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James Francis Cooke

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THE ETUDE

February

1942

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THE MUSIC TEACHERS NATIONAL ASSOCIATION held its annual convention in Minneapolis, Minnesota, from December 26th to 31st, with Glenn Haydon, President, in charge of a very interesting and timely program. Adopting as its theme, American Unity Through Music, the program was filled with discussions by prominent leaders in their respective fields—Peter Dykema, David Mattern, Warren D. Allen, Edwin Hughes, Alan Lomax, Yella Pless, Hans Rosenwald, Cecil Burleigh, Joseph Cloney, Max Schoen, Theodore M. Finney, Arthur Olaf Anderson, and Otto Kinkadee.

THE CHORAL SOCIETY OF PHILADELPHIA gave on December 23 its forty-fifth annual performance of Handel's "Messiah," under the baton of the general conductor and founder of the society, Henry Gordon Thayer. Soloists were Florence Manning, soprano; Ann J. Simon, alto; Fritz Krueger, tenor; and John Lawler, bass. The performance was one of the finest ever given by this notable organization.

JACOB HENRY HALL, veteran normal school music teacher, writer, and editor, died on December 22nd, in Harrisonburg, Virginia, at the age of 87. An authority on hymn writers and composers, he was widely known as a conductor of hymn sings and music normal schools. For many years he was associated with W. H. Riehm in the music publishing business.

CHARLES HACKETT, eminent American opera tenor and teacher, died on January 1st in New York City. Born in Worcester, Massachusetts, November 4, 1889, he began his studying voice in Boston. Later he studied in Italy. One of his first important appearances

was at the age of nineteen, when he was soloist with Lillian Nordica in a performance of Rossini's "Stabat Mater" in Providence, Rhode Island. He had appeared in all of the leading opera centers of the world. His debut with the Metropolitan Opera Company was made on January 31, 1918; and with the Chicago Civic Opera Company in 1923.

THE PHILADELPHIA OPERA COMPANY, Sylvan Lewis, director, gave five performances in Boston, January 7-10. The operas presented were "The Marriage of Figaro," "Pelleas et Melisande," "Der Rosenkavalier," "Die Fledermaus," and "Faust."

THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD



EUGENE LIST

EUGENE LIST was the soloist with the New York Philharmonic-Symphony Orchestra on January 1, when the "Concerto for Piano and Orchestra" by Carlos Chavez was given its first performance, with Dimitri Mitropoulos as guest conductor. The "Concerto" was repeated January 4th on the regular Sunday afternoon broadcast of the orchestra with Mitropoulos again conducting.

BLACKOUTS APPARENTLY HOLD NO TERRORS for musically minded folks on the Pacific Coast. Reports tell of opera and symphony events patronized as never before. The San Francisco Opera Company has had a most successful season; and the San Francisco Symphony Orchestra is having a gala thirtieth anniversary season.

ASTRID VARNEY, twenty-three-year old singer, in her first year with the Metropolitan Opera Company, has created something more than a sensation with her recent amazing handling of two last minute assignments. First as *Sieglinde* and then as *Briinnhilde*, she replaced veteran singers, suddenly indisposed, and without even orchestral rehearsals sang and acted the rôles in a truly amazing manner.

Competitions

A FIRST PRIZE OF 2000 ARGENTINE PESOS and a second prize of 1,000 pesos are the awards in contest sponsored by the organizing committee of the first Pan-American Games, for a song entitled *Hymn of Sports*. It is open to musicians and poets resident in any country in the Americas; and full particulars may be secured from the committee at Avenida de Mayo 605, Buenos Aires, Argentina, South America.

The Juillard School of Music, of New York City, in an effort to secure a new American opera, suitable for performance, announces a contest for such a work, the prize to be a performance of the opera by the school. The winning copy must be written by the composer; the libretto must be in English, and it must not require an orchestra of more than fifty players. The contest closes March 1.

ROBERT HOOD BOWERS, composer and favorite conductor for Victor Herbert, died December 29, in New York City. Born in Chambersburg, Pennsylvania, he studied music with Thomas Whitney Surette, Frederic Grant Gleason, and Constantin von Sternberg. His best known composition was probably *Chinese Lullaby* from "East Is West."

MAUD MORGAN, well known American harpist, died early in December at Prince's Bay, Staten Island, at the age of eighty-one. She had a notable career, having appeared with Ole Bull, Fritz Kreisler, Morris Rosenthal, Wilhelm, and other world famous artists.

MARY LEWIS, former Metropolitan Opera soprano, died in New York City on December 31. She began her career as a church choir singer and later, after a season with Ziegfeld's "Pollies," she studied seriously and made her operatic debut in Vienna in 1923. Her debut with the Metropolitan Opera Company was made in 1926 as *Mimi* in "La Bohème."

THE WORLD PREMIERE of *Cowboy's Holiday*, by Ethel Allen Nelson, the prize winning composition for two pianos in the 1941 composition contest of the National Federation of Music Clubs, was given by Ethel Bartlett and Rae Robertson, eminent duo-pianists, on December 26, over the Red Network of the National Broadcasting Company.

CHRISTIAN SINDING, eminent Norwegian composer, died on December 3, at Oslo, Norway. He was born at Kongsberg, Norway, January 11, 1856; and his studies were with Reinecke, Jansdasson, and Schradieck at the Leipzig Conservatory. His long list of works included an opera, three symphonies, three sonatas, many songs, and piano pieces, of which his *Rustle of Spring* has enjoyed immense popularity.

CECIL POHNSYTH, English born composer and author, who had lived in America since 1914, died in New York City on December 3rd. In addition to orchestral works and songs, he had written "A Treatise on Orchestration" and "A History of Music."

THE COMPLETE CYCLE OF NINE SYMPHONIES by Gustav Mahler is being presented on the "Radio City Music Hall on the Air" program. This notable series of much discussed works began on January 4th and will continue until the entire cycle has been presented. Included also will be the composer's "Song of the Earth."



GUSTAV MAHLER

THE BOSTON SYMPHONY ORCHESTRA opened its sixty-first season on October 10, the feature of the inaugural program being a stirring performance of the "Eroica Symphony," conducted by Dr. Serge Koussevitzky.

THE CINCINNATI SYMPHONY ORCHESTRA, Eugene Goossens, conductor, gave, as the feature of its concert on November 21st and 22nd, the premiere of the "Second Symphony in B minor," by Robert Casadesu.

THE UNIVERSITY OF TEXAS' COLLEGE OF FINE ARTS has ordered a thirty-five thousand dollar four-manual organ from the Acland-Skinner Organ Company, to be installed in the new three-hundred thousand dollar Music Building now under construction. Dr. Paul Bonebrake, physicist professor at the university, is responsible for several innovations and new principles of acoustics embodied in the specifications for the organ, among them an auxiliary console to be set up on the terrace of the University Main Building, a block away. Electrical impulses from the auxiliary console manipulate the pipes in the organ loft, and the sound will be carried back to the terrace by a public address system.

THE RECORD CONCERTS CORPORATION has been formed recently to further the careers of young American instrumentalists and singers. Among the artists already under the new management are Leon Barzin and a new orchestra, to be known as the American Symphony Orchestra, as well as the Alumni Orchestra of the National Orchestral Association. Fanlists listed are: Roger Broadman, Mariana Sarrica and Howard Slayman. Singers included: Helen Henry, Martha Lamson, Gertrude Riola, Alice Howland, Elizabeth Wynn, Carlyle Bennett, John Garth and Norman Roland, Betty Parot, a young harpist, and the Paul-Sym String Quartet—a group of four winners of scholarships awarded by the New York Philharmonic-Symphony Society—have also signed with the bureau which will not charge any retaining fees and will concentrate its activities outside of New York.

On the American Plan

By Blanche Lemmon

AT THIS VERY HOUR there are dozens of young Americans planning and studying for musical careers. Their names may be Smith or Jones, they may have obtained their musical education in the United States; in fact, they may never have set foot outside the borders of their native land. But they can aspire to high places in opera, concert, radio, movies—the whole entertainment field. They face no barriers to success except their own personal limitations.

Thirty, even twenty-five years ago this was not true. Young American artists could cherish the idea of musical careers in their own country only if funds were available to enable them to go to Europe. Unless their American publicity could carry such statements as "study under Leschetizky, debut at the Royal Opera House," "student at the Paris Conservatoire," "has played before Royalties of five countries," or some similar indication of European training and triumph, they stood little chance of attracting audiences in their native land. As for names, only those that sounded exotic had appeal for American concertgoers. Plain, understandable cognomens meant nothing; suffixes like "ski" and "iml" and "hardt" were necessary. It was an invitation to chicanery.

Fortunately the era of European bias is past, and a new tolerance has taken its place. We now recognize talent for what it is worth, regardless of its source. Through tenacity of purpose, American ability finally has won for itself an audience; and by the test of comparison it has not been found wanting. To-day our greatest opera companies and orchestras and our musical organizations of highest rank admit American born and American trained artists to membership as readily as they do artists of any other nationality.

A contributing factor to this unprejudiced state of affairs has been the work of the National Federation of Music Clubs, which first thought that American training was of the best, and which long ago decided that oncoming musical,

recreative talent should be given a chance to build a career right here in its native country. To substantiate its views it instituted a series of contests that would test young ability and reward outstanding talent, both with honor and with money. It is a plan to which it has adhered for twenty-eight years, with gratifying results.

A Worth While Contest

Biennially over this period of time, it has given young singers, pianists and violinists in this country opportunity, through elimination, to match their ability against other young musicians, first in their state; second, in district contests; and, finally, in a national contest. To those winning first place in each of the three classifications at the final contest of the one thousand dollars has been made. And, in conjunction with, and culminating these awards, the Schubert Memorial, Incorporated, has granted to the finest instrumentalist winner a prize that represents

fulfillment of every instrumental contestant's dream: a chance to appear four times as soloist with two of the world's greatest orchestras—at a pair of concerts with the Philadelphia Orchestra in Philadelphia, and at a pair of concerts with the Philharmonic-Symphony Orchestra in New York City.

Rules governing the contest are few. Any person expecting to make music a career may compete if he is between twenty-one and thirty years of age, is a native or a naturalized American, has received his training in the United States, and can guarantee an adequate repertoire. The required repertoire for piano and violin consists of three concert and two recital programs, lasting one hour each; for voice, three selections with orchestra and two recital programs, lasting an hour each. All selections must be played from memory, and in the contest for vocal honors, two groups of songs must be sung in the original language text. The only expense involved is a moderate fee for admission to the contests; and, if the young artist is fortunate enough to go on to district and national contests, he must bear his own transportation expenses.

Coincident with the Young Artists Contests the Federation holds Student Musician Contests for young people between the ages of eighteen and twenty-three. These contests cover six classifications. Instead of three, as in the Young Artists Contests: piano, violin, man's voice, woman's voice, violoncello

and organ. They are held for advanced students who have not yet reached the "artists' class. The awards are certificates signed by State and District Presidents and the National President.

In some states preliminary auditions are held in clubs or cities for the Young Artists Contests; in others, the State Contest is the first step taken. To this go all who have made application to the State Contest Chairman, and from it proceed the winners in the three classifications. About a month's time elapses between these two contests, and approximately another month divides the District Contests from the National Contest, which is held conjointly with the Federation's Biennial Convention.

The 1941 Convention

Last year the Federation's Convention was held in Los Angeles and to it went winners from sixteen districts: twelve singers, twelve pianists, and eight violinists. From these would ordinarily be

selected one singer, one pianist and one violinist and Schubert Memorial winner, but last year proved to be an exceptional one in which the judges' never-slackening standards forced decisions to be made in other than the customary way. The result was the selection of co-winners for the voice classification—Mary Louise Baltz of Texas and Eula Beal of California—between whose singing the judges were unwilling to decide. To them jointly went the distinction of being major award winners and to them jointly went the prize of one thousand dollars. Quite different was the situation in the piano classification which found all of the contestants short of standard and the judges unwilling to make a major award. In lieu of this prize, "best in her class" recognition was given. It went to Sylvia Halmowitz, a young student of Rollins College, together with five hundred dollars. It was only in the violin classification that judges experienced no difficulty in making their selection and naming a single winner. She was Miss Carroll Glenn, twenty-one years of age and a consistent prize winner from her pinafore days. For a record of all the scholarships and prizes that Miss Glenn has captured, see in the November, 1941, issue of the article entitled, *Town Hall Hallmark*. Then add to those the Federation prize of one thousand dollars and the Schubert Memorial Award, received at the Los Angeles Convention.

Final decisions are made at the National Contest by musicians who are eminent in the musical world in several fields. At Los Angeles the judges consisted of five conductors: Bruno Walter, Richard Lett, Richard Haseman, Pietro Cimini and Nikolai Sokoloff; three violinists: Toscha Seidel, Peter Mereblum and Louis Persinger; two opera stars: Andres de (Continued on Page 124)



MISS RUTH HALLER OTTAWAY (Mrs. Nikolai Sokoloff), Chairman of the Young Artists Contest of the National Federation of Music Clubs.

Why They Succeeded

AFTER THE LATE AND UNLAMENTED depression of twelve years ago, numbers of musicians came to us in person and others approached us through the mails, asking for our council in the matter of securing profitable employment. They wanted to know how to retain their pupils and secure new pupils.

Generalities upon how to succeed are usually not particularly valuable. Probably Andrew Carnegie was right in his advice given upon this page. The real masters in music today, the real experts, are so much in demand that many are earning huge incomes yearly. Every real success is an individual success. In most cases the teacher asking for assistance was able, prepared to give fine service and apparently not wanting in enterprise. In a few instances it was possible to diagnose the cause of the teacher's difficulty and to suggest a remedy. The main cause of failure was usually that the teacher had given tragically little concern to the direction in which he desired to go. Many were working for invisible objectives. Such teachers were rudderless, drifting aimlessly upon a sea which sooner or later brought them to the rocks of disaster.

