with my voice and what to do about it. He gave me not only his own reaction to my songs, but also that of the audience.

Dr. Lippe accompanied me on some of my early concert tours. Night after night, he sat in the audience, listening to me as well as to the comments being made about me. At the end of a week, he handed me a detailed diagnosis based on these observations. From them I learned innumerable ways to improve my work.

So much for preparation. As for the singer's endowments, I should include what I call singing instinct, almost perfect health and of course voice. The last, however, is not as important as generally supposed. Many Hollywood aspirants to



NELSON EDDY

fame have beautiful voices but miss out because they do not know how to use them. They may lack a knowledge of the simple fundamentals; how to read a part at sight, how to learn it quickly, skills which should have been acquired early in life.

It's an intangible quality and hard to explain—singing instinct. It possesses one completely and is the sum total of personality, interpretative ability and a number of other traits. It's a vital, unmistakable urge to express yourself in song. You see life in song, interpret it in song.

All this is not to be confused with mere desire to sing. It goes deeper than that and is more a means of fulfilling one's being. The one who feels certain he has it can be assured he would not be completely happy doing anything else. And possessing it, it makes little difference if he has a mediocre voice or worse. Good voice training will take care of that.

Good Health a Vital Asset

Then again, most people do not realize the importance of perfect health to the singer. He must observe training rules just as does the athlete; he must keep himself in the pink of condition, which means sacrifice of many social pleasures, and rigid self-discipline. Singing is the only musical activity in which the body is the instrument. If the pianist is not up to par, it does not affect the instrument he plays. I know a pianist who played a concert once with a temperature of one hundred and two degrees. Not so the singer. The slightest indisposition creeps into the voice.

Take the common cold for instance. To most others, it is only an annoyance, but to the singer, it may mean canceled engagements, lost money—even lost prestige. I would like to be able to say that I keep myself in such excellent condition that I never have a cold, but the fact is I do have them and never have found anything that will prevent them as far as I am concerned. And the best cure I have discovered is to go to bed at the earliest indication and stay there until the cold is gone. Some of my friends hate to yield in this way; they try to fight a cold on their feet. But it seems to me that by conserving your energy, you can help nature do a better and quicker job of healing. So I go to bed after taking a hot drink, pile the covers on and try to sweat it out. Thus I can often knock an incipient cold in eight hours.

Although it's a handicap in one way—the body being the instrument—it is an advantage in others. Singing helps to keep the singer well. He's accustomed to deep breathing. Then too, when he sings, vibrations are set up which tone up the whole body.

As for breathing, some make of it a major mystery. Personally, I have never detected a great difference between breathing as done in ordinary conversation and breathing during singing. In either case, one takes enough breath to see him through a sentence or phrase. Because of the longer, more sustained character of the singing phrase, breath control is necessary and that can be acquired with practice. But why make a dark mystery of breathing?

The means by which I keep fit are light exercise and diet. Only such exercises as are conducive to relaxation should be taken by the singer. A muscle bound singer would be just as bad off as a person in poor physical condition. Too much exercise of the violent sort should be avoided.

I confine my athletic activities to ordinary setting up exercises in the (Continued on Page 126)

Guided Experience

by Leonora Sill Ashton

"GUIDED EXPERIENCE" IS THE TERM used by many of our wiser pedagogs to define education.

In the light of these words, it is the music teacher's duty not only to guide his pupil along the proper path to good technic good tone, good phrasing, but to help him "feel" his music as an outlet for his own particular experience. In other words, the teacher must know in so far as is humanly possible, his pupil's reactions to the world about him—his likes and dislikes, his hobbies, his friends, his joys and fears—and must choose for him a musical program that will definitely express that particular student's activities and personality.

A practical method to determine the various psychological types among our pupils was suggested by the late Dr. M. Sayle Taylor, well known to the radio audience as the "Voice of Experience." Lecturing before a group of writers, Dr. Taylor, former surgeon and concert organist, told how he had studied glandular types of human beings to determine the causes of different behaviors; how he had found that certain types of people always perform a task in one particular fashion.

These gland types, he said, are invisible to the average onlooker; but the development or lack of development, in the three main glands of the human body, produce a definite type of person. Knowing how a certain task is accomplished is the surest way to determine what type of person the performer is. A good book on this subject

would be an excellent investment for teacher.

To quote from my own experience, I have found that the child who is eager yet ill at ease, at his first lesson, is often the one most gifted—with a quick, responsive ear for music and an instinctive sense of rhythm. It is wise to start such a child first on rhythmic work, marching, beating time, clapping as the teacher plays, and then to let the child himself play several popular melodies "by ear." In this manner his attention is quickly concentrated.

And now we come to that familiar little girl, shy, unable to express herself, seated almost rigidly at the piano, so overwhelming is her desire to learn. Haltingly, fearfully, she approaches her lesson. This child needs courage, self-confidence! Try bringing forth some very simple compositions for sight reading, perhaps in duet form, which she is able to play at once. Likewise, for several weeks, designate studies and pieces quite easily mastered; and, lo! one fine day, you will find that the "bugaboo" inferiority complex has completely disappeared.

In this manner you have set free the bonds of her intellectual appreciation. Hitherto they had held the muscles in a vise, because the appreciation of the music had demanded tasks beyond their ability to perform.

The music teacher with true understanding, who faithfully studies her pupils as individuals, who wins their confidence, will soon discover the proper way to help them achieve free musical expression for their own emotional experiences.

Private Teacher and Public School Team Work

by Carol Thorne

AT A RECENT COMBINED MEETING of a school board and a P.T.A., a young girl was presented on the program in a piano number. Certainly there is nothing significant about that. Such incidents are occurring by the countless hundreds all over the United States. But the significant thing about this was that afterwards the president of the school board arose and said, "If what we have just heard is a sample of the use our students are making of their time outside of school, I think we should give them all the encouragement we can."

To-day it is not uncommon for the public schools and the private music teachers to be antagonistic over which shall have the greater claim on the students' out-of-school time. Extracurricular activities, some of which are very fine, claim so much of the student's time that his private music study often gets crowded out.

I believe I have at least a toe-hold on this problem now. I decided that if I expected cooperation the seed of cooperation should be planted. So I did everything possible to inspire my piano students to take part in the school programs, urging them to assent readily to requests to play either solos or accompaniments. I gave extra credit points for this, and at the end of the year I awarded prizes to those who had played on school programs. If a student was too shy to volunteer, and his school teacher was unaware of his ability to play, I wrote a note to

his teacher stating that he had several numbers ready for performance, or that he could be counted on for accompaniments. Assemblies and P.T.A. meetings use a great deal of program material and are always on the look-out for more.

We moved our annual recital date up to May so that the school teachers could attend. The large attendance was a great inspiration to my students. Shortly after the recital at one school, to my students, who were requested to play their recital numbers. The mothers remarked how much interest in piano study this had aroused.

All this has brought a realization that cooperation really means a participation by both parties, and that if I do my part, the public schools will respond by doing theirs.

Now I find no difficulty in getting the students dismissed promptly if we are rehearsing.

Here is another bee for your bonnet, private teacher—school teachers are in a fine position to recommend private teachers to mothers. They are naturally going to recommend the teacher who "plays ball" with them, rather than the one who sits aloofly in her studio and criticizes the methods of the public schools.

And the students, instead of finding themselves bones of contention between two factions are happy that they are pleasing all their teachers. Their music becomes to them the harmonious subject it really is.

Animals Don't Like Music

by Alan Brown

FROM AN EARLY PERIOD in the world's history, animals have been represented as endowed with a love for music. Orpheus, the legendary poet and musician of Ancient Greece, is represented as having charmed animals by the music of his lyre. In Ancient Egypt, Persia and other countries, animals regarded as sacred were provided with all the comforts enjoyed by human beings, including music. On one of the earliest Greek reproductions of animals, a young woman is seen trying, with the help of the music of a cithara, a lyre-type instrument, to train a cat to jump at birds. The animal trainers of Ancient Rome also employed various musical instruments to influence the animals they were taming. The fishermen of the Shetland Isles, north of Scotland, were in the habit of playing a certain tune on bagpipes because it attracted the seals. Nearly everyone has the story of a pet cat which "loves to sit under the piano" when it is played, and now and then we hear of mice which seem to be attracted by music.

Notwithstanding all the above, the effect of music on animals is greatly exaggerated, according to the experts.

A Persistent Myth

An official of the New York Zoological Park calls the idea that animals are charmed by music a "persistent myth."

"No animal collector, as far as I know, has ever conducted an expedition on that theory, but plenty of musicians, scientists, and just plain publicity seekers have experimented in the Zoological Park. Violinists have fiddled in front of the snake cages, saxophonists have tooted into the ears of the lions and tigers, an operatic soprano warbled for the whole bird house collection one afternoon. Not one of them could get a 'rise' out of the animals, which generally looked on and listened with sleepy indifference."

Frank Buck, of "Bring 'Em Back Alive" fame, agrees. Mr. Buck has found no evidence that music has any effect whatever on wild animals. He adds that Hindu snake charmers can cause cobras to rise up when they hear the sound of the Hindu's flute, but Mr. Buck attributes this to certain sound vibrations, rather than any particular musical theme.

Dr. Harry Nethusius, Director of Menageries for the New York City Department of Parks, has not found that animals care one way or another, for tunes or melodies. He adds, however, that birds seem to chirp and sing more readily when they hear music.

The director of Whipsnade, gigantic animal park outside of London, claims to have noted responsiveness to music on the part of his animals. A party of musicians, with a couple of violins, a

basoon and a flute, set out to determine how the various animals could be charmed. The results were dramatic.

The rhinoceros took exception to all their musical efforts. The sea lions were possibly most appreciative, for with heads bent back and eyes closed, they stood breast high out of the water, apparently entranced. The monkeys showed little appreciation. The crocodiles left their pond as soon as the band struck up and remained crowded on the bank with heads raised until the last strains died away. The big bird-eating spiders left their lairs and listened with apparent enjoyment.

The late Dr. Raymond L. Ditmars, famed authority on reptiles, called the Hindu snake charmers fakers. The snakes are not charmed by the music from the Hindu's flute, nor are they dancing.

The rearing cobras of the Hindu are not dancing, according to Dr. Ditmars, but are nervously following the motions of the man's body, characteristic of a snake constantly shifting its position to strike to best advantage. The actual effect music may have on snakes, he added, has to do mostly with those nervous cobras which seem susceptible to certain sound vibrations. Some vibrations attract a serpent and others render it momentarily helpless. The latter are pitches so strident—to the snake—that they are magnified a hundred-fold over those which, to the human ear, seem merely to irritate. As the ears of snakes are deeply embedded, very crude affairs, these



LIZZIE JUST DIDN'T LIKE MUSIC

Some time ago the authorities of Philadelphia's famous Zoological Garden strove to investigate the effect of music upon the animals. A group of musicians was induced to take part in the test which, in the case of the elephant Lizzie, was all but disastrous. With a *forte* from the orchestra, the old pachyderm took it upon herself to squirt water over the group, which is seen escaping the shower bath.

The photographs are by the famous animal photographer, Norman Munnison. And are numbered up each of the Philadelphia Institute Animals.

reptiles do not actually hear, but feel such vibrations over the surface of their sensitive scales.

An Interesting Experiment

Dr. Ditmars experimented along these lines with the aid of a young Hindu, who had the elongated guitar-like instrument called the Sitar, used by oriental snake charmers. They placed themselves before a cage in New York Zoological Park containing a king cobra. Hearing the whine of the Sitar, the cobra began to watch. After a few minutes he swayed slightly, then fell forward. He lay for a couple of seconds, then sprang back to his rearing pose. This happened again in about five minutes and the brief collapse was preceded by a shudder along his neck. Apparently the Hindu had produced the effective pitch or vibration.

The test was repeated, this time with radio music. Results, according to Dr. Ditmars, were curious. The music of the orchestras had no effect. But the most marked reaction of all came during the piano introduction to a song. The cobra fell forward and lay partially on his side for several seconds. Another of these collapses came during the song. In each case, a note in the song or piano rendition produced the affecting pitch, in Dr. Ditmars's opinion, indicating that the production of such pitches at will is understood by the Hindu snake charmer.

This testimony of the experts adds up to the conclusion that, so far as our animal kingdom is concerned, it can take music or leave it alone. It just doesn't seem to be interested.

Freeman M. Shelly, Director of America's first zoological garden (founded in Philadelphia in 1874 on the eve of the great Centennial exhibition), has one of the famous collections of the world under his supervision, including the two huge gorillas, Bamboo and Massa. For years he has observed efforts to determine the effect of music upon animals. (Continued on Page 126)



HOW THE PRIZE SONG STIRRED THE TIGER

The big cat didn't find the violin to his liking

"FORWARD MARCH WITH MUSIC"

THE FOLLOWING ADVICE is taken from the highest medical sources and tells in simple, understandable terms all the musical layman needs to know about nutrition and vitamins. Major Perk Lee Davis, M.D., eminent internal medical specialist, did *THIS* *ETUDE* the honor of reading the proof so that the statements would be in line with the best medical practice. It will be noted that Vitamin A is of great importance to the singer, since it helps to preserve a healthy condition of the nose and throat, as well as the under surface of the eyelids, averting night blindness. Vitamin B, so widely used, helps musicians who, through overwork, study, nutritional defects, or the overuse of sugar or alcohol have become tired, nervous, irritable, or "run down." The section in quotations is extracted from a survey conducted by Dr. Russell M. Wilder, Chairman of the Committee on Food and Nutrition of the National Research Council:

"Practical Suggestions"

"The amount of energy obtained from food is measured in calories. Dr. H. C. Sherman has stated that one-half the daily supply of calories should be obtained from the 'protective' foods. Actually, many persons obtain half their daily calories from white flour and sugar alone. A piece of pie supplies about 400 calories and a tomato less than 25 calories.

It is not necessary, however, to count calories or vitamins in order to obtain a good diet. It is much more important to understand the purposes of the different kinds of foods and to exercise care in their choice and preparation.

"Vitamins may be destroyed by exposure to the air and long cooking. Both vitamins and minerals are poured off in cooking water. Fresh vegetables should be cooked as soon as prepared by placing them in water that is already boiling. As little cooking water as possible should be used.

"The water remaining after cooking should be served with the vegetables or used in soups and gravies. Putting food through a sieve while still hot should be avoided. Authorities advise against the use of baking soda in the cooking water, because it destroys some of the vitamins.

"Vegetables should be cooked just long enough to make them tender, and served promptly. A pressure cooker is ideal for this purpose; steaming is better than boiling. Persons who are used to over-cooked vegetables may object to this practice at first, but can learn to appreciate and prefer the fresh flavor which is lost when vegetables are overcooked.

"Raw vegetables, and occasionally fruits, sliced, shredded, or ground in the food chopper, offer a wide variety of combinations for those who tire of lettuce and other leafy salads. They should be eaten promptly after preparation. Potato or chicken 'salad' cannot take the place of raw vegetables in the salad course. A slice of tomato on a lettuce leaf is not enough salad. The helping should be really large, filling a salad plate.

"Canning or quick freezing preserves most of the nutritional value of foods, if it is properly done. Frozen foods should be placed in the cooking vessel while still frozen, or eaten raw immediately after thawing.

"Evaporated or dried milk can be used instead of fresh milk. Vitamin A enriched margarines

How Vitamins Can Help Musicians

by Henry Knox Jr.

*This is the conclusion of two articles upon vitamins useful to musicians. While this article is independent, the reader who has access to the January *ETUDE* will find very certain vitamins never should be given in large doses without the surveillance of a competent, expert physician.—EDITORIAL NOTE.*

may be used if butter is not to be had.

"Plenty of Proteins"

"Proteins are needed for upkeep and replacement of muscle and other tissues. There are many kinds of proteins, depending upon the essential amino acids which they contain. Few single foods contain proteins which have all of the amino acids in the right proportion for building body tissue.

"The best proteins are present in such foods as milk, cheese, eggs, lean meat including liver, kidneys, sweetbreads and fish, soybeans, and nuts. Dried beans and peas are also good sources of proteins.

"Fewer Carbohydrates"

"Fats and the carbohydrates (sugar and starch) are the chief energy producers in the average diet, although the proteins also supply energy. The chief sources of carbohydrates in food are sugar, flour, bread, cereal, and potatoes.

"A diet composed too largely of refined carbohydrates may supply the energy required to keep one active, but it may not provide for continued health and well-being. In selecting carbohydrate foods it is desirable to choose those foods in this class which provide some of the dietary essentials in addition to food energy value.

"Fats"

"Fat is the richest source of energy. One ounce of fat yields more than twice as many calories as one ounce of pure protein or carbohydrate. When too many calories are obtained from the diet, this extra energy may be stored as fat in the body. This is why fats are left out of reducing diets.

"Meat, milk and butter, which supply fat, also supply necessary proteins, vitamins, and minerals, and make the diet more attractive. For this reason, persons who merely wish to avoid overweight,

would be wise to continue the use of these foods, and cut down on something else.

"Minerals"

"Except for iodine, of which small amounts are essential, the body rarely lacks any minerals other than calcium and iron. Enough phosphorus and other minerals are usually supplied in even a very poor diet. A sufficient amount of iodine can be secured by the use of iodized salt.

"Milk, cheese, and vegetable 'greens' supply calcium. Meats, vegetable 'greens,' brown sugar, and unrefined molasses supply iron.

"There are special conditions where additional calcium, iron, or iodine may be needed. These conditions are often not recognized except by the physician. More iron is required when supplied in medicinal form than when obtained from foods.

"Vitamins"

"Lack of a vitamin is called vitamin deficiency. A person whose diet is lacking in Vitamin B probably does not get enough of the other B vitamins which are naturally found along with it. Such a diet is frequently lacking in Vitamin C. Deficiencies of a single vitamin are seldom seen.

"Vitamin deficiencies lead to inefficiency and ill health. Serious diseases may follow. Some diseased conditions may increase the need for certain vitamins. When the diet is limited for any reason, or when more vitamins are required than can be obtained from the diet, additional vitamins in medicinal form may be needed.

A

"Vitamin A: Vitamin A is needed for healthy mucous membranes (the moist tissue lining the mouth, the nose, and the undersurface of the eyelids). Early signs of Vitamin A deficiency may be detected in certain changes in the eye, in the inability to adapt quickly to changes from bright light to dim light, and in certain skin conditions.

Sources of Vitamin A

"Green or yellow vegetables, butter, milk and eggs, and cod liver oil are sources of Vitamin A."

B

"Vitamin B: (Thiamine): The body needs Thiamine in order to use the carbohydrates nervous and fearful or irritable, tired and listless. These same symptoms have been observed in individuals who deliberately went without Thiamine in the course of a scientific medical test. This does not mean, however, that all tired or nervous people need Thiamine.

"Too much use of sweets or alcoholic beverages, pregnancy, and other diseased conditions, can increase the need for Thiamine to the extent that deficiency may appear.

"Whole cereals, whole grain or enriched flour or bread, liver, pork, and other meats, eggs, peas, beans and brewers' yeast supply Thiamine."

B or G

"Vitamin B or G (Riboflavin): This vitamin is also needed in the use of (Continued on Page 134)

"FORWARD MARCH WITH MUSIC"

Do You Want to Conduct?

A Conference with

Alfred Wallenstein

Musical Director of WOR

Preparation

THESE IS MUCH TRUTH in the saying that conductors are born and not made. A famous conductor recently said to me, "I don't care how a person holds a baton, but I do care if there is no music in his soul." If you have a good knowledge of music it certainly is not difficult to pick up a baton and learn to beat time; but there are some so-called conductors who stand before orchestras knowing little either about handling a baton or about music. They feel that graceful gestures are more important to the audience than what is in the score. It has been quite a vogue to attend orchestral concerts to see the beautiful gestures made by the conductor; and yet stick technique means nothing unless through its mastery and control the conductor can convey to the orchestra his feelings, his exact intentions as to the score, and how he wants a wonderful phrase interpreted.

In order to conduct one hundred men successfully, the aspirant must thoroughly ground himself in several phases of the art of conducting. Solfeggio is most important as it is the basis of the beat, rhythm, slight reading, and phrasing. Harmony, counterpoint, and orchestration should be mastered, as musical theory is an invaluable aid to the conductor. One should not attempt to conduct a group if he has a faulty ear, for a conductor must have the kind of ear that will immediately detect a wrong note, and the instrument that played it. One is fortunate to have absolute pitch, but I do not consider it a necessity as there have been many who have become fine conductors and musicians who have had a good sense of relative pitch.

A great many conductors now before the public previously played stringed instruments early in their careers and such conductors can be depended upon to bring out exceptional effects from the string section. Students should learn to play at least one instrument well, and be able to play several instruments fairly well, and know the possibilities of all of the instruments in the orchestra. Sometimes it is much easier and quicker to demonstrate an effect on an instrument than to make a verbal explanation.

It is well to play as much chamber music as possible in this stage as a basis for foundation for orchestral training. If there is no string quartet in the community, it would be well to organize one; this type of playing will give one a fine understanding of tonal balance, the balance of the parts, and what will and will not sound well. It will be found that the ear will improve by listening for good intonation, and the player will become accustomed to a give-and-take attitude between the members of the quartet.

Value of Score Reading

In my student days I bought many scores, including string quartets and symphonies by Haydn and Mozart, and larger orchestration by other old masters; and I always studied the string

sections first. These are the scores that really teach the student how to conduct, and they should be studied until their content is known from every angle. The conductor must be able to read a score so well that he is familiar with the clefs and can immediately visualize a transposing instrument in its right place.

If one plays an instrument well enough to become a member of an orchestra, it is not necessary to stay indefinitely in the same orchestra; but rather try to play in as many different orchestras as possible, and become accustomed to the sounds of their various choirs.

Different conductors employ different methods; each has his own individual method of balancing the respective choirs. Such experience will give the student of conducting valuable knowledge that he cannot gain in any other way. As for myself, I was a violinist, and after having several years of experience with the Chicago Symphony Orchestra, I came to New York and was engaged by the New York Philharmonic Orchestra before I achieved my ambition and

became a conductor.

One can gain valuable experience by conducting opera performances. This type of conducting calls for an ingenuity in mastering problems that are not of a musical origin, such as problems that arise on the stage. Emergencies happen that require quick decision and musical resourcefulness in order to save performances. When you must contend with these elements you certainly emerge with sharpened wits, and a better knowledge of conducting.

After you have finished the necessary preparation and study, let us suppose that you have been engaged to conduct an orchestra. To go before one hundred experienced men and tell them what to do is not an easy task; and you must know beforehand what you want from them, and how

you are going to get it. Never go before a large group of orchestral musicians unprepared, as they will sense it immediately, giving you a heartache that you will never forget and that may ruin your career. A doctor is not allowed to practice medicine unless he is fully prepared; and there is no reason why a conductor should be allowed to practice his craft on an orchestra unless he too is fully prepared.

The Orchestra as an Instrument

As I am assuming that you are prepared, you should be able to give the men in your orchestra a clear idea of what you expect and make all details as clear and accurate as possible. You should insist that the men play in absolute accord, with perfect attacks, and you should know that a different sound results if strings are touched with the point of the bow instead of the bottom of the bow. Every note, every tone, and every shade of phrasing and interpretation should be rehearsed. Don't expect anything but the wrong thing at a performance unless the work to be played has been fully prepared.

The conductor is responsible for the performance and interpretation, and he must use his orchestra as he would play upon an instrument. The orchestra is a mirror, and it reflects the personality conducting it—for either good or bad. All great conductors possess magnetism and talent; and audiences have a way of knowing this. You cannot learn this or have anyone teach it to you. It is an individual matter; you either have a magnetic personality or you do not have it.

You must be able to communicate your thoughts and translate what is in your mind into plain, articulate language so that your men will understand you quickly, for when you rehearse a large group, time is fleeting and very valuable.

Rhythm and Balance

The conductor must learn how to deal with his men, and how to earn their affection and respect. It is a delicate art to draw a single response from a hundred men at a time, and to inspire them with an eagerness to work. Sometimes it takes a great deal of psychology to make them respond as a whole group.

A sense of rhythm and balance is essential to the conductor. Many people have a sense of rhythm until they reach the podium. The minute they start to conduct they become nervous and their rhythmic feeling is gone. You must feel rhythm in your whole body, and very definitely



ALFRED WALLENSTEIN

in your right arm, not forgetting that your soul must have its share.

The conductor is a failure unless his sense of orchestral balance is well defined. He must hear the balance of the choirs, and be able to detect whether the brass choir is predominant over the woodwind choir. He must be able to tell if the third trombone is louder than the first trombone. He must be able to balance the orchestra when there are cluster chords in the score. It is much easier to play a chord on the piano than to balance a group of players in perfect unison on an orchestral chord.

I know one famous conductor who can show an orchestra how to play a melodic line, by singing it to them, better than they can play it. Under this conductor, the orchestra is made to stop constantly and work on a short phrase until the attack of the entire body is absolutely perfect, the chords are together, and in tune. The rehearsal does not progress until everything is in perfect accord and to the satisfaction of this great leader.

Another conductor who is not so great, but is well-known, will conduct an entire symphony without stopping to make one correction. I cannot help but feel that this is the wrong approach. There is still another conductor of my acquaintance who can talk to an orchestra and explain his wants in a fluent fashion but when he picks up the baton his conducting is as cold as ice. We have also had a few conductors who were showmen and good business men but knew nothing about the baton or music. They have had a short fling and have now passed from sight.

Radio Conducting

To conduct on the radio one must have all of the requisites that symphonic conductors should possess, namely, musicianship, vigor, style, and a scholarly background. As it is not easy to bluff the public through a microphone, the conductor must also have a convincing sincerity. The symphonic conductor likes his gestures and may feel that good looks are half of the battle, but on the air the public does not see him, and they do not care what he looks like. Exaggerated gestures are unnecessary, for even if they were used the public would not know about it. But one does need sincerity, for the air waves show up what is true and what is false. The music must be kept interesting and vital because the listener can easily switch the dial if his interest lags. Success in radio work depends upon pleasing and keeping your public.

The First Thousand First Performances

As I have conducted over one thousand first performances on the Mutual Network WOR, it is the old masters that now present a novelty to the men in my orchestra and to myself. I have not given these first performances for the sake of being the first to present a new work; nor to give opportunity to composers who are crying out to be heard. The answer is simple; the significance is more complex. If a conductor must conduct from three to six programs a week, fifty-two weeks in the year, over a period of years he cannot select only familiar standard works. The result must be a constant search for fresh new music that will build vital program interest. I devote two hours each day to looking over new scores, and I cover on an average of fifty a week. I judge these scores by the orchestration, thematic material, and harmonization.