We put down some memoranda about the problems presented to us, thinking that others might be interested in them. Here they are. The initials are naturally fictitious:



ANDREW CARNEGIE

"I BELIEVE THE TRUE ROAD TO PREEMINENT SUCCESS IN ANY LINE IS TO MAKE YOURSELF MASTER OF THAT LINE."

—Andrew Carnegie

of his clientele until they were able to resume normal payments. This is precisely what many business men were forced to do in extending credits to financially embarrassed students.

Moral: Adjust yourself to conditions happily when there is no alternative.

X. deL. This teacher, after a series of misfortunes, became more and more depressed. This was manifested in neglect of dress, facial expression, behavior. There were no basic mental abnormalities other than a violent case of the blues. The teacher was made to see that she would not think of patronizing such a person as she might see reflected in her own mirror. She was advised to cultivate a merrier, happier view of life, take long walks in the open air, attend comedies, bright moving pictures, and read entertaining magazines and books, as well as to consort with cheerful people, instead of visiting physicians in search of tonics. She was advised to smile, no matter how much it hurt. She started practicing with a new and energetic spirit. In a surprisingly short time she had a fine supporting class, which has grown regularly ever since.

Moral: Business runs toward confident optimism.

G. F. This teacher was ignorant of the simplest economic law, the law of supply and demand. The neighborhood in which she lived had gradually changed. Parents with their children had moved to the suburbs. What was the solution? She was advised to give up the studio in the old part of town. She was also advised to secure an automobile if possible, even though bought upon long terms. She was then to divide the outlying suburban sections into districts and to "cover" one district each day. She was then counseled to go from house to house, ringing doorbells, until she found a home in which her services might be needed. She was duly horrified by this suggestion. She insisted that her professional pride would not permit it. "Besides," she said, "I would not

blame anyone for throwing out such an intruder." She was persuaded to see that this depended upon her tact and her lady-like approach in persuading her potential patrons that she was able to offer something which they greatly needed.

(Continued on Page 129)



CARROLL GLENN, Violinist, Winner of the Contest conducted by the Federation of Musical Clubs.

They Fiddle for Fun

By
Nathan Cohen

LAWRENCE TIBBETT STOOD on the stage of the Duluth Armory auditorium and took a top note in an aria from "La Traviata." As his voice faded into the dynamics of an orchestral flurry, a man from among the second violins rose, waved a mysterious signal to the conductor, bounded off the stage, and took up the company of two patrolmen at the door.

An hour later the man returned, gingerly made his way through the rows of string players and resumed his post. He smiled at the conductor. The conductor smiled back and nodded knowingly. Tibbett looked nonplussed. He never before had had one of the orchestra walk out on him during a concert.

The fiddler was Dr. Will A. Ryan, violinist of the Duluth Symphony Orchestra. Dropping his violin and dashing to a hospital was old stuff to him—and to his colleagues in the orchestra. Once he left a rehearsal, rushed to a hospital, removed an appendix, and was back in time to finish the evening's musical job.

The emergency which had sent him hurrying from the Tibbett concert was an unexpected arrival in the maternally ward of a Duluth hospital. With the help of two traffic patrolmen at the door, he made the journey just in time. There was no time left to change into his spotless white uniform, which the nurses had ready for him, so he delivered an eight-pound boy, wearing his evening clothes. The mother took one look and said, "Doctor, I didn't know this was going to be formal."

In the seven years that Paul Lemay has conducted the Duluth Orchestra, he has become accustomed to having his musicians rush off the platform. With shopkeepers, house painters, real estate salesmen, housewives, bakers, dentists and doctors stealing time from business to play Bach, Beethoven and Brahms, the job of being a conductor offered no strict adherence to an orchestral time table.

A Schedule of Surprises

The Duluth Orchestra has been running on a schedule of surprises for ten years. It has had as its guest soloists such concert artists as Heifetz, Fliegstad, Elman, Spalding and Hofmann. But when it was born in a stable on a stormy night, no one had expected it to last. It was pure fancy then to think that a small city along the north shore of Lake Superior would support a full-fledged symphony orchestra. What businessmen would give up hard earned depression cash to help a half hundred fiddlers, trumpeters and woodwind players perform a lot of music few of them could understand?

Duluth was putting on one of its famous snow-and-wind acts on the night that the local enthusiasts met in an old stable to organize. Two weeks before, Alphin Flaaten and Larry Willis, two violinists out of work, had been drinking bitter cups of coffee over the unhappy stage of the depression. Pictures with sound had swept

them and their colleagues out of the theater pit. They couldn't outfiddle the violophone. But the threebreave days had made these two realize that fellows like Beethoven, Mozart and Brahms were still being played; that there was something left to fiddle beside the tremolos of *Hearts and Flowers* and the bristling prestos that had accompanied the chase of the Keystone Kops in the days of silent movies.

So the two set a date to find out how many of their one-time associates were left who remembered what fun it was to zip through a Rossini overture or blow pastoral fanes out of a French horn. They soon found out. The musical grapevine spread their call through the surrounding countryside. Everybody who ever had blown an "oom-pah" through a Legion band horn or drawn a bow over a string wanted to be in on the orchestra. Up in the Mesaba or country, seventy miles north across St. Louis Bay in Wisconsin; everybody wanted to fiddle, blow or pound away the depression.

Flaaten had an old garage. In bygone days it had been a luxurious stable, and the second floor had been the handsome living quarters for servants of one of the town's finest families. When Flaaten bought the place, he dreamed of remodeling it into the finest music studio in all the North. Its paneled walls had been finished out of the sturdiest oak of the Minnesota woods. The floor was flanked over of birdseye maple. A huge stone fireplace gave the room a rich atmosphere of luxury.

Rehearsal under Difficulty

With the night for the rehearsal came the worst blizzard of the year. The garage was cased in white. The light, which hung out as a guide to the musicians, blinked fitfully through the storm. Upstairs, snow had invited itself in through the broken window panes. And, down on the floor, on hands and knees, were the two violinists, struggling desperately to stake a fire under a four-foot chunk of birch they had lugged in.

"'Til bet an A-string no one shows up," said the violinist, Flaaten.

"'Til bet a digar they do," wagged the other. The door opened, and in walked Alfred Moroni, the Mesaba ore-digging oboe player. He had driven sixty miles through the snow! From Cloquet, a paper-mill town twenty-eight miles up the river, came Lloyd Brissett, a tuba player. From Superior, in Wisconsin, came Oscar Brandser, a clothier who steals away from his shop every afternoon to practice his violin concertos, and Helen Cleveland, a four-foot-eight double bass player who had stormed her way past the driver to get her instrument into the crowded

bus. The professionals who hadn't been in a theater pit for two years turned up en masse. Dr. Ryan arrived with an apology. "A stubborn maternity case," he said.

When Walter Lange, paper specialties salesman turned conductor, stopped up to tap the stick to start the rehearsal, he faced an orchestra the like of which no other leader ever had met. He could boast of an ore digger, a newspaper publisher, a real estate salesman, a house painter, a surgeon, a dentist, five housewives, a printer, an artist, and, fortunately, two score ex-professionals.

The fine old stable swelled with musical pride that night. When the log burned down, boxes and crates were hauled up and tossed into the fireplace, and when the fire finally burned itself into cool embers, the musicians put on overcoats and fiddled, looked, and drummed until Conductor Lange's fingers became so cold he couldn't hold his stick.

"Boys," he said, "we'll try again on Sunday. Bring your fiddles—and don't forget the cordwood."

Enter, a Good Angel

For ten years, they have fiddled for fun, these musicians of Duluth. When their luxury stable got too cold, they gave it up and hiked to a paint shop where pots, barrels and half-completed billboards lent color to the musical scene. The morning after a ball-fiddle player went through the head of a barrel of white lead, however, the players scattered themselves through the town in search of an angel who could bless them with a heated hall. The angel they found in A. H. Hoe, recorder of the Shrine temple. "You can have it for a song," he said; and at the next rehearsal he got his song, the *Angel's Serenade*, played by musicians who were practicing their symphonic exercises without overcoats and hats for the first time in months.

The boys still talk about their first concert. They got the newspapers to promote it. The colonel of the field artillery regiment gave them the Army auditorium and Ernest Lachmund, a Duluth composer, wrote them a tone poem. Quite appropriately he called it *The Adventurer*.

Four thousand Duluthians packed themselves into the Armory. When Concertmaster Herbert Miska led his troupe to their chairs, the symphonic effect that came from fifty pairs of knocking knees would have provided an ideal accompaniment for the dancing skeletons of *Danse Macabre*. The musicians took their places, nervously arranged their music, and looked out at the familiar faces in the audience. The townfolk looked up and smiled. They smiled at the man who baked their bread; at the doctor who delivered their babies; at Gudrum Momb, who sold them their gloves at the Glass Block store; at Bob Olander, who painted their houses.

Gilbert Johnson, baker, still insists that the only reason some of the (Continued on Page 126)

WHEN YOU FIND A SINGER who plays the piano sufficiently well to accompany himself, you have a thorough musician. When you find a performer who is proficient on more than one instrument, you have a versatile artist. And when you find one of the world's greatest actresses, who has the classic piano library and seven operatic rôles at her command, you have Ethel Barrymore. The First Lady of the American theater is a gifted and accomplished musician, with an unquenchable enthusiasm for matters musical. Her earliest ambition was to become a pianist. A large proportion of her brief leisure is devoted to practicing and playing. She has studied voice culture as thoroughly as any professional singer, and she tells you that it has been of great advantage to her in her stage work. She believes that music is not a separate category of study, but a vital part of human living. She looks with sympathy upon her own young daughter's desire to prepare for an operatic career.

"My musical life began practically when I did," says Miss Barrymore. "There was never a time when I wasn't singing or playing for my own amusement; when musical activities were not encouraged in our home—where, incidentally, *The Etude* was a regular and welcomed visitor.

A Serious Student of Music

I was born with absolute pitch—a very great advantage in picking out tunes by ear, but a great burden when, during an ordinary day's activities, one must listen to jangling street noises, rasping voices that don't focus, or to pianos that need tuning—and my first ambition was to become a concert pianist. The dramatic stage, of course, is the tradition of my family. My grandmother, Mrs. John Drew; my parents, Maurice and George Drew Barrymore; and my uncle, John Drew, had won distinction in the theater long before I was born. Perhaps that is one reason why I longed to become a musician—much as a child of non-theatrical background longs for the stage! At all events, I worked hard at my music, clipped photographs of Teresa Carreño, made plans for studying in Leipzig, and dreamed all sorts of magnificent dreams centering around a grand piano. Nothing came of them. There was no money for European study (or any other kind, except the dramatic traditions of home), and I went on in the stage in my early 'teens because I had to. I was heartbroken, of course. The stage had no special glamour for me; I loved it, but simply as a very familiar kind of work. Glamour beckoned to me

from the world of music, which I could not afford to enter. Perhaps it was a wholesome thing. I have no notion whether I'd have been a good pianist. Incidentally, I often wonder why there are so few women in the topmost group of pianists. Since the historic days of Clara Schumann, not more than half a dozen have emerged as figures of eminence; and they, oddly enough, are often evaluated in terms of how much 'like a man' they can play! Why should this be so? I don't know. I know only that I love to play.

"Music is my favorite hobby interest. I play all the time, and enjoy reading new music—which is vastly different from playing! One *plays* the works one loves best, over and over again, polishing them, trying different interpretive effects, living with them as old and trusted friends who are never disappointing. I like best to commune with Beethoven. I have worked my way several times through the thirty-two piano sonatas, and find myself coming back to them for the revelation of truth. I love Schumann, Brahms, and Chopin, too—but Beethoven first! Reading music marks the distinction between acquaintance and friendship. It is entertaining to meet works that one would not care to live with. For me, Ravel, Debussy, and I went on in the stage in my early 'teens because I had to. I was heartbroken, of course. The stage had no special glamour for me; I loved it, but simply as a very familiar kind of work. Glamour beckoned to me

Ethel Barrymore with Edmund Brown in her current haps Broadway success "The Corn is Green."

less cacophonous moderns come under this category. In music, as in most other matters, I am thankful to have the conservative outlook of tradition. Impressionism and the newer assertion-

of-the-ego may be interesting as novelties, but, after all, they represent but one man's view. The great classics reveal to us, not merely the impressions of one man, but a distillation of universal truth. And if they seem repetitious—which I do not admit—so also is truth repetitious.

Rhythm and Tempo in the Theater

"To come back to the beginning, I gave up serious music study for want of funds and went on the stage, reserving piano playing for my recreation. Presently, I began to find that music stood me in good stead in my work. In a general way, of course, all the arts are interrelated; their purpose is the same. Whether an artist expresses himself in colors, notes, words, or scenes, his goal is to tell the truth about life and human nature and to reveal beauty. Thus, the more aspects of truth he understands, the larger and firmer his grasp of it. That is why the earnest actor investigates the vision of Rembrandt, of Rodin, of Beethoven as eagerly as he does the vision of Shakespeare. But music has been of even greater, more particular help to me. Scenes on the stage have rhythmic tempo as clearly defined as that of a page of music. The audience is scarcely conscious of it; tempo; they know only that the lines and gestures flow and blend smoothly. But the actor is keenly aware of the rhythm of his scenes. He knows that he must adapt his tempo to those of others on the stage with him; that the director decides whether the scene is to be taken *allegretto* or *ritardando*, and that all on the stage must maintain that effect. You may imagine the hodgepodge of tempi that would reach the audience if each actor projected his own rhythmic conceptions of a scene! Rhythm and tempo are among the first requisites of good acting, and the player who has mastered the art of keeping tempo has an advantage in his work.

"Again, in most of my plays, I have served as director as well as player, and the means I use to achieve unity are based largely upon musical construction. I envisage the complete play as a symphony, each actor representing an instrument and the work of all blending into a single organic whole. The mood of the scene represents its key, and there may be no changes of key without modulation. Oboes may not obtrude themselves above violins! The pattern of the scene must be emphasized through suitable phrasings and accents. In building a scene along symphonic lines, I have found the work made much more understandable not only to me but to my co-workers as well. (Continued on Page 128)

Adventures in Music

An Interview with

Ethel Barrymore

Distinguished American Actress

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT



★ FORWARD MARCH WITH MUSIC!

The Hon. W. L. Mackenzie King
Prime Minister of Canada

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

Dr. James R. Angell

Former President of Yale University
Educational Director of the National Broadcasting Company

At this time the value of music cannot be over-emphasized. It is a unifying force and a vitalizing agent. It speaks directly to our hearts, bringing us consolation in adversity, relief from anxiety, and faith in our ultimate triumph. To-day, through the medium of radio broadcasting, the influence of music extends to every corner of the land, heartening soldier, sailor, and civilian alike and steering us all to meet the strains and stresses of this crisis in our national life.

Mary Louise Curtis Bok

Noted Musical Philanthropist

I believe with all my heart in the importance of music as a force for maintaining our national morale, even under conditions of War. A nation that would not march to music, or could not sing, would be lacking a very necessary impetus toward defense. Spiritually, every American needs the inspiration that music brings.

Gene Buck

President of the American Society of Composers, Authors and Publishers

We are a united nation to-day in the fullest sense and this unity will be extended in the songs which will be sung in our homes and factories and by our armed forces. I believe that the songs which will capture the national heart will be simple and honest, inspired by the fundamental concepts of freedom which constitute the very breath and blood stream of our great nation.

The Hon. Arthur Capper

United States Senator from Kansas

A soldier is as good as his morale and the strains of martial music have given an inspired "lift" to many a fighting man in defense of his country. The challenge of a patriotic song goes deep into the heart of every loyal American and inevitably stirs his spirit. The soldier, the sailor, the civilian will find a powerful stimulus to his morale in the rousing march and the battle hymn, for in music there is might.

Cecil B. deMille

Eminent Dramatic Producer

Now, more than ever, this song-loving America of ours needs music—music through which, its

POWERFUL STATEMENTS FROM GREAT LEADERS ESTABLISH MUSIC'S IMPORTANT RÔLE IN THE FIGHT FOR FREEDOM

★ ★ ★

Dr. Harold W. Dodds

President, Princeton University

people, may pour out our love of liberty, our appreciation of the democratic way of life, our determination to crush the little martinet across the sea who have dared to challenge American strength and fortitude. Nothing is so unifying as music—or so heartening. There is a timely point now in the lines that Arthur O'Shaughnessy wrote:

"One man with a dream at pleasure
Shall go forth and conquer a crown
And three with a new song's measure
Shall trample an empire down."

The Hon. Thomas E. Dewey

Former District Attorney, County of New York

The importance of music in time of war is historical. We in America are indeed fortunate that musical education has made such progress in recent years and that the appreciation of music is so general and widespread among our people.

Music is not only inspiring in times like these, but it is genuinely comforting. During the first few days after the Japanese attack upon America, I am sure that most of the people of this country shared with me a feeling of relief when the nerve-rattling news bulletins were followed by music on the radios, to which we were all listening so avidly.

Of course, the privilege of taking an evening away from care and absorbing the inspiration of the symphony or a recital or the opera is more precious than ever, and the contribution of our musicians to the stability of our environment and spiritual life in these times cannot be overestimated.

The musicians of this country, music teachers, the press, and the radio, all have a great opportunity to maintain our spirit and strength through music.

Walt Disney

World Renowned Cartoonist

To say that many wars have been won with music isn't too much of an exaggeration. Music has played its vital part in wartime all through history. A good example was Napoleon's complaint that his defeat during the Russian campaign was due just as much to the music of the Russian army as it was to the bitter cold of the Russian winter.

During the first World War, music, from the inspirational national anthems of the Allies, to haunting ballads or such rollicking tunes as *Over There*, *Tipperary*, *Johnny Get Your Gun*, and *Pack Up Your Troubles In Your Old Kit Bag*—did as much as anything else to keep our country's morale to its heartwarming high level.

A valuable recreation and an aid to morale, music proved of great importance in the last war. Recognizing this fact government agencies are making provisions for musical activities among the men in military service.

The Hon. Charles Edison

Governor of New Jersey

Despite the present crisis, all elements which constitute our civilization must continue to flourish. Arts and sciences must meet the challenges of the time in order to perpetuate those qualities which give life its nobility and meaning. I know of no more effective medium of fortifying our national morale than the cultivation of the renewed appreciation on the part of our citizens of the value of music in our national life. In my opinion now above any other time in our nation's history music has a definite function to fulfill in America. Through the medium of *The Etude* I ask all music lovers in America to continue to exert their influence to the end that music will prove to be a medium whereby our morale will not only be fortified but our national unity made more enduring.

Dr. Thomas S. Gates

President of the University of Pennsylvania

In times of trouble humanity has always turned to the things of the spirit, the intangibles, for solace. Since ancient times music has provided that spiritual stimulation which has enabled mankind to carry forward in periods of stress. At the moment we are facing dark days, and in these days the morale of our people and the spirit of determination will benefit through contact with great music.

The Hon. Carter Glass

United States Senator from Virginia

Nations have fought, bled and died, as well as lived, to the lilt of noble music. Certainly anyone who has ever heard the French sing the *Marseillaise* can ever quite despair that France will not live again. In our own country, such notable songs as *Yankee Doodle*, *Dixie*, *The Battle Hymn of the Republic*, and *Over There*, are inseparably a part of America in war time. Many men who have forgotten the blood, sweat and tears of the World War still have their pulses quicken when they hear *There's a Long, Long Trail a Windin'*, or *Tipperary*. It is impossible to exaggerate the power of music in the lives of the people.

Dr. Hamilton Holt

President of Rollins College

Arms and Navies have always employed music as an absolute necessity for the keeping of military morale. Music of other types keeps up civilian morale in both war and peace.

Dr. Edgar DeWitt Jones

Eminent Clergyman and Widely Read Columnist

The place of music in steady national morale in time of crisis is pivotal and powerful. There is something unific in the mass singing of the great old hymns, patriotic songs and anthems. Home, Church, School, and State should be aware of the importance of music to inspire and unify in these days of tension.

The Hon. Fiorello La Guardia

Mayor of New York City
National Director of the Federal Office of Civilian Defense

Music must be given very serious consideration at this critical moment. The emergency is certain to bring out inspirational songs as fine as those produced in other periods. The vital part music has played to stir people has always been recognized, and popular music must perform that function in connection with our all-out effort for national defense.

The Hon. Herbert H. Lehman

Governor of New York

Great musical compositions have been created in times of peril. Music has inspired victories. So often fatigue is forgotten when the strains of music are heard. It is one of the most wholesome and inspiring forms of relaxation our armed forces can enjoy. At home, when war steps up the tempo of civilian life, when we are all anxious and tense over the danger to our country and our loved ones, music can calm us and give us stimulus to start afresh with renewed energy. I am of the belief that music can help greatly in fortifying our national morale at this critical period.

The Hon. W. Lee O'Daniel

United States Senator from Texas

The importance of good, wholesome music, properly applicable to the various phases of activity during a period of war, is of inestimable value. Proper music in the home, in the factories, in stores, on the radio, and in the schools and colleges, will do more to inspire patriotism, elevate morale, submerge sorrow, and encourage increased effort than any other form of activity.

Dr. William Lyon Phelps

Distinguished Educator and Author

Now that our country is at war, the importance of pure music and all the fine arts is much greater than ever. Music is the voice of civilization and we must not lose interest in the very

things we are fighting to preserve. Instead of neglecting or slighting pure-music, we should cultivate it more earnestly in the months that are to come. To do this will be to fulfill one of the highest aims of patriotism.

Dr. Daniel A. Poling

President, International Society of Christian Endeavor

A generation ago the democracies marched to the strains of *Over There* and *Tipperary*. Already we are singing *God Bless America* as the united prayer of our American freedom. The songs of a nation are the voice of its destiny. "Music hath charms to soothe the savage breast," but also it is the trumpet of liberty and the challenge of man's mortal hope.

The Hon. Leverett Saltonstall

Governor of Massachusetts

Music can play an important part in strengthening our national morale in the present crisis. There is nothing so stirring as the martial music of a band. At the same time there is nothing so soothing to troubled spirits as a fine melody, nor so confidence inspiring as a great hymn. We can very well regard music as an important part of our national defense.

The Hon. Alfred E. Smith

Former Governor of New York

The importance of music and of community singing has been demonstrated times out of number in the past, in an hour of trial or trouble. For that reason we have songs that have been identified with all wars.

During World War No. 1 community singing was very popular. It relieved the mind of everyone troubled with the situation during the time that they were singing.

Kate Smith

Nationally Admired Radio Singer

Through all history, through all trials and tribulations, there has never been anything like music and song to support morale. At this critical moment music will immediately fortify our national morale.

Dr. Alexander J. Stoddard

Nationally Known Educator
Superintendent of Public Schools,
Philadelphia, Pa.

There is something about the right kind of music that can raise the morale of an individual or of a whole people. Music increases our confidence and courage. We all have experienced the effect of whistling in the dark! Men have marched even to their death behind a band or with a song on their lips. In every great national crisis the people express their hopes and aspirations through music peculiarly fitted to the times and circumstances.

Dr. Ralph W. Sockman

Eminent Clergyman and Radio Orator

The morale of the people is the ultimate defense of a nation. It now behooves us to buoy the human spirit with every force available. Nothing is more steady and uplifting than the power of music. Beauty, truth, and goodness are the ultimates of life, and they must be maintained. Music reinforces us with values which are invisible and eternal.

Lowell Thomas

Famous Author and Radio Commentator

I know of few things better than music to bolster up the morale of a nation. Let's sing our way to victory.

Hendrik Willem Van Loon

Distinguished Historian and Radio Commentator

The present situation reminds me of an incident in Sumatra some twenty years ago, where an expedition of the Dutch colonial forces was in camp, surrounded by a large number of the invisible enemies who meant all the harm that could possibly be inflicted, but who must be treated as if they were something one need not bother about. After supper the three Dutch officers amused themselves with their phonograph, one of those prehistoric things made of brass with a brass trumpet and a cylinder. Suddenly a shot cracked right through the brass trumpet. But the Captain in command of those two dozen men said, "Go on playing," and he added something which cannot be printed in a polite American magazine, but slightly softened it sounded about as follows: "Go on playing, otherwise the ----- might think we had noticed that they are there."

And those are my sentiments. Let us go right on playing. We might take Hindemith off the programs, but not on account of his political views, which are no doubt 100 percent correct, but because his music makes me feel the way I do after looking at photographs of Himmler and Hitler. And there are a couple of modern Russians about whom I feel the same way, but for the moment I have forgotten how to write their names. Best wishes and let us go right on playing.

Major John A. Warner

Superintendent of Police, New York State

I know of nothing that is more helpful in maintaining our morale than music. This has been shown in countless instances abroad by such events as the superb concerts organized by Myra Hess, which have been given in the National Gallery in London through the worst attacks on that city, as well as through other periods of comparative calm. The more we have the opportunity to listen, whether it be to the great literature as performed by our leading symphonic organizations and outstanding soloists, the martial and inspiring music of our military bands, or even jazz and swing, the more will our morale be fortified. Equally important is the continuance of the study of music.

William Allen White

Eminent Publicist and Journalist

The nation that can sing and make a joyful noise before the Lord has the spirit of victory in its heart!

How to Improve Vocal Practice

A Conference with

Kerstin Thorborg

Internationally Famous Swedish Contralto
Leading Contralto of the Metropolitan Opera

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

ONE OF THE QUESTIONS most frequently asked by students is how to use the practice period to best advantage. I am glad to answer it, but first I wish to make it clear that I am not a vocal teacher. I have no system or "method" to advocate for the work of others; I speak only of my own convictions and my own work. In my opinion, then, all practicing should begin with work on tone. No matter how many other details of technic are to be taken later, the first step each day must be the warming up of the voice. By warming up, I do not mean technical fluency, but probing for quality. If you have ever watched a violinist begin his daily work, you know that the first thing he does is to draw the bow across the strings, to assure himself of his tonal values. It is even more important that the singer begin in the same way. The violinist, at least, has his instrument in his hands—it is there, a tangible physical entity, ready to obey his wishes; all he need do is to assure himself that his wishes are correctly and musically formed. The singer needs to examine the purpose of his work in the same way, but in addition, he needs to assure himself of the status of his instrument—which is not a tangible thing. The voice is not like a violin; it is part of the human body and consequently reflects the slightest changes in physical, mental, and nervous vigor. Thus, the first thing the singer should do is to make sure of the quality of his instrument.

Preliminary Practicing

The first singing should, therefore, be for one quality alone. It should be done slowly, moderately, with no extremes of any sort. In my own work, I begin every day on certain vocalises which I sing very slowly, always in the middle register, and always on the sound of O—a clear O, not OO, and not the diphthong AOÜ. I begin with the first five tones of the scale (quite like with the first five finger exercises), beginning on a comfortable low note of my middle register, and never going above E or F. Then I begin on the next tone and carry that up for five notes and back; then on the third tone, and so on, until I have encompassed a full octave.