My sense of balance, taste, and judgment are called upon when new (Continued on Page 138)

Oh, Say, Can You Sing?

Oh, say, can you sing from the start to the end.
What so proudly you stand for when orchestras play it;
When the whole congregation, in voices that blend,
Strike up the grand tune and then torture and slay it?
How valiant they shout when they're first starting out;
But "the dawn's early light" finds them floundering about.
'Tis "The Star-Spangled Banner" they're trying to sing,
But they don't know the words of the blessed old thing.
Hark, "the twilight's last gleaming" has some of them stopped
But the valiant survivors press forward serenely.
To "the ramparts we watched," when some others are dropped,
And the loss of the leaders is manifest keenly.
Then "the rocket's red glare" gives the bravest a scare,
And there's few left to face the "bombs bursting in air";
'Tis a thin line of heroes that manage to save
The last of the verse, and "the home of the brave."

(From THE PATHFINDER—February 25, 1933)

How A-440 Became the Standard Pitch

by Dr. Alvin C. White

UNDER THE TEMPORIZED SYSTEM of tuning each note of the scale has been given a definite number of vibrations per second. This is known as the pitch of the note and for tuning purposes the A of the second space of the treble staff has been used as a standard. The pitch of this A has varied a great deal during the past two hundred years, and has been known under various names such as: the Schiebeler pitch, the Stuttgart, the German, the philosophic pitch of Sauveur, the diapason normal, the old philharmonic, the new philharmonic, the high concert, the flat, the French, the American, the classical, the international, the military regulation, the high, the low and the universal pitch.

These pitches have varied all the way from A-376 to A-506 and have led to a great deal of confusion. The A-376 was the pitch in vogue in Paris in the 18th century. This was followed by A-420 which held its own for many years. This has been called the classical pitch, having obtained throughout the period of classical composition. After this the growing tendency to force the pitch upwards led to numerous deliberations by scientists and musicians. A-421.6 was the pitch used by Mozart, while the tuning fork used by Handel in 1751 had a vibration number of A-422.5. The old philosophic pitch of Sauveur (1653-1716) gave A as 430.5 but this rose to A-433 on the tuning fork used by Sir George Smart.

The standard pitch for many years was the A-435 (C-517.3) at 59 degrees Fahrenheit. This

particular pitch went under the names of the diapason normal, the international pitch, the French pitch, the philharmonic pitch, and low pitch as opposed to the high pitch (concert pitch) in vogue formerly. The term international pitch was given because it was fixed and accepted by international accord. It was first adopted in 1858 by a council of eminent musicians at the Academy of Sciences, Institut de France, held in Paris; and on July 1, 1859, the French government made it law. In 1885 the World's Congress of Musicians in Vienna adopted the A-435 pitch as did also the Society of Arts and the Philharmonic Society of England in 1896. In 1901 the Convention of American Piano Manufacturers in New York, adopted this pitch and for years it was the official pitch of the American Federation of Musicians, the largest body of organized musicians in the world.

We now come to the present day A-440 (C-523.3) at 68 degrees Fahrenheit, which is now really the universal pitch. It is also known as the American pitch and is the same as the New Philharmonic, Flat or International pitch, but is expressed at a higher temperature in agreement with the American custom of heating concert rooms more than is usual in European countries. A-440 is not particularly any better than A-435 except that its use makes string instruments sound more brilliant. It is nothing more or less than the old Schiebeler Stuttgart standard, established in Germany in 1834, after the death of Beethoven. This pitch was adopted by the American Federation of Musicians at their Chicago convention May 14, 1917. In 1924 the National Association of Piano Tuners at their annual convention, passed a resolution to petition the Music Industries Chamber of Commerce, to appoint a committee to investigate the subject of musical pitch in the United States and attempt to find a solution. It was this committee which adopted the A-440 standard. Master tuning forks, rated to within one-hundredth of a vibration, were prepared. One was deposited with the United States Bureau of Standards in Washington, one with the Music Industries Chamber of Commerce, and others with the tuners of musical instrument manufacturers associations. In 1930, the War Office of England, governing all military bands adopted the A-440.

Going still higher in pitch we find the concert pitch, which really was a fictitiously sharp pitch, having A about 450 to 457. The old so-called classical, or philharmonic pitch has been gradually raised for the sake of brilliancy during the latter years of the nineteenth century until in 1878 according to Grove's Dictionary the opera band at Covent Garden was playing with A-450 while in 1897, the Strauss Orchestra had played in London with A-457.

Previous to the adoption of the A-440, military bands played at what was known as high pitch having A at 452.4 (B-flat 479.3) at 60 degrees Fahrenheit. This pitch agreed with the "Old Philharmonic" or high concert pitch. This was the standard pitch ordained for use by all military organizations in England in 1858.

The old high pitch of A-454, introduced in England in 1848 by Sir Michael Costa, was in use by all military bands there for many years. It artists refused to sing at this abnormally high pitch so except for the military bands, the French pitch of A-435 was used.

Near the end of the seventeenth century A-503 was used in Paris, while records show that A-506 was used in the old Cathedrals of England. To-day pitches other than A-440 are considered obsolete.

Switzerland's Musical Position in the World War

The Important Mission Assumed by That Country Under the Present Circumstances in Europe

by Jacques de Menasce



JACQUES DE MENASCE

Jacques de Menasce is an Austrian pianist and composer who was a pupil of Alban Berg and Emil von Sauer. He has toured extensively in Europe and has played with many noted orchestras. He is particularly interested in modern music.

—Editorial Note.

AFTER THE COLLAPSE OF FRANCE in June 1940, and during the somber months that followed, musicians in Switzerland looked apprehensively into the future. Would submission in this spiritual field follow the many technical concessions which obviously would have to be made to the totalitarian powers closing in on their homeland? Could their country's hitherto unchallenged and traditional privilege of harboring artists of all nationalities and creeds, of serving Europe as a gathering center and an intellectual asylum be carried out as in the past? Could they themselves—and that was the essential issue—react and create as they wish, unhampered in their efforts to serve the arts and in particular modern art which in this of its forms and under various excuses had been banned practically from the entire continent?

To-day we know that the answer is in the affirmative. I myself had the rare privilege of witnessing the extraordinary spiritual independence and the courageous attitude displayed by the majority of the Swiss intelligentsia, which systematically and dogmatically worked on as in the past, free from prejudice and indifferent to sneers and criticisms showered upon them lavishly by their vindictive neighbors.

The Axis powers coerced the Swiss into blacking out their cities. They were unable, though, to dim the lights that shone in the many concert halls, theaters and art schools where, night after night, and before capacity audiences, the living works of the great dead and the outstanding works of many a living composer were performed indiscriminately with no thought of nationality and creed (artistic or otherwise). They could hear Mendelssohn's "Violin Concerto," the symphonies of Mahler, works of great modern composers like Alban Berg, Edia Bartók or Ernes Bloch, that were forbidden to listeners in Axis controlled Europe where the blackout had been extended to the spirit. (In the case of Berg and Bartók, the racial theories could not be applied, as these composers do not belong to the Jewish race, but their music is considered unsuited for the Nazi ear.)

Before going into details about present day musical production in Eastern and Western Switzerland (the distinction will have to be made

owing to the countries' post-cultural structure) I should like to mention an incident typical in its reaction to propaganda in the realm of music. Alfredo Casella who now is Fascist Italy's number one composer (this may sound incongruous to those who have known Casella, and there are many in the United States) gave a series of concerts in Lausanne. The first was preceded by a lecture in which he stressed, and rather flamboyantly too, the fact that the new school in Italy and its music were the outcome of new Imperial Italy and its tendencies, and that among other achievements it was "anti-chromatic." Musicians in the audience winced at this word, so reminiscent of many another byword beginning with "anti."

Significant Incidents

During the concert that followed, we heard the work of a young composer, pleasant music employing the ancient modes freely, reminding one of certain fifteenth century compositions, and also Casella's "Trio," indubitably neo-classical in its tendencies. A musicologist sitting next to me could not help pointing out that in the fifteenth century, Italy was not much of an Empire, and I replied that on the other hand I could not picture Igor Stravinsky worrying very much about Empire building. Some time later when Ethiopia was recaptured, I asked Ernest Ansermet, Stravinsky's friend and companion of earlier days, who had also been irritated by Casella's remarks, if he thought that the Italian composers would now revert to chromaticism again. He did not seem to care very much.

Another incident, different in nature but significant, concerns a well-known publishing firm in Vienna which sent its representatives to Geneva on the lookout for new modern compositions. Ansermet, one of to-day's greatest authorities in this field, was, of course, consulted and eventually recommended some works of Frank Martin, a gifted and radical Genevese composer. The publisher liked the compositions and agreed to take one of them, a provocative concerto for trombone and orchestra. Martin was amazed and remarked that surely this music could not be played in Germany. "Oh, no," said the publisher. "This work

we will sell in London."

I consider this incident interesting in so far as it proves the importance of the Swiss musician's position to-day as a conserving element. It is he who after the war will be able to testify to the present day production in continental Europe, not only of his own but also of others who have sought refuge in his midst. I am thinking of the younger generation, of those who have not been able to reach the hospitable American shore, where most of their masters are living to-day. The only platform left them throughout the turmoil is in Switzerland; their fate rests with its excellent orchestras, enterprising broadcasting stations and unbiased artists.

In connection with these experiences, I should like to say a few words concerning the two distinctive trends of influences prevailing in the two Switzerland, the French and the German. It is quite natural that the group living around Lake Geneva should look to Paris, while the Easterners turn to Central Europe. And yet, though in technique and in taste the respective groups may have done just this, the outcome has been a very personal expression. This was the case with Othmar Schoeck, in the post-romantic period; of Arthur Honegger in the days of the "Sic" and still to-day; and of the younger generation now, whether their masters were Ravel, Schoenberg, Hindemith or Bartók.

Creative Personalities

Men like Frank Martin in Geneva, where one thinks in French, or Burckhardt of St. Gall, where German is spoken, are both powerfully creative personalities who have found their places in modern music. Curiously enough it is Frank Martin, of French cultural extraction, who has adopted certain Schoenbergian principles, and it is interesting to observe the personal use he makes of this new technique. Of course this has been happening to techniques of all times, a fact which does not deprive the phenomenon of its interest. By mentioning only Martin and Burckhardt, we are not implying that there are no other gifted composers in Switzerland. On the contrary, there are many. We feel confident that sooner or later their work will speak (Continued on Page 132)

Foundation Exercises for Scale Playing

Essential Drill for Rapid Musical Progress

by Alfred Calzin

EVERY ONCE IN A WHILE teachers encounter statements by virtuosi indicating that the pupil can get all the training necessary through practicing sections of pieces. This may be true in some cases of very great talents, but from a consistently educational standpoint it is certainly not a practical means. It offers too many loopholes and requires too much time with the average pupil.

Scales and arpeggios, properly taught by the capable teacher who makes them interesting and exciting to the pupil, are really wonderful short cuts to the more enjoyable pieces. Whatever may be said of their value, it must be remembered that the greatest pianists of history—Liszt, Chopin, Rubinstein, and Paderewski—were exhaustively drilled in them. The following opinions concerning scales, of eminent teachers and virtuosi, should be convincing to the student:

"Do you ask me how good a player you may become? Then tell me how much you practice the scales."—Carl Czerny

"You must sedulously practice all scales."—Robert Schumann

"Scales should never be dry. If you are not interested in them, work with them until you become interested in them."—A. Rubinstein

"Give special study to passing the thumb under the hand and passing the hand over the thumb. This makes the practice of scales and arpeggios indispensable."—Ignace Jan Paderewski

"During the first five years the backbone of all the daily work in Russian music schools is scales and arpeggios. The pupil who attempted complicated pieces without this preliminary drill would be laughed at in Russia."—Josef Lhévinne

"I consider the practice of scales important not only for the fingers, but also for the discipline of the ear with regard to the feeling of tonality (key), understanding of intervals, and the comprehension of the total compass of the piano."—Josef Hofmann

"To the young student and to the performing artist the daily practice of scales is alike indispensable. Nor has it been found possible to supersede the practice of scales with any other form of exercise. Without their constant use, it is not possible to impart to playing certain qualities of fluency, neatness, and consistency in running passages; qualities universally recognized as characteristic of well trained pianists."—William Mason

"I believe this matter of insisting upon a thorough technical knowledge, particularly scale playing, is a very vital one. The mere ability to play a few pieces does not constitute musical proficiency."—Sergei Rachmaninoff

"Few artists realize the beauty of a perfectly played scale and too few teachers insist upon it."—Sigismund Stojowski

"The scale of C should reign supreme until the practice habits are formed, so that they will reign supreme while playing the other scales. Pearls lie at the bottom of the sea. Most pupils seem to expect to see them floating upon the top of the water. They never float, and the one who would have his scales shine with the beauty of splendid gems must first dive deep for the gems."—Vladimir de Pachmann

"I reiterate with all possible emphasis that the source of my technical equipment is scales, scales, scales. I find their continued daily practice not only beneficial, but necessary."—Wilhelm Bachaus

"The experienced teacher knows that a fluency and an ease and a general intuitive intimacy with the keyboard can be obtained through the use of scales and arpeggios that cannot be obtained as easily in any other way."—Ernest Hutcheson

"You cannot do without scales and arpeggios."—Guiomar Novaes

In Charles Cooke's ingenious and profitable book, "Playing the Piano for Pleasure" (Simon and Schuster), excellent advice upon playing the scales and arpeggios will be found.

Many Points to Observe

While every student should have a carefully outlined book of scales and arpeggios, such as "Mastering the Scales and Arpeggios," by James Francis Cooke, which has been endorsed and used by many eminent pianists, there are, nevertheless, many additional points which the student and the teacher must observe carefully. Moreover, these must be worked out in detail, if a thorough course in piano playing is the objective. Otherwise, the student is always likely to remain in a lower stratum of proficiency. The analogy is not so different from that of two men entering an industry. One goes into the shops, and by means of hard, grinding labor, moves from machine to machine to a higher position. The other goes to college, has a thorough course in higher mathematics, trigonometry, calculus, and drafting, under "shop" experts. When the time comes for the big job he probably can plan in a day what his less well educated rival cannot do in a month. So with the pianist, who has been "through the mill" with scales and arpeggios. He thus secures a mental and digital facility and background which furnish him spontaneously with a kind of ability for which there is no substitute.

After the hand position has been established, as in the manner outlined in the writer's previous article in this series, the thumb action should be taught. Give oral exercises for this purpose. Play with the scale and skip in thirds on the white keys with the thumb and second, thumb and third, and thumb and fourth fingers, alternately ascending and descending.

The chief difficulty in executing the scales, as Mr. Paderewski indicated, lies in passing the thumb under the fingers, and in the transit of the third and fourth fingers over the thumb.

1. In order to overcome this difficulty somewhat, the scholar should bend the hand a little inward (not, however, so as to be too marked). In the right hand, by this position, the thumb in ascending the scale, and the third and fourth fingers in descending the scale, will have a shorter distance to reach their keys. The execution thus will become more easily accomplished if the angle of the hand is corrected. The left hand should be adjusted similarly, with the thumb in descending and the fingers in ascending position.

2. To fit the position of the hand to the keyboard more readily, the arm should be kept a little, but only a little, away from the body, and should be moved along in company with the hand. That is, do not let the hand drag the arm. At the same time, the arm should be perfectly steady, without twisting or turning.

3. Place the thumb under each finger as the finger strikes its key, so that the thumb will arrive at its own key exactly at the right moment. In this way all twisting and turning of the hand (lost motion), as well as jerking of the thumb, can be avoided.

4. In practicing the scales, the scholar must watch the thumb continually and take care that it passes under in the manner just described. The thumb must be passed under perfectly straight. This is most important. This strict attention should be kept up until perfect security is attained.

5. With many players, the second finger of the right hand in ascending the scale, and of the left in descending, is strongly inclined to remain upon its key, resulting in a blurred performance. Great care must be taken to avoid this fault.

6. As the passing under of the thumb is more difficult for most students to execute than the practice of the ascending scale should be done with the right hand, and the descending scale separately at first. Practicing the scale in contrary motion is very beneficial and should be introduced as soon as the scale fingering is thoroughly mastered. When a wrong key is struck, or the scale again, instead of correcting the error where it occurs. Repetition of a perfect performance at least eight times in succession is a good taint to erase blunders. In this way only can the major scales should be studied first beginning with C. Then the harmonic minors, beginning with A, should be taken up, as well as the melodic minor scales.

For the sake of diversifying the practice, it is well to begin at this point the arpeggios of the triads. They should be taken up systematically positions. (This refers of course to the triad on the first degree of the scale.) The arpeggios on the diminished seventh and dominant chords (including other chords of the seventh) should be introduced later. (Continued on Page 137)

Your Symphony Orchestra In Your Home by Peter Hugh Reed

BLESSED IS THE AMERICAN HOME of today, which at the trifling expense of a few dollars for records, can have a finer orchestra performance in the home than the emperors of yesterday could afford.

Beethoven: Concerto No. 4 in C major, Opus 58; Arthur Schnabel (piano) and the Chicago Symphony Orchestra, direction of Frederick Stock. Victor set DM-930.

Victor's decision to permit Schnabel to record all of the Beethoven piano concerti with the Chicago Symphony Orchestra under the direction of Frederick Stock, has been upset by the unfortunate demise of the conductor. However, last summer two recordings were completed, the present one and another of the so-called "Emperor Concerto." There are some who do not agree with us that Stock was temperamentally more compatible to Schnabel than was Malcolm Sargent who conducted the orchestra for his earlier recordings of these concerti. It is true that Stock was not the orchestral virtuoso in the same sense that Schnabel is a virtuoso of the keyboard, but his musicianship was nonetheless substantial and appropriate, and it is our contention that he has given the best orchestral exposition to date of this score on records.

Turning to the work of Schnabel, it is immediately apparent that his is remarkable piano playing. In the first movement the noted pianist plays with an illuminated tone which was not consistently apparent in his older version, and which may or may not be due to modern recording. Elsewhere (in "The American Music Lover") we have spoken at length of our memories of Busoni's performance of this work, occasioned by the fact that Schnabel's present rendition recalls the former's. The timbre of tone which Schnabel attains is not as consistently smooth or expressive as was Busoni's; frequently Schnabel's tone becomes unyieldingly hard as in the purely technical passages—more particularly is this apparent in the last movement. Yet, one cannot deny the effectiveness of his playing or the aplomb, control and understanding of the music which he commands.

As for the music of this, the most enduring perhaps of all the piano concerti of Beethoven, we would like to recommend the reader to Tovey's notes on the work; for Tovey more than anyone we know seems to have realized the worth of this score and to have written about it in both an enlightening and illuminating manner.

Struss: Don Quichotte, Opus 35; The Pittsburgh Symphony Orchestra, direction of Fritz Reiner, with Gregor Piatigorsky (violinello soloist) and

Vladimir Bakaleinikoff (viola soloist). Columbia set 505.

It is a long journey from the Beethoven fourth concerto to Richard Strauss' musical transcription of the adventures of Don Quichotte and Sancho Panza.

yet we make the trip in the concert hall so why not here. This is one of the finest orchestral recordings which Columbia has put forward in the past year; the performance is a highly imaginative and illuminated interpretation of a rich score, and we feel justified in writing about it at this point in our reviews of recent recorded music.

Comparisons where recordings are concerned are inevitable; it is because the facts are treasurable and not dependent upon one's memory of past experiences. When Ormandy and the Philadelphia Orchestra with the late Emanuel Feuermann recorded this work (issued in January, 1941), critical encomiums were bestowed upon the advent more because of modern recording and the fact that Feuermann played with greater feeling and with finer and more unswerving control than had been apparent in the playing of the violinellists in earlier recordings of this work. As great as our admiration of Feuermann's part in that undertaking is, we have always felt that his instrument was featured far too strongly for the good of the whole performance. Strauss did not write a violinello concerto here, even though

he strongly features that instrument upon occasion.

Piatigorsky's violinello is not similarly featured here, but is heard in a correct prospectus to the balance of the score. No one will deny the eloquence of Feuermann's playing, yet it seems to us that in the more lyrical sections of the score that Piatigorsky attains a tonal cantilena which is more expressive and more poetically sensitive. Such pages as "The Knight's Vigil" and "The Defeat of the Knights" are rendered with a most persuasive feeling and glow by both Piatigorsky and Reiner. The conductor brings more imagination to his reading of this music than Ormandy did; moreover, the essential flow of the music is not disturbed by effects to magnify unimportant detail. There are those who disparage Reiner's imaginative alterations of tempo, but to us these are not remis in music of this character.

The programmatic detail of this score is far greater than the casual listener would be aware; only those who can read the orchestral score can appreciate the extent of Strauss' ingenious workmanship and imagination. Don Quichotte, like the scores by Strauss, is too long for its own good (it would have profited by having been divided into various movements); yet, in remains so rewarding and more enduring than any of the composer's other lengthy tone poems. One will hardly go wrong on either the Reiner or the Ormandy performance or this score, and if our preference goes for the present set it is occasioned by the fact that Columbia has attained a particularly vivid and tonally faithful recording in which a spaciousness of orchestral sound is most happily apparent, and because Reiner offers a more stimulating exposition of the score than did Ormandy.

Beethoven: Symphony

No. 8 in F major, Opus 93; Philharmonic-Symphony Orchestra of New York, direction of Bruno Walter. Columbia set 525.

Walter's recordings with this orchestra do not represent him in the same auspicious manner that his recordings with the Vienna Philharmonic do. There is an apparent effort on the conductor's part to acquire a secure hold on the orchestral reins, which does not always successfully come about. It seems to us that Walter in striving to maintain that control here has been unsuccessful in acquiring the differentiation of moods which Toscanini obtains in his performance of this symphony; there is not the subtlety of balance and interplay in rhythm and phrasing. The effect leaves one with the (Continued on Page 138)



GREGOR PIATIGORSKY

RECORDS

Radio Advances Musical Taste

by Alfred Lindsay Morgan



LOTTE LEHMANN

warm-voiced Lotte Lehmann, for the fine organ playing of Julius Mattfeld, and the playing of the orchestra under the knowing guidance of Howard Barlow.

A Christmas Day program by the Columbia Concert Orchestra, with chorus and soloists, conducted by Bernard Herrmann, of portions of Berlioz's "The Infancy of Christ," will be recalled by many. The oratorio has not been heard so often in recent years, and, as most Berlioz fans will tell you, it is one of his finest works. "The Flight Into Egypt," the section presented in the broadcast, is beautiful and moving music; music which has enchanted many listeners including the composer Brahms, who never ceased to speak highly of the rare clarity and expressiveness of these pages. As America at war groped once again this past Yuletide for the reality of peace on earth, good will toward men, as one radio commentator stated, the broadcasters strove to help people forget the savagery of global conflict. Far and wide the radio broadcasters of America spread the beauty and confidence of the Christmas story, the warmth of its music and the devotional aspects of its festivities.

Remembered by many undoubtedly will be the *Children's Concert* given on December 23 by Leopold Stokowski and the NBC Symphony Orchestra, in which Christmas Carols were included and in which the conductor answered questions asked by many of the twelve hundred children in the audience.

In the midst of so much change on the airways, we are inclined to overlook some of the old sustaining programs that have been with us regularly for so many years. Such a program, for example, as is offered every Sunday, over the Columbia network by the *Salt Lake City Choir and Organ*. This is said to be radio's oldest consecutively presented sustaining series. In mid-December, the Salt Lake City program celebrated its 70th nation wide network broadcast. Beginning on another network in July, 1929, the Salt Lake City Tabernacle program joined the Columbia Broadcasting Service in September, 1932. With the exception of the first ten months of its existence, all broadcasts have been written, produced and announced by Richard L. Evans. The second volume of his comments for this series entitled "This Day—And Always," was recently published by Harper's. The Tabernacle Choir consists of three hundred thirteen regular members and twenty-seven alternate ones. It is conducted by J. Spencer Cornwall and Richard P. Condie, his assistant. There are three organists—Alexander Schreiner, Frank Asper and Wade N. Stephens.

The choir's repertoire includes more than eight hundred selections, drawn from the Tabernacle's voluminous library which contains some 89,000 pieces of music.

Not every listener realizes the fine acoustical qualities of the auditorium of the Salt Lake City Tabernacle. Dedicated to devotional services, the tabernacle nonetheless would make the ideal concert hall. It is one of the largest auditoriums in the world, and its seating capacity is 8,000. The acoustics of this vast auditorium with its majestic vaulted ceiling are such that a whisper voiced, or a pin dropped at one end can be distinctly heard at the other. The construction of the tabernacle has always interested builders, as well as all visitors. There are no plans in existence, for the building was laid out on the grounds without the aid of any formal drawings. Its design was suggested by Brigham Young from a bridge design employed by Henry Grow over the Jordan River; Mr. Grow was also one of the builders of the Tabernacle. Its self-supporting roof rests upon forty-four pillars of sandstone, each of which is nine feet from the outside to the inside of the building, three feet in thickness and twenty feet in height. The arches are of a lattice truss construction and are held together with large wooden pegs and strips of cowhide. Only one modern change has been made in the pioneer construction of this famous building; its roof which once held 400,000 shingles, was in 1900 recovered by a metallic covering weighing many tons.

From this remarkable building every Sunday from 12:30 to 1:00 P.M., EWT, comes the program which the *Salt Lake City Tabernacle Choir and Organ*, a time. We salute radio's oldest consecutive presentation.

The concert of the *NBC Symphony Orchestra* on Sunday, February 7 (5:00 to 6:00 P.M., EWT—NBC network), is scheduled to be conducted by Tullio Toscanini. With this broadcast, the distinguished Italian maestro will have completed his eighth week appearances begun on December 20. With the program of February 14, Leopold Stokowski is scheduled to begin a series of seven broadcasts.

Besides the broadcasts of the complete opera performance from the stage of the Metropolitan Opera House in New York Saturday afternoons are still distinguished for those fine orchestral programs from the Cleveland Orchestra under the direction of Artur Rodzinski (5:00 to 6:00 P.M., EWT—Columbia network). Rodzinski is regarded by many as an ingenious program maker, and his concerts present, besides favorite works of the standard symphonic repertoire, many novelties as well as concerts featuring distinguished soloists.