I cannot stress sufficiently that this preliminary practicing must be done slowly, carefully, with open throat, with no tension of any kind, and without any probing of range. Its purpose is solely to explore, to settle, and to warm up the tonal quality of the voice. Next, then, I sing the full scale, again slowly, again in middle register, and again on O. Next come vocalises in thirds. When the tone is well placed, and when it

feels pure and properly arched, I sing the scale somewhat faster, then still more quickly. Next, I sing the scale on all the different vowel sounds.

I have found it helpful not to sing the full scale on any one vowel (after the preliminary work on O), but to change the vowel with each note of the scale. For example, I may complete an octave on O—Ah—O—E (ay)—I (ee)—O—OO—O, repeating the variation of vowels on the way down-scale again. I find this extremely useful in exploring tone and resonance, on one breath. You will note that I use a clear, pure O more frequently than I do other vowels. This is because (for my voice, at least) the sound of O sets tone and resonance most naturally.

Next in order, then, I practice more elaborate figurations, first slowly, on O, and then more quickly on varied vowel sounds. An exercise which I find helpful for probing tone-quality and warming up range is one which begins on the intervals of the common chord and goes always a half-tone higher, descending on intervals based on the extra half-tone. Example: Ascending, A, C-sharp, E, A, C-sharp, D; descending, B, G-sharp, E, D, B, A. Then repeat, beginning on the next half-tone higher, until the range has been comfortably explored. This is an excellent drill in making sure of range, quality, and intonation.

These are my regular daily exercises—always begun slowly, always used as careful probes of quality, and never sung *forte*. In the preliminary practice, nothing should be exaggerated; strict moderation should be observed in force, in range, in volume—in everything! From this point on, individual points in technic may be begun. I hesitate to speak of these, because no two singers

have exactly the same needs—except the preliminary probing and warming up of the voice. I never sing, rehearse, or practice without using these preliminary exercises.

Importance of Coloratura Exercises

For the second step in my practicing, I am guided by the nature of the work I have to do. If, for example, I am to sing *Erda* in an evening performance, I follow my preliminary work with exercises calculated to adapt the voice to a lower, deeper color. If I am to sing *Verde*, I need work that will adapt it to higher, brighter color. Always, it is the color of the voice that must be considered; never the range alone.

At the present time, I do not need to practice special exercises in breathing or breath support. I advocate them, however, for students whose vocal habits are not yet secure. Correct breathing and firmness of support are the basis of all good singing—indeed, the quality of the tone and the character of the singing are the best indications as to whether or not further drill in breath and support work is needed. If the singing is correct, it shows that the foundation of breath is in good order. The thing to watch for is that all the breath be utilized as tone. If the tone is unsteady, it is a sign that some of the breath is escaping as air—and that means, in turn, that further attention to breath work is needed.

Coloratura exercises should be included in the development of every voice, male and female, regardless of color or range. However, these drills should never be undertaken until the slow, simple, exploratory exercises have been sung. Always, one must first be sure of the quality of the tone—also, one must be sure that this quality is as secure in rapid work as in slow

work. Regardless of the kind of singing one does, the tone quality must always be uniformly secure and correct. Since one cannot control one's work as well in fast passages as in slow ones, the thorough practicing must come first.

Color in Characterizations

The same thing is true of the special work in coloring that is inherent in certain characterizations (notably, of course, in operatic work, although the principle applies to work in dramatic *Lieder* as well). Certain arias, scenes, even phrases require dramatic color which might tend to interfere with vocal production. Certain emotions, like fear, rage, hate, and so on often require vocal (even facial) expression which, like breathlessness, repression, and the like, would obstruct tonal projection. How to achieve it, my habit is first to make (Continued on Page 134)



KERSTIN THORBORG

Marimbas to the Front

By Paul G. Faulkner

IN THE NOVEMBER 1941 ISSUE OF THE ETUDE the writer frankly exploited the possibilities of the Solovox as an addition to the piano, which offered certain piano teachers a means of securing new pupils in a new field and thereby increased their incomes. In the present article the marimba is discussed in a similar light. One authority has said that a survey, made in 1934, revealed that there were sixty thousand marimbas in the United States. The instrument has gained immensely in popularity since that time and this number may now be doubled. Much of this advance has been due to the enterprise

of the J. C. Deagan Company and to the genius of Clair Omar Musser, who may be called the virtuoso and the impresario of the marimba. It was Musser who organized the huge Marimba (Festival) Orchestra in connection with the Chicagoland Music Festival, which for years has been sponsored with great success by the Chicago Tribune. Last year this brought to Chicago one hundred fifty instruments valued at \$100,000. As a soloist Musser has been called the "Horowitz of the marimba" and as conductor at the Festival, he directed a remarkable program of classical and standard compositions which

brought him high praise. The great number of marimbas were grouped at the end of Soldiers' Field, upon terraced platforms sixty feet high and over a hundred feet wide.

The marimba is an evolution of an instrument which is one of the most ancient of all. Indeed, there is no means of knowing where it actually originated in the most primitive forms. Native tribes in Africa and India still play variations of the marimba.

In its earliest known form, instruments have been recovered from the Pyramids of Gizeh in Egypt, which were built about 2700 B. C. Altered forms of these Yemari marimbas are believed to have been used in Ceylon as early as 5000 B. C.



CHICAGOLAND MUSIC FESTIVAL MARIMBA ORCHESTRA. This monster orchestra is reported to have contained one hundred and fifty marimbas, and according to the Chicago Daily Tribune, the instruments were valued at \$100,000 to say nothing of weighing 27 tons. (Inset Clair Omar Musser, conductor of the Chicagoland Music Festival Marimba Orchestra.)

Music and Culture

Even in Babylon and Nineveh, pictorial traces have been found of instruments of the ranat or marimba family.

From Earliest Times

The earliest instruments were played by metals striking upon bars of stone, wood, or metal, like the instrument we now know as the xylophone, a Greek name derived from *xylos*, meaning wood, and *phono*, meaning sound. These instruments came to be known in Italy as "organo di legno" (organ of wood). In Germany they were called variously "Strahfiddle" (straw fiddle) and "Glockenspiel" (playing bells). The *Glockenspiel* is usually made with bars of metal. In a particular form, shaped like a lyre, it is known as a "glass hat" and is heard in many bands. In Java, Bali, China, and South Africa, many interesting variants of the instrument may still be found. In Africa, resonators are made from the shell of the



JOSEPH GUSIKOV
First Marimba Virtuoso.

xylophone soloists came to the front. These later adopted the marimba type, with resonators and sustained tone; notably, the remarkable Japanese performer, Yochi Hiroaka, of New York, and Burton Lynn Jackson, of Chicago Jackson in 1940 set a precedent by playing the "Concerto in E-flat (Emperor)" by Beethoven. This revealed the instrument to the present generation as one upon which classical compositions of all types could be played with taste and effectiveness. Few now realize, however, that this was known over a hundred years ago, when a famous xylophone-marimba performer, Michael Joseph Gusikov born in Mogilev, Shklowa, Poland, in 1893, surprised Europe with his skill. Some of his descendants are playing in the Philadelphia Orchestra. Originally Gusikov was a flutist. Chopin and Liszt were among his admirers. Mendelssohn made a transcription of some of Paganini's music for him and actually accompanied him on the piano at a concert in Berlin in 1830.

The modern marimba is such a vastly superior instru-

ment compared to that which existed in the time of Chopin, Liszt, and Mendelssohn, that we may be sure that if they had known this instrument they would unquestionably have written for it.

Amusing Musical Episodes

By Paul Vandervoort, II

A feud, rivaling that of the mountaineers, was the one between the two famous sopranos, Faustina Bordoni and Francesca Cuzzoni. Even the general public and the pamphlet press took sides in the matter, and the bitter rivalry between the two became so hot that it finally culminated in personal combat between them.

The proof of the pudding may well be in the eating. So great a composer as Wagner, because

ment compared to that which existed in the time of Chopin, Liszt, and Mendelssohn, that we may be sure that if they had known this instrument they would unquestionably have written for it.

Modern Improvements

The modern marimba may be learned by any third or fourth grade piano student in a relatively short time. As an instrument for exhibition or recital purposes, it is extremely popular and impressive. With the great demand for South American music, the marimba becomes an essential of any Latin-American group. Those who have heard, over the radio, the characteristic music of the orchestra of Xavier Cugat have unquestionably been charmed by the beautiful playing of Raymond Gouzaiez.

Our First Introduction

The first time the writer ever heard a marimba band was as a child, when such a native band was brought from Guatemala to play with the Barnum & Bailey Circus. It consisted of three marimbas with five or more players. Serious musicians saw in the instrument a peculiar individuality and character capable of later development. The music played was not native, in the sense that a new school had been founded, but rather consisted of Latin themes, which had been absorbed, much as the gospel hymns of Methodist missionaries were absorbed in Hawaii, only to appear again in different form as native Hawaiian music. Marimba bands were a sensation at the World's Fair in San Francisco in 1915.

Meanwhile, the xylophone (without resonators) commenced to come into popularity and by 1930 nearly every good band had a xylophone player. Its brittle tone lent itself to the radio and many



MARIMBA TYPE ORCHESTRA IN BALL

his music seemed radical, was subjected to the epithet, "Murderer of Melody," and a noted writer called his music "baboon-headed."

Handel also was unfortunate enough to become involved with Cuzzoni's temperament, but she came off second best in her encounter with him. When she refused to sing one of his arias, Handel snarled: "Madam, I know you are a very she-devil, but I will have you know that I am Beelzebub, the chief devil." He then grabbed her and threatened to throw her out of the window, whereupon she agreed to sing the aria as he desired.

Haydn, as a youth, was a choir singer; but after his voice changed, the Empress of Austria chanced to hear him sing and told the choir-master that "Haydn sang like a crow." This story has also been handed down in another version, wherein the empress likens his singing to that of a rooster.

IT WAS IN JULY, 1907, and I was in Switzerland as the guest of Mr. and Mrs. Ernest Schelling in the Villa Prangins on the shore of Lake Geneva, opposite Mont Blanc. A few miles up the Lake, at Morges near Lausanne, was the home of Ignace Jan Paderewski. Schelling, pianist and composer, was probably the closest and dearest of all Paderewski's many friends, so that the two households were in constant and most intimate contact with each other.

The 28th of July was Schelling's birthday. We had had a jolly family dinner and were sitting quietly on the veranah when suddenly the doors flew open, and in streamed the Paderewski group: Paderewski, his wife, his sister, his niece, his secretary and two or three others, all garbed in fantastic costumes designed for a gay little domestic farce. Paderewski himself was clad in short breeches of white cotton, red stockings and a jacket fashioned for a boy of ten. An opening in the seat of the breeches emitted about a foot of white shirt tail. Merriment reigned unconfined! After the farce, Paderewski became the liveliest of young lads, dancing about, bouncing a great elastic ball back and forth, turning somersaults on the floor, cutting capers of all sorts. Finally, he seated himself at the piano, playing joyous dances while Mrs. Paderewski—usually the most self-restrained of ladies—and Schelling, waving and weaving bright colored shawls and draperies, executed a wild, anonymous dance. An impromptu supper, toasts and merry discourse brought the party to a happy close.

A Day of Hospitality

Five days later, July 31, was Paderewski's name day—St. Ignaz. It was the custom of Mr. and Mrs. Paderewski, before the Great War, to offer on that day hospitality in their home to all their many friends round Lake Geneva. Their property at Morges was well fitted for such hospitality. The house was large and commodious, though in no way pretentious. In it, on every hand, were photographic portraits signed by royalties, nobilities and celebrities of every nationality and kind also countless trophies and mementoes of all sorts. The most attractive part of the house was the broad veranda overlooking the spacious grounds, the lake, the hills, on the farther shore, and behind them, all-dominating, majestic, snow-capped Mont Blanc.

The grounds were kept up sumptuously; splendid trees, wide, smooth-shaven lawns, vineyards, fruiteries; also a palatial hennery. (In 1906, it was said that Paderewski paid seven thousand dollars for a Crystal White Orpington cock and four hens. These eyes of mine gazed at them with awe and mine admiration!) A few miles away, near Nyon, Paderewski maintained also a large, but less showy, farm.

At noon of July 31, the Schellings and I arrived at Morges, Ernest being the organizer and

An Intimate Visit to the Home of Ignace Jan Paderewski

By Francis Rogers

Noted Baritone and Teacher

stage manager of the revels, which were, in theory, at least, a kind of surprise party for the illustrious musician. An hour or two later some thirty guests sat down to luncheon and were served bountifully with vegetables and fruits, fresh from the gardens, as well as delicious viands and wines of many kinds. During the meal, the host himself offered to each guest

a choice between sweet and dry champagne, adding, as he poured, a few gracious words of personal welcome. Finally, there were a loving cup and friendly speeches in English, French, German and Polish; after which everybody shook hands with everybody else, or kissed, and said, "Thank you," in his Polish. The afternoon was (Continued on Page 136)



MR. AND MRS. ERNEST SCHELLING'S HOME, "GARENGO," IN CELIGNY, LAKE OF GENEVA, SWITZERLAND, JULY 28, 1913. Left center, Mr. and Mrs. Paderewski (Mr. Paderewski shaking hands with Mr. Schelling). Others in the group are Mr. and Mrs. Felix Weingartner (upper left), the Flonzaley Quartet, Rudolf Ganz (fifth from left, on porch) and Mr. and Mrs. Francis Rogers (upper right). Mr. Schelling's home under the shadow of the Alps was a rendezvous for artists for years.

Master Records of Master Artists By Peter Hugh Reed

FRANCK: SYMPHONY IN D MINOR, played by the San Francisco Symphony Orchestra, conducted by Pierre Monteux. Victor set M-840.

Franck: *Symphony in D minor*, played by the London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Columbia set M-479.

Neither of the two recordings of this work which preceded these two sets was a fully satisfying performance. Stokowski's version, dating

from 1936, shows this conductor's penchant for painting the lily; his tonal palette is all purple and gold, and his phrasing is arbitrary. Mitropoulos, whose set was released early in 1941, is cool and overly precise. Beecham under- states the drama, but in treating the work in purely lyrical manner, he errs in the opposite direction from Stokowski. The Frenchman, Monteux, also without exaggeration, realizes the two elements of this work: the lyrical sweetness and the quasi-Wagnerian grandeur. Most listeners will acclaim this as the best performance of the symphony extant. This recording reveals its conductor's sound artistry and flair for music of vibrancy of color, songful lyricism, and play of rhythm.

Schumann: *Symphony No. 4 in D minor*, Op. 121; played by the London Symphony Orchestra, conducted by Bruno Walter. Victor set M-837.

Smetana: *The Moldau (Vltava)*; and *Dvořák: Slavonic Dance No. 1 in C major*; played by the Philadelphia-Symphony Orchestra of New York, conducted by Bruno Walter. Columbia set X-211.

The "Fourth Symphony" of Schumann recently came to us in a performance by Stock and the Chicago Symphony Orchestra, and the *Slavonic Dance* by Mitropoulos and the Minneapolis Symphony Orchestra. Walter provides the most artistic realization of the Schumann score on records. Indeed, the songful characteristics both of the Schumann and the Smetana works are vitally as well as ingratiatingly set forth.

Strauss: *Till Eulenspiegel's Merry Pranks* (Columbia

set X-120); and Tchaikovsky: *Romeo and Juliet—Fantasy Overture* (Columbia set M-478); played by the Cleveland Orchestra, conducted by Artur Rodzinski.

It was observed recently, when Rodzinski conducted in his playing was at all times clear, vital and incandescent. One marks these qualities in his performances here. Of the two works, however, the conductor is more successful in his treatment of the Strauss score.

Although a reading of sound logic, the Tchaikovsky work nevertheless, lacks the sensitivity and warmth of the Koussevitzky version, and furthermore it is marred by a deplorable break at the end of side 2.

Toch: *Pinochio—A Merry Overture*; played by the Chicago Symphony Orchestra, conducted by Frederick Stock. Columbia disc 11665-D.

This is the first score which Ernest Toch, who is now writing music for the movies in Hollywood, composed after coming to this country in 1935. It was, of course,

inspired by Carlo Colodì's universally favored book. In a preface to the score, Toch says that *Pinochio* is a sort of brother-in-mischief to the German *Till Eulenspiegel*. Although it cannot be said that the overture is patterned after the Strauss score, it will be noted that it has similar stylistic aspects. It is a clever little work, suggesting the impish qualities of the marionette more in a general than specific manner. Stock, who has regularly performed the work for a number of years, conducts it with evident relish, and the recording is good.

Mozart: *Sinfonia Concertante in E-flat, K. 364*; played by Albert Spalding (violin), William Primrose (viola), and the New Friends of Music Orchestra, Fritz Sledry, cond. Victor set M-838.

While it must be admitted that Barlow offers the best recorded version of the *Coronation March*, the same can hardly be said of the Berlioz selection. Koussevitzky and Mitropoulos have given us far more rewarding performances of this latter work. Indeed, the British conductor's version is among the most (Continued on Page 134)

The English critic, Samuel Langford (1883-1927), once wrote that "the player who does not become a finer creature when he is faced with Mozart's music is, so to speak, no musician at all. For we come back to that in the end. Other men compose music; Mozart is music. In his hands music is not constrained to any purpose beyond itself." It is a fitting preface to our review of this recording, in which Mozart's genius is revealed in its most glowing light, and as though in line with Langford's words, Spalding and Primrose perform with signal artistry; indeed, the violinist has done nothing better on records. And Sledry supplies a fine-grained orchestral background, in which only an occasional submergence of oboe passages mars an otherwise perfect ensemble. The recordings are excellent.

Gilèze: *Symphony No. 3 in B minor (Ilya Mouromets)*, Op. 42; played by the Philadelphia Orchestra, conducted by Leopold Stokowski. Victor set M-841.

Although Gilèze is regarded as a nationalist composer, this work shows more cosmopolitan influences than are found in the music of any other of the Russian nationalists. It is a program symphony, based on a medieval folk-legend.

Written in 1911, it is stylistically closer to the later nineteenth-century romanticists than to the twentieth-century composers of its period. Listening to this symphony, one can hardly believe that the pioneering spirit of Stravinsky had evinced itself, for Gilèze seems to have been unaware of any modern harmonic tendencies. It is particularly fitting that Stokowski, who has consistently brought this to the attention of the concert-going public, should have recorded it; his is a sympathetic and worthy performance of the score.

Gadwick: *Noel—No. 2 of Symphonic Sketches*; played by the National Symphony Orchestra, conducted by Hans Klinger. Victor disc 13374.

Gadwick's "Symphonic Sketches" is his most popular orchestral work. This is the second part of it to be recorded; the first, *Jubilee Overture*, has been recorded by Hanson and the Rochester Philharmonic Orchestra. *Noel* is a simple song nocturne of quiet poetic beauty, save for an exultant climax toward the end. There is a short poem about the Virgin hilling the infant Jesus and the quiet snowy beauty of the night prefacing the score. Klinger gives the music a sympathetic exposition, and the recording is totally rich.

Grieg: *Sigurd Jorsfara—Prelude and Intermezzo*; played by the Indianapolis Symphony, conducted by Fabien Sevitzky. Victor disc 18291.

Grieg's incidental music to the play, "Sigurd Jorsfara," by the Norwegian poet Bjørnson, is far less effective than his "Peer Gynt" music. With the exception of the *Homage March* (which is the most popular except from the suite written for the play), it is too fragmentary and un- good. The performance of this music is acceptable, although it leaves this listener with the conviction that he is not hearing the pieces which is indeed very unfortunate.

Berlioz: *Damnation of Faust—Hungarian March*; and Meyerbeer: *The Prophet—Coronation March*; played by the Columbia Broadcasting Symphony Orchestra, conducted by Howard Barlow. Columbia disc 71287-D.

While it must be admitted that Barlow offers the best recorded version of the *Coronation March*, the same can hardly be said of the Berlioz selection. Koussevitzky and Mitropoulos have given us far more rewarding performances of this latter work. Indeed, the British conductor's version is among the most (Continued on Page 134)

NEWMAN'S WAGNER

The third volume in Ernest Newman's huge life of Richard Wagner is now being welcomed by the entire musical world. The first volume had to do with the composer's life from his birth, in 1813, until 1848, after Wagner had completed "The Flying Dutchman," "Tannhauser," and "Lohengrin." The second took in the years from 1848 until 1860, when Wagner was in Paris endeavoring to attract attention to his works. The third volume, one of six hundred pages, covers the years from 1859 to 1866. Wagner, by this time, had completed all of his works except the immortal "Ring" and "Parsifal." He was, at the time, the vortex of a virtual whirlpool of political, social and musical excitement which with any other personality could have been annihilating.

Newman covers this terrific period in his masterly fashion. It is not possible in this necessarily restricted review to do more than intimate the dramatic interest and musical fascination which the author has crowded into six hundred pages. The achievements of the average man in seven years can easily be set down on a few scraps of paper.

The book opens with Wagner's "Second Assault on Paris." Newman has a way of sticking plums of information throughout his text which doubtless came from his years of journalistic compulsion with the idea of making his "copy" vital. Thus we pick up in scanning just a few pages that Wagner was so contemptuous of the critics that he sent them no tickets to the first performance of "Tristan" in Paris; Saint-Saëns was such

which deals with the popularly discussed Trojan horse.

"This page after page, the reader encounters little flashes of interest which are, of course, only human high lights in a work of great biographical and musicological importance.

One point to which Newman, with his journalist's nose for news, discusses with special interest is Wagner's racial background. Your reviewer, after reading much upon this subject, confesses that he is still in confusion, as to the claim that Wagner's father was Ludwig Geyer, the Jewish actor, writer and portrait painter, who later became Richard Wagner's stepfather, and not the simple police court clerk, Karl Friedrich Wilhelm Wagner, who died six months after Wagner was born. Wagner, however, bore a remarkable resemblance to his father's brother, Adolph, and was baptized in the Christian faith. Even Geyer's alleged Jewish ancestry is now believed to be entirely disproved. It is a subject, however, which is neither profitable nor pleasant, and it will make little difference to posterity whether Wagner was obliged to go through life with or without the benefit of Semitic musical claim things of main significance, however, are not at any moment the mundane matters which the world dwells upon, but rather the glorious phantasmagoria that he brought to the world through his incomparable masterpieces. "The Life of Richard Wagner"

Author: Ernest Newman
Pages: 600
Price: \$5.00
Publishers: Alfred A. Knopf

THE UNIVERSAL LANGUAGE

It was Longfellow who called music "the universal language of mankind." The new work, "Music, The Universal Language," by Osborne McCaonaty, Russell V. Morgan, George L. Lindsay, with Alfred Howell as Art. Editor, is one of the most beautiful books designed for high schools and colleges as a work for study and chapel use. Some of its most effective features are: the generous employment of excellent illustrations—some in color—the correlation of con-

temporary art with music; the excellent manner in which the classics are arranged and presented; the inclusion of works of such melodic composers as Irving Berlin, Vincent Youmans, Jerome Kern, Richard Rogers, George Gershwin, Arthur Schwartz, Cole Porter and Ferde Grofé. These tunes, which are sung by youth everywhere, in a more or less careless fashion, are now presented so that young folks may sing them properly. This appears under the Unit VI, Popular Composers of Modern America, to which Sigmund Spaeth has written a fine introduction. The other units of the book are: I. Introduction to Choral Art; II. The Interrelation of the Arts; III. Heroes and Heroines of the Opera; IV. Folk Music Inspires the Masters; V. In Lighter Vein; VII. The Romantic Spirit in Music; VIII. Minstrels and Troubadours; IX. The Religious Spirit in Music; X. Ancient Sources of Our Music; XI. Elizabeth and Shakespeare. Copious biographical and historical notes provide a fine educational background for the work. A page of Correlated Recorded Selections presents a means for amplifying the work of the classroom.

"Music, The Universal Language"
By: McCaonaty, Morgan and Lindsay
Pages: 300
Price: \$2.00
Publishers: Silver Burdett Company

A NEW VOICE BOOK

Bernard Kwartin, a voice teacher with wide international experience, presents in his new "Fundamentals of Vocal Art" the results of thirty years of study based upon a Theory of Tone Focus and the Organization of Vocal Instruction. The plan is in no sense hackneyed. The author has introduced many original drawings and designs to explain his theories. The work contains many original angles of thought and much valuable fresh technical material. One especially useful chapter is that devoted to the classification of voices—giving the range of the voices and lists of rôles within this range. The section upon Vocal Pedagogy and Methods of Teaching is especially valuable.

"Fundamentals of Vocal Art"
By: Bernard Kwartin
Pages: 178
Price: \$2.50
Publishers: Criterion Publishing Co.

The Etude Music Lover's Bookshelf



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

By B. Meredith Cadman



RICHARD WAGNER

an admirer of "Tristan" that he surpassed Wagner by memorizing the entire score; the Jewish composer, Halsey, composer of "The Jewess," was among the most enthusiastic to welcome the author of the famous trade, "Das Judentum in Musik"; when Wagner pointed out to Rossini that he, too, had been guilty of breaking down convention, the Italian wit said, "So I have been writing music of the future without knowing it"; in writing to Berlioz, Wagner expresses a hope that he will be able to hear a performance of Berlioz' trilogy, "Les Troyens," the first part of

RECORDS

Tune in to Radio's Best

By Alfred Lindsay Morgan

HOW FORTUNATE Americans are to be able to tune in day and night on such a wide variety of entertainment on the radio! Although ominous news greets us continually by way of the news, there is still plenty of entertainment to divert our minds from the burden that history's most horrible war is visiting upon the world. Of course, as radio rights says, its first obligation is to bring us all the news in relation to the war, but even in wartime it is important to maintain our sense of humor as well as our national balance. And hence the light touch is all too welcome. As to the part that music can and does play in the daily lives of Americans, it is largely occasioned by what radio has to offer these days. News on musical and other programs is scarce under present conditions. Heretofore it could be obtained a month in advance, but now the uncertainty of the times finds little advance information available. Yet, it is heartening to note that the old standbys are still with us, the best loved programs of the air, such as the Saturday afternoon opera broadcasts, the Philharmonic-Symphony Orchestra concerts on Sundays, the Tuesday evening broadcasts of the NBC Symphony Orchestra, and many other programs of equal interest.



VICTOR KOLAR

It is particularly heartening in times like these to know that the good music programs of the Columbia network, heard each afternoon from 4:00 to 4:30 P.M., EST, are scheduled to be continued. These include *Stars in the Orchestra*, Monday; *Milestones in American Music*, from the Eastman School of Music in Rochester on Tuesdays; *Songs of the Centuries* on Wednesdays; and the *Cincinnati Conservatory of Music Program* on Thursdays. A new show called *British-American Concerts* replaces the broadcasts of *The Lyric Stage*, the Columbia network Friday afternoon show (4:00 to 4:30 P.M., EST). These concerts will feature English music from Purcell to Britten, and American compositions from Payne to Roy Harris. The Columbia Concert Orchestra under the direction of Howard Barlow will perform, and there will be occasional soloists.