Millions of listeners who have been unable to hear the Boston (Continued on Page 13)

A CORRESPONDENT WRITES that he has a collection of scrap books not only of considerable interest to his family, but also of significant historical interest to all, for they show a change in the family's appreciation and love of music. His grandfather's scrap book, kept in the originator's late teens and early twenties, provides reminiscences of local concerts in a mid-Western town, and programs of various visiting celebrities. His father's scrap book provides more examples of visiting celebrities, particularly after World War I. The correspondent's scrap book includes besides the programs heard in the local music hall, many distinguished broadcasts he has heard. At some future date, when radio perhaps aided by television, becomes an even greater source for concerts, our correspondent's scrap book may well become a source of considerable value to those interested in the history of radio and the growing appreciation of American music lovers.

Those who keep a radio log will look back in years to come at the pages which record the programs of our Christmas, 1942. They will give testimony to the spirit and efforts of free people to make the festive occasions brighter and more cheerful. They will tell of the old, old custom of singing Christmas songs and carols, some from strange places like the unique program of Christmas carols sung by a choir of thirty-five Cornish miners from the radio station of the Idaho-Maryland gold mine in Grass Valley, California. That concert of old Cornish carols continued a custom started the previous year. The broadcast of 1942 did not bring the sound of mining operations as it did previously, for the gold mines are now closed by executive order for the duration. Those miners who sang were all descendants of others who came from Cornwall, England, in the middle of the nineteenth century, and the carols they sang were those which have been handed down from father to son.

Then there was Columbia's annual *Christmas Carol Program* (heard from midnight Christmas Eve until 1:00 A.M. of Christmas Day—EWT). It will be remembered for the lovely singing of the

RADIO

"FORWARD MARCH WITH MUSIC"

AN ENCYCLOPEDIA OF RECORDS

"The Gramophone Shop Encyclopedia of Recorded Music" is an excellently prepared universal dictionary of standard music prepared upon a scale that few of the record enthusiasts of twenty-five years ago could have envisioned. The compositions are listed under the names of the composers—seven hundred in number. The number of recordings in this monumental work may easily run (two sides) to twenty thousand. The book should prove invaluable to collectors, colleges, and libraries.

Nothing could better indicate the amazing dimensions of the work done by the great recording companies in making master records of the great music of the world. Each record named is carefully "keyed" so that the maker, the side, and the number of the record may be easily traced. The volume was compiled and edited under the supervision of George Clark Leslie, who has made a really exceptional work.

"The Gramophone Shop Encyclopedia of Recorded Music"
Edited by George Clark Leslie
Pages: 558 (6½ x 9½ inches)
Price: \$3.95

Publishers: Simon and Schuster, Inc.

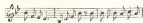
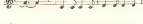
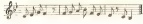
AMERICA'S SONGS

The ethnological value of the songs of a race or of a nation is now widely recognized. Frank Luther has made a collection of the best known American songs and has added to it very pertinent and interesting comments as to their origin. The book contains hundreds of verses, the complete music for seventy-five songs, and melody lines for fifty more.

The volume contains much that is not to be found in ordinary histories. For instance, when Lord Cornwallis' army marched out in surrender at Yorktown in 1781 the band played "The World Turn'd Upside Down" to these quaint verses:

"If buttercups buzz'd
After the Bee,
If boats were in land,
Churches on sea,
If ponies rode men
And if grass ate the cows,
And cats should be chas'd
Into holes by the mouse.
If the mammas sold their babies
To the Gipsies for half a crown;
If summer were spring
And the other way round.
Then all the world would be upside down."
And this is the "chune."

Moderately fast



The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

Just what the eighteenth century maker of doggerel would think of the upside down world of to-day is hard to imagine.

This is a work full of curious and significant interest, written by a man with a fresh and original outlook upon his subject.

"Americans and their Songs"

By Frank Luther

Pages: 323

Price: \$2.75

Publisher: Harper & Brothers

THE MUSIC GOES ROUND

"The Music Goes Round" is a very lively "autobiography" of the Gramophone and the Disc Record by a man who witnessed the invention in 1897, by Emile Berliner, of the disc record (not the discovery of the method of recording sound, which was accomplished by Thomas A. Edison with his cylindrical wax records in 1876.) The writer was so intimately connected with this remarkable development of the recording side of a great and ever expanding industry that he brings a definite new life to the art.

The book is a long succession of fascinating incidents which cannot fail to have an appeal to music lovers, particularly to those who "revel in the records."

The actors in Mr. Galsberg's interesting story include many of the greatest musical personalities during the past half century, including Calvé, Caruso, Casella, Chaliapin, Galli-Curci, Otisli, Godowsky, McCormack, Melba, Nizich, Patti, Pons, Rachmaninoff, and dozens of others.

The difficulties of recording Patti's voice are described by Mr. Galsberg as follows: "The piano was placed on wooden boxes and when Madame Patti entered the room she was terribly intrigued as to what was behind that long horn. She had the curiosity of a girl, and peeped under the cur-

tain to see what was on the other side.

"It was an ordeal for Patti to sing into this small funnel, while standing still in one position. With her natural Italian temperament she was given to flashing movements and to acting her parts. It was my job to pull her back when she made those beautiful attacks on the high notes. At first she did not like this and was most indignant, but later when she heard the lovely records she showed her joy just like a child and forgave me my impertinence.

"Do not imagine for a moment, however, that when we set up the recording machine Madame rushed into the room to sing. Not a bit of it. She needed two full days to get used to the idea, during which she simply looked in every now and again and saw the ominous preparations for immortalizing her voice. She did not know whether to be glad or sorry. To reward us for this long wait she would say: 'Those two nice gentlemen—let them have champagne for dinner tonight to make up for their disappointment.'

"She was used, in a quietly way, to rewarding any services or kindness that people showed her. She had a large and noble heart, but was decidedly temperamental; she would be calling everyone 'darning' one minute and 'devil' the next. But perhaps a woman who had sacrificed so much for her art and for her friends and relatives could be forgiven all these outbreaks of temper."

"The Music Goes Round"

By F. W. Galsberg

Pages: 273

Price: \$3.00

Publisher: The Macmillan Company

A ROMANCE OF MUSICAL INSTRUMENTS

For years it has been part of your reviewer's routine to appraise books about musical instruments. Secure in their musicology and documentation, most of the writers are content to turn out volumes that are about as dry and dusty as the museum pieces one finds in cases in super-heated museums. Yet nearly every musical instrument has sprung from a romance and often, a very interesting romance. It has remained for Beatrice Edgerly to discover these (Continued on Page 132)

BOOKS

"FORWARD MARCH WITH MUSIC"

ALL SPANISH-SPEAKING COUNTRIES cherish the *farabe* as a delicious drink whose name is related to the English syrup. But in Mexico, for reasons still obscure, the word also serves to designate the most popular of national folk dances.

The *farabe* has much in common with Spanish tap dances and like them is almost invariably accompanied by singing. This dance was brought to Mexico by Spanish colonists and soon assimilated. In the nineteenth century it enjoyed immense popularity, particularly as danced to the music of a harp by the class of dancers known as the *Chinas*.

It is interesting to note a few facts of the *farabe*'s history. During the closing decades of the eighteenth century, the new social forces were undermining the traditional Christian morality, and introducing a simpler and more sincere relationship between the sexes. The hierarchic regimentation of the absolute state had begun to crumble under the pressure of liberal ideas that favored a more intimate contact with the masses on all cultural planes. This marked the beginning of what Curt Sachs has called an "epoch of folklorization."

The pillars of Mexican society, however, were by no means prepared to abdicate before these threatening symptoms of moral subversion. As early as the beginning of the seventeenth century the denunciations of the "abuses" and "immorality" of certain dances occur with greater frequency; the Viceroy's and the prosecutors of the Inquisition intervene with the utmost severity. A whole series of edicts prohibit "the gathering and dances" of negroes which ridicule the sacred rites in the so-called *oratorios* and *exemplarios*. The ire of the authorities was directed in particular against the verses of the *cat-farabe*, "so wicked and unrestrained that no words suffice to describe it . . . mortal and lascivious venom for the eyes, ears and other senses."

But what was still more unpardonable about these ingenious popular dances was the fact that they were closely connected with the insurgent cause. Like all revolutionary movements, the latter was quick to turn the national songs



DANCING THE JARABE

Mexican Musical Folklore

by Otto Mayer-Serra

This, the second part of an authoritative article on Mexican music, may be read independently of the first section, which appeared last month.—*Editor's Note.*

and dances to its own ends—just as the *corrido* became the most eloquent means of popular expression at another crucial juncture of Mexican history a century later.

Protests, condemnations, controversies, and prohibitions notwithstanding, the new morality, popular songs, and republican ideas continued their irresistible inroads. In 1814, as we have seen, the *jarabe* was but one of the subversive war songs of the insurgents; a few years after Independence had been achieved (1821) we find it mentioned in numerous literary documents as the national Mexican dance *par excellence*. It has retained this position to the present day.

From the oldest transcriptions of *jarabes* for guitar or piano the musical form of the dance appears as an enormous *guitarresque* prelude, as can be noted in the excerpt from *Jarabe nacional* shown in Example 1.

The melodic and rhythmic patterns are repeated endlessly to permit the dancers to demonstrate all their feats of agility. At a later date, different songs were introduced into this rather monotonous accompaniment. The present "official *jarabe*" contains various zones of quite another character than the prelude.

Although nearly always associated with definite regions, the representative forms of popular



Mexican music are *mestizo* in character; that is, of European (usually Spanish) substance assimilated by Mexicans. With the passing of time these dances and songs have become urbanized, commercialized and stylized, thus tending to lose their regional stamp. The official *jarabe* is the *tzapatio*, but there are also *Tlaxcaltec*, *Jarocho*, *Michoacán*, coastal, and (Continued on Page 137)



IN THE SHADOW OF CHAPULTEPEC

THE PAGES OF OPERATIC HISTORY of the later nineteenth century bear the name of many singers of refulgent fame, whose art, personalities and achievements, now hardly more than memories, won for them an adulation, inalienable and undimishing during their lifetimes, which to a less demonstrative age seems legendary and hyperbolic. There are Grisi, Tietjens, Malibran, Lind, Sonntag, Bosio, Albani, Piccolomini, Lucena and Nilsson, and so on down the memorable list, without venturing into the *démense* of the prime donne of the turn of the century—Lehmann, Melba, Nordica, Kames and Sembrich.

But among them all the name which has become the exemplar of an era, is that of Adelina Patti, the centenary of whose birth is reached this month.

The future queen of song was born in Madrid on February 10, 1843, but in Madrid only because her parents were there fulfilling a professional engagement. Her father, Salvatore Patti, was a Sicilian who had married Signora Caterina Barilli, a widow with four children. Signor Patti was a tenore robusto of ability, while his wife was quite a favorite in Southern Italy, so much so that Donizetti had written a heroine's part for her. The three Barilli sons and their sister became capable singers, and of the Patti children Amalia was a singer in a small way, while Carlotta became a renowned concert soprano. Amalia and Carlotta Patti were born in Italy; and in Madrid was born the son Carlo, who became a violinist and conductor of some ability and located later at Memphis and St. Louis. In February of 1863, the mother of seven was again singing in opera in Madrid. On the night of the ninth she sang the taxing rôle of *Norma*, and the next afternoon came her eighth child, Adela Juana Maria, known as Adelina to the world.

Through the efforts of friends in New York, Salvatore Patti was persuaded to remove his family to the promising shores of the New World in 1864, with high hopes of managing a successful operatic venture at Palmo's Opera House in Chambers Street. The operatic activities soon were transferred to the larger Astor Place Opera House, and from the age of four the little Adelina, constantly surrounded at home by music, heard all the performances of opera in which her mother sang. The raven-haired child with sparkling eyes absorbed every feature of the performances, fascinated by the music, the singing, the staging, the action, the chorus, the orchestra, the costumes and the make-up, and never was there a more profitable instance of the influence of early environment.

An Amazing Discovery

Always musically precocious, when Adelina was seven the family discovered, to their amazement, that the child could sing entirely by ear, and that her exacting *Casta diva* aria from "*Norma*," from her exacting *Casta diva* aria had heard from her mother's best rôle, which she had heard from babyhood. But the marvel of the performance lay

"The Queen of Song"

Adelina Patti

Born February 10, 1843



PATTI IN THE LATE SIXTIES

From a painting by Winterhalter

by E. Clyde Whitlock

even elsewhere, in the singularly mature and appealing quality of the voice and the ability to reproduce every detail of the music and the text by heart. The noted conductor, Luigi Ricci, heard her soon afterward, and her show pieces then were *Una voce poco fa* from "*Il Barbiere di Siviglia*" and the Rondo from Bellini's "*La Sonnambula*."

The same year came her first public appearance, at a charity concert in Tripler's Hall, where an incredulous public saw her stand on a table to sing elaborate operatic arias. So a career was born.

Maurice Strakosch, who had married Amalia Patti, now undertook the management of the intrepid until long after her rise to world fame, and proposed a tour of the Atlantic Coast States. When Baltimore was reached, a coalition of forces was effected with Ole Bull, the popular

Norwegian violinist, and the strangely assorted pair covered the United States, Cuba, Mexico and Canada. It is worthy of note that at this time the child already spoke fluently in English, Italian, Spanish and French—a truly remarkable accomplishment.)

From the age of twelve there was a period of retirement, wisely suggested by Strakosch, but at fourteen she joined the pianist Louis Moreau Gottschalk on a two years' tour of the Southern States and the West Indies.

The ambitious girl now was eager to adopt at once an operatic career, for which she began the study of rôles with her half-brother, Ettore Barilli. Her voice was a clear, rich and vibrant soprano, reaching easily to F in alt and in quality singularly mature and individual.

The Great Début

Then came the great night, Adelina's début in opera, in "*Lucia di Lammermoor*," at the new Academy of Music on November 24, 1859. Her success was immediate and brilliant, and critics and public were brought suddenly face to face with a singer already mature and fully equipped at the age of sixteen. During her first season this amazing girl sang in four-ten different operas, a repertoire perhaps not equaled before or since by a youthful singer in her first season.

In the winter of 1860, she sang at the famous French Opera in New Orleans, that memorable pioneer institution which staged the first American productions of many an important opera. Here she added one of her most famous rôles, that of Meyerbeer's *Dinorah*. This engagement was followed by a short season in Havana.

European Conquests

The next move may be guessed—Europe. It was long before the days of modern press agency, and only four days before the event it was announced that on May 14, 1861, a certain Adelina Patti would appear in Bellini's "*La Sonnambula*" at the Royal Italian Opera at Covent Garden in London. The occasion was an overwhelming triumph, and on one night the "*Reign of Patti*" (Krehbiel) as Queen of Song had begun.

An interesting event of the 1863 season was the arrival in London of Carlotta Patti, who in the meantime had acquired a considerable reputation as a vocalist, though on account of a slight lameness she had shunned the operatic stage. Her voice was somewhat heavier than Adelina's, but it was a fine organ, extending even to G-sharp in alt. The management of Covent Garden engaged her for appearances in a species of concert which followed the shorter opera. Although Carlotta won a considerable popularity and esteem in show numbers, there never was a question of comparison with her younger sister. As one critic put it, Carlotta was a virtuosa, not an interpreter.

During an engagement in Hamburg, Germany, the following season Adelina added to her rôles that of Marguerite in "*Faust*." It is to be remembered that the opera then was only four years old and was just beginning to be known east of the Rhine.

(Continued on Page 196)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

IT IS IMPORTANT to sing. It is an outward symbol of courage, of moral strength; it is the companion of spiritual joy. Uncle Sam knows the value of singing. During the first world war girls were sent to the camps throughout this country and abroad to sing for the boys and to start them singing. Coming from every walk of life, these girls brought songs to the tight throats of thousands and thousands of soldiers and sailors and fliers. They sang in canteens; they sang in tents and palaces; they sang in hospitals and dug-outs; they sang out-of-doors. They sang three and four times a day.

The value of songs in the midst of tension has never been worked out in figures or weighed in pounds. Doctors say, "Because it dispels depression, loneliness and discouragement, singing frequently does more good than medicine." Boys say, "I had a headache, but now it is gone. I'd gone sour, but now I'm on top of the world." And girls testify, "When you're singing with men who adore you, you've got to sing your best." And they do.

This war is being fought by everyone in your community and mine. Some fighters are in uniform, many of them are not. They all have their troubles with discouragement and fear, and they want to sing, not because of an attitude of callousness and bravado, nor because they are thick skinned, but because they know they need to sing. Because it's important.

You can be the one who starts the gang to sing. Start them at a VEO party, at home, on a boat ride, around a camp fire. Don't think for a minute that you must have something special in the way of a voice; or special talent; or professional rating. Every girl has an innate capacity to sing. Just open the mouth and let the voice come out. Your natural sense of melody and rhythm will carry you along. The joy of singing will swing everyone along with you.

Go to the factories speeding at a twenty-four hour, seven-day-week clip, and start the taut nerved, hard pressed workers singing, during their lunch periods, and between shifts. When they burst into song they will shout. They will howl. They will adore you.

Go to the hospitals and sing for pain weary patients. Those who can will join in with you. All of them will find relief and happiness in your songs. Music always lifts morale and restores health. You'll be asked to "come again soon."

Go to the camps' recreation centers and start the soldiers and sailors singing. They'll rather around you as one sent from heaven. They'll want to come to your home to continue singing. Even in a blackout they'll find you, and expect you to start them singing.

When you're alone with your boy friend in uniform, start him singing. He'll never forget having fun with you. Begin as though you just happen to feel like singing at the moment and you're letting him in on something that's very important to you, something you want to tell him about now that you're alone with him. His chanting and humming may not sound much like singing to you, but give him courage to continue making his own sounds and rhythms. It gives him much more enjoyment than you'd suspect. What he sings will be telling you something he can't seem to put into words. And how he'll love it!

Uncle Sam Wants Singing Centers Everywhere

Let This Article Help You to Become a
Community Song Leader

by Crystal Waters

An Abundance of Material

Memorize all the old familiar songs so you'll be ready to start right off when the moment arrives. You'll find them in such inexpensive collections as "Everybody's Song Book," "Twice 55 Plus," "Amer-

Practically all the notes should fall between middle C and third space C. A few notes above or below will not matter. Then remember that pitch so you can always start that song there.

The pace of a song is determined by its mood. Jolly songs move faster than others; sentimental songs, slower. Whatever the pace, do not let the gang drag the music too much. Keep the march song moving along at a good pace; not with your voice, since you might strain it, but by swinging your arms like a conductor. All eyes are on you. Response to your lead is inevitable.

Does your voice ring out clear and vibrant? Are the tones produced without obvious strain? Is your singing line firm and steady? Are the words distinct and understandable? Although far from disagreeable, more sonorous, enjoyable tones are yours if you want them.

The surest and quickest way to improve your voice is to take face to face instruction with a good vocal teacher. If you cannot do that now, much can be accomplished by self-study. Here are some suggestions that have helped all my students to have stronger, lovelier voices. A definite time should be set aside each day to practice them.

Increase the breath capacity. Do you try to sing on an ordinary breath? Then the quality of the voice is sure to be more harsh than necessary. What you need is a full deep breath. But don't swell up the chest and pull in the waist to get it; that crowds the throat and hinders good singing. Inhale by lifting the lowest ribs, under the arms, and by expanding the waistline: exhale by pulling in the waist to expell the air.

Let the breath serve the voice. It is easy to increase the breath capacity. It takes more thought to utilize the breath efficiently for the voice. Naturally all the air wants to blow out on the first words you sing. That makes the first tones of a phrase too breathy and the following ones as harsh as usual.

But try this. After expanding swiftly and silently



"LET HER GO, BOYS!"

Soldiers in an American Army camp have a respite of song

Photo from U. S. Army digest Wars

ican Cowboy Songs," "Old Fashioned Songs," "Gay Ninety Songs," "Stephen Foster Collection." And learn the familiar popular songs too. Oh, how I hate to get up in the morning, Pack up your Troubles, Are you hasn't any Fun? and so on.

Once you know a song, either by playing it yourself, or having a friend play it, or listening to a record of it, experiment with starting it on different pitches until you discover the one that makes the whole song easy for the gang to sing.

VOICE

"FORWARD MARCH WITH MUSIC"

ly for deep breath, hold your index finger just in front of the mouth. Then plan to warm the finger by breathing slowly and gently on it. Each time you repeat this, plan a longer warming. This will strengthen your ribs to remain expanded as long as possible so you will have enough air to send out your tone to the very end of each phrase; and it will strengthen the abdominal muscles to serve your voice with a constantly flowing stream of breath. Utilize this body action when you sing and the voice will become strong and smooth.

Maintain an open throat one month or resonance. Resonance is produced by sympathetic vibrations which are added to the voice in the open spaces of the throat and mouth. It amplifies the voice and warms it through with an irresistible human quality. To open the mouth, swing your jaws apart, and waggle the lower jaw into laxness. Then induce large and generous yawns, and slowly raise the head while yawning. And imagine you are "drinking in" air to inhale. When you sing, try to maintain open spaces as when yawning.

Move the tongue and lips freely for clear pronunciation. Now that your mouth must be open for resonance and to let your voice out, increase the action of the tongue and lips to pronounce words distinctly. Think of prolonged, sustained vowels first, for they are the music of your songs. Then handle the consonants with swift, firm, delicate movements.

Once you get into the swing of breathing to support your voice and maintaining open spaces while singing, you will not even have to stop to think. Its very naturalness will carry you along.

It is this enjoyment in singing that will prove to be the most fascinating thing in the world to your companions. Everyone loves to see a personality in full action. Show your zest for life, your emotional awareness of the feeling your words express, by appropriate facial expressions, body movements, and twinkling eyes. The popularity that singing brings will give you confidence to carry out your plans.

You'll actually enjoy singing too. The full expansive breath playing upon a free responsive vocal mechanism, the swirling sound waves in the open spaces of the throat, mouth and head, constitute sensations of boundless delight, as if the tone were out in space, independent of the throat. If, with this total achievement, you have sympathetic insight and an appealing message which reveals yourself—your inner thought and life—you may surprise yourself and everyone else by singing solos some day.

And a song for every bomb is bad news for Hitler any day.

A Vest Pocket Finger Technique

by George Brownson

WHEN THE FINGERS are very cold they lose their individuality, so that if one were asked to raise any one finger he would find it difficult to single it out. However, as the fingers become warm the power of selectivity returns. This can be developed to a great degree, by the following exercises which facilitate the connection between brain and fingers. They exhaust the possibilities

of combinations of using more than one finger at a time.

With the hand in usual playing position, and with the forearm and the finger tips resting on a low table, execute these exercises. Raise simultaneously the fingers indicated by the numbers grouped together. At B alternate them with the finger or fingers indicated after the dash. Go through each unit several times as an exercise into itself, before doing the complete set. Do them in a controlled rhythmical way seeing that the fingers strike the table simultaneously. Listed used to practice finger exercises on his portmanteau while riding on a train. Many a spare moment may be put to use with this vest pocket technique.

A

Selecting any two fingers
12 13 14 15 23 24 25 34 35 45
Selecting any three fingers
123 124 125 134 135 145 234 235 245 345
Selecting any four fingers
1234 1235 1245 1345 2345

B

Alternating any two fingers with any one finger
12-3 12-4 12-5 12-3 13-4 13-5 14-3 14-5 15-2 15-3 15-4 23-1 23-4 23-5 24-1 24-3 24-5 25-3 25-4 34-1 34-2 34-5 35-1 35-2 35-4 45-1 45-2 45-3

Alternating any three fingers with any one finger
123-4 123-5 124-3 124-5 125-3 125-4 134-2 134-5 135-2 135-4 145-3 145-4 234-1 234-5 235-1 235-4 245-1 245-3 345-1 345-2

Alternating any four fingers with any one finger
1234-5 1235-4 1245-3 1345-2 2345-1

Alternating any two fingers with any other two
12-34 12-35 12-45 13-24 13-25 13-45 14-23 14-25 14-35 15-23 15-24 15-34 23-14 23-15 23-45 24-13 24-15 24-25 24-34 24-14 25-34 34-12 34-15 34-25 35-12 35-14 35-24 45-12 45-13 45-25

Alternating any two fingers with any three
12-345 12-345 12-35 13-24 23-145 24-135 25-134 34-125 35-124 45-123

The Problem of Poor Ear

by Priscilla M. Pennell

PARENTS AND TEACHERS of a violin student with "poor ear" can do much to help him if they understand its causes, the most common of which is lack of musical background. The child who has never been taught to listen is trying to produce something of which he has no clear conception. Faulty early training is another cause. The student may have been started with a careless teacher, or he may have been given music requiring so much attention to fingering and bowing that he could not give adequate attention to listening.

The very first essential is to have some older person see that the instrument the student uses is in tune before each day's practice, for otherwise such helps as marks on the fingerboard will do more harm than good. The teacher and the parent should not nag the child about playing out of tune but rather endeavor to guide him away from the habit. The teacher may play to the pupil and ask him to detect any false notes (played intentionally now and then). This brings joyful cooperation and replaces the feeling of failure with a sense of accomplishment.

It is as important that selections used for ear training be good, and that they be simple in style. Only part of a long study or piece should be assigned at a time. Studying the music mentally is always helpful. The pupil may first diagram his scale and then mark all the half steps in the

music (which should be in the same key. After clapping or tapping the rhythm and listening to the teacher play, the pupil has an understanding of the music before he tries to play it himself.

When he has learned the music he may be further helped by some sort of accompaniment. Unison playing is helpful to some but others notice their faults more readily when accompanied by a harmonic part. A careless, discouraged pupil began to improve immediately when his brother took an interest in playing the piano with him. A little girl who was so sensitive that she considered herself a failure when she did not play her pieces perfectly after one week's practice, was induced to repeat them over and over at the lesson, each time unconsciously better in tune, when the teacher pretended that it was she who needed to practice the accompaniment.

Picture Puzzles

by Gladys M. Stein

For years I wondered how to use the numerous music pictures which came to me through magazines and advertising literature. It hurt my thrifty soul to throw them away after taking them down from the studio bulletin board, and yet they were often too large to be used in the pupils' music scrap books. Then one day I found a real use for them.

A seven-year-old pupil of mine was ill, so, to help him pass the weary hours of convalescence I cut five pictures into jig-saw puzzles, and mailed them to him.

The idea proved successful from the beginning. Now I keep a special folder in my file for these picture puzzles. The children love to receive mail when they are sick and the parents are pleased by the teacher's attention. In several cases the youngsters became so interested in the picture subjects that they read books about them.

If the children are very young I divide the pictures into large sections, which are easy to match, but for older youngsters I cut them into many small odd-shaped pieces.

Reserved Fingers

by Esther Dixon

Scale fingering seems difficult for some students to remember, while in reality it is very simple, if understood. The important thing to keep in mind is always to have a reserve of fingers in store; that is, to think ahead so that there will always be plenty of fingers left. For instance, one teacher tells the pupil not to use the fifth finger in scale playing, but to put the thumb under instead. Another teacher will say never to play more than three or four fingers without slipping the thumb under. Usually in a long run there is an alternation in slipping the thumb first under in an third and then under the fourth or fifth fingers. Then, in descending the scale also, the third and fourth fingers take turns coming over the thumb.

Another useful rule is that of usually using the thumb on white keys. When first learning the scale of "C" the top of the hand should remain stationary and the thumb be moved under very inconspicuously. The thumb is not to be used if it is supposed to have eight fingers be told that each note in the scale; but since he does not, he must slip the thumb under so easily that no one will guess that he does not have a finger for each note.

Organ Music Nobody Knows

by Robert Morris Treadwell

Robert Morris Treadwell comes from a musical New England ancestry; his maternal grandfather being a singer, teacher of singing, choirmaster, and leader of a church choir. One sister was a concert pianist and organist; another a concert violinist and teacher of violin.

Mr. Treadwell studied piano, organ, and harmony under Alexander S. Gibson, a graduate of the New England Conservatory of Music, and composition with Dr. J. Christopher Marks. He is a graduate of the Guilford Organ School and an Associate of the American Guild of Organists.

At Claremont Presbyterian Church, Jersey City, New Jersey, Mr. Treadwell developed a choir of seventy-five in the Junior, Intermediate, and Senior departments, which ceased national notice through an article with picture in the "Christian Herald." Mr. Treadwell was a pioneer in playing the organ with motion pictures. He played the second organ used with pictures in New York City, before the introduction of organ music in the large theaters. He is now organist and choirmaster at the Church of the Atonement in Brooklyn, New York.—EDITORIAL NOTE.

is left entirely to the organist. This number is generally of a quiet character; for the close of the service the preference is for a recessional

is left entirely to the organist. This number is generally of a quiet character; for the close of the service the preference is for a recessional march. In beginning this work I was careful to assure the church authorities that my selections would be of a devotional nature, suitable to the season and type of service, whether penitential or festive. Without appearing to boast, may I quote a member of the congregation who said, "We have a grand organist."

There seems to be no final solution of the Postlude Problem other than a seated congregation or complete abandonment of the number.

The Music Everybody Knows

The public has become acquainted with a vast quantity of music through the talking machine and the radio. This condition, however, by no means warrants the organist to introduce these pieces in their entirety to the church service. Mere prettiness or even high musical value is not sufficient warrant for their use; on the contrary, many of these compositions have worldly connotations which unfit them for divine worship.

On this point many organists will disagree, there being no standard procedure or rule as to type of music, especially in denominational churches—so long as the selection be attractive and well played.

Certain selections seem to the writer to be quite unsuited for the church service; chief among these are Nevins's *Rosary*; *Andantino in D-flat*; *Le mare* (now a love song); *Theme from Concerto*, Tschalkowsky (and certain other airs from the symphonies), *My Heart at Thy Sweet Voice*, from Saint-Saëns' "Samson and Delilah." (This was recently heard used as a prelude with Vox Humana solo.)

Let such numbers be reserved for weddings and even then they would be best used only when requested.

ORGAN

Whether the man in the pew recognizes an opera aria in its setting or not, it generally has no religious significance. (Some may make an exception in favor of the *Pilgrim's Chorus* from Wagner's "Tannhäuser" or certain parts of his "Parsifal.") Many will agree that the effect of opera numbers used in the service is sentimental rather than devotional.

Sometimes the organist is faced with the dilemma of having requests for numbers which, in his opinion, are unsuitable. This is a situation requiring tact—it may be necessary to comply with such requests where the rule of the church allows the use of secular numbers. We recall the case of one organist who refused to play certain music, and



THANKSGIVING IN WESTMINSTER ABBEY

One thousand year tradition broken, Corp. Heinz Arnold, U. S. A., of New York City, who bears the family name of the official organist of Westminister Abbey for the years 1792-1922, shattered a thousand year tradition when he, as an American soldier, played the famous organ for A. E. F. troops. Corp. Arnold, formerly an organist at Trinity Reformed Church in New York, played the Westminister organ to celebrate the American Thanksgiving and the allied victories in North Africa.

this led to a request for his resignation—with a year's salary paid in advance.

A recent article in *The Evans* advocated changing the Postlude on the spur of the moment to fit the tone of the sermon! This would seem to be rather difficult procedure—somewhat upsetting. In many churches the bulletin is printed in advance with full details—a good reason, it would appear, for following the service as arranged.

If the organist is expected to reinforce the thought of the sermon in his closing number, a conference in advance with the clergyman would solve this problem. (Continued on Page 126)

HOW MANY PERSONS attending a church service listen to the Postlude? We venture to estimate ninety-nine per cent of the congregation pays no attention to this closing number. The incense of worship may have risen to heaven but with the Benediction, the sweet savor rapidly vanishes into thin air, and the stir of departure and the greeting of friends.

On a recent church bulletin we read the following: "Let worship begin with the playing of the organ. Let everyone be silent, be reverent."

Blessed be the clergyman who wrote those words—would that the request went farther and suggested that all remain quietly seated to the end of the Postlude! Then would our closing effort have effect—then would the organ be fully recognized as an integral part of the service. But unfortunately most church bulletins contain no such instructions.

This condition prevails for the most part in the denominational churches; frequently the Roman Catholic and Episcopal services have neither Prelude nor Postlude, owing either to the desire of the priest or the discretion of the organist. Some Episcopal churches have the beautiful custom of soft playing while the altar lights are extinguished, the music diminishing into silence with the last candle.

Customs vary greatly; for a considerable time the writer has played the Anglo-Catholic service, which closely approximates the Roman form. In this church a Prelude is desired, but its selection

THE TRULY CREATIVE music supervisor or music teacher must constantly be on the alert for new and better means of expression, more effective avenues of approach to various teaching problems, and constant attention to evaluation of results. In discussing the music curriculum, consideration must be given to the duties of the director or supervisor of music.

It should be clear that it is not the main business of the supervisor or director of music to prepare all curriculum materials and pass them on to teachers as rigid and final plans to follow. On the contrary, the most effective materials are the products of cooperative efforts of intelligently guided teachers, with the assistance of the director of curriculum or the director of instruction, if such an official is included in the administrative setup, and with the assistance and guidance of the supervisor. It is true that at one time the number of pages of a curriculum bulletin, or a course of study produced by the supervisor, was a measure of his or her success, but this is hardly true to-day.

Viewed in the proper perspective, curriculum materials have a useful purpose in supervision. It is true, that in the field of supervision, some leaders have little use for printed materials because, they contend, they may be a hindrance to a dynamic curriculum. They assume that all such materials will be taken as something rigid, restrictive, and final. If this were true, certainly curriculum materials would hinder a dynamic program. All printed teacher aids should be the result of cooperative effort of teachers working together in a free and creative spirit for their own growth and that of their pupils.

A Scrambled Beginning

Comparatively speaking, music education, in its fuller meaning, is quite new in the public school curriculum. In many schools, especially in the smaller cities, the music program was started by the organization of a band or a glee club in order that the school might be represented in the district contest which was to be held at the neighboring college. A teacher was employed, perhaps the history teacher, or, in some cases, the town barber "who played a clarinet in the town band," and the superintendent immediately announced the fact that his school had now developed a music department. The new department expanded with the addition of other musical organizations, and continued to grow as long as the district made favorable showings in the contest or was able to give programs which satisfied at least the majority of the school patrons. In most cases, no attention was given to planning a music education program along the lines of accepted educational objectives and practices. Certainly, we must realize that music is quite different from the more academic subjects, quite different from that a public performance in that a public performance is a necessary outgrowth of the classroom procedures. However, its



LYTTON S. DAVIS

growth of the classroom procedures. However, its aims and objectives must coincide with the aims and objectives of the general educational program if we are to justify its existence in a democratic public school curriculum. Music teachers have been slow to make this more comprehensive adjustment in the music curriculum. This is perhaps due to several reasons. First, as mentioned above, music made its debut into the curriculum under varying circumstances, and for various reasons, all of which differed drastically from the manner in which other subjects came into the curriculum. Second, teacher training institutions were slow in providing courses to prepare teachers properly for this new field of instruction. Most colleges which now have definite courses, through which students may major in music education, did not have any such plan ten to fifteen years ago. The obvious result of this has been that the music curriculum has not been taken into serious consideration until quite recently, and in many instances, it is still in the formative period. Educators are now quite openly criticizing music teachers for this lack of coordination with the general educational program, and for giving too much attention to public performance and com-

Curriculum Planning in Music Education

by Lytton S. Davis

Director of Music Education,
Public Schools, Omaha, Nebraska

Lytton S. Davis received his training in State Teachers College, Springfield, Missouri; Northwestern University; Arthur Jordan School of Music; and Chicago Musical College. For twelve years he was active in the public schools of Missouri, and has held his present position since 1936. He is vice-president of the North Central division of the Music Educators National Conference.—EDITORIAL NOTE.

test participation. Such criticism is perhaps justified in a measure. However, the rapid growth of music in the public schools has been largely due to such activities.

As Seen by the Experts

Further criticism of our curriculum procedures has come from important educational experts and psychologists. John Dewey makes a most important distinction between education and training by saying that "Training is the formation of fixed habits without any particular vision of, or participation in, the ultimate ends which those habits are to serve. They do not involve a widening or directed at fixed goals. Education, on the other hand, is dynamic and progressive. As contrasted with training, it is a process which never ends for its business is not the formation of mere fixed habits, but the continually greater enrichment of life." James L. Mursell in commenting on Mr. Dewey's distinction between training and education says, "A great deal of music teaching to-day is really training—training in techniques, definitions, and theoretical rules. It does nothing to widen the individual's horizons, or to provide for enjoyment of fullness of life. We believe that if such a philosophy should become dominant, music would inevitably lose its place in the school curriculum, because it would deserve to lose it."

Can it be true that some music educators have been guilty of training rather than educating? Have we been so busy training our choirs and bands for programs and contests that we have missed this wider concept of education? Why do we, in many instances, have fine choirs and bands in the high school and no well-organized music other subjects in the elementary schools as we have in other subjects in the curriculum? These are questions which you and I must answer not only for ourselves, but also to our educational leaders.

The question which naturally follows is—"What are we to do about it?" First, it would seem necessary that we, as leaders in music education, convince our educational leaders and psychologists that the rapid (Continued on Page 139)

BAND, ORCHESTRA and CHORUS

Edited by William O. Revelli

"FORWARD MARCH WITH MUSIC"

NEARLY EVERY HIGH SCHOOL in the country boasts of a band. Even the grade schools are encouraging the formation of bands and use them on all possible occasions for marching, football and other events. Many performers in these organizations become band conscious and are attempting either to arrange musical numbers for their own group or to write original numbers such as marches or even more ambitious pieces for concert use.

Each year, for the last four or five years, the author has been called upon to adjudicate the numbers so arranged or composed by the band students of a large, local high school band. The findings were surprising in that the students were very observant of proper ranges, doublings and dynamics. Arranging for the band is no easy task, for there are so many transposing instruments for which to write that much confusion may result unless the transcriber is particularly careful.

Our average high school band ordinarily boasts of the following instrumentation which we will classify as to groups:

GROUP I

CONICAL TUBE INSTRUMENTS

Flutes I-II-III (non-transposing)

Piccolo in D₅ played by 2nd Flutist (transposing)

Oboes I and II (non-transposing)

English Horn (occasionally used) (transposing)

Soprano Saxophone (rarely used) (transposing)

Alto Saxophone, E₃ (transposing)

Tenor Saxophone, B₂ (transposing)

Baritone Saxophone, E₂ (transposing)

Bassoon I and II (non-transposing)

Sarrusophone (rarely used)

GROUP II

CYLINDRICAL TUBE INSTRUMENTS

Clarinet F₃ (transposing)

Clarinet I-II-III B₃ (transposing)

Alto Clarinet E₃ (transposing)

Bass Clarinet B₂ (transposing)

GROUP III

BRASSES

Trumpets B₃, I-II-III or Cornets B₃ (transposing)

Horns F, I-II-III-IV or Horns in E₃

Tenor Trombone I-II-III or Bass Trombone for III

Baritone in bass clef (non-transposing)

Baritone in treble clef (B₂ transposition, same as Bass Clarinet)

Tuba, E₂ or BB₂

GROUP IV

PERCUSSIONS

Side or Snare Drum

Bass Drum

Tompani or Kettle Drums (tuned)

Cymbals

Special Percussions, such as Triangle, Wood-blocks, Bells, Celesta, Castanets, and so on

The beginner, in transcribing for band, is strongly urged to practice group arrangements of simple folk songs or other easy pieces in order to become thoroughly familiar with the transposing instruments and their best ranges. The following instruments in Group I will give ample range for a combination which includes flutes I-II-III, piccolo in D-flat, oboes I-II and bassoons I-II. The only transposing instrument in this group is the D-flat piccolo which is written in the key

one half step lower than the original. If one wishes the instrument to sound in B-flat major the key of A major with its three sharps in the signature must be used and the music written the next degree lower. Example:

Ex. 1 Original



The band range of the D-flat piccolo is from D, above Middle-C up to the second A above the treble clef. Remember that it sounds an octave and a semi-tone higher than written.

The band range of the flute is from Middle-C to the second A above the treble clef.

The band range of the oboe is from B just below Middle-C, to D, third space above the treble clef.

The band range of the bassoon is from B-flat below the bass clef to G third line above the bass clef.

These are not the extreme ranges of these woodwinds but the most usable and flexible ranges for band or orchestral purposes.

In arranging a number suitable for the above combination, choose one that exhibits a bit of rhythmic action as well as an interesting melodic and harmonic content. The excerpt from Mendelssohn's *Consolation* (Ex. 2) is ideally suited for the purpose. (Ex. 3.)

The oboe II may be doubled in the E-flat alto saxophone; the bassoon I may be doubled in the B-flat tenor saxophone, and the bassoon II may be doubled in the E-flat baritone saxophone.

In the example (No. 3) the melody is carried in three octaves, the alto voice in two and the tenor and bass each in the strong voices of the two bassoons. This is quite brilliant in sound.

After practicing writing for the conical tube instruments, use the same example and arrange it for the cylindrical tube instruments, Group II. These are all transposing voices and must be carefully considered. The written range of all clarinets is the same:

Ex. 4



BAND and ORCHESTRA

Edited by William O. Revelli

"FORWARD MARCH WITH MUSIC"

Arranging Music for Your School Band

by Arthur Olaf Andersen

Mrs. Inc.

Ex. 2



Ex. 3



Each instrument transposes according to the key in which it is pitched.

The E-flat clarinet sounds a minor third higher than notated and must be written in the key a minor third lower than it is expected to sound.

Ex. 5



Notated for E-flat Clarinet

The B-flat clarinet sounds a whole step lower than notated and is written in the key a whole step higher than it is expected to sound. Use this instrument for all flat keys and also C, G and D major (See Ex. 6.) (Continued on Page 131)

How the Orchestra Player May Keep Fit

Practical Considerations for Maintaining Interest and Ability

by

Harold Berkley

Harold Berkley was born in England and at the age of three received violin instruction from his father, a gifted amateur. Later he studied with William Henley, and, after coming to the United States, continued his studies with the late Franz Kneisel. He has concentrated in this country and in Europe. He held responsible teaching positions in Cleveland and New York and is now teaching privately and conducting the Hartford (Connecticut) Oratorio Society and the Hartford String Orchestra.—EDITORIAL NOTE.



HAROLD BERKLEY

MANY A VIOLINIST, after playing in an orchestra over a period of years, finds his playing has gradually deteriorated. The process has been imperceptible, and he awakes suddenly to the realization that music does not mean so much to him as it once did, that his technique is not so fluent as formerly, and that he is not producing the personal quality of tone he once enjoyed.

The reasons for this deterioration are both psychological and physical, and both sets of causes react sharply on each other. For the sake of analysis, however, they may be somewhat arbitrarily separated.

The chief psychological causes are: (a) the need for yielding continually to the will of the conductor; (b) the player's inability to hear himself during a great deal of his playing; (c) the passive—and sometimes active—influence of other players who are quite content to do as little work as may be necessary to hold their jobs.

The most important physical causes are:

(a) left-hand finger fatigue, due to repeated performances of exacting scores; (b) the extreme pianissimo and fortissimo demanded by many modern conductors; (c) crowded seating conditions.

When considering the psychological factors, we must remember that at times the orchestra player is not in sympathy with the idea of the conductor—a complicating factor, for above all, his job is to execute as well as possible exactly what the conductor has in mind, and in the manner required. The violinist finds it difficult in such circumstances to keep alive and vital his own ideals of playing, and this tends to disintegrate his musical individuality. To counteract this tendency he should do everything he can to further his own musical development—not allowing himself to be turned from his purpose by the skeptical attitude of other players who do not share his idealism. The playing of chamber music offers not only the greatest pleasure a string

player can have, it provides also the most perfect means of maintaining and developing those musical instincts that may have to be repressed in the orchestra; for its repertoire contains some of the greatest music ever written, and the player can always hear himself play it. The orchestra violinist is therefore well-advised to play as much chamber music as he can, particularly quartets and duet sonatas.

Continue Individual Practice

However, to invite the soul with the masterpieces of chamber music is by no means enough—the orchestra man must, above all, keep his technical equipment in the best of trim. It may

be urged that the heavy schedule of rehearsals and concerts carried by most of the major orchestras does not give the player time for individual practice. However, if a player is musically ambitious, and has not become self-satisfied, he can nearly always manage to set aside at least one hour each day for his personal practice. And one hour daily spent on carefully chosen basic exercises can keep a violinist's technique up to par. But the practice material must be intelligently selected.

The basic requirements for the left hand, particularly for the orchestra violinist, are: (a) the grip of the fingers; (b) the flexibility of the fingers; (c) the position of the left hand and arm.

The first thing the player is apt to lose is the sensitive vitality of his finger grip—and with it the vibrancy and personal quality of his tone. This may be caused by fatigue, or by getting into the habit of just "playing along." Therefore the first few minutes of the day's practice should be devoted to producing an alive finger pressure. Intelligently contrived "mute" exercises or moderately slow scales will suffice for this if the player has his mind on what he is doing.

When finger flexibility is being considered it must always be kept in mind that the rapid and clean pick-up of the finger is quite as important as the fall of the finger, and must receive much attention. It should also be remembered that slow practice develops flexibility much more certainly than rapid playing; and that such studies as Dönt, Op. 35, No. 21, or the Caprice No. 1, of Paganini, are at least as valuable for keeping the fingers supple as the Paganini *Moto Perpetuo*.

In all passages involving double-stops or rapid shifting, the position of the hand and arm is vitally important. In such passages the left elbow must be well around, the thumb under the neck of the violin directly opposite the grip of the fingers, and the knuckle of the first finger slightly away from the neck of the violin. Furthermore, when the hand shifts to the fifth position, or beyond, the tip of the thumb should go right up to the end of the neck, so that the highest positions may be reached without any further movement of the thumb.

Many players unconsciously acquire the habit of not getting the hand and arm far enough around, with a consequent slowing up of their shifting technique. However, this habit will not be formed if some thought is given each day to the position of the hand and arm in scales and arpeggios, or in some such shifting study as the No. 17 of Dönt.

In connection with the position of the arm, one may well consider a (Continued on Page 128)

VIOLIN

Edited by Robert Bralae

"FORWARD MARCH WITH MUSIC"

Ideas for Music Club Programs

Q. Will you kindly give me sources of information from which I might get helps and ideas in making out next season's monthly study programs for our city music teachers' association. The membership is made up of private music teachers of piano, violin, and voice and college teachers of piano, violin, voice, and subjects of music theory. The next winter timely subjects from the M. T. N. A. year-book of the preceding year would be the basis of discussion. I want of course to work out a series of programs that will be helpful to teachers in morning the musical needs of the unusual times. Thanking you a kin—S. McD.

A. Your plan of using the M. T. N. A. Proceedings as a basis for a series of programs seems to me excellent. I edited these volumes for over twenty years, and I know that they contain a great mass of highly interesting and authentic material. Another plan is to get your club members to take *The Echo* and to base the meetings on the material in the current issue, each club member of course being expected to read the issue before the meeting. If you do this, I suggest that you discuss the music as well as the articles and special departments. Another year you might study the works of eight or ten modern composers, each meeting consisting of several short papers dealing with various phases of the life and compositions of the composer being studied, together with the performance of some of his compositions—actual playing and singing by the members, or recordings.

Are the So-Fa Syllables Old-fashioned?

Q. May I ask one question? Have you changed your method of teaching music in the elementary schools a great deal since 1937? I had occasion to do some substitute teaching in the schools recently and used the music very poor. They use the syllables very little. During this time I taught the teachers that what your method brought about results: in one eight years ago, the schools still use syllables for sight reading—R. G.

A. The fundamental principles of teaching music in the grade schools have not changed since 1924. Of course there were many at that time who had not "taught the violin," so they devoted most of their time allotted to reading to practicing sight singing. But progressive educators had already realized a generation ago that grade school music is the very foundation of music education, so from the time of Jessie L. Gaynor, Eleanor Smith, Robert Foreman, and other pioneers, grade school children were being brought into contact with lovely songs, and the influence of music education on Charles Farnsworth and others, came the idea of creative music, and from Switzerland, Jacques Delucro reached across the Atlantic and imbued some of us with the fundamental importance of bodily movement in rhythm training, as a basis for musical feeling.

All these things were already known

Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrken

Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

and practiced by leading music educators when you graduated from college, and the only change is that more people now know and practice them. There is some tendency to abandon the syllables, especially after the sixth grade, but those of us who believe that syllables still ought to learn to read music (even though we do not regard music reading as the fundamental objective) continue to recommend the so-fa syllables as a basis for music reading. Various other schemes have been and are being tried, but the substance of the matter is that in places where the syllables have been abandoned skill in reading music has usually dwindled and disappeared also. Many people blame the syllables for the fact that grade school children do not enjoy the music that they are not taught to read. The fact is that not the syllables that are to blame but dull music and "teachery" teachers. Given a beautiful song and a fine teacher, and children are bound to enjoy the music. And whether the song is first sung by syllable or not. And if they sing it by syllable most of them are learning to read music—an important item when considered in preparation for later participating and probable instrumental work. The syllables are not "old-fashioned," but some music teachers' ideas are! If you are genuinely interested in learning more details about teaching music to children I suggest that you secure a copy of my book "Music in the Grade Schools." This may be obtained from the publishers of *The Echo*.

Can a Woman of Thirty Still Become a Pianist?

Q. I am thirty years old and have just recently started music lessons. I took piano for about five years and stopped when I was fourteen. I have not played for several years but that, but for the past ten years haven't touched a piano. I received one as a Christmas gift a year ago (it played around on it for a year) and two months ago started my

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

lessons. So far I have gone through two books of "Carmina," Op. 296, Books 2 and 3, and have *Impromptu* Duet, No. 4, Brahms, and *The Pianoist's Fun*, Chaffin. But as I have not been required around three hours a day on practice, notes than right at times. My teacher and it seems I can find more wrong claims it is a serious tension, but I do it. She claims in two years I'll be a star! You see I am too old for even and eight years, and I keep it in my mind, but my music will not be of the piano, and while I have a three-hour practice, please give me some ideas about overcoming my inexperience about an expression goes I have no trouble, comes very natural—S.M.

A. I cannot tell whether you are "too old for a career," but I can assure you piano and to learn to play is very well. What you probably need is a period of yourself very largely to building up your technique. In general the musical and technical aspects of piano playing are in hand, and if you were a beginner my advice to you would be to play a little. But it is quite evident that you have some much further in your musical feel-

ing and intelligence than you have in your ability to express that feeling and intelligence through the medium of the piano. So you must work extra-hard on mechanics for awhile until you catch up. Freedom in expressing the music, and freedom from fear come only as the result of power on your part. You must develop the skill necessary for expressing the music before you can actually express it. The fact that you know that you do not have this skill frightens you—"makes you nervous" as you call it. Advise you to do two things: (1) Study and practice technique, to practice with the simplest exercises and not going on to a more difficult stage until you can do the simple things perfectly every time; (2) study some easy pieces that you do not know at all, and require yourself to play this simpler music with absolute perfection. While studying this easier music I advise you also to analyze its harmony, its form; find examples of repetition and variation; discuss the character of a theme in another part (imitation); note key changes; in short, understand every detail of the piece you are studying and require yourself to do it again and again until it is perfect. You have probably been wasting a good deal of time because you were trying to play music that was too hard for you. Now have the courage to go back to very simple music, and you will find great joy in the perfection that you achieve. You will also find your nervousness leaving you.

But by all means keep on with your music, and in a year or two write me another letter and tell me what has happened.

Do Grace Notes Come on the Beat or Before It?

Q. In the first measure of *March Slave* should the three grace notes come with the trumpet, or should they come before? If they come before the trumpet should it be conducted? I don't understand. If a composer would not put these grace notes in, before or after, they were intended to sound as "pick up" notes—A. F. W.

A. You are not the only one who is bothered by grace notes, and there is no subject about which more music is in disagreement among musicians. In the case of *March Slave* I believe the three grace notes are to come before the beat, and I do not think you would be criticized for doing them that way. I have consulted with one or two other musicians about the matter and we all agree—at least so far as this particular composition is concerned.

Is Rhythm Arithmetic or Music?

Q. I am in the first year of high school and am taking a music course. On the regular examination of the music course in June the following question was asked: "Give the relative value of a dotted half note." I answered "three" and "two dotted quarters." The teacher says this is wrong. Is he right?—G. K.

A. Mathematically your answer was correct for if you add $\frac{3}{4}$ to $\frac{3}{4}$ you will get 1—which equals 1. But musically you were wrong for in actual music a dotted half note is more likely to appear in a measure where it will seem like a half note than a quarter note. I guess I have told side with your music teacher for after all this examination was in music rather than in arithmetic. Will you forgive me?