Among new musical programs begun in the past month is *Great Moments in Music* (heard on Wednesdays from 10:15 to 10:45 P.M., EST—Columbia network). This program presents highlights from the most popular operas, sung by all-star casts. Jan Peerce, the new Metropolitan Opera tenor, has been selected to sing the leading roles in his category. This show in no sense aims to present tabloid operas; rather its continuity is limited to brief introductions for each number, as

the broadcast is to be almost entirely musical and never in dramatic form. Guest stars will be included besides the regular principals when the various works require extra lead voices. Only the finest features of each score are to be presented. Among operas slated, or already heard (these broadcasts began January 7), are "La Bohème," "Faust," "Tales of Hoffmann," "I Pagliacci," "La Tosca," "La Traviata," "The Daughter of the Regiment," and a long list of others not as yet announced.

Another new show (started January 16) is the *Treasure Hour of Song* (Fridays, 9:30 to 10:00 P.M., EST—Mutual network), features Alfredo Antonini's orchestra and a choral group and a permanent top-ranking soloist of the Metropolitan Opera Company (name unannounced at time of writing). These programs will present old and new music. An interesting feature of this broadcast is that its sponsors, Conti Products, have sanctioned the rebroadcast of the shows over Mutual stations not controlled by them with all commercial credits deleted.

For those who like a smooth dance orchestra and a good soloist in popular songs of the day, there is the new show featuring Ted Straeter and his smooth orchestra on Mondays, Tuesdays, and Wednesdays from 10:30 to 10:45 P.M., EST—Mutual network. With Straeter is heard Jerry Wayne, a young romantic baritone. Straeter is best known as choral director of the Kate Smith show, a voice coach for popular singers, and head of a dance band that has a large, faithful following.

Speaking of Kate Smith, that popular radio favorite created the New Year with another menu of drama, comedy and music (Fridays, 8:00 to 8:55 P.M., EST—Columbia). Kate is all out to help America smile and relax between the newscasts, and she's singing the songs that people seem to want to hear these days. Guest stars from the stage and screen participate along with Kate's regulars.

In connection with the Metropolitan Opera broadcasts on Saturday afternoons, listeners are offered two interesting publications by the Metropolitan Opera Guild. The first is "Opera News," an illustrated magazine that presents a wide and pleterial range of information on the current Saturday afternoon opera performances, on future programs and on events of general interest

RADIO

in the world of opera past and present. The second is "Listening Group Bulletin," a weekly bulletin, prepared for listening groups. It contains a brief message from Edward Johnson, manager of the Metropolitan Opera Company, together with a brief synopsis of the plot, timings of the chief arias and scenes, short cast chart, and other items of interest. For information regarding these listener aids write to: The Metropolitan Opera Guild, 654 Madison Ave., New York City.

During February two conductors will officiate in the NBC Symphony Orchestra's four scheduled concerts (Tuesdays, 9:30 to 10:30 P.M., EST—NBC-Blue network). On February 3 to 10, Dr. Frank Black, NBC Music Director, will conduct the orchestra, and on February 17 and 24, Alfred Wallenstein, Music Director of Mutual's New York station WOR, will officiate.

In the broadcasts of the New Friends of Music chamber concerts scheduled to be heard this month (Sundays, 6:05 to 6:30 P.M., EST, NBC-Blue network), there will be one piano recital and three string quartet performances. On February 1st, Arthur Schnabel is to complete his Schubert piano sonata series. On the 8th, the Primrose Quartet will play two quartets by Mozart and one by Mendelssohn. The Budapest Quartet will be featured in the concerts of the 15th and 22nd; both its programs will offer quartets by Mozart, Dvořák and Mendelssohn.

The Sunday afternoon concerts of the Philharmonic-Symphony Orchestra of New York will feature three conductors and several soloists this month. Serge Koussevitzky, regular conductor of the Boston Symphony Orchestra, will be the director of the broadcast of the 15th and 22nd. Scheduled in that of the 8th, Fritz Busch will be conductor, and the soloist will be his brother Adolf Busch, the violinist. Eugene Goossens, regular conductor of the Cincinnati Symphony Orchestra, will direct the concerts of the 15th and 22nd. Erno Valseck, violinist, is the announced soloist for the 15th; and there is no soloist scheduled for the 22nd.

The Ford Sunday Evening Hour scheduled for February includes Helen Traubel, soprano, as soloist with José Iturbi as conductor on the 1st; Eleanor Steber, soprano, and Carmelo Galliard, tenor, with Eugene Goossens, conductor, on the 8th; Eugene Ormandy as conductor on the 22nd; soloist not announced; and Victor Kolar, conductor, with Lansing Hatfield, baritone, on the 22nd.

Music and American Youth, the program that features the music-making of young folks across the country (Sundays 11:30 to 12 noon, EST—NBC-Red network) offers four programs this month from different sections of the country. The broadcast of the 1st will feature Public School Groups from Portland, Oregon, under the direction of Chester Duncan; that of the 8th will present the Commercial High School A Cappella Choir from Atlanta, Georgia, under the direction of Ann Grace O'Callahan; Public School Groups from Wilmington, Delaware, directed by Glen Gildersleeve will be heard on the 15th; and on the 22nd, the Classen High School Choir and Orchestra from Oklahoma City under the leadership of Chester Duncan will be presented.

Those Tuesday morning musical broadcasts of the Columbia School of the Air, known as Music of the Americas, have some highly interesting material planned for airing this month. The program of the 3rd called "New World Instruments" will feature among other things a Bongo Drum (Brazil), Pan Pipes (Peru), and Banjo Pickler (U.S.A.). The broadcasts of the 10th and 17th are called "Music of the Country and City," and these will feature characteristic dances of the United States. (Continued on Page 144)

Making Musicians in the Schools

By Thaddeus P. Giddings

SOME YEARS AGO, a paper on "School Music" was read at a supervisors' conference. The paper referred to an old sign on a grocery store, "Strictly Fresh Eggs, 60; Fresh Eggs, 50; Eggs 40," and went on to say that music was often similarly divided into classical music, music in a school music. There is still in many minds a suspicion that musicians are similarly divided into good musicians, musicians, and school musicians. A further subdivision is suggested in the old story of the girl with a music roll under her arm, of whom a friend inquired, "Are you taking music or vocal?" What is a musician? Obviously it is one who knows, composes, performs, or teaches music. At least this simple definition will serve as a foundation. School musicianship is so bound up with teaching ability that we are liable to become confused. So we will drop all thought of teaching for a time and confine ourselves to musicianship.

Gatchism

1. Do you know the various steps in the evolution of musical ability, or are you one of those misguided souls who believe that musical ability is just born and will appear or not as is willed in advance? When musical ability does not appear early and obviously, do you keep on working, or do you say, "There is none here," and cease from toil? Do you know and believe that musical ability is but the ability to pay close attention and govern yourself accordingly?

2. Do you know the technic of the instrument you are playing? Do you realize the extreme importance of knowing this and also knowing the different capacities of the voices of the pupils at all ages and stages of development? Do you know the musical effects that may be safely called forth from the human voices entrusted to your care? Have you the form of character to sacrifice present musical effect in deference to

future vocal development? Have you the cast iron determination that enables you to say, "Peace," to those around you who cry for "more pep" when your pupils sing in public?

3. Are you a constructive musician able to build a music machine that will make two types of singing? Have you the patience to do this, day by day, even when you do know how? The music machine under discussion is, of course, the vocal ensemble. During the time you are building this music machine, and after you have built it, can you play upon it with the fine ability that will make its product lovely enough to hold all the members of the organization with the attractive power of beautiful music, added to the satisfaction of work well done?

Dr. Christiansen of the St. Olaf Choir is such a one, and the musical instrument he has built up so perfectly and plays upon so artistically each year is a wonder of the age. He has shown what can and should be done, and what it means to be a really musical musician of the finest type. The vocal school musician should follow in his footsteps throughout the graded years, from the kindergarten through the university. It can be done if the artistry of the musician is equal to the task, and if by nature he has the patience to solve the many problems.

Self-Analysis

4. What kind of a musician are you? Are you a rhythm demon, and does music that "goes" satisfy you, no matter how it sounds? Unfortunately, there are many of these "rhythm demons" at large in the schools, and they are by no means all in the instrumental department. To these people, beauty of tone and the perfect harmony, which comes only with perfect intonation, are a closed book.

Step into many school rooms and hear the frightful assembly singing one so often has to listen to, with no intonation, no balance of parts, no beauty of tone, with nothing that sounds like music except a pounding metronomic rhythm. It is but another phase of the savage beating his tom-tom before harmony was ever thought of. Surely the school music teachers who permit this—or worse yet, develop it—can be called only "rhythm fiends."

A kindergarten class gave a demonstration lesson of two types of singing. First they sang some rote songs without the piano, which were lovely. The tone was soft and beautiful, but it was plain to be seen that the teacher was going through it only from a sense of duty. This done, she had them gather around the piano to sing "informally." The teacher played the piano in a most explosive manner. And the pupils sang with the most choppy tones and raucous rhythms. When asked why she permitted the second type of singing, she said she wanted her pupils to get some joy from their singing, and to find the real meaning of the songs. She was reminded that beauty, continuity of tone, and fidelity to the pitch were also ingredients of any lovely enough to hold all the members of the organization with the attractive power of beautiful music, added to the satisfaction of work well done.

She was satisfied; nothing else mattered. If only this kindergarten teacher had looked closely at her class, she would have seen a rapt enjoyment on the faces of most of the pupils when they were singing beautifully. This, of course, varied with the musical hearing of the different pupils. When they began the other part of the program of "peppy singing," many of the faces lighted up in a different manner. However, some of them did not light up at all; instead, they had a look of suffering which she, of course, did not see. She was too sure that what she liked was what they liked, or should like. These sufferers were the really musical ones, and they were being stunted merely to furnish a specious pleasure in the wrong thing for the rest of the class. She was raising another generation like herself, a generation that would know and enjoy but one of the three parts of music—and that the least of the three. (Continued on Page 124)



THADDEUS P. GIDDINGS

Music: A Life Ideal in War-Torn Russia

By Sydney Fox

PART II

LATE IN SEPTEMBER, 1921, while Moscow was eagerly following the course of the events in Poland, I went to see Glinka's "Ivan Susanin," based on the Polish invasion of Russia in the sixteenth century. As we entered the theater, an attendant was explaining that "Prince Igor" was to be presented instead. "Why the change?" I asked. The reply caused much animated discussion. "Ivan Susanin" is now being performed in Poland. The entire production, together with those of other theaters, is moving behind the Red Army, playing before the people of the Western



GIRLS' ORCHESTRA WITH PRIMITIVE INSTRUMENTS



BOLSHAY THEATRE IN MOSCOW



CARMEN PERFORMED IN A FACTORY AUDITORIUM

Ukraine and Belyrussia (White Russia)." October ushered in the symphony and concert season. There are three symphony orchestras, including the radio orchestra, in Moscow, each possessing a chorus. Programs included the works of the great masters. I heard many unexpected programs, such as the "Requiem" of both Mozart and Verdi; concert versions of Gluck's "Orpheus," Thomas' "Mignon"; symphonies of Sibelius and Mahler; works of Grieg, Frescobaldi, Vivaldi; Bach's "St. Matthew Passion." By far, the most popular composers are the nineteenth century Russians, with Tchaikowsky the favorite. All the Beethoven symphonies are presented each season. A ten day festival of contemporary Soviet music is also given every year. The concert pro-

grams include piano cycles of all the Beethoven sonatas (presented by five leading pianists), works of Chopin, Schumann, Liszt, and cycles of chamber music of Brahms, Beethoven, Mozart, and the Russians. The Russian people, suffering from cultural starvation for centuries under the Czars, are so hungry for cultural expression and activities that concerts, operas, theaters, and movies never lack an audience. Their interest in great music was demonstrated at the first concert in the cycle of Beethoven piano sonatas in the small auditorium of the Moscow Conservatory. Not only was every seat occupied, but many came with scores, and followed the soloist, S. Feinberg, with avid interest. The students of Mr. Feinberg, a renowned pianist and composer, were given places of honor on the stage. Nor did the length of the concert dampen the enthusiasm; even though the program consisted of "Op. 2," "Op. 28," "Op. 31," "Op. 49," and "Op. 106;" and lasted from 9 P.M. to 12:30 A.M., sufficient proof that the Russians can take it!

At a rehearsal of the Moscow State Philharmonic Orchestra, in a program of Soviet premieres, I met the cream of Soviet composers, all with scores, listening to the "Concerto, No. 2," for piano, of Vitachek, a young graduate of the Moscow Conservatory. Gilere, dean and president of the Union of Soviet Composers, chatted with

Miskovsky, who has kindly eyes and a philosophical face, and who is the composer of twenty-one symphonies. Prokofieff was surrounded by the younger masters, Knipper, Chrennikov, Shaporin, and Bely. M. Steenberg, with many piano concerti to his credit, sat with a group of composition students. After the rehearsal, a lively constructive discussion was held with Vitachek, each composer pointing out the excellent and the weak parts of the score with the composer explaining the reasons for his effects. This mutual, reciprocal criticism, devoid of personal jealousies, seemed filled with the desire to improve the level of Soviet music.

Luncheon at the apartment house of composers revealed part of their personal lives. Szabo greeted me and introduced me to many seated in the cafeteria, with their wives and children.