The Importance of Music in Wartime Industry

Music that Makes Work a Joy

by Doron K. Antrim

THE WAR HAS BROUGHT MUSIC to industry in a big way, to speed production, relieve fatigue, smooth frayed nerves, boost production. In April, 1941, some five hundred plants were using it, now over three thousand. Collectively, five million workers on day and night shifts are benefiting by music and new plants are adding it every day. It will not be long before this industrial audience will far exceed any other audience for music we have ever been able to assemble, even on the radio. Entirely apart from increasing the actual production in figures, which must now run into millions of dollars a month, it has the more important factor of removing the drudgery and monotony of repetitious tasks and has the human element of bringing joy to what otherwise might be a very stereotyped occupation.

A new field of opportunity is opening as music becomes more and more an accepted part of industry; for researchers, directors of broadcasting, and composers. More research is needed to determine what kind of music to play for specific types of work, when and how long. Some research has already been done but the surface has barely been scratched. Directors of broadcasting are required to look after the music that goes over the P. A. (public address) systems with speakers to speed all workers can hear. Composers will eventually be enlisted to write work music.

Phonograph music is now played mostly in plants either at lunch time and at breaks between shifts, or right on the job. On noisy machine operations, special amplifiers are provided which cut the music through the din. Other firms use pipe and electric organs, bands, glee clubs and organizations recruited from the personnel.

The duties of the director of broadcasting are considered a part of personnel work. Since sound systems are used not only for music but for paging, broadcasting company bulletins, radio and news announcements, and air raid warnings, the candidate should have a pleasing radio voice, some knowledge of radio technique as well as of some psychology and personnel relations. He should know when and what kind of music to play, how to organize amateur talent among employees and bring it before the microphone. The job has unusual possibilities to one able to see them.

Results in Britain

Experimenting in the effect of music on workers, Britain's Industrial Health Research Board found that production can be boosted from two and three tenths to eleven and six tenths per

cent, and also that fast music speeds the worker, while slow music slows him down. The findings in this country bear this out. We know that tempi above normal pulse rate increase pulse, respiration and blood pressure, those below tend to decrease them. Accordingly music is used to regulate the speed of the worker. This principle is applied to teaching typists to acquire speed. Beginning classes click off each letter to a word in slow tempi. As they acquire speed, faster tempi are introduced until the student is able to type sixty words a minute. This principle is also applied in the factory. At fatigue hours (11 A. M. and 4 P. M.) livelier pieces are played to prevent the production curve from dipping down as it does ordinarily. At noon and rest periods, relaxing music is played.

Music also has a pronounced effect in breaking up boredom, a prime breeder of fatigue, and in boosting morale. The English experimenters found that music took the sodium out of a monotonous job, cheered the workers, and made them more anxious to come to work. Largely as a result of this experiment, England has made music mandatory for all defense work.

Winford Reynolds, director of BBC's Music While You Work program, broadcast to English defense workers, lays down some definite rules for work music.

"First of all," he says, "do not expect the wrong things from music; do not expect it to act as an immediate means of speeding up. It is a tonic like a cup of tea, something to cheer the mind. You will get increased output all right, but it will spread over the work spell as a whole. You will not necessarily get it while the music is being played.

"Second; do not play unfamiliar tunes; this is definitely disturbing. The workers want something they know. If they hum it at the same time, the better.

"Nobody is all important, though vocalists, despite their popularity (perhaps indeed because of it) provide too much distraction. 'Hoo' music,

on the other hand, and music that is too thickly scored, must be avoided like the plague. The effect of these in a factory of noisy machinery is merely a confused and irritating din.

"Further, tone-level must be constant. This means that the music must not vary too much between soft and loud. Finally overstrong accentuation must be avoided, or you will just get a series of pulsating bumps that distract and annoy the worker instead of stimulating him.

"The worker, however, does not work to the rhythm of the music, but carries on his operations quite independently of it. This is why Viennese waltzes, provided there are not too many of them, are often woven quite successfully into the work program of jigs and quicksteps. The modern slow waltz and thumbe, however, are strictly avoided. It has been found that too much of any kind of music induces boredom and irritation."

Experiments in America

In this country Professor Harold Burris-Meyer of the Stevens Institute of Technology made a number of experiments with music in factories and found that it not only stimulates production to a marked extent, but cuts down accidents, absences, rejects, lateness and improves the quality of the work. "Time" magazine in the issue of November 14, gives a graphic account of Professor Burris-Meyer's experiments. In reference to the kind of music to be played and when, he says, "It seems to be a generally accepted practice to limit playing time to not more than two and one-half hours per day, in periods of not more than twelve to twenty minutes. Marches for opening and marches and popular fox-trots for change of shifts or closing time are most generally preferred. Radio programs especially planned for music in industry are desirable. Hymns are uttered to be in considerable demand on Sunday in some factories, although on a week day, they slow up. Luncheon periods are considered the most flexible in programming."

Music definitely relieves fatigue, thereby cutting down the number of accidents and actually giving us more endur— (Continued on Page 130)



MUSIC IN A LARGE INDUSTRIAL PLANT

The ITC Circuit Breaker Company of Philadelphia, with about 2000 employees, gives live amplified concerts during the twenty-four hours of each day over its loud speaker system, and the employees look forward to them in their work.

in. Neither type of humor is better than the other, and both contain the human essentials of living—because wishing and dreaming are just as human as seeing and doing.

"Be yourself, and give the people those elements of the human essentials that you can project with the greatest sincerity. How to build up the actual songs themselves? For myself, I always begin with the words. That doesn't mean just memorizing them; it means getting a firm grasp on the human meaning of the story they tell, and then living that story out as sincerely as if it were my story. Indeed, for the time it is my story. When I sing *Be A Good Soldier Till Your Daddy Gets Back*, I'm not a female entertainer singing to an audience; I'm that soldier, talking only to the laddie on my knee. For the moment, I'm not thinking of the audience—I don't see it—it isn't even there.

Living the Song

I throw myself heart and soul into the human meaning of my song. That simplifies matters a good deal. If you're an entertainer, trying to please an audience, you get lost amongst attempts, and effects, and things like that. But if you withdraw into a world that holds only yourself and the people in the story of your song, you live with those people, talk to them—and the audience sees something real come to life. After I've gotten hold of the words and the story, then I add the melody, taking care that phrasing and the mechanics of singing do not spoil the projection of the story. Nothing must distort this.

"As to my singing itself, I don't set up as an authority because I'm quite self-taught. I would have liked singing lessons, of course, but we couldn't afford them. So I've always sung as best I could—luckily for me, I have a natural voice—and taught myself also as best I could by buying the records of the best artists and studying them. My public career began when I was seven. In the factory town I was born in, we lived opposite a theatrical boarding house—"diggins," we call it; quite a British institution. Well, I always saw and my mother always encouraged me. My mother has a fine voice, and my father's a born comic, and I'm

the result. Sometimes the professional people, over the way, would hear me and give me pennies or a new song. Then, when I was seven, there was a singing competition—and I won it. I got ten shillings, and a chance to go on the juvenile troupes ("another British institution"). Mother but when I was fourteen, she pulled me back home fine, but if ever your voice gives out, you must become a winder, and sang for the people in the factory. That didn't last long, though. I had new chances on the stage, and (Continued on Page 130)

The Secret of Public Reaction

A Conference with

Gracie Fields

Distinguished English Soprano
and Comedienne

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEILBUT

ONCE IN A GENERATION—perhaps—there appears an artist gifted with the power to capture everybody, regardless of race, nationality, class, or taste; and when such a magnetic miracle asserts itself, people wonder how it happens. The current source of this wonder is the one, the only, the inimitable Gracie Fields, who has spread out the mantle of her charm to enfold within it all of America as well as all of Great Britain. How does she do it? Of course, Miss Fields has a superb natural voice which she uses to project a versatile repertoire of "hits," ballads, classic songs, and hymns; she is a natural comedienne, and a superlative mimic. But there are plenty of other entertainers, with great voices and great gifts, who do not even begin to approach the status of a Gracie Fields. What, then, is the secret that enables Britain's first ambassador of goodwill to apply Caesar's formula of coming, seeing, and conquering to concert halls, music halls, drawing rooms, churches, radios, factories, orphanages, and military camps and hospitals, on both sides of the Atlantic?

"When you talk about what makes people react, you're really asking something," said Miss Fields in her Lancashire accent. "If I had to sum it up in one word, that word would be *sincerity*. People react to what is real and true and hearty. The songs and the jokes that bring home these qualities may vary with geography, but the human essentials themselves remain the same—everywhere, all the time. The thing for the entertainer to do, then, is quite simply to reflect those human essentials.

The Weakness of Imitation

"How is he going to do it? First, by being himself and letting nothing—no fad, no craze, no desire to make an 'effect'—tempt him into copying other people. For instance, I, myself, am one of the plain people; I was born among plain people. I've worked among them—both on the stage and in the factory—and my attempt to make myself in over into something else would be the end of me. Once I played in a company with Sir Gerald Du Maurier. After a few weeks of listening to him talk, Sir Gerald said, 'Well, Gracie, now that you're in a West End company you'd better learn to speak like a West End actress, hadn't you?' And I answered, 'No—I'd be daft if I did. The West End is London stage accent may be typical, accepted, but it certainly isn't natural to natural to come, but it certainly isn't natural to me. And I've got to give the people what I am.

I'm not saying that's the best; but it's me.' What Sir Gerald replied to that surprised me most of all. 'Gracie,' he said, 'you're lucky!' Anybody's lucky who can stick to being what he is; because then he holds the most important key to approaching other people as they are.

"Human essentials are always the same. People

are interested in the big things of life—faith, and love and warmth and children and the things that gladden and sadden the heart; and, of course, fun. Those are the things that make people react, if they're brought home to them sincerely and naturally. I do find a slight surface difference, perhaps, in the type of humor that amuses people of different nations. You in America are a bit more sophisticated, while we in England turn more naturally to simpler things. Take, for instance, a song-hit like *The Greenest Aspidochelone* in the World. In England, I've sung it thousands of times and the people are wild about it. And what is it about? About what you call a rubber-plant—an ordinary rubber-plant that wouldn't grow till it was crossed with an acorn, and then shot up so that it went through the roof. Now, that song is typically British; couldn't have originated anywhere else. People like it over here, too; but I don't feel that it could have been written here. Why? Because it reflects typical, ordinary, plain, everyday British life, and people see reflected in it either themselves or people they know well. Before the war, at least, typically American hits were, to a large extent, the reflection of the smart, sophisticated, glamorous world that people thought about, rather than of the plain world they really lived



"OUR GRACIE."

ENCHANTED EVENING

An idyll in waltz form is this charming third grade composition. Because much of the melody is in the left hand, do not neglect the melodic possibilities of the right hand. The free expression of *tempo rubato* should mark this work from beginning to end.

ELMER C. GATTERMEYER

Waltz lento M.M. $\text{♩} = 116$

The musical score for "Enchanted Evening" is written for piano and consists of five systems. The first system is marked "Waltz lento M.M. 116" and "mf". The second system continues the "lento" tempo. The third system is marked "Più mosso" and "f". The fourth system is marked "a tempo" and "poco rit.". The fifth system is marked "D.C. al Fine" and "mf". The score includes various musical notations such as notes, rests, and dynamic markings.

CUTE AS COTTON

A NOVELTY FOR PIANO

Teachers have a demand for what has come to be called "novelty pieces", that is, compositions with a peculiar rhythmic background which seem to embody an infectious impetus. Such pieces should be played in more or less strict tempo with definite measured accents. This work, by the deft and melodic Ralph Federer, requires a light and spirited touch.

RALPH FEDERER

Allegretto M.M. ♩ = 144-160

p leggiero

Ped. simile

Brightly

mp
a tempo

f *mp*

p scherzando *sf* *f* *mp*

Ped. simile

2^d time to Coda

Cantabile (poco più mosso)

p

mf

Ped. simile

molto cresc.

pp leggiero e scherzando

molto cresc.

D. S. al

8

R.H. sempre cresc.

L.H.

delicato

pp

ppp

CODA

REFLECTIONS

Andantino M.M. $\text{♩} = 112$
poco rubato

THELMA JACKSON SMITH

The musical score for "Reflections" is written for piano in 3/4 time. It begins with a treble and bass staff. The tempo is marked "Andantino M.M. = 112" and the style is "poco rubato". The score is divided into five systems. The first system starts with a piano (*p*) dynamic. The second system includes a "rit." (ritardando) marking. The third system includes an "a tempo" marking. The fourth system includes a "pp" (pianissimo) dynamic. The fifth system includes a "mf" (mezzo-forte) dynamic and a "morendo" (diminuendo) instruction. The score concludes with a double bar line and a final note.

THE SON OF GOD GOES FORTH TO WAR

ALL SAINTS

This grand old hymn is from a collection transcribed by Clarence Kohlmann. In these martial days this arrangement will be found most valuable for all kinds of services in church, school, lodge, as well as in public patriotic meetings.

HENRY S. CUTLER

Transcribed by Clarence Kohlmann

Allegro pomposo

f

rit

mf a tempo

sf

sf

rall

Con spirito

f con brio

Grandioso

ff

THEME

from the "Andante" 5th Symphony

Tschaikowsky's "Fifth Symphony in E minor" was finished in 1888, the year in which the great Russian master had made inspiring contacts with Brahms, Grieg, Dvořák, Massenet, Gounod, Paderewski, and others. The deep emotional feeling of the *Andante* has given it world popularity. As Dr. Sigmund Spaeth indicated in The Etude for last October, it is one of the works which was purloined to add to the riches of Tin Pan Alley.

Andante M. M. ♩ = 54

p dolce

animando un poco

sostenuto

mf

rit.

P. I. TSCHAIKOWSKY

avimando

più avimato

mf *cresc.* *f* *ff*

più andante

ff *rall.* *p* *pp dolce*

rall. *pp* *ppp*

VALSE SOUVENIR

FREDERICK A. WILLIAMS

Allegro

Allegretto M.M. $\text{♩} = 56$

The musical score for "Valse Souvenir" is written for piano. It begins with an "Allegro" tempo marking and a key signature of one flat (B-flat). The first system includes a right-hand (R.H.) and left-hand (L.H.) part. The second system through the fifth system are marked "Allegretto M.M. 56". The sixth system is marked "Meno mosso". The score features various musical notations including treble and bass staves, notes, rests, and dynamic markings such as *f*, *mf*, *mp*, and *p*. Fingerings and articulations are indicated throughout the piece.

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 like *p*, *f*, and *mf*. Fingerings and articulations are indicated by numbers and slurs. A "Tempo I" marking appears in the fourth system.

System 1: Treble staff begins with a *p* dynamic. Bass staff has chords.

System 2: Treble staff has a melodic line. Bass staff has chords.

System 3: Treble staff has a melodic line. Bass staff has chords.

System 4: Treble staff has a melodic line. Bass staff has chords. A "Tempo I" marking is present.

System 5: Treble staff has a melodic line. Bass staff has chords. A *f* dynamic is present.

System 6: Treble staff has a melodic line. Bass staff has chords. A *mf* dynamic is present.

WALTZING IN OLD VIENNA

Stanford King, now in the U.S. Navy, was born and trained in America, but one might think from the definitely Viennese color of this composition that he had made his earthly debut on the Ringstrasse. They say that Johann Strauss used to talk with his bow in playing this fluent work, pronounce each note as though you were conversing with an intimate friend.

Tempo di Valse moderato M.M. ♩ = 132

STANFORD KING

mp

Ped. simile

Fino

p

poco rit.

D.C. al Fine

NONE OTHER NAME

Christina Rossetti

GRAHAM GODFREY

Lento espressivo

mp None oth-er Lamb, none oth-er

Name, None oth-er hope in heav'n or earth or sea, None oth-er hid-ing place from guilt or shame,

None ho-side Thee! *mf* My faith burns

cresc. low, My hope burns low, On-ly my heart's de-sire cries out in me By the deep

cresc. thun-der of its want and woe, Cries out to Thee, Lord,

Thou art life, though I be dead;— Love's fire Thou art, how-ev-er cold I be; Nor heav'n have I, nor
 place to lay my head. *espressivo* None oth-er Lamb, none oth-er Name, None oth-er
 hope in heav'n or earth or sea, None oth-er hid- ing place from guilt and shame;— None be- side Thee!

dim. *mp* *dim.* *e*
p *rall.* *pp*
p *rall.* *pp*
dim. *pp*
dim. *pp*

THERE WILL ALWAYS BE A SPRING

Gerald FitzGerald

Con moto

CHARLES GILBERT SPROSS

When Life seems one long
 When you halt white De-

L. H. *mf*

Win - ter, All choked with drifts of snow, And roads are dark and drear - y 'Most
cem - ber, And the sun dips in the West, And you've said good-bye to Sum - mer, And

ev - 'ry-where you go; When there is naught but tem - pest, That win - ters ev - er
all that you love best; When you walk down Time's path - way, That no re - turn will

L.H.

bring, Re - mem - ber this, be - lov - ed, There will al - ways be a Spring.
bring, Re - mem - ber, af - ter Win - ter, There will

L.H.

1st

2nd

L.H. al - ways be a Spring.

EVENSONG

JOHN H. DUDDY

Prepare { Sw. String
Gt. Chimes
Ped. Soft 16'

Hammond Registration

(49) (50) 001 130 121
(10) 096 431 000
(11) 003 567 513*

ad lib.

- Chime $\frac{8}{8}$
+ Melodia
er Flute $\frac{8}{8}$

Andante

MANUALS

PEDAL

Ped. 4 - 1

(Gt. both hands)

Sw.

Gt.

2nd time to Coda Φ

Slowly

$\frac{8}{8}$

(Gt. both hands)

(11)

Sw. Vox Humana

* For Chime effect, play octave lower using [2] combination. Pedal $\frac{8}{8}$ on each note.

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THE STUDY

First system of musical notation, piano accompaniment, featuring treble and bass staves with chords and melodic lines.

Second system of musical notation, piano accompaniment, featuring treble and bass staves. The tempo marking *D. S. at Φ* is present above the staff.

Third system of musical notation, featuring a CODA section. The score includes parts for Flute Gt. + Chime, Gt. Chime, Str. Sw. + Sal. Super, and Sw. (ff). The time signature is 8/8.

IN THE LAND OF THE CZARDAS

MAURITS KESNAR

Fourth system of musical notation, featuring Violin and Piano parts. The tempo marking *Slowly* is present above the Violin staff. The piano part includes a forte (*f*) dynamic marking.

Fifth system of musical notation, featuring Violin and Piano parts. The piano part includes a forte (*f*) dynamic marking.

Sixth system of musical notation, featuring Violin and Piano parts. The tempo markings *slower* and *f slower* are present above the Violin staff.

CZARDAS
Poco più lento, poco a poco accel.

mf
Poco più lento, poco a poco accel.

p *mf* *p*

faster
f *f faster*

f still faster
f still faster

very slow *very fast*
f very slow *very fast*

BOAT SONG

JOSEPH SUTER

Moderato

CELLO

PIANO

The musical score for "Boat Song" is written for Cello and Piano. It begins with a Cello part in G major (one sharp) and 4/4 time, marked "Moderato". The Cello part features a melodic line with triplets and a final triplet marked with a fermata. The Piano part provides harmonic support with chords and moving lines in both hands. Dynamics include *mf* (mezzo-forte), *p* (piano), and *dolce* (sweetly). Performance instructions include *rit.* (ritardando), *Fine*, *Poco più mosso* (a little more motion), and *D.S. al Fine* (Da Segno al Fine). The score is divided into systems, with the final system concluding with a double bar line and repeat signs.

MENUET

SECONDO

JEAN PHILIPPE RAMEAU

Arr. by Leopold J. Beer

Allegretto M. M. $\text{♩} = 126$

The musical score is written for piano and consists of five systems. Each system contains a treble and a bass staff. The key signature is two flats (B-flat major). The time signature is 3/4. The tempo is marked 'Allegretto M. M.' with a quarter note equal to 126 beats per minute. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also articulations such as slurs, accents, and fingerings indicated by numbers 1 through 5. A 'Primo' section is marked in the third system, where the treble staff changes to a single melodic line. The piece concludes with a final cadence in the fifth system.

MENUET

PRIMO

JEAN PHILIPPE RAMEAU

Arr. by Leopold J. Beer

Allegretto M. M. ♩ = 126

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It is in 3/4 time and the key of B-flat major (two flats). The tempo is marked 'Allegretto' with a metronome marking of 126 beats per minute. The score is divided into five systems, each with two staves. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots.

DRESSING UP LIKE MOTHER

This piece is effective as a juvenile musical recitation.

Moderato M. M. $\text{♩} = 144$

Words and Music by
MYRA ADLER

L. H. *a tempo*

mf *rit* *p* *O* Im so hap-py, Mar-tha dear, That

R. H. *L. H.* *p* You

you have come to play. Let's dress up in my moth-er's clothes; Be all grown up and gay.

L. H. *R. H.* *p*

wear her love-ly pink chif-fon And I'll put on the blue, Where are those duck-y slip-pers gold, And

L. H. *p* These thin silk stock-ings for our feet. This cun-ning bead-ie bag, I'll

san-dals just like new? *mp* I love these spark-ling col-ored beads And

L. H. *a tempo* *mp*

wind this scarf a-round my waist, And sort of let it drag. I

L. H. *a tempo* *mp*

dan-gle things for ears; Now with this red stuff on our lips, We look like moth-er dear.

THE CHEERFUL TINKER

LEWIS BROWN

With spirit M. M. ♩ = 138

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A RAINY DAY

ANNA PRISCILLA RISHER

Andantino M. M. ♩ = 160

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PETER PERK

See Technistory and application on opposite page

PETER'S SILVER HAMMER

Ringingly

GUY MAIER

Musical score for "Peter's Silver Hammer" in 4/4 time. The piece is marked *f* (forte) and *p* (piano). It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. The piece concludes with a *rit.* (ritardando) marking.

PAMMY'S SONG

Tenderly

Musical score for "Pammy's Song" in 4/4 time. The piece is marked *mp* (mezzo-piano). It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. The piece concludes with a *rit.* (ritardando) marking.

Sing a song of shoo fly pie, While you ring that bell, boy; Sing a song of shoo fly pie, Make it ring for joy, boy!

THE CLOCK GOES ON A STRIKE

Furiously

Musical score for "The Clock Goes on a Strike" in 2/4 time. The piece is marked *mf* (mezzo-forte). It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. The piece concludes with a *rit.* (ritardando) marking.

I won't keep time to - day! I won't keep time to - day! I won't keep time, I won't keep time, I won't keep time, I won't keep time to - day!

cresc. molto *ff* *clang!*

CHIME DUET

Laughingly

Musical score for "Chime Duet" in 2/4 time. The piece is marked *p* (piano). It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. The piece concludes with a *rit. molto* (ritardando molto) marking.

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 LeRoy Williams)

PETER PERK

IN PENNSYLVANIA just a turn and a twist around the mountain came the country called Dutchville where Peter Perk lived with his father, Papa Perkup, and his sister, Pammy Perkup.

Every day Papa Perkup, the father, blowing his nose big at the end like a bell, looked with his button eyes at Peter Perk and said, "Who is proud of these mountains? Your father, it is. Who named the country Dutchville? Your grandfather, it was. Look high on East Mountain where the Grandfather Bell hangs between the two pines alone against the clouds. Who rang it first—years ago? Your great, great grandfather, Peter—it was. And who was the best bell maker of all the Dutch? It was best, your great, great grandfather, it was."

Always when Papa Perkup talked dignified about bells and grandfather, Peter Perk's ears rang. "And who will ring the Grandfather Bell quick and clear, even better than my great great grandfather?" said Peter with his backbone straight up and down feeling responsible. "Whameus, bamceus, slameus! I'll ring the Grandfather Bell with a clear silver ring, I will."

And Pammy Perkup, the daughter, listening with her ears under two gold hair braids wrapped around, and swishing her skirts billowing out like a bell, laughed, "And who will make a bigger shoe fly pie than my grandmothers?" she said tying her apron starched with impudence. "I will make a bigger shoe fly pie, I will."

Then indeed Papa Perkup blew his nose dignified knowing his family was the best bell makers in all the country of Dutchville, where he made the sheepsbells, cowbells, churchbells, and doorbells, scattering the winds to the mountains.

Each morning Peter Perk pulled down his cap over his merry ears, put rose-colored spectacles over his pinky nose, threw a bunch of bells clanging over his backbone feeling responsible and walked full of business around the mountain inspecting all his father's bells in the country of Dutchville.

Each time a bell rang a lazy tone

Peter spit between his front teeth and cursed, "Slapceus, whopceus, bobceus—I'll ring a clear quick ring, I will." Then high to East Mountain he would look to the Grandfather Bell swinging quiet between the pines. People hearing Peter Perk cursing to himself began to call him Peter Percussion.

One evening Peter walked especially fast around Craggy Rock, where Papa Perkup said there were dwarfs wearings pine needles in their caps frisking through the ferns. But no matter how much he looked over his shoulder sideways, Peter never saw a dwarf—even once. So this evening he walked whistling a tune ringing in his ears and making up cuss words.

Suddenly on the road right smack in front was a tiny silver hammer. "By Percussion!" said Peter. "A magic hammer for luck!" Good and frothy was the hammer in Peter's hand while fast his legs did run home.

"Look, Pammy!" he shouted, "A silver hammer for luck!"

Pammy laughed. "And yes! Peter, look at this shoe fly pie—bigger than grandmothers!"

"Someday, Pammy, I'll ring that Grandfather Bell, I will."



"A Clear Ringing Tone—
Magic It Is!"

Peter ate an extra piece of pie that making sure it was bigger, and that night he slept with a pie dream in his head. All the bells in Dutchville rang and rang themselves out of tune, sticking out their clapper tongues and laughing a clanging tongue laugh. Peter woke up with jangling bells in his ringing ears the pillows stuffed in his ringing ears.

"Whipceus, slapceus, ripceus! I'll

AN ACHIEVEMENT IN PIANO STUDY



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ring that Bell today!" he shouted to Papa Perkup and Pampy.

With his ears ringing two quick rings and his backbone feeling responsible Peter Perk climbed up Bell Mountain to the Grandfather Bell hanging quiet between the two pianos alone against the sun. Peter pulled the rope swinging the bell forward—backward. But—no sound came. "Bumpcuss, jumpcuss, thumpcuss! No clapper tongue, there is!" caused Peter under his nose.

Quiet hung the Grandfather Bell. "Whackcuss, whackcuss, whackcuss!" Peter again. "I'll get the axe," he said swelling his cheeks with cuss words.

"Ha, ha, ha!" laughed a squeaky voice behind Peter. There stood a dwarf stroking his chin and wearing pipe needles in his cap. "Take the cuss out of percussion and there stands Peter Perk," said the dwarf turning a somersault. "Try the silver hammer, ha, ha, ha!" he squeaked, folding himself up in the wind.

Peter rubbing his eyes, blinked and opened his mouth. "By Percussion! Was this a dwarf?" he thought. Spitting between his teeth and picking the silver hammer from his pocket, up the tree he got. One quick brisk pluck, like a lightning flash, Peter made with the hammer. A clear silver tone, singing, ringing on laughing winds of the morning rang the Grandfather Bell.

The people of Dutchville said, "Peter Perk took the cuss out of percussion . . . plucked with the silver frosty hammer . . . a clear ringing tone . . . magic, it is!" That day Papa Perkup was indeed a dignified father. And ever after, Peter Perk was empty of cuss words and full of Pampy Perkup's shoo fly pie.

Do you know what the people of Dutchville meant when they said that Peter Perk "took the cuss out of percussion?" Just this: playing the piano is like ringing a bell. The sound is made by one object striking against another, or as we call it, by percussion. If we want the silver ringing tone we must keep the bell "clapper" or finger tip as close to the key top as possible. When we play in this way with our finger tip in contact with the key, the tone will be clear and beautiful, but if we hang our finger at it from up in the air, we are liable to make a clangy, jargy sound. Try it for yourself; give the key a whack with a claw-hammer finger tip. Terrible, isn't it? We can't blame Peter for being so angry. When he was pleased, he was Peter Perk, but when he was angry at the slappp, bissy way the bells rang, he became Peter Perkup.

Now try this: touch the key with the center of your curved third finger tip close to the nail. Wait a moment while you feel the key gently and float your elbow. Then without

raising your finger give the tip a swift, light push into the key. Don't move your arm at all—play only through your knuckle joint. The instant your silver hammer rings the bell let it bounce back to the key top again.

Before you play another percussion tone, feel the key again with the center of your finger tip, and float your elbow. If you want a louder tone you must move the "silver hammer" still more swiftly and sharply, almost as if you were plucking the key.

Good pianists make one of their secrets by using this finger tip percussion. You can, too, in these pieces if you'll be sure to keep your curved finger tips touching the key tops all the time.

"Just a Little Different"

(Continued from Page 75)

banquet. He was definitely religious but at the same time, extremely tolerant. His French-speaking father, Christian Presser, born on the border of the Saar, was a religious leader long before Theodore's birth on July 3, 1848, in Pittsburgh, Pennsylvania.

In this American land, then, in those days of World War I, before radio came into general use, he could hardly wait for noon, in order that he might rush to the newspaper bulletin boards for news of American victories. While he had a proper admiration for the scientific achievements, the literary and musical masterpieces of the Germans of yesteryear, as well as the "Gemüthlichkeit" of the genial, old-fashioned Germans, he had an unrelenting detestation of the cohorts of the Kaiser and his Prussian military puppets in unattractive monocoils, à la Von Papen, in ill concealed adulation of London dandies.

His modesty was towering. He thought little of self-glorification, although when some quaintly jealous elderly rival tried to dispute the fact that he (Theodore Presser) was the founder of the Music Teachers National Association, because he modestly took the secretaryship at Delaware, in 1876, and rejected the presidency, he was very bitter. Once, when a great university wanted to give him the degree of Doctor of Music, to which he was splendidly entitled by reason of his extraordinary accomplishments in music, to say nothing of his training, which included three years at the Leipzig Conservatorium, he was thrown into mortal agony by the thought of how to reject the honor, because he insisted that "no one was entitled to a Doctor of Music degree unless he had written an oratorio." This event upset him in an extraordinary manner.

He was a splendid companion. The writer traveled many thousands of miles with him by automobile, visiting colleges and musical organizations, year in and year out, because Mr. Presser desired that The Presser Foundation, which he established in 1918, should always be in close contact with the needs of the teachers and the students of the country, as well as those in colleges. On these trips he was full of fun. The universality of his interest in all kinds of things was amazing.

Things of the world and speculations as to the future engrossed him far more than historical monuments. It often seemed as though his mind persisted in living many years ahead of his time. Although less than two decades have passed since his death, he never used a radio except one equipped with ear phones, but he said, "The world will not put up with those things very long; they will have the radio so that it can be heard all over the house." He foresaw television and regretted that he might not live to enjoy it. His vivacity, intense energy, and most of all, his courage, were amazing and lasted up to within one year of his passing at seventy-eight, when he realized that he would have to take it a little easier.

The writer was first associated with Mr. Presser in 1907, as Editor of *The Ernst*, and in 1918 became President of The Presser Foundation. It was necessary, therefore, to have a clear idea of his purposes and ideals. He conceived of a publication which should at all times reflect the confidence of its readers, because anything and everything that appeared in its columns should be there solely for the inspiration, information, and entertainment of the reader, and not because some commercial or artistic interest was paid to put it there in veiled fashion. This, in the writer's opinion, is responsible, more than anything else, for the amazing statement which has come from all over the country, "The *Ernst* is like a Bible to me." Likewise it is responsible for the reader faith and reader confidence which advertisers, in turn, rate very highly. Mr. Presser felt that *The Ernst* reader, in opening each copy, should look forward to a delightful surprise in finding some absorbing article or in some entrancing picture.

In considering a new educational publication Mr. Presser's motives and activities were never mercenary, in the sense that he first looked upon the work from the standpoint of the pedagogical and human need it might fill, and secondly, from the standpoint of what it prepared, editorially and physically, for very best practical fashion. "Never look to the profits," he used to say. "If the work is all right, the profits will take care of themselves; if it is not, no amount of advertising or salesmanship will make it a success."

In surveying the years, however, there is one thing in Mr. Presser's wide philosophy which at this time stands out markedly, and that is his reply to many who asked him how he had succeeded. He always said, "I did it just a little differently." In fact, he did some things very differently. He did not stand stereotyped fashions or modes, but he could not endure repeating the same old paradigms. He said that most musicians succeed because they lived on "warmed over soup." He called for freshness, new "twists" of expression, new ideas. It was one of the things which kept him young and vigorous. In working over a piece of copy with him, he would make so many changes and call for so much assistance in explaining phrases that the writer, many years his junior, was frequently exhausted at the end of a session, as were the dictionary and the thesaurus.

One of the reasons why so many pupils and so many teachers become weary with their work is that they repeat what they do with machine-like regularity. De Rachmann once said to us, "I frequently try a passage over a thousand times in different ways until I get it just as I want it." We thought this was perhaps an exaggeration from Mr. De Rachmann's not too stable ego, but later we heard Mr. Paderewski say, "The audience hears one interpretation, but the criticism is the result of that one interpretation." Isn't that a fine way to discriminate between musical modesty and musical mastery?

We hope that when *The Ernst* reaches its centennial in 1981, some volumes for which back through the upon this decade of its founder's success and "do it a little differently." If you are among those "good friends" who have kept their copies for fifty or more years ago, look them over and now we are "doing it a little differently."

The *Ernst* welcomes fresh ideas, new ways of looking at things. All manuscripts, musical and literary, from young and old, are surveyed eagerly, with the object of finding some new ideas which at the same time provide for discernible and decent education. Aias, much that we of course we are obliged to reject. We have an undying faith in American talent and genius to produce helpful works that are not contrived. The real thing, when it comes, of Agassiz, who do not forget the story natural history at Harvard. Some of gentlemen and made up to fool the old When taken from various species, said, "That gentlemen is a hummingbird humbug."

"FORWARD MARCH WITH MUSIC"

Who Should Have a Singing Career?

(Continued from Page 78)

morning and a long, fast walk during the day. On concert tours, I am especially anxious to get in the walk.

As for diet, we make too much of a fetish of it. I believe in eating enough to sustain energy, and singers require a lot. Before giving a concert in the early days, I followed advice and took a light snack. I soon discovered my mistake. When I needed it most, I was low in energy. Now about five o'clock in the afternoon on concert days, I eat a huge steak, baked potato, salad and pie. This fortifies me much better for the concert, and it is of course digested by that time.

Another thing, I try to get value received for all I eat. For instance, I take baked potatoes, skin and all. By so doing, I take in a few more vitamins and the potato turns alkaline instead of acid. Then, too, with green and yellow vegetables, the water in which they are cooked should be served with them.

In listing the singer's endowments, voice, of course, is included, but it is hardly necessary to say much about it here, since it is more or less taken for granted. Singing instinct is really the important thing.

And finally, after getting the best advice possible, and possibly some practical experience, the singer should do some honest self-searching and decide what he is capable of doing and what not. It is up to me-

call how Sullivan of the famous team of Gilbert and Sullivan was not content with writing gems of light opera but wanted to be known as a composer of grand opera. While ambition is necessary and laudable, it should not reach beyond the individual's limitations. It is frequently possible for a person to outgrow his frame, but it seems Sullivan was not capable of writing grand opera. De Musset, the poet, used to say that he drank from "the little glass." He accepted his metier with grace and satisfaction. Some of us work in miniature, others on a large canvas. But we all do an important work if we do it well.

From the world's best thought, from its beauty, from life experiences—the singer can take from each and bring to his art, intensifying these things as a diamond intensifies the light. Character must speak through it all. The singer must give more than the audience expects. In fact, he must give all, as the teacher must give all, for only by so doing can he realize his highest achievement.

One who takes up singing with the idea of making fame and fortune is likely to be disillusioned. If his idea is to give something to the world, something that is needed, whether as a singer, teacher or choir director, he will invariably reach his goal, and derive the kind of satisfaction that money cannot buy.

many transcriptions of Plain Song worthy of serious attention. Joseph Bonnet's "Historical Series of Organ Recitals" provides much valuable material for study, some of which may be used in the service. Many selections from the great oratorios are available in very playable transcription. Also, transcriptions of hymn tunes are always appreciated by the congregation.

Plain Song

Increasing attention is given to Plain Song, even in denominational churches. The new Presbyterian Hymnal contains selections from Merbeck's Communion Service in this form. In a Baptist hymnal we noticed recently the old French folk hymn in D-minor *Let all flesh keep silence before Him*. These indications of an improving taste. Organists who are not able to use this form with the choir have an opportunity to play it as arranged for the organ. There are numerous fine volumes of settings; one of which is "Musica Divina" in Song by Philip G. Kreckel, a pupil of Max Regier. These are not pieces for virtuosity display, but they are of a devotional nature. The French composers Boelly and Gigout have made many adaptations well worth studying.

For further study we suggest a small volume entitled "The Choral Service" set forth by the Joint Commission on Church Music, 1940 edition. This work gives a full exposition of the manner of playing Plain Song, including a clear explanation of the ancient four-line notation.

An acquaintance recently wished that he knew something about Plain Song! With the use of this volume above, wishing may be turned to knowledge.

Traditions of Your Church

Naturally each organist must be governed by the traditions and standards of his own church, and "raising of the standards" (to quote from the purposes of the American Council of Organists) can only be accomplished by the use of tact and music which is not liked may result in friction and the possible loss of position!

Such a case occurred a few years ago when the organist refused to use certain music which he considered unsuitable. This resulted in his resignation being requested.

Dr. William C. Carl once remarked to the writer that "he would stand requested him to do so."

The organist has the consolation—he may play much music which is not interesting to the choir or the congregation; this may be done during the neglected Postlude. This might be a good time also for practicing

Animals Don't Like Music

(Continued from Page 79)

He says: "Everyone who has had anything to do with dogs knows that certain breeds seem to be tremendously disturbed by music. I never have been able to make up my mind when a pup yelps while hearing music whether the experience is painful or agreeable. Some dogs seem to be frightened when listening to music—others seem to enjoy it. Now, in our beautiful Zoological Gardens we repeatedly have had amplified musical programs and also band concerts. At times I have watched the animals and it is quite surprising how little music seems to affect them. Some sleep peacefully through it, like calloused downagers at a symphony concert.

"There is a great deal of popular talk nowadays about music and animals. For instance, we are told occasionally that chickens which are kept in electric lighted houses work overtime laying eggs. Evidently the idea is to bamboozle the hen into a twenty-four hour work day. (Poultry Union No. 237, please note.) Now and then we are told that cows will 'let down' with more milk, to the musical accompaniment of radio or records. I never have discussed this with a cow and I never have read in 'True Confessions' any statement upon music from a music-struck cow.

An Unusual Audience

"Of course in the animal world there is a very wide range of intelligence and receptivity between the lower grade animals and the more sensitive ones. More probably this has been done with the chimpanzee, in developing it to accept and retain training, as administered by human beings, than any other animal. I am not certain in my own mind just how monkey into acting like a man. I have this in a wrong measure of the animal's intelligence. I never have known a chimpanzee to be particularly interested in music. The famous 'name band' leader, Tommy Dorsey, brought a band of eight performers to the Philadelphia Zoo up about three years ago. We set them monkeys couldn't stand it. The band first played some violent jazz. The chimpanzees were scared to death. They scamped all over the place, seeking the protection of their keepers and hiding under benches. Some have as though they were about to frenzy in their eyes that we associate that we had to stop the music. If this had been a psychological clinic, in (Continued on Page 128)

Organ Music Nobody Knows

(Continued from Page 93)

Handel's *Largo* makes a dignified prelude—its connection with the obsolescent "Xerxes" is too remote to be suggestive. Massenet's *Angela* from "Scènes Pittoresques" is a favorite with many, although no comments have ever been made when this has been played by the writer.

In my first service with a certain church, part of Rubinstein's *Melody in F* was asked for the offertory; this brought a request for a complete solo before the choir number. I have never played this selection in the Anglo-Catholic service. It is not quite suitable, in my opinion.

The first three movements of Beethoven's "Gothic Symphony" do very well, reserving the *Toccata* for recitals. The slow movements from Rheinberger, Gullmann and Mendelssohn are very useful; also Gullmann's "Variations" on the old hymn man's "Variations" on the old hymn *Stabat Mater Dolorosa*. These are in-

tended as interludes for the service of the Stations of the Cross, but they have very interesting harmonizations and may be played in full or in part in any service.

Dr. William C. Carl compiled many valuable collections, such as the "Novelties for Organ" in two volumes; particularly to be recommended is Lore's *O Sons and Daughters of the Lord*. Other collections which should be consulted, include William M. Feltton's collection, "At the Console," which contains many useful numbers; also Clarence Eddy's "Church and Concert Organist," in several volumes is good. The "Chorales and Choral Preludes" of Bach provide many valuable numbers, such as *Jesu, Joy of Man's Desiring*, *In This Gladness, Come, Sweet Death*, and many others. For choir or organ Barlow's little book in choral form, is useful. Boelly and Gigout have made

"FORWARD MARCH WITH MUSIC"

How the Orchestra Player May Keep Fit

(Continued from Page 97)

factor very potent in keeping high the morale of the player—the angle at which the violin is held. To allow the violin to droop downwards has not only a deadening effect on the tone, but also a deteriorating effect on the player's morale. The violin should be held rather high, so that the strings slope slightly forward to the player; this allows greater freedom of tone production and a more fluent left-hand technic. It also has a definitely beneficial effect on the player's confidence—subconsciously he knows he looks well. In the writer's experience, the confidence of a number of violinists has been restored merely by encouraging them to hold their violins higher.

What Makes a Good Bow Arm?

The essential characteristics of a good bow arm are steadiness and flexibility. If the orchestra player has a good bow arm to begin with, he can keep it in the finest condition by thoughtfully practicing certain basic exercises for twenty to thirty minutes daily. These basic exercises are: (a) holding sustained tones, from eight to thirty seconds in duration; (b) to the wrist and finger motion in the lower third of the bow; (c) the whole bow *Martelé*; (d) the *Martelé* and the *Détaché* in the upper half of the bow.

The sustained tones should be practiced both *forte* and *pianissimo*; one note to each bow, and on scales and arpeggios. When the latter are being used attention should be paid to the principle of "Round Bowing," so that a perfect *legato* may be obtained. These exercises may be combined with the exercises for left-hand grip; though if time allows, it is better that each be studied separately.

The importance of the wrist and finger motion is evident when one realizes that it is used, to a greater or lesser extent, in every change of all parts of the bow. Its free and automatic use is essential to flexible bowing. The motion may be practiced on scales or on such studies as the No. 2 or No. 5 of Kreutzer.

The value of the whole bow *Martelé* as a daily exercise cannot be over-estimated. Bringing into play, as it does, all six of the basic motions of bowing, it has a tonic effect on the entire right arm. It should be practiced on a study that skips strings, such as the No. 7 of Kreutzer or the No. 30 of Fiorillo. To obtain the best results from this exercise the most careful attention must be paid to the production of each bow stroke. Each day should be devoted to the *Détaché* and the *Martelé* in the upper half of the bow, as these bowings aid materially in main-

taining an elastic and buoyant tone production. That the player may use them frequently in his orchestral rehearsals does not obviate the necessity of giving them some concentrated attention.

An excellent stimulus to a violinist's musical perceptions, and one of the certain means of enabling him to remain in satisfying personal touch with his instrument, is to spend some time each day on the problems and technique of tone production. To investigate, and to experiment with the innumerable tone qualities and tone colors that may be produced by varying the speed of the bow, by altering the amount of bow pressure, by changing the point of contact between bow and string, and by combining in various proportions—together with an expressive vibrato—the three essential means of enabling the highest realms of musical playing and embark on a voyage of discovery to which there is no limit. The violinist who takes an alive interest in this essential of his playing will never find his tone losing its quality or its vibrancy.

The various forbids a full description of the various bowings mentioned above; but complete technical analyses of round bowing, the wrist and finger motion, the whole bow *Martelé*, and so on, and a detailed discussion of the technique of tone production, are found in the writer's "Modern Technique of Violin Bowing."

Of the physical reasons for technical deterioration, the question of left hand finger fatigue must be given first place, for it is the only one that does not admit of a technical remedy. Every orchestra violinist knows the effects of a hand playing a two-weeks tour with a Wagner program, or a program composed largely of modern scores. Not only are the muscles completely tired, but the nerves of the fingers are deadened—sometimes a slight inflammation of a nerve may even have set in. The only remedy is rest, to allow Nature to rebuild the worn tissues.

The processes of Nature may, however, be aided and hastened by some simple therapeutic measures. It is strongly recommended that after each practice session the player immerse his left hand in very hot and very cold water alternately—leaving the hand in each as long as he can bear it. This stimulates the circulation of the blood, and so accelerates the healing process. If very cold water is not available, the use of hot water alone is beneficial, though the results are not so soon perceptible.

The exaggerated *pianissimo* demanded nowadays by most conductors causes many players to lose the

sense of touch on the bow that is necessary for a genuinely musical *pianissimo*—the reason being that the orchestra player is asked to produce a scarcely audible sound that is certainly not a tone. To guard against this, the player should give intelligent attention to the technique of tone production as outlined above, making sure that he is not playing in the orchestra, that he is producing a genuine quality of tone in all *pianissimo* passages. It often happens that in trying to play *PPPP* the player stiffens his right arm, which immediately causes the bow to become unsteady and the player's confidence to slip. The remedy is a daily dose of long *pianissimo* tones, lasting up to thirty seconds. If, however, the player has developed a definite fear that the bow will tremble, it is often better to postpone the cure until orchestral rehearsals come over for the season; he can then devote the summer to overcoming the basic fault. A purely technical point may be noted here when the bow is drawn *pianissimo* to the point, the knuckles of the hand should be always dropping slightly, so bow stick and point are beside the case, far above it. The latter position does not permit, as it does, of much control, and is one of the most frequent causes of unsteadiness.

The Result of Crowding

The exaggerated *fortissimo* is not difficult to come to. Daily practice of the *Portato* bowing, throughout the whole length of the bow and with the ear keenly critical of the tone quality, and practice of the *Détaché*, *pianissimo*, in the lower half of the bow, will usually suffice to prevent which may otherwise develop.

Crowded seating conditions generally cause the player to hold his violin too low, but with a little gentility and determination these conditions can usually be improved—particularly as the players can count on the cooperation of the conductor, who has an interest in having his men look well when they play, as well as in improving the tone quality of his string section.

The Musician's Attitude

In the last analysis, it depends entirely on the musician's attitude toward whether his playing will have matured or fallen off after fifteen or twenty years in an orchestra. If he is determined to know and understand his music better, if he is determined to play technically better, if he approaches his hundredth performance of Beethoven's "Symphony in C minor" or inspired with the same zest that he will not deteriorate. If, then, the player exercises a great influence, and the higher he keeps his ideals the better it will be for the musical culture of his country, to say nothing of his own musical self-respect.

Animals Don't Like Music

(Continued from Page 126)

which the apes were chosen as laboratory subjects to estimate the possible effect of such musical chaos upon human beings, the demonstration could not have proved more convincing. I remember the expression of resentment and fear upon one old chimpanzee's face, which seemed to say: "For the love of Heaven, don't start up that rumpus again!" When the individual players blew their instruments right at a 'chimp,' he was not affected, but when the grand tutti came, they were frantic. One 'chimp' tried to pull the trombone away from Tommy Dorsey. After that was over, Tommy played his plaintive theme song, *I've Got a Sensation*. Over you, and the effect was just the opposite. The animals were calm and sat upon the benches at ease, watching the players with interest.

"The Philadelphia Zoo is known throughout the world as having the largest and finest collection of anthropomorphic (man-like) apes in existence. There is no place where the conditions would be more favorable to such a test. However, I can assure you that it will be a long time before we attempt to establish a conservatory of music in our monkey house."

World of Music

(Continued from Page 73)

THE DEMAND FOR GOOD MUSIC from the man in the English Forces is growing such an extent that the British Broadcasting Corporation has arranged a new series of concerts of popular symphonic works to be presented monthly on Sunday evenings, and in which the full B.B.C. Symphony Orchestra of ninety players will take part.

AN ANALYSIS OF ADULT MUSIC STUDY GROUPS reveals interesting facts regarding the types of people who are seeking a broader musical education. One group psychological composition was made up of a school student, an oculist, a wrestler, a high photographer, and a commercial photo included a house painter, several housewives, window cleaners, a waiter, and in order to cooperate more intelligently with teachers of their children.

THE SYMPHONY ORCHESTRA OF MEXICO, founded in 1908 by its present conductor, Carlos Chel, has just completed its first national tour—a truly stupendous project when one considers the distance separating the important cities. More than two thousand miles were covered in special Pullman cars.

The Secret of Public Reaction

(Continued from Page 100)

Mother let me take them. For years, my brother and sisters played with me, as a sort of family outfit. And I haven't been in more than six or seven shows in all my experience. One lasted six years, another four, and we had to close them when we were playing to top business, just to get a bit of a change ourselves. Yes, the British public is loyal to what it likes.

"But we've gotten a long way from talking of strings! I think that clarity of diction is one of the most important problems to solve. Good breath support and good phrasing helps you there. In that, as in everything else, the secret is to be natural. Don't distort your face trying to resonate your tones. Keep quite easy and relaxed and use your mouth naturally. Never try to force your range. I have quite a wide natural range—I can reach the E above high C naturally—but what doesn't come easily, I leave alone.

"We can't talk about music and singing without referring to the great part that both play in this cruel war. There's nothing that cheers the men like good, hearty songs. During the last war, I spent most of my time singing in camps, in factories, and in hospitals; I went to the hospitals after the war, to see the men who had to stay there—and now all those beds are filling up again. I was in France just before this war began, with the British troops, singing sometimes for two men and sometimes for ten thousand. It gives you a queer feeling, to be singing comic songs in a darkened theatre, with enemy planes booming overhead. Of course it's a feeling of fear—but if the men can go through with it, surely a singer can! It's good, though, to know that just a funny song may help those men get through what's waiting for them, after. The week after I left France, to go back to England, my hotel was bombed.

"Another important thing to consider is how much music will mean after the war is won. The world won't look so pretty then, and music will be needed more than ever, to help balance us. For that reason, it is necessary to plan for future music work. When I was in France, I met a young boy of nineteen who was a wonderful pianist, just at the start of a splendid career. And what was he doing? Hard, rough, mechanical work that would have ruined his hands for any delicate task, let alone the intricate demands of piano technique. I think that is a shame. The need of the greatest that nature has denied the greatest is of serving their countries—privilege of which they could be given work—but surely they would preserve to them and to us the gifts that are going to

be more than ever necessary when we get around to the job of making the world fit to live in again. We need music and we need firm faith—and we need the people who can give them to us.

"People are reaching out everywhere for the beauty and solace that music opens to them. Perhaps they come to a church, perhaps to a concert, but it's the same thing they want every time—human warmth, human sincerity. I was privileged to sing at a USO concert in Philadelphia last December. After they asked me to go to Valley Forge. When I got there, I found I was to sing in a church. I sang *The Lord's Prayer* and *Ave Maria*. And then I was asked to speak from the pulpit. I felt nervous, of course—a comic, talking in a house of God—but then I told myself to forget the who and the what of the situation, and say something to those people that I'd like to have someone say to me. And the Lord put the words into my mouth, and I had no more fear. In a different way, I expect that's the spirit to carry to your job, whether it's singing or anything else. Don't be afraid to be yourself and to look sincerely into your heart for the human essentials. And then have faith and go to work!"

Gracie Fields puts her creed into action. In her person as in her work, she is completely vital, completely natural. Perhaps the most eloquent and most highly talented entertainer of to-day, she thinks nothing of musing her hair when she talks, or of walking about with a twist in her stocking. She has a rare capacity for enjoyment and a genuine love for people. That is why people everywhere enjoy and love "our Gracie."

Curriculum Planning in Music Education

(Continued from Page 94)

growth of music, even though some of our practices may have been questionable, has firmly established music in our public school curriculum as a necessary and worth while development. Further, it would seem necessary that we now set about analyzing our aims and objectives in relation with procedures, in the light of the social and educational objectives, to find wherein they do not coincide. Most of our music teachers now have been adequately prepared educationally, thanks to our teacher training institutions, and are fully prepared to study curriculum adjustments on an equal basis with the most able experts in the field of general education.

The Main Purpose

Curriculum planning should be made with one thought uppermost in mind, namely, the aims, objectives, and expected outcomes of the pupil; not the teacher's aims. If this plan followed, we will find ourselves shaping all our procedures and activities around the theme of "what does the child want as an outcome in this music class." The question immediately follows, "How am I to know what the child wants from the music class?" The only answer to this question is that our curriculum planning must be done by experienced teachers—teachers who have been alert, who

know child psychology, who have a broad conception of the total educational process, and who, from their rich teaching experience, have come to the realization of what the average pupil desires as to aims and outcomes in the music class.