"How many composers reside here?" I asked. "About eighty-five out of the one hundred fourteen composers of the Moscow branch of the Union of Soviet Composers," answered Knipper, who smilingly added, "It's interesting to live here, especially when I develop a fugue on the piano for my Sixth Symphony in the morning, and hear it as a subject for a fugue coming from Bely's apartment in the afternoon." A burst of laughter greeted this remark.

"How does the composer earn a living? Does he actually live by composing?"

The Composer a Worker

Gregory Schnerson answered, "The Soviet composer is like any other worker—he works at his craft, which is composing music for the people, and makes an important contribution to society; therefore he is paid in accordance with the value of that contribution. The composer is commissioned to write a symphony, opera, or suite; piano compositions, chamber music, or film music. The financial arrangements are carried on through the Union, the composer receiving one-third of his fee with the assignment from the orchestras, opera companies, film trusts, or State Publishing House, another third when he completes it, and the balance when it is published, plus royalties on every performance. This insures the economic security of the composer, allowing him to spend all his time in creative work."

"How much does he receive for his work?" "The fee for an opera is usually fifty thousand rubles (about ten thousand dollars, plus royalties; for a symphony fifteen thousand, and so on down."

(Continued on Page 130)

ALL THE CHOIR'S MUSICAL TRAINING has one aim: fine interpretation. To give the music the best performance possible, in accordance with the intentions of the composer, must be the aim of all study. To bring skill to such excellence that it, as such, is relegated to the background, is to become an artist. "And we are all trying to be artists," Dr. Dann once remarked, "If not, why not?"

Skillful interpretation has lifted music from oblivion to world acclaim. The music of Bach lay forgotten for a hundred years, until Mendelssohn's enthusiastic interpretation and performance awakened interest. Some think Mendelssohn's contribution in giving Bach his rightful place is as important as his own compositions. Had there been no sympathetic, skillful interpreter it is difficult to say how much longer the work of Bach would have been lost to the world.

Humoresque tossed off as a light humorous piece, made no impression. Then a discerning artist changed the tempo, playing it only half as fast as was customary. Immediately it was a success. With this interpretation it swept over the world. In many cases the manner of interpretation has been known to make or break a composition.

Interpretation Demands Imagination

To some extent, interpretation can be taught. Although it is the study of a lifetime to understand fully the works of a master, all can learn musical taste in interpretation. All musicians strive for this, abhorring sentimental effects which have no meaning.

One has only to listen to the exaggerated choral effects on some radio programs, to bring the startle, ill-placed *crescendi* and *decrescendi*, sprinkled at random through the selection. There seems to be no purpose, other than to display the effect itself. Such effects at the disposal of the choir should not become flashy and meaningless. Dynamics must be an outgrowth of the design of the music, not a gaudy rosette hiding the living beauty.

Success in interpretive singing demands imagination. The production of good tone is possible, because the singer hears in imagination such a tone, before he sings. The concept must precede the actuality. Every feeling he has about the music colors the tone as he sings; the singer gives most when his imagination is stirred deeply by the printed word, the musical phrase.

Relation of Words to the Notes

Sincerity and a willingness to give the music expression, is often the charm of young people's choirs. They affect the audiences more winningly than adult professional groups, who withdraw into formality and stock interpretation. Deeply felt singing can cover a great many technical limitations; and a mechanically perfect performance without feeling can leave an audience unmoved.

Many voice teachers insist that no one should try to perform a number until he has read the words aloud several times. Choirs, likewise, should read the words aloud, to get the values of the accents, as well as different meanings, and to note how powerfully the music relates to the meaning of the words. The words, "I know that my Redeemer liveth," express quiet confidence and joy. But they swell in triumph when joined with the music of Handel. Read the text to locate the natural stress of the words. Note that the accents given in singing are natural and the most effective.

Reading the words aloud can establish the mood. Quite naturally we subdue our voices to

Elementary Interpretation for the Choir

By Kathryn Sanders Rieder

read, "Humble and penitent, O Lord, we come to Thee." It is simple to carry this feeling and color these words upon the harp, O my God," and a whole mood is prepared. Director and choir member alike will benefit from reading the words aloud, or at times, silently.

In approaching the interpretation of the notes, we need to remember that no system of notation fully expresses the composer's intention. There is an approximation of what the composer expects. Nuance and delicate shadings are at the mercy of the performer. Just as we pause on a certain word to give its needed importance to get the meaning, so the tones are subject to slight deviations from the printed page. Interpretation of music is not merely to reproduce faithfully the exact symbols on the page. The notes are only a means of recording, as nearly as possible, music that lives and breathes. Singing must not be distorted or rhythm ignored. Retards and loud and soft sections must be related to the entire composition. Climax must be a part of the harmony and the composition in its entirety.

Though the general intention of the composer is indicated by a word or two at the beginning, such as, *dolce*, *grazioso*, *maestoso*, still, within these limits there are possibilities for great varieties of expression. Delicate accents, slight changes in chord or rich clear harmony on an important word, and all such slight variances within the realm of good taste go to make up great music.

It is always interesting and revealing to follow the scores of numbers as they are played at an artist concert, and to note the added significance brought out by the artist's careful study of values, because of his "highlighting" the climactic sections.

Deliberate disregard of the composer's markings sometimes occurs. Occasionally an artist, with a background which would permit improvement, diverges from generally accepted interpretation. However, true artists are usually mildly concerned with the interpretation favored by the composer.

Clear Enunciation and Breathing

Since choral music intensifies the mood of the text, the words must be clear. Distinct enunciation and clear articulation must be woven into the words. Careful pronunciation of the final consonants and clear division of words will prevent

such astounding messages as "the consecrated cross-eyed bear," "make lean your hearts," and others which float regularly from the choir loft. Wrong divisions of words produce a ridiculous result. One director told of an announcement, which had a congregation upset, because the minister grouped the words incorrectly. He said, "Captain John Smith having gone to sea his wife, requests the prayers of the congregation." Breath might not be taken between syllables of a word or between words that fall naturally in a group. Where words need clear division, as in "walking, running, striving, seeking," most directors find it preferable to make the separation by emphasis and clear articulation, rather than breaking the melody with such frequent breath-taking.

When word stress and the musical stress do not agree, the word stress is followed. This is often found in various verses of a hymn. The first verse may have words agreeing with musical stress; later verses must be stressed according to the words. Thus, it is the word meaning which must be clear.

Subtle Dynamics

All precautions may be overdone, and the director must act as a balance wheel to keep the effects and methods in their place. When choir members realize that they sing, not to give a bald statement of fact, but to express a powerful feeling, they will have a fruitful concert. Interpretation. This ability to feel the beauty or power of the composition should be encouraged. A few years ago a director demanded to know why one woman was not singing. Somewhat hesitantly she explained that the number affected her so profoundly that her eyes were full of tears. The director was silent a second, then he said emphatically, "Madam, thank God for the tears." That entire chorus was quickened to a new understanding of music as an expression of feeling. Choirs must be rid of the notion that only loud singing can be impressive. The most restrained *pianissimo* may bring the most vibrant beauty. Very often in singing the most expressive and whispered tone. The more softly the word is sung, the more clearly it must be pronounced.

Considerable practice will be necessary to develop a good *pianissimo*. Many choirs have a hazy conception, singing only a medium soft tone, when a *pianissimo* is necessary. There should be practice in singing the various gradations of tone power. The ability to produce quiet, yet effective is necessary to interpretative excellence.

The director knows that music has the flux and flow of living substance. The feeling expressed by the poem, the melodic character of the music, and the tempo needed to permit the correct sounding of the words and tones. (Continued on Page 124)

ORGAN

Music and Study

SOME TIME PREVIOUS to the summer of 1938 Mr. Virgil W. Bork, Dean of the Union County Band and Orchestra Summer School at Roselle, New Jersey, requested the writer to draw up plans for inaugurating group piano classes at his school. As the problem presented itself, it became evident that to arrange advanced group instruction in a manner similar to that of the band and orchestra department would be inadvisable. The impossibility of presenting one selection at a time to a class was decided, first, because of the wide difference in each student's repertoire; second, because of the difficulty in classifying a pupil's accomplishments to the proper degree; and third, because of the various students' inability to learn at the same speed. The result of our endeavors has been a hybrid type of group-private teaching that, because of its unconventionality, might be of interest to others.

Classification of Students

Applicants upon registration are divided into two general groups: those who are studying piano for the first time and those who have had previous training. Since it is never known either how many boys and girls of each classification will register or whether the free periods of those students doubling orchestra and band instruments will coincide, it is not feasible to place registrants in their respective classes on registration day. Consequently, each student is told to observe the schedule posted on the bulletin board the first day of school. A special form is then made out, noting the information that is necessary for further classification such as name, age, years studied, and free periods. Beginners, young or old, who have never played before are very easily accommodated by classifying as to age and teaching in the customary manner with an approved group class method. The second group,

however, those who have had previous training, are more difficult to schedule. These are graded not only as to their age and achievement, but also as to their understanding of harmonic and melodic musical structure. This latter qualification is the dominant factor in classifying the student, since the actual playing ability of the pupil matters little in this manner of class procedure.

Class Procedure

Each class session covers seventy minutes—two regular periods—and is divided into three parts. The first part consists of ten minutes of wrist and finger gymnastics designed, as much as possible, to replace the technical studies of Hanon or Czerny. Technical material cannot be incorporated into group classes of this kind as a regular assignment, because of the lack of time.

A Practical Success in
Class Piano Teaching

By Warren F. Malpas

Mr. Malpas heads the department of Class Piano Study in the highly successful Band and Orchestra School of Union County, New Jersey. (Union County includes the city of Elizabeth.—Editor's Note.)

Therefore the more conventional student, needing such help, must be given extra assignments. These wrist and finger exercises, inspired by a well known artist's method, prove most worth while in developing the strength and control of the hands.

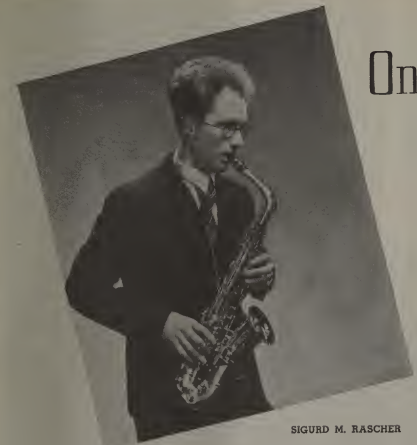
The second part of the lesson consists of twenty-five minutes of study taken from various phases of piano technique. Each day, two of the more commonly used musical terms are memorized. Material such as key signatures, scales, intervals, three- and four-toned chords and inversions are drilled. Fingering problems are invented and solved on the blackboard, after the rules for scale and chord passages have been explained. Musical phrases are composed and harmonic resolutions practiced. In fact, any kind of pianistic problem that the teacher can devise is explained and studied during this part of the lesson. Keyboards and piano are combined in an effort to help the pupil visualize both mentally and aurally.

The same class material and routine have been used each semester both in intermediate and advanced classes, with the advanced classes approaching each problem to a greater degree.

The final thirty-five minute part of the class is devoted to individual instruction at the piano, eight to ten minutes per person, every other day. While a student is receiving his private attention, the remainder of the class is busy answering written work that the teacher has placed on the blackboard. This material is selected from the second part of the lesson. Students are urged to prepare and memorize solos of a moderately easy grade, to increase sight reading ability.

An examination is scheduled each Friday, during the first half hour of class, as a check-up on the week's new class material. At each class recital, held the third and sixth weeks, every student must play a selection chosen from his class studies. Those members who do exceptional work are featured at one of the school's weekly assembly programs. In addition, any student capable of accompanying an orchestra is assigned to that work during his free periods and may, with the teacher's approval, study the orchestra accompaniment material at his private lesson.

Each student provides himself with a manuscript notebook, pencil, and assigned piano selection. Piano collections are preferred. The school supplies a desk, piano keyboard, music stand, blackboard and piano. Not more than eight students are permitted in (Continued on Page 126)



SIGURD M. RASCHER

Once More—The Saxophone

By Sigurd M. Rascher

Sigurd Rascher, the distinguished concert saxophonist was born of Swedish and English parentage and spent his childhood in the Swiss Alps. Some of his studies were in Germany, as clarinetist, but he turned early in his musical career to the saxophone and toured Europe with a jazz band from 1927 to 1930. For a time after that he taught school, enjoying association with children in music and woodcrafts. He loved especially his work teaching the small boys and girls to play six-hole flutes, and to carve wooden bowls and boxes. Returning to his profession as an active musician, Rascher entered on his career as a serious and successful saxophone orchestra-soloist and recitalist. Ibert, Glazounov, Milhaud, and Hindemith were among a large number of European composers who wrote music for him; and to this general list now has been added or will be added shortly the American names of Roy Harris, Dante Fiorello, Aaron Copland, among others.

It is interesting to note that the daughter of Adolphe Sax, when a very old lady, wrote to Rascher that, after hearing him play, she was convinced the instrument was at last being heard as her father had wished it to be known.—Editor's Note.

A HUNDRED YEARS seems long in measuring a life span. But in thinking of musical history, a hundred years is not too long. The saxophone, much-maligned, unappreciated, has passed its hundredth year, and only now is beginning to be taken seriously as a musical instrument of artistic and aesthetic possibilities. Only now has the question of its acceptance into orchestral instrumentation come to the front. And even to-day the musical possibilities of this instrument have not been exploited fully.

In 1842, Berlioz described the saxophone as "an instrument whose tone color is between that of the brass and the woodwinds. But it even reminds one, though more remotely, of the sound of the strings. I think its main advantage is the greatly varied beauty in its different possibilities of expression. At one time deeply quiet, at another full of emotion; dreamy, melancholic, sometimes with the hush of an echo. . . I do not know of any instrument having this specific tone-quality, bordering on the limits of the audible." Very few players of this instrument achieve this striking quality described by Berlioz. There are, to be sure, many good saxophonists—especially in this country—but the full capacities of the instrument have not been called upon.