Naturally, this sort of planning and teaching is difficult and demands a teacher with broad vision and the ability to do long-time planning. It is comparatively easy to teach techniques and skills, but the teacher who is able to visualize the proper functioning of music in the total educational process is a jewel to be desired.

In conclusion, the following summary should be considered:

1. Curriculum planning is an established practice in all educational procedure, but has not, as yet, been given proper consideration in music education.
2. Music is new in the field of public education, and because of this been organized and planned along the same lines as other subjects.
3. Teacher training in music education is relatively new.
4. Music education has now taken its proper place in public education, and the problem confronting us is that of organizing and planning our curriculum along the accepted lines of sound educational practices and philosophy.

The Importance of Music in Wartime Industry

(Continued from Page 99)

ance. One way it does this is by establishing a rhythm of work and a timing of effort. Barge haulers and sailors discovered that principle long ago. By timing the effort, marching and dancing are done with less fatigue. Authorities say that if we could get the proper timing of effort for a repetitive job, we could eliminate fatigue. Witness the human gear. By timing the effort, the beginning of life to the end apparently without rest. The secret is that the heart has achieved a perfect rhythmic balance between work and rest. It rests briefly but sufficiently after each contraction. Like the heart beat the music beat establishes a rhythmic rhythm for repetition of work and reduces effort to a minimum.

In fact, music in industry is just a new application of a very old idea. Lightening labor with song goes back for thousands of years. According to

one historian, early tribes regulated most of their work by music. Ovid writes, "Even the miners sing to lighten their labor." Examples of evitable music, Quintilian (A D 40) reports that every man had his ones for harvesting, tanning, grinding grain, wine making, spinning, weaving. That sure lift when as at barge haulers and sailors sang at their work. Negroes built our railroads in the south to harmony. These are a part of our folk song tradition. Down the ages, men sang instinctively to mitigate their toil.

But the machine almost killed the use of music as an accompaniment to work, and for many years attempts have been made to bring it he encountered industrial bands as

early as 1902, in the Crystal Palace, London. The band movement has spread to this country, and now we have a number of excellent plant bands, choruses and ensembles. But sound amplification made possible the use of music in industry on a wide scale, and the war put the idea over.

Music has also been found to have a good effect on mental workers as demonstrated by its use in offices, French, psychologist Emanuel Pavré increased by cerebral circulation was produced greater lucidity. He had them before the reading was accompanied by tone. Among business and other, thought stimulant and energizer. (Continued in connection with their (Continued on Page 136)

Switzerland's Musical Position in the World War

(Continued from Page 83)

for them far better than we can here and now.

At this juncture the question arises, why, as yet, there have been so few Swiss composers of international fame. To my mind there could be several explanations. Generally speaking, it has been the lot of the larger European states to provide the world with the majority of outstanding geniuses and there are few exceptions to disprove this statement. Furthermore, the history of music shows that countries, more or less in turn, have contributed to the important production of the continent and that it has often taken a people many centuries to produce works which would stay. There was for example practically no musical production, excepting folklore, in Russia before the middle of last century. Only the last ninety years have asserted that country's greatness in the field. The Dutch, though the world's leading musicians in the fifteenth century, produced practically nothing until the modern times. In England also there was a break of many centuries between the brilliant period of Purcell and the Virginalists, and the present days, when musical production is becoming more important again. There were no outstanding composers in the Northern continent before Grieg and Sibelius. It is quite conceivable therefore that in the case of Switzerland the present day composers such as Arthur Honegger (the author of the world famous symphonic work "Pacific 231") for example, are the men who in the future will be representative of the Swiss contribution to international production.

A Peace Loving People

There is another aspect of course as well. An old French saying goes that "the happy countries have no history." The Swiss have been a peaceful and happy people for many a century, possibly at the price for which the other and more restless European countries have been awarded their musicians of genius. It happened to disprove this question, when Henri Gagnebin, the head of the famous Geneva Conservatoire. I had the privilege of giving a recital there and on the following day was shown over this remarkable institution. There is a list collection in the Conservatoire in memory of the days when this great musician was a teacher in Geneva. The Conservatoire itself is over a hundred years old and there were few, well-known artists living in this period, who did not appear in its charming and old world halls. Henri Gagnebin seemed to

think that it was precisely the fact that so many an outstanding foreign artist had lived and created in their midst, which may have discouraged native talent. This is quite possible, too.

This note would be incomplete if we did not name the men who to-day are striving hard and successfully for the cause of modern music. Ernest Ansermet and Edmond Appia in Geneva, Haug and Denzler in Zurich, Paul Sacher in Basle (the only remaining continental stronghold of the International Society for Contemporary Music) and last, but not least, Hermann Scherchen in Winterthur. All these men have already earned the thanks of the musical world by discovery of many an outstanding modern work, and their names will certainly live for these achievements. It was in Zurich that the two great modern operas, Hindemith's "Mathis" and Berg's "Lulu" were given their premieres. In the concerts of Paul Sacher, to whom Bartók dedicated some of his finest pages, there have been most remarkable performances and also, I am happy to say, of American composers, such as Roger Sessions and Theodor Chanler. In this connection, I recall my last meeting with Scherchen. "With I could get some new scores from America," he said to me. "I know good music is being written there and I should like to do an all-American program."

It is to be sincerely hoped that he will get to those scores and that in the near future this will be the material to cross the oceans as messengers of good will from nation to nation.

The Etude Music Lover's Bookshelf

(Continued from Page 87)

romances, and with the touch of an artist, to embellish them and preserve them in the only book of its type your reviewer has seen. Assisted by Dr. Boris E. Nelson, the work while scholarly, is never pedantic or dull. Sections I. Primitive Instruments, II. Classical Period, III. Oriental Classic Period, IV. The British Isles, V. Scandinavia, VI. The Slavs, VII. Central Europe, VIII. America—The Future, presented with a wealth of detail, are most comprehensive. The author, who is also a well-known painter, has embellished the work with many excellent pen drawings. "From the Hunter's Bow" By: Beatrice Ederly Price: \$3.50 Publisher: G. P. Putnam's Sons

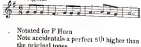
Arranging Music for Your School Band

(Continued from Page 131)

custom to give the higher parts in the music to be played to the first and third horns rather than to the first

Ex. 13

Original



Notated for F Horn
Note indicates a perfect 5th higher than the original tone.



Notated for Eb Horn
Note indicates a perfect 5th higher than the original tone.

and second horns. Thus the second and fourth horns play the lower parts. This will be noted in the given example.

The tenor trombone is non-transposing and its range is from E below the bass clef to the second B-flat above the clef. If the bass trombone is used, the range is from B below the bass clef to F above the clef.

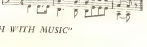
The bass tuba in E-flat has a range from A below the bass clef to G above the clef. It is non-transposing.

The double B-flat contrabass tuba, the lowest pitched of this family has a playable range from second E below the bass clef to G top space of the clef. This instrument is non-transposing.

Here is the same example, formerly used for the woodwinds, as arranged for the brass family.

Ex. 13

I & II Trumpets M-Mody in both Trumpets



This arrangement will make a particularly rich brass body of tone. The doubling of the voices is well-balanced in that the alto appears in three voices, the tenor in three and the bass in three while the melody is in the strong voices of the trumpets. This combination is favorable in transcribing for the band in that all instruments are performing in their best registers. Note the interlocking of the horns, the third horn sounding above the second.

If it is desirable to use the fluegelhorn, write the part as for the first trumpet or cornet. The fluegelhorn will soften the sharpness of the trumpets and blend favorably with the other brasses. The range is the same as the trumpet and the transposition is the same.

In arranging this same number for all three groups of instruments they will all combine and form a perfect tutti for the entire band. The balance throughout will be correct and the effect will be surprisingly pleasing.

Space does not permit of the many other problems concerning band arranging but a future article on the subject may be enlightening to those interested in this field of endeavor.

Radio Advances Musical Tastes

(Continued from Page 86)

Symphony Orchestra, conducted by Serge Koussevitzky, for the past five years, had occasion to rejoice the day after Christmas when that organization and its famous conductor began a series of Saturday evening broadcasts over the Blue network (8 to 9:15 P.M., EWT).

Considerable changes in the lighted afternoon musical programs of the Columbia network are scheduled for February. For the first two Monday broadcasts (3:30 to 4:00 P.M., EWT) the Columbia Concert Orchestra, under the direction of Howard Barlow, will be heard with featured soloists. Beginning on February 21, "The Songs of the Centuries" (formerly broadcast on Wednesday afternoons) will replace the regular concerts. On Tuesday, February 2 and 9, there will be two more in the series of Keyboard Concerts (3:30 to 4:00 P.M., EWT), but on February 16 the latter will be replaced by a new series, featuring chamber music and vocalists.

Beginning Sunday, February 7, a new series of chamber music concerts will be given over the entire Columbia network from 11:05 to 12 noon, EWT, by the United States Navy String Quartet. This quartet is made up of members from the U. S. Navy Orchestra at Washington, D. C. It was formed by Bernard O'Connell, violoncellist, previously associated with Columbia network's Dolphin String Quartet.

THE PIANO ACCORDION

The Multi-Shift Accordion

by Pietro Deiro

As told to Elvera Collins

LATLY, IT SEEMS that accordions lists everywhere are interested in knowing more about the various types of multi-shift accordions. Let us give attention to this subject, and to the proper use and operation of the extra shifts.

The name, "Multi-shift," applied to an accordion means an instrument which is so constructed as to be capable of producing many tonal colors, and of imitating various orchestral instruments, such as the organ, flute, violin, and so on. In order to understand fully the possibilities and use of the multi-shift accordion, it is necessary for the player to have at least a slight knowledge of the construction of the instrument. Throughout this article we are referring to the standard accordion, which has forty-one keys, one hundred twenty basses, four sets of treble reeds and five sets of bass reeds.

On the treble, or right hand, side of the multi-shift accordion, the four sets of reeds are divided as follows:

- One set of high reeds
- Two sets of medium reeds
- One set of low reeds.

These reeds, either singly or in various combinations, produce the different tonal effects of which the multi-shift instrument is capable.

Certain symbols are used to designate the varying tone colors, the most common being:

For the usual accordion having only one shift on the treble:

- (R) Indicates full register, playing all of the reeds
- (*) Indicates the medium pitch of the instrument

For the multi-shift accordion:

- (R) (Violin) indicates the medium and high reeds
- (R) (Organ) indicates the low and high reeds
- (R) (Clarinet) indicates one set of medium reeds
- (R) (Saxophone) indicates one set of low reeds
- (R) (Piccolo) indicates one set of high reeds
- (R) (Celeste) indicates two medium and one set of low reeds
- (R) (Bandonium) indicates the low and one set of medium reeds
- (R) (Oboe) indicates the medium reeds—same as clarinet
- (R) (Tuba) indicates one set of

low reeds—same as saxophone

For the bass section:

- (R) Indicates full register, playing all of the reeds
- (*) Indicates removal of lower octave

The employment of (R) before each orchestral instrument means that the accordionist is to put on the shift giving that instrumental coloring. As orchestral scores usually indicate the entrance of various instruments, we precede our shift indications with the (R), so that the player will not be confused with the entrance of the actual instrument of that name.

The Symbol Explained

A short history of the reed construction of the accordion explains how the symbol, (R), came to be used in its present sense. Up to about the year 1900, the instrument employed only the two medium reeds. Some time after this it was introduced to the public with an added set of reeds which was an octave lower. This was done to give a more symphonic color to the instrument, and to reduce the shrill tone of the earlier accordions. Later on, an apparatus was devised so that this lower set of reeds could be played together with the medium sets, or could be removed at will. This gave the accordion two tones. The apparatus was called "Registro," after the organ stop of the same name, and, in order to denote its application on the printed music sheet, the symbol (R) was used to mean that the octave was to be added to the two medium reeds. The asterisk (*) was used to indicate its removal. This is still the standard marking for the regular accordion.

As soon as the one shift was applied, the possibilities for the accordion to tone effects and gradually other shifts were recognized, until to-day's multi-shift accordion was developed. Various forms of shifts are used—push buttons, rockers, dials or levers that turn or slide, either on the gallery or on the keyboard. These shifts usually work independently, one shift for each set of reeds. To obtain different tonal effects, therefore, it is necessary to work several shifts, as some must be taken off, and others added, in

(Continued on Page 138)

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How Vitamins Can Help Musicians

(Continued from Page 80)

foods as well as in the life of body tissue. Outward signs of Riboflavin deficiency make their appearance about the nose and mouth or in changes in the eye. These changes in the eye may affect vision.

"Milk, eggs, liver and other meats, grains, and brewers' yeast supply Riboflavin."

Nicotinic Acid

"Nicotinic Acid: A deficiency of this vitamin often results in pellagra, a very serious disease common in some sections of the United States. Persons suffering from pellagra usually suffer also from lack of Thiamine, Riboflavin, and other vitamins and minerals, and proteins."

"Liver and other meats, whole cereals, leafy green vegetables, and brewers' yeast supply Nicotinic acid."

B Complex

"Other Vitamin B Factors: It has been reported that there may be 12 to 15 factors which make up what nutrition workers call the 'Vitamin B Complex.' The best known and understood are the three just described: Thiamine, Riboflavin, and Nicotinic acid. Five others have been isolated and can be obtained in pure crystalline form. These are: Pantothenic Acid, Ribodioxine (Vitamin B₆), Biotin, Choline, and Inositol. Much is known of the effects of deficiencies of these factors in laboratory animals, but their specific uses in man are not yet known. A fair statement is that the whole natural Vitamin B Complex is desirable to assure good nutrition."

"Whole cereals, milk, eggs, some vegetables, especially beans and peas, meat, liver, and brewers' yeast supply the B Complex vitamins."

Vitamin C

"Vitamin C (Ascorbic Acid): Because they are rich in ascorbic acid the citrus fruits, such as oranges and lemons, or tomatoes or raw cabbage, should be included in every diet. Apples, pineapples, bananas, and other fruits, and potatoes, and many fresh vegetables also supply ascorbic acid."

"Ascorbic acid is important for infants and children because it helps normal development of bones and teeth. The substance which holds together the cells of the tiny blood vessels, called capillaries, is dependent upon ascorbic acid. Bleeding from the gums or in the skin may be caused by lack of ascorbic acid. Marked absence of the vitamin causes scurvy."

Vitamin D

"Vitamin D: There are several Vitamin D substances, which help the body use calcium and phosphorus in

building and maintaining sound bones and teeth. Lack of Vitamin D in infants and children results in rickets."

"Direct exposure to ultra-violet light from the sun or artificial sources makes Vitamin D in the skin. Clouds, fog, dust, smoke, clothing, and ordinary window glass shut out the ultra-violet rays, which must fall directly on the bare skin to produce Vitamin D. Adults may not need more Vitamin D than they obtain from casual exposure to sunlight, and perhaps in certain other special conditions known to physicians. Infants and children ought to receive cod liver oil or an equivalent rich source of Vitamin D, especially in the winter months."

"Vitamin D milk and cod liver oil supply Vitamin D. Eggs, butter, and fish contain small amounts. A variety of pharmaceutical preparations also are available."

E and K

"Vitamins E and K: The uses of these vitamins are a matter of concern only to physicians. They are well supplied in common foods, and deficiencies are believed to be rare, except in early infancy. This does not apply to E, and only in part to K. Vitamin E is secured largely through wheat germ, is concerned with motherhood, and is reputed to be of some value in some wasting muscle diseases. Vitamin K prevents hemorrhages in the jaundiced and in newborn children. This vitamin is very plentiful in alfalfa. The absence of this vitamin was noted first in the so-called 'sweet clover disease' in cattle, which is a hemorrhagic disturbance."

"Nutrition and the Physician"

"Many serious diseases may be caused by malnutrition; other diseases may result in malnutrition. Such common conditions as overweight or underweight and general ill health may or may not be the result of a bad diet. Inherited conditions, stomach and intestinal trouble, fear and anxiety, and even the weather, may interfere with proper nutrition."

"Only a physician can discover the real causes of malnutrition and treat them properly. He will prescribe special diets and extra vitamins and minerals if he finds they are needed."

Vitamins never should be looked upon as medicines but rather as foods, and they are most effective when taken with the regular meals, when they are properly assimilated as food. The best medical research workers still feel that they are just on the shore of an ocean of discovery in the world of vitamins. Startling improvements in the individual's appearance, by the intelligent administration of vitamins, have been noted. Skin blemishes, pimples, and other objectionable conditions such as what is known as "shark skin," best known by the hardening and roughening of skin at the elbows, have cleared up. Improvement in the appearance of the mouth and lips, and added lustre of the eyes are not unusual. But do not be disappointed if results are not forthcoming. Proper medical administration may be necessary."

Musicians who have desired to bring back the color to prematurely graying hair have been greatly excited over the vitamin found in B

Complex and created synthetically as Pantothenic Acid (Calcium or Sodium Pantothenate, and Para-Aminobenzoic Acid.) It has long been demonstrated through laboratory animals that a deficiency in this element causes gray hair. Natural color may be restored with these animals in almost miraculous fashion when this deficiency is removed by the administration of Calcium Pantothenate. This has led thousands of people to turn themselves into human guinea pigs of auto-experimentation. The writer has seen several cases of human beings whose once gray hair has shown a marked change after a daily dosage of small amounts of this vitamin with B Complex and a proper natural diet. Your physician will be glad to observe your experiments, even though he may be skeptical. The Bulletin of the Lederle Laboratories, Inc., states:

"It is evident that pigmentation of the hair is regulated by more than one substance. Animal work suggests an inter-relationship between pantothenic acid, biotin, and para-aminobenzoic acid, all found in Vitamin B Complex. The problem is still very much in the experimental stage and there appears to be no justification for human use, except on a purely experimental basis."

In cases where the writer has seen unquestioned return of hair color, a natural vitamin diet has been maintained, supplemented with Vitamin B Complex and ten milligrams of Calcium Pantothenate daily. The diet has included very liberal amounts of the green, yellow, and red vegetables, and fruit (raw, when possible). This line, which some believe contributes pigmentation to the hair. Those who claim success report that they observed no improvement until after six or seven months of daily treatment."

The Lederle Laboratories give, as the main natural sources of this vitamin, the following list of foods:

"Food Sources of Pantothenic Acid"	
Average values—expressed milligrams per 100 grams (edible portion)	
FAIR SOURCE	
Whole milk	0.5
Buttermilk	0.3
Kale	0.5
Squash, Italian	0.3
Artichokes, Jerusalem	0.4
Polished rice	0.4
Carrots	0.2
Tomatoes	0.1
GOOD SOURCE	
Sweet potatoes	1.1
Roasted oats	1.1
Wheat	1.1
Rye	1.1
Rye flour—dark	1.0
Rye middlings	1.3
Rye middlings	2.3

(Continued on Page 138)



"FORWARD MARCH WITH MUSIC"

The Queen of Song

(Continued from Page 90)

The first of the typical "Patti concerts" was given in 1865, a species of morning event in which the central figure was assisted by operatic stars of the first magnitude. Patti's graceful charm made these events tremendously popular with a public not quite up to the plane of artistic appreciation found at the opera. Here she sang for the first time the song of the new *Aïe Maria* composed by Gounod upon the *First Fribelle* of Bach and in her own inimitable manner such songs of the people as *Comsin' thro' the Eye, Within a Mile of Edinboro Town, and Home, Sweet Home*.

On to Italy

After the German engagements she paid her first visit to Italy, artistically if not physically the land of her birth. There were the same scenes of fanatical adoration, the same shouts of delight, the same showers of flowers, the same drawing of carriage by the young boys of the cities visited.

We may mention here the diva's marriages. The first, to the Marquis de Claus, Esquerry to Napoleon III, took place in 1866, and the residence naturally was transferred to Paris. The union was not a happy one, and in 1877 a formal separation was effected, followed by a French divorce in 1885. In 1868 Madame Patti was married to Signor Ernest Nicolini, a handsome and accomplished operatic tenor whose London debut had occurred twenty years earlier as *Edgar* to Patti's *Lucia*. The marriage was a singularly happy and sympathetic one, with its domestic center at a beautiful estate in South Wales, *Cresbury-Nos Castle*. Nicolini died in 1898, and a year later Patti married Rolf Cederström, Swedish.

From time to time new rôles were added to the Patti list, and not all of them of the typical coloratura character which came to her so naturally. She was an appealing *Giselda* (Gounod), and in 1876 she sang *First Aïde* to be heard in London. She had coached the part with Verdi himself, and, although there were many headshakings over the assumption of so heavy a dramatic rôle, the event proved one of her greatest individual triumphs. In this dramatic and tragic depth in her voice and interpretation which was new. She never sang a Wagner rôle, though she added Wagner songs to her concert repertoire later in her career and expressed a great fondness for the operas, so much so that she and Nicolini attended a number of the Bayreuth festivals. The only rôle she ever essayed which was utterly unsuited to her peculiar talents was *Carmen*.

In 1884 there was celebrated in New York the twenty-fifth anniversary of Patti's first appearance in the opera. The opera was to have been the same as on that memorable earlier occasion, "*Lucia*," and even with the same tenor, Brignoli, but his death a few days before the event caused a change to "*Maria*," with Nicolini in the cast. Patti's first appearance in the quarter-centennial at Covent Garden, the opera being "*Il Trovatore*."

There was a memorable performance in Paris, with Gounod conducting, of his "*Romeo et Juliette*," this time in French. The tenor was Jean de Reszke, and the delighted concert audience felt that Patti and de Reszke were the ideal exponents of the rôles. Another memorable occasion was the dedication, late in 1889, of the new eight-million-dollar Auditorium in Chicago, at which the only musical number was the singing of *Home, Sweet Home* by Patti, for which she received the nest fee of \$4,000.

The final appearances at Covent Garden were made during four weeks in 1895, after an absence of ten years. The opening opera was "*La Traviata*," and the "old guard" turned out for the return of its favorite, while boxes and gallery were eager to experience a thrill which by now was almost a tradition.

Her public career now was drawing to a close. Her last pure appearance as an opera singer was in a single performance at the grand Covent Garden. The last time that Patti sang in a complete stage representation of an opera was in May, 1907, in the small theater at Jean de Reszke's house in Paris. The opera was her old favorite "*Il Barbiere*," and the tenor was the young de Reszke, Anselmi, Ancona and Pini-Corsi. Her old friend Jean described as "simply miraculous" her physical vigor and the beauty of her voice. She was then sixty-five years of age.

"Farewell" Tours

The final American tour—the last of several "farewell" tours—was a series of forty concerts during four months in 1903-4. Her official leave-taking from her royal London public was late in 1905, in a typical Albert Hall Patti concert, in which she made three appearances, surrounded by a group of able vocal and instrumental talent, among whom was the noted Spanish violinist, Sarasate. There were at least three other appearances in Albert Hall for benefit concerts for causes in which she was interested, and in her seventy-second year during the early days of the first World War she sang at a Red Cross benefit in Albert Hall.

It is probable that no other artist ever earned in fees the fabulous amounts which were paid to Patti. For her first operatic performances she was paid one hundred dollars each. Yet two years later (she was then nineteen) she was paid \$2,600 for four appearances in England. Her Paris operatic appearances brought \$800 a piece. For several years at Covent Garden she was paid \$1,000 a night, while for her American tour of 1882-83 the basic fee was \$4,500 a performance. For forty performances she received \$175,000, then a record. For that season and the one following she received from Mapleson about \$450,000. By the season of 1886-87 she was receiving in America, over the land of milk and honey, \$5,000 for each performance, and even that was bettered in 1888, in Buenos Aires, where she was paid for twenty-four performances an average of \$6,000 a performance. Her income in eighteen months in 1888-89 was approximately \$900,000. The American tour of 1903, forty-four years after her professional debut, brought \$250,000 for forty

concerts, and from 1861 to 1881 it is estimated that her annual income was at least \$150,000.

The final scene on Patti's stage of life was enacted on September 27, 1919. Her body lay temporarily in a number of resting-places in England, then was permanently laid to rest in the Père Lachaise Cemetery in Paris, not far from the graves of her father and her sister Amelia.

Her career, almost unparalleled in length and acclaim, began before the American Civil War and extended through the greater part of the Victorian Age and the rise and prelude of Wagnerism, to the advent of a new style which was almost to repudiate the golden age of Italian opera. Her professional career lasted fifty-six years, and including occasional later appearances, her public life extended for the well-nigh unprecedented duration of sixty-four years. Yet she have recently asked several serious and well-informed young students about their knowledge of Patti, and most of them never had heard of her. *Sic transit gloria mundi!*

The Importance of Music in Wartime Industry

(Continued from Page 130)

work are: Henry Ford, Fiorello La Guardia, Hendrik Willem van Loon, Albert Einstein, George Bernard Shaw, and Frank Lloyd Wright.

When Compton McKenzie, the English novelist, was working on a novel, a friend played a record of a string quartet in an adjoining room. "At that moment," he said, "I stopped writing for three quarters of an hour. 'But the rapture of the music must have retained within itself the movement onward of the book I was writing,'" he said, "because the intimate quartet finished, I went on as though I had not sat back all that time idle. I have been told it is impossible to listen to music and write at the same time. I deny that."

In his book, *New Minds for Old*, Eame Wingfield-Stratford, says, "Those people who say that it is a crime to listen to music without giving it one's whole attention, have not grasped the value of music as a background. Perhaps at no distant date, we shall all go about our daily active lives with a soft, unobtrusive background provided by music. In music the element of rhythm is marked. It isolates any habitual activity and keeps it functioning just as an engine, once started, will go on running even though the driver has fallen asleep."

Paul Schrieber-Meyer has some interesting thoughts on what this movement will mean to our future musical development. "Whether we like it or not," he says, "music in in-

dustry appears to be here to stay and dusts fair to be of increasing importance as times goes on. Both management and labor agree on its benefits, but the whole phenomenon is still in an embryonic state. Little of the music used in the factory is germane to the endeavor it accomplishes. The work song took not only its rhythm but its mood and lyric from the work operation. The transcription carries hall, the music composed for the concert played because it is at hand, because it will get by. Leisure music is not yet the industrial plant, and the present rate, soon be the largest undertakes a composition or performance without the consciousness of his audience, and, insofar as his close emotional control over his audience is concerned, he is not a composer. When the composer starts to forego work as being first and foremost for the factory, played by those people who are working while they listen; when he proceeds as some composers are already doing, by treating proven auditory stimuli as though he seeks for himself the task of making the worker work; then, we are something new, a musical idiom which earth; and what industry can do for the record of this civilization, when ten as anything music can do for industry."

Foundation Exercises for Scale Playing

(Continued from Page 84)

They are very valuable for increasing the stretch and span of the hand. While the arpeggios of the secondary sevenths are not usually found in books of scales and arpeggios, they offer excellent additional practice. Secondary sevenths are those on the second, third, fourth, sixth, and seventh degrees of the scale, thus:



Formerly, arpeggios on the secondary sevenths were rare, but in modern composition they may be encountered at any time. The zealous student will have all kinds of fun in working these out in different keys and exercising his own ingenuity in devising the simplest and best fingerings.

The chromatic scale should be introduced shortly after the arpeggios. Teach the usual fingering first. More advanced pupils may study the following fingering, which is useful for smoothness and velocity:

R.	H.	C	C	D	D	E	F	F	G	G	A	A	B	C
		2	3	1	3	1	2	3	1	2	3	4	1	2
L.	H.	1	3	1	3	2	1	4	3	2	1	3	2	1

The fourth finger is employed once in every octave in the right hand, on A-sharp or B-flat and in the left hand on F-sharp or G-flat.

Just as soon as a good *legato* touch has been established, the *staccato* touch should be cultivated. There are several varieties of *staccato*, but the one delivered by a hand touch should be mastered first. Raising the hand from the wrist, allow it to fall upon the keys in such a manner that the third finger will cause C to sound, then withdraw the hand instantaneously. Repeat this touch several times. All the motion takes place in the wrist. The finger is not to move at all at the touch. Then play a scale with the same finger, touching the keys with the hand-much, from the wrist, without finger motion. For the present, all *staccato* passages should be played with this touch.

Contrary to the old methods of instruction, but in harmony with the modern ones, the arm touch should be taught to the beginner from the very first. Extending the hand, so that the third finger (each hand separately) is over C, allow the arm to fall softly until C is heard, without moving the finger upon its own joint at all. Repeat C several times in the same manner. Play a scale slowly, very slowly and softly with the same finger, always with the arm touch, but with the wrist in a loose condi-

tion. This is the proper touch to use for the first tone of a scale, exercise, passage, phrase, or after a rest, and so on.

Exercises in double notes, double thirds, and sixths should be introduced as soon as the pupil is sufficiently advanced to assimilate them; that is, as soon as the development of the hand and fingers will admit of this study. Begin first with scales in double thirds, which must be mastered in all major and minor keys. Next, chromatic major and minor double thirds; much later, scales in diatonic major and minor double sixths, and chromatic major and minor sixths.

This is the second in a series of independent articles upon "The Foundation of a Modern Piano Technique," by Alfred Calzini. Another article will appear next month.

Mexican Musical Folklore

(Continued from Page 89)

even Yucatec *jarabes*. The *marachi* later incorporated many songs into their repertory that were originally foreign to their native Jalisco and Michoacán. Romantically languorous melodies of the Bajío type are to be found in many other regions. There are even instances where the same song appears both as son of the Tehuantepec Isthmus and as son de *huapango* (peculiar to the Vera Cruz coast).

The most curious medleys of styles and movements occur. Thus the *sandunga*, the typical son of the Isthmus, is tapped in one part and waltzed in another. Spanish rhythms and waltz movements are intermingled. The *sandunga*** is interpreted by a brass band which even includes saxophones and usually plays delightfully out of tune. This dance is of tropical vigor and sensuality.

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(Continued on Page 139)

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The Multi-Shift Accordion

(Continued from Page 133)

order to get the proper combination of reeds to produce the effect desired. The chart shows some of the various reed combinations, and the tonal quality they will give. For example, when playing in the violin effect, which, as indicated in the chart, consists of the two medium and one high set of reeds, in order to change the saxophone, four separate movements are necessary: first, take off the high reeds, second, take off the two medium reeds, third, take off second set of medium reeds, and fourth, apply the low set of reeds, as it is this set alone which gives the saxophone effect. This was found to be awkward on account of the slowness and separate movements required in changing from one set to another. Also, as it is necessary to remove the hands entirely from the keyboard in order to make the changes, it is impossible to shift from one to another in fast passages. Changing shifts, therefore, can be done only in a very slow-moving piece, or between the parts or phrases.

Suggestions for Use

Of late, however, the automatic selectors which are placed on the latest type accordions are a big improvement, and it is now possible to change from one effect to another with only one movement, since the automatic selector couples and uncouples sets of reeds simultaneously. Shifts can thus be changed at almost any point in a composition. It is very much faster and simpler.

The use of the multiple shifts in a composition varies according to the taste of the player. One should, however, try to duplicate the tonal color called for in the orchestration, if it is known. If not known, then the following rules should be generally followed: In a slow-moving, chorale, melodic theme, the organ effect can be used. Bandonium is sometimes used instead of organ, because, in a chord passage, it produces a similar tonal color. A fast moving passage is generally played in the full accordion. Sometimes, for instance, in the trio of a march, it is possible to use two tonal effects, first the replete and then the violin. The last part of the trio almost always is played in full accordion, and low passages may seem best when played in the saxophone effect. Bandonium and oboe are also excellent effects to use in passages. Accordionists who know the use of these multiple shifts should never hesitate to apply them, as they add much when playing before the public. Students should ex-

periment with the different effects in various passages and selections, in order to find out the most effective way to interpret the number artistically and with expression.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of Mrs. Erros, 1713 Chestnut Street, Philadelphia, Pennsylvania.

Hail to the Viola!

(Continued from Page 76)

appearance quelled any doubts that he or the public may have felt about the charm of a viola devoid of string quartet or orchestral accompaniment. Audience and critics hailed this recital as more than a novelty, repeated their approbation at his subsequent performances. So far as is known, it was entirely satisfying to all who heard it, with the exception of one young woman. She, unwittingly, paid the young violist his tribute. "He plays the violin beautifully," she was heard to say to her escort a bit petulantly during an intermission, "but I thought he was going to play the viola. When does he change instruments?"

Vardi does not expect to change instruments—ever. He has found one that challenges his mind and awakes his emotions. The only change he has made is in his orchestral position and this is only for the "duration." He has enlisted in the service of his country, and is a musician first class in the Navy. At present he is the first viola player in the Navy Symphony Orchestra under Lieutenant Charles Brender.

The Tarrega Guitar Method

(Continued from Page 135)

prove the performance of this outstanding virtuoso. In the use of the right hand thumb, Tarrega also differed somewhat from the method used by all other classic writers for guitar.

The Italian and also the American guitarists extend the thumb and glide it across the string until it rests against the next higher one, claiming that this results in a more powerful tone. Tarrega advocates plucking the string with the tip joint of the thumb bringing it up against the side of the first finger. In the matter of playing scale passages there is a decided difference between the modern Spanish school and the method used by most of the old Italian and other European guitarists. Carcassi, Carulli, Giuliani and their contemporaries used alternating thumb and first finger on the three bass strings followed by alternating first and second finger across the three treble

strings. Tarrega and his followers discard the thumb for this purpose almost entirely and advise using alternating first and second finger for passages across all strings. Occasionally they advocate adding the third finger when this finger happens to be in position to facilitate passing from one string to a higher one. This method, when practiced sufficiently will undoubtedly assure a scale that will sound even and smooth.

In examining the music of Tarrega one cannot fail to note the effective use he has made of the higher positions. Whenever possible he avoids the use of the open first string and frequently plays his chord progressions and scale passages on the inner strings in position.

His main object throughout his life was to obtain the most beautiful tone his guitar was capable of, and this was always the principal topic of conversation when pupils were gathered around him. Guitarists everywhere may well emulate his example.

How Vitamins Can Help Musicians

(Continued from Page 134)

Barley	1.0
Broccoli	1.1
English walnuts	0.8
Yellow corn	0.8
Irish potatoes	0.7
Taro root	0.7

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Brewer's yeast—dry	20.0
Liver	4.0
Egg yolk	6.3
Alfalfa	5.5
Eggs	2.7
Split peas	2.1

If you want to make an experiment in rejuvenation, go to your brewer's yeast, egg yolk, peanuts, and alfalfa—then combine with B Complex. After a month of the early vitamin discoveries were due to empirical (trial and error) methods. (Sh! Peanuts are still five cents a bag!)

Do You Want to Conduct?

(Continued from Page 82)

works are performed, and I must not trust to just my memory or feeling. It gives me an constitutional limbering-up, a sort of musical jolly dozen that is hard on the muscles but very good discipline.

I have presented one hundred and three Bach Cantatas, a series of twenty-six Mozart piano concertos; nine Mozart operas, including "Titus," and "King of the Fishes," which were heard for the first American Opera Festival ever to be given on the radio.

Your Symphony Orchestra in Your Home

(Continued from Page 85)

Impression that the conductor was more concerned with drama, and not enough with the joy of life and the humor of these rare and cherishable pages by Beethoven. Too, the recording is often blatant and of a hard brightness, as well as lacking in the clarity and cleanliness of definition apparent in the Reiner set discussed above.

Revel: Daphnis et Chloé—Second Suite; The Cleveland Orchestra, conducted by Arrur Rodzinski. Columbia set X-230.

Of the several versions of this work existent on various recordings, the Ormandy-Philadelphia Orchestra set, dating from July, 1940, benefits from modern recording, but its brilliance of performance does not compensate for the loss of the subtlety and polish of the Koussevitzky recording.

Of the two modern versions, our preference goes for the Rodzinski set, despite the fact that the recording lacks some of the brilliance of the Ormandy version. But Rodzinski has a better understanding of the lyricism of this music, and he keeps its long lines continuously flowing in a manner which Ormandy does not.

Mozart: Quartet in C minor, K. 516; The Budapest Quartet with Miklos Katims (second viola). Columbia set 526.

As a recording this set lacks the intimacy of mood which distinguishes the Pro Arte set; moreover, there are disturbing elements in the reproduction which we found took several days to smooth out (this is best done with a chromium needle).

As for the performance, this is the best version of the quartet. No other ensemble has achieved the depth of emotion or the tonal breadth of the set in the same appreciable manner that the Budapests do here. The Pro Arte's tendency to adopt tempi which are calculated to preserve a technical polish has always left that organization's playing of Mozart considerably less satisfying to us than the Budapest's. The latter ensemble apparently adopt tempi which are based on the fullest expression of the emotional qualities of Mozart's music. And since the emotional quality of this score is both searching and deeply felt, it is the Budapests who, in all except the minutest section, achieve the greatest expression of poignant beauty. Here is music of strength; music which remained unrivalled and unapproached until Beethoven conceived his last quartets. It is a set which should be in every record library.

Karl Merz Music Hall

(Continued from Page 96)

me that he spent one particular hour with Karl Merz and learned more in that time than he had in scores of lessons with famous teachers.

When Mr. Merz was editing the "Musical World" he once inserted a notice asking for help for a musician in distress. Mr. Presser, then a music teacher of slender means, sent two dollars. Later when he met Mr. Merz for the first time, Merz greeted him with:

"Well, you are Theodore Presser, the fellow who sent in two dollars for that poor music teacher. You may be interested in knowing that it was the only contribution I received."

"Goodness," said Mr. Presser, "and when I sent it, I was broke."

Somewhat I have always felt that that was one of the main inspirations in Mr. Presser's philanthropies through which millions of dollars have been disbursed for education and philanthropy.

Mr. Presser once told me of a pupil whose ambition far exceeded his natural gifts, who went to study with Merz. After about ten lessons, Merz found that the pupil's talents could not possibly warrant his continuance. Meantime he found that the pupil had very little means. In advising the pupil that he had better seek some other field, he handed him an envelope containing all the fees the student had paid.

His Contribution to Culture

It was this type of man whose memory we honor. He was a man of a very high example of American citizen, who made an ineradicable contribution to the culture of our country of his day. He was a man of heart and high ideals in the loftier sense of the words. Karl Merz carried a Kysner fire lighting torches to higher and better spheres.

Karl Merz was a philosopher in the Socratic sense, in that he was always fired by a love for wisdom. He never had his sense of human balance set aside by the realistic and often pessimistic philosophical aspects of his native land—Eigent, Kant, Schopenhauer and Nietzsche, with whose works he was surprisingly familiar. This is beautifully manifested in one of his maxims, which is a statement of Faith. This reads:

"There is One Being who has planned and made everything, and who preserves everything. Why should not this rule apply to the arts? Truly God speaks through the arts as He speaks through nature, and the language of art is a call to come nearer to Him."

This is a proud day for the College of Western, and a golden moment in American musical history, because we are not merely dedicating a temple

to one of the highest of the arts, but to that free spirit of tolerance, uncontrolled by murderous tyrants for which millions of men in the Democracies of the world are now devoting themselves. It is something. In their all. There is something in the dedication of a building with a distinguished identity such as this. Some time ago I wrote a poem which I have used far and wide for dedications. May I read it to you?

To the Master Builder

Master Builder, show me how
To build the temple of my dreams,
How with rule and plane and square
To make my house so that it seems
A place of joy for all the world
To come and worship in Thy name;
So that the soul of man may soar
To make Life's highest goals its aim.

Master Builder, bless this house,
Bless all those who labor here,
Let Thy love and beauty reign
In a world brought low with fear.
Sing ye angels of the Lord!
Hail the day of peace and power,
Behold a world is born anew,
This is the Lord's appointed hour.
—J. F. C.

Mexican Musical Folklore

(Continued from Page 137)

singers will challenge another in insulting terms or point out defects in his rival to his partner. On other occasions, women dancers—even the women dancers—were directed at the declarations of love although almost invariably in a mocking tone. Tempers will often rise, quarrels flare forth, and violent incidents occur in an atmosphere of general excitement. "A dance without blood or at least a scandal was considered a disappointment and the participants would leave in disgust," wrote the author of a work on the Jarrocho in 1844. A few decades later, another witness of these coastal dances relates the following: "A Jarrocho whose hair was beginning to gray was remarked to me: 'Ah! for the last fandango at me! For Jarrocho (a town near Vera Cruz), Quilimaco lat an ear and Juan de Dios the tip of his nose—all over a pretty little thing that was not worth one of the black curls on her head.'"

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- What is the principal difference between classical and romantic music?
- Schumann's wife was a famous pianist. What was her name?
- How many symphonies did Schumann write?
- How many of his piano pieces can YOU play?

Terms

- What does *presto* mean?
- Give term meaning as soft as possible.

Keyboard Harmony

- Play the tonic and dominant triads in right hand, with their arpeggio in left hand, as in the pattern above.

Do this in three major and three minor keys with no stumbles and

in good rhythm. (Refer to Keyboard Harmony for Juniors for future pattern.)



Musical Program

As Schumann wrote so many simple compositions for the piano, dedicating many of them to children, it is not difficult to arrange a Schumann program. Perhaps you can arrange a rather novel program by omitting the *Wild Rarer, Happy Farmer, Soldier's March* and *Stellenze*. Also, try to hear some of his larger piano compositions, such as the "Sonata in G minor," "Papillons," "Carneval," and so on; and some of his symphonic movements on recordings.

Musical Antiques

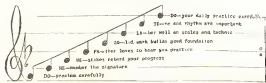
by M. L. Carson

Each of the following titles of musical compositions contains a word signifying "aged"; for instance, No. 1, a family residing near a distant stream, by Foeter, would be *Old Polks at Home*.

1. A family residing near a distant stream (Foeter)
2. An aged slave (Foeter)
3. A historic city in Spain (Trotter)
4. An antique time-piece (H. C. Work)
5. An aged canine companion (Foeter)
6. What hangs in the old well? (Woodworth)
7. A small elderly woman

8. A famous melody
9. An antique southern homestead (Foeter)
10. Far in the past (Bayly)

DO-RE-MI
By Gertrude Greenlegh Walker



History With Music

(Playlet)

by Helen King

CHARACTERS: Several piano pupils
(The program may be lengthened if desired)
SCENE: Living-room interior with piano

HELEN (seated, holding history book):
O dear me! History exam. this week, and I have the whole book to study! Well, I had better begin. Here it says, "Long, long ago before the time of our great-grandparents, this land of ours looked very different from the way it looks to-day." (Sighs, closes book.) History is so hard. I believe I could study better if I played the piano first. (Goes to piano.) I'm going to play my favorite piece—it always brings me good luck. (Plays . . . . . by . . . . .) (Picks up history book again.) I love music. I wish history were like music. My teacher said music and history were very closely related. Maybe if I remember this I'll get a good mark in the exam. (Reads again from book.) "Long, long ago before the time of our great-grandparents this land of ours looked very different from the way it looks to-day. There were no white people in our country. Far away across the sea lived Christopher Columbus. He was just a poor youth but he believed the world was round instead of flat, and people laughed at him. He could not raise any money to buy ships to prove that he was right. Finally he went to Spain and asked the King and Queen to help him. That was the first time Columbus saw the gay life of the Spanish Court." (Enter Sue.)

SUE: What's that you are reading about the Spanish Court? It reminds me of the piece I am going to play at the recital.

HELEN: Play it, please. It will help me with this old history exam.

(Sue goes to piano and plays, announcing the name and composer of the composition.)

HELEN: That was lovely. Now the book says, "The Spanish Queen gave Columbus three ships, and after a long voyage he discovered some land, and that land is called

America. The people Columbus found here were different from any he had ever seen. They had reddish skins and long black hair. Some of the Spaniards who came with Columbus became friendly with these Indians but others were afraid of them. They lived in huts and wigwams and loved the great out of doors." (Looking up at Sue)—Can you play any Indian music? (Enter George)

SUE: No, but here comes George and I'm sure he can.

GEORGE: Sure. I love Indian music. (Goes to piano and plays Indian piece, announcing name and composer)

HELEN: I like Indian music, too. Now we'll see what comes next in this old history. (Reads) "Years have passed and many changes have taken place in this land of ours. The Pilgrims landed in Massachusetts in 1620." (Enter Betty)

BETTY: Who said anything about 1620? That is the name of the piece by MacDowell I am going to play at assembly in school tomorrow.

HELEN: I wish you would play it now. (Betty goes to piano and plays A.D. 1620, by MacDowell)

HELEN: That's beautiful. I could just hear the Pilgrims singing their song of Thanksgiving when they sighted the land. Now let's see what comes next in the book. (Reads) "After many more years came what we call the Colonial days, when many fine houses were built. Some of these were called plantations, with their large barns and slave quarters, and many fields of cotton and sugar cane. Let us suppose there is a ball being held in the old mansion house. Candles are blazing and friends have come from neighboring plantations for the festivity. The favorite dance was the stately minuet." (Enter May Belle)

SUE: May Belle, you play Paderewski's Minuet Technique beautifully because I heard you when you were having your lessons. I was waiting in the hall for mine!

HELEN: Oh, please play it, May Belle. I have just been reading in the history about minuets in colonial times. (May Belle goes to piano and plays the Paderewski Minuet announcing the title and composer.)

(Continued on next page)

(Playlet)
(Continued)

Hamm: That's fine, boys. I'd like history if it always had music with it. Now the book says, "By this time the waltz, which is now considered a very graceful dance, had been introduced to America, and waltzes became popular everywhere."

GEORGE: Let's sing *The Star-Spangled Banner*, too. (All sing, and the audience joins in singing).

[illegible]

2. Composer of the "Unfinished Symphony"; 3. term meaning father slow, 3. composer of "Lohengrin"; 4. composer of "The Messiah"; 5. music played but not sung; 6. symbol of a tone; 7. a chord of the ten tones; 8. composer of the opera "Faust"; 9. a quiet night piece; 10. a woodwind instrument; 11. one person playing or singing alone; 12. the lower part of the keyboard; 13. distance in pitch between two tones; 14. symbol of silence; 15. composer of the "Surprise Symphony"; 16. ranged for the keynote; 17. complicated or arduous; 18. two people to play at the same time; 19. famous Belgian violinist; 20. becoming faster.

Cecilia Walter; Elmer Coert; Margaret Goodman; Louis Bonelli; Barbara Davis; Kay Camaniga; Yvonne Morin; Martha W. Duval; Barbara Jane Harris; Rachel Fay Armstrong; Mary Jane Shrewsbury; Marjorie Ann Pettit; Ann Singley; Elfrida Troutman; Bill Shraft; Paul Alcock; Bonita Perfeman; Donald McQuade; Harriet Munas; Daisy Simpson; Helen Seligman; Larimar Davidson; Hilda Cowan; Edith Mays; and Mrs. J. W. ...

1, Old Folks at Home; 2, Old Black
so; 3, In Old Madrid; 4, Grandfather's
Clock; 5, Old Dog Tray; 6, The Old
Oak Bucket; 7, Little Old Lady; 8,
The Old Refrain; 9, My Old Kentucky
Home; 10, Long, Long Ago.

Joan Kuroski; Joy Streiffner; Martha Bailey;
Martha W. Duval; Doris Peck; Marjorie Petick;
Gloria Mangione; Corinne Winter, Mary Joal;
Shawbrey; Phyllis Kiska, Louis Bonelli;
Ruth Mary Blanchette; Callihome Nakos; Mary
Theresa Masiello; Nancy Jean Noyes; Anna
Marie Murdoch; Evelyn Masters; John Barnes;
Hall McMurtry; Beckford; Mildred Derolac;
Anna Agnew; Meyer; Virginia Whitaker; Marcelita
McAllen; Ruth Wray White; Henrietta
Mary Agostini; Mae Brink; Ina Perry.

Nancy Jean Moyts (Age 18),
Pennsylvania

wrote five piano concertos yet one answer gave 34; he wrote 32 piano concertos, though the number given in the answers varied from 27 to 50. However, some books on Beethoven include the sonatas in the number of concertos, making the number 38 instead of 32; and answers which gave the number can not be considered correct, although they could not bring the correct final answer, 1890, the year in which he wrote his first symphony.

adwigh, plus 4 (Bonn), plus 1778 (year of birth), plus 9 symphonies, minus 32 (sonata plus age (57), minus 5 (piano concertos), plus 9 symphonies) gives 1800, the year in which he wrote his first symphony.

ated squirts for the Red Cross blankets recently been received from: Richard Linters; Harriet Martin, Patsy Cox, Mary Laine; Rita McKerley; Joan Filoyd; m C Varnedoe, Anna Blackwell, Mary Sherman; Beatrice Goodell.

THE COVER FOR THIS MONTH—Although dramatic circumstances surrounded the lives and works of many famous Russian composers, not one ever had a more dramatic introduction of his music to the world at large than the contemporary Soviet composer, Dmitri Shostakovich. Millions heard the radio broadcast of his now famous "Stalingrad" Symphony, and behind the dramatic premiere presentation were the circumstances under which it was written, the procedure of transferring the manuscript to photographic film, and the flying of it out of Russia to make it available to orchestras in the United States.

It is a very recent portrait of this young Russian composer which is presented on the front cover of this issue of *Pravda*. The picture is set against a background, symbolizing the terrible order of war met so heavily by the fighting heroism of the Soviet people. The artist serves to indicate that in the midst of shot and shell, bombs and fire, Shostakovich is not only a composer but a man. He made when he volunteered for service in the Peoples Army at Leningrad. He is a man, a Russian, a Soviet citizen. He is ready and will spare no man's life "for any order." Also is a letter written at the time of his enlistment he stated, "With my pen I will fight for my Motherland. I will give my all for defense of our great Fatherland." Surely a man of the spirit, with the great creative spirit demonstrated in his music. It is a fitting addition to the long list of renowned Russian composers which, from the time of the great Russian composers, Tchaikovsky, Glazunov, Stravinsky, Prokofiev, Shostakovich, and Beethoven.

Dmitri Shostakovich was born in St. Petersburg, September 25, 1906. Besides Shostakovich's symphonies, the best known of which are his Fifth and Seventh, he has written a number of piano works, perhaps best known of which are his "Concerto" and his "24 Preludes, Op. 34." His second opera, "Lady Macbeth of the District of Mzensk," created quite a sensation at its New York presentation in 1935. He has also written music for a number of films and for stage productions of "Hamlet" and "King Lear." Critics have acclaimed Shostakovich's ability as a pianist, indicating that his "playing compares favorably with his skill as a creative musician."

THE CHILDS'S CZECHY—Selected Studies for *The Piano Beginner*—Compiled by Hugh Arnold—With the advent of the "treble and bass from the start" idea, it has become a problem for most teachers to fit into the beginners' schedule the essential studies for both hands in the treble. A very satisfactory solution to this problem can be found, however, in **THE CHILDS'S CZECHY**, which contains many of the easier Czerny studies, transposed and rearranged for the treble and bass clefs. The keys, for the most part, have been limited to C, F, and G, and common rhythmic figures predominate. The book's simplicity and editing is the proof of the compiler's ability and intelligence.

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* * *
SYMPHONIC SKELETON SCORE, No. 2, Symphony No. 3 in F Major, by Brahms—A Listener's Guide for Radio or Concert, by Violet Katsner—Of great value to all who love the symphonies are these splendid analyses of great works as outlined by Violet Katsner. In continuing this series in addition to the series, the author first discusses its general form, then analyzes the work with regard to introductions, themes, repetitions, etc. Then the music itself is studied by means of the melody line only extracted from the complete score and actually given on a single staff. The entire work is thus presented and special care is taken to point out, along with the melody, the instrument or instruments which carry it so that the listener easily can follow a rendition either in concert or on records. Every change of tempo is noted in its proper place and, in fact, every detail important to the listener's enjoyment is covered.

As well as being enjoyable to the listener, this series is splendid for use in Music Appreciation or Music Form Classes because it so thoroughly covers the material in a clear, concise way, and is so inexpensive to buy. The following Symphonic Skeleton Scores are already published and now available for the small sum of 35 cents each: Beethoven's *Fifth Symphony in C Minor*; Tchaikovsky's *Fourth and Sixth Symphonies*; Franck's *D Minor Symphony*; Brahms' *First Symphony in C Minor*; Schubert's *Unfinished Symphony in B Minor*; and Mendelssohn's *C Minor Symphony*.

* * *
Symphonic Skeleton Scores, No. 6—Johannes Brahms' Symphony No. 3 in F Major now in preparation, may be ordered at the special advance of publication cash price of 35 cents, postpaid, for a single copy. Delivery will be made soon as the book is released from the press.

* * *
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* * *
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