What did Adolphe Sax seek when he invented his instrument in 1840? Did he expect that it would be welcomed into the symphonic orchestra group, or that it would remain almost an outcast for a century? We can leave it to history only to answer these questions. Antoine Joseph Sax (known as Adolphe) perfected the bass clarinet in 1835, when he was only twenty-one years old. In 1840, he was trying to produce a clarinet that would overblow an octave like the flute or oboe, and the result was his new instrument, the saxophone. His aims were definite. He wanted to fill the gap of tone quality between the strings and wind instruments on the one side, and between the brass and woodwinds on the other.

Therefore, the new link should have the flexibility of the strings, the power of the brass, and the variety of tone quality of the woodwinds. But in addition the instrument should have a distinct character of its own. Sax was aware that in order to achieve all this in one instrument he must use a single-reed mouthpiece, similar to that of a clarinet, and a conical body of metal. To acquire the necessary flexibility of tone he broadened the mouthpiece outwardly and widened its inner measurements. To make the tone sufficiently voluminous to stand successfully against the brass of the orchestra, the inventor gave the conical body a parabolic shape. These features are mentioned in the patent which Sax took out for the instrument in June, 1846.

Science Plays a Part

Sax was pretty much of a scientist, and probably did not want the saxophone to be confined to a special field of music. He had, however, constructed an instrument which would enrich the possibilities of musical expression. It was thenceforth up to the player to make the most of this instrument. Sax studied acoustics, and it was he that gave light to the principle in wind instrument manufacturing that it is the proportions given to a column of air vibrating in a sonorous tube, and these alone, which determine the character of the timbre produced. In differentiating between clarinet and saxophone, he worked on the basic idea that the fundamental note given out by the conical tube when the lateral holes are closed is that of an open organ pipe of the same length, whereas a similar tube of cylindrical bore behaves as if it were a closed organ pipe, and its notes are an octave lower. This explains the essential difference between clarinet and saxophone.

BAND and ORCHESTRA
Edited by William D. Revelli

FEBRUARY, 1942

THE ETUDE



A REPRESENTATIVE PIANO CLASS

These students are in the piano classes of the highly successful Union County School, which is in its ninth season at Roselle, New Jersey. Mr. Virgil W. Bork has made this school famous for its orchestra.

Dynamite in Songs

Tunes That Turned the Tide of History

By Doron K. Antrim

THE HISTORY OF A NATION is written largely in its songs. They reflect, as nothing else, the inner feelings of the people; their temperament, hopes and fears, ways of life. In war time especially, songs are far superior to edicts and oratory in rallying a country to a cause, in steeling its will to win, in sustaining morale. "Wars are won," said General Pershing, "by good songs as well as good soldiers." Down the ages the songs that influenced the course of history bulk large. Some have even turned the tide of history. Born usually of travail, their effect upon a people in times of crises has been far-reaching. It is a few of these that we would discuss here.

God Save the King

The oldest national anthem, the one that influenced the history of more nations than any other, is England's *God Save the King*. If this song had not appeared when it did, and if it had not steadied the nerves of the English people time and again during its long tenure, English history might have been far different.

On the morning of September 28, 1745, a report reached London which caused consternation. The English force sent to stop Charles Edward, leader of the Jacobite rebellion, had been routed. A Jacobite invasion of England seemed certain, and there was considerable support for the Jacobite cause there. Unless something could be done quickly the country would be divided by war.

The Anti-Jacobites held that George II, with all his shortcomings, was better for the country than either James II or George I. They wanted to squish the rebellion and swing sentiment to their cause. "We need a good song," said one of the leaders. And strangely, when a great need exists, a song is often born to fill it. That same evening Henry Carey sang in Drury Lane Theatre, a new number, the words of which he said he had written. Its Latin equivalent, however, has been traced back to the coronation of Solomon, and the tune to a galliard by Dr. John Bull (1588) to a Christmas carol (1611); and again to some instrumental pieces by Purcell (1683).

This song jumped to immediate popularity. "As first sung, it started: 'God bless our Noble King, God save Great George our King.' This first version was soon changed to: 'God save our Lord and King, Long live our Noble King.' The Jacobites accepted the latter version, making mental reservation as to what King was meant. Charles Edward, fearing that the song was weakening the Jacobite cause, gave orders that the clergy of Edinburgh were to pray for the rightful King, James III. A Presbyterian minister whose sympathies were with King George, prayed accordingly, "Oh Lord, save our King. Throu

knowest, Lord, which King I mean." But while Charles Edward had defeated troops



THE ORIGINAL STAR-SPANGLED BANNER AT FORT McHENRY This is the flag which Francis Scott Key saw when he wrote "The Star-Spangled Banner."

sent to oppose him, he could not defeat a song. Shortly thereafter the Jacobite party and the rebellion collapsed. England was united by a song. It is no doubt the most truly characteristic national anthem of all time. It reflects British tempo, temperament and "phlegm"; a refusal to be bustled or excited by the unexpected. At one time twenty nations were using the tune to land a crowned head. The United States and Switzerland still retain the music. Beethoven once blessing they have in *God Save the King*; and wrote a set of variations on it, later using it in his so-called "Battle Symphony." Weber used it in his cantata, "Battle and Victory," and in his *Jubilee Overture*. Brahms also used it in his

Triumphed. It is probably the best known tune in the world.

The French Revolution

Another song that played a decisive part in world history is the French *Marseillaise*. Captain Rouget de l'Isle, amateur violinist and ardent patriot, struck it off in the white heat of his ardor overnight to rally recruits for the French Revolution. "Five hundred men who are not afraid to die," read the poster the morning of April 24, 1792, in Marseilles, calling for volunteers. A soldier was singing de l'Isle's song in the street and passing out copies. In two days nine hundred men had joined. They marched to Paris singing the song, then on to the downfall of the Tuilleries. France had become a Republic, and much credit is due the *Marseillaise*.

This song proved to be dynamite. It quickly spread all over Europe, becoming a symbol of revolt, being banned in a number of countries. Its influence in inciting people to break with crowned heads was considerable.

As a martial air, de l'Isle, who wrote both words and music, achieved a masterpiece. In the tune he caught the nervous, impetuous temperament of his countrymen. Its urgent rhythm, its use of syncopation, its high note in the first line, like a drawn sword, flashing in the sun, are not devices of an amateur such as de l'Isle, but of an experienced composer.

Belgium Wins Independence

It was also by a song that Belgium won its independence. The night of August 25, 1838, was a turning point in the history of Belgium. On that occasion Auber's opera, "La Muette de Portici," was presented at the Theatre Royal de la Monnaie in Brussels. The theatre was crowded to the doors, and there was a feeling of tenseness in the air. The performance got no further than the singing of "Amour Sacre de la Patrie." After that the audience surged to his feet, smashed chairs, stamped into the street and started the revolution by means of which Belgium gained its independence from Holland.

"That the Flag was Still There"

Few of us realize the rôle our own *Star-Spangled Banner* played in shaping our destiny. The summer of 1814 was one of the darkest hours in our history. British raiders had sacked Washington. President Madison and Dolly escaped in a wagon with a few of their belongings. The shores of Chesapeake Bay were being availed by the British fleet which was moving on Baltimore. The president had ordered Colonel Armstrong of Fort McHenry (Continued on Page 132)

Why Not Beat Time?

By J. Clarence Cook

BEATING TIME with the foot is not sanctioned by many violin teachers. Probably they fear the student will contract an uncontrollable habit that will manifest itself on the stage at recitals. Nevertheless, when it comes to a question of inculcating correct rhythm into the work of beginners on the violin, the foot proves to be the best time keeper in the world. For the simple reason that it beats time continually in its natural function of walking.

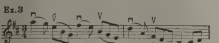
Let us realize at once that it is far more difficult to acquire good "time" on the violin than on the piano. Elementary studies and pieces for the piano generally have a rhythmic figure, or accompaniment, in the left hand that in itself constitutes a metronomic background and makes any other kind of beating or counting almost unnecessary. The violin student, however, is not only without this mechanical aid in the music he plays, but is also further handicapped by the irregular motions of his bow arm, which continually conflict with the actual beats of the music. The following example will serve to illustrate:



It will be observed here that the down bows are two thirds of a beat in length, while the up bows occupy a beat and a third. Many immature students, in their first attempts to play this passage, render it as follows:



The reason is obvious. The right arm seeks automatically to correlate its motions with the rhythm and thereby creates an error in the interpretation of the music. To prove this, arrange the bowing in the original passage so that the strokes change on the beats—



The pupil will now probably play the passage right, but the music will have lost much of its aesthetic value through the substitution of the somewhat banal stroking.

Now let us revert to the original bowing, but in order to correct the error, teach the pupil to tap softly with his foot on the beginning of each triplet. This may not be easy and will require patience, but once he has acquired the knack of beating the passage thus he will be thinking it correctly; for it is a physical impossibility to beat a passage correctly and at the same moment think it incorrectly, or vice versa.

Most violin teachers have the experience occasionally of accepting a pupil who has already taken lessons for two or three years. They find that he cannot play even the simplest piece in accurate time because he has never been taught to think the beats clearly.

The following remarks and examples are suggested as a means of establishing correct fundamental rhythm in very young students, about seven or eight years of age. The teacher should use a small music tablet, make as many examples as he wishes, and use them in conjunction with any good method book. (A very good book for children is "Pleading for Fun," by Rob Roy Peery. It is based on what might be called the tetrahedral system, and is much more adaptable to the nature of the violin than most of the older books.)

Let us begin with the quarter note and the

four quarter measure as standard units. Write a line of quarter notes on the open A string and explain that each quarter note gets one beat. But what does the term "beat" mean to the child? Absolutely nothing, so far as music is concerned. We must affiliate the quarter note with something that falls within the range of his experience. Now ask him to walk leisurely across the room, counting his steps aloud. Have him stop at the eighth step. It is just as well to begin immediately training his sense to the musical period.) Explain that his steps are quarter notes; that is, they represent the speed at which quarter notes will be sounded. The average child grasps this idea quickly. It is unique and interesting to him. Next have him count off the steps standing still, that is, marking time. Finally let him tap the beats with his right foot alone, taking pains to retain approximately the same speed. We have now established in the child's mind a unit of time that is completely intelligible to him.

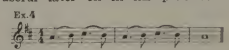
We assume that the pupil has already been taught to hold his violin and to bow on the open strings, so his next task will be to play the line of quarter notes and beat time to them. See that he follows the notes on the paper with his eyes. To ensure his doing this, it is well at first to point to the notes as he plays them.

All this may seem to the adult like a tiresome process, but if we enter into the child psychology, as every real teacher should, it becomes apparent that we are doing a very wonderful and complex thing. We are unifying in that fresh young mind a threefold process, for we are establishing a definite relationship between the little black notes on the paper, the beating of the child's foot, and the audible production of the notes on his violin. And the term "beats" is justified by the fact that he is actually beating them with his foot.

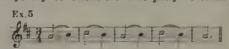
When he can play quarter notes and successfully beat time to them, teach him to beat half notes, dotted half notes, and whole notes. Of course, he need not be confined all this time to the open strings. The combinations learned so far may be utilized in many charming melodies, and it is to be presumed that his lessons in fingering have been progressing right along with his lessons in time.

The dotted quarter, followed by an eighth note, presents one of the most difficult, and at the same time one of the most important lessons in the child's early development. Begin by writing in the child's music book a line of quarter note alternately the down and up bow signs. Have him play these notes with very short strokes, beating on the down bows and raising his foot on the up bows. Teaching him to take cognizance of the upward as well as the downward motion of his foot is going to prove

very useful later on in his practice routine.



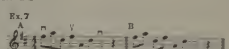
In this passage he is to beat once on the first note, once on the dot, and then raise his foot sharply as he plays the eighth note. Insist on his getting this, no matter how long it takes. The value of having the pupil learn to beat this combination may be appreciated if the teacher will first request him to play it without beating. In a majority of cases he will play it thus:



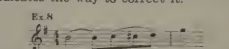
The following passage offers a common error that sometimes escapes the teacher's attention, because it lurks in the child's mind and does not always manifest itself in his playing.



Most pupils will unconsciously think this phrase in triplets because the geometrical configuration of the notes appears that way to the eye. This, of course, is wrong, even though the pupil plays the notes with perfect evenness. The error of conception will quickly manifest itself when he tries to fit his part with others in an ensemble, although he will not realize what the trouble is. By placing a check over the first, third, and fifth notes and requesting him to beat accordingly, the mistake is quickly corrected. In playing triplets, separate bows, the pupil is liable to think the notes in 2's instead of 3's because the down bow is naturally stronger than the up bow. This is especially true when the geometric design of the musical phrase presents the notes in 2's—



Example (a) pictures the common error; example (b) indicates the way to correct it.



In the above measure, the pupil will probably, on his first attempt, beat three times on the first note and then bring in the fourth beat on the second of the ensuing eighth notes; that is, where the bow changes. If he does this, he will either play the last three eighth notes of the measure like a triplet, or, more commonly, "lag" an extra half-beat into the measure. It will generally take a lot of patient effort on the part of the teacher to get this pupil to change bow on the C and delay the beat of his foot until the following C sharp, but (Continued on Page 126)

VIOLIN

Edited by Robert Braine

Music and Study

Many Questions!

Q. 1. In the measure sign of a piece of music is there-four, the tempo marked *Andante*, then should we play the quarter note (one beat I mean) of that measure according to the tempo of *Andante* or the whole measure (three beats I mean) according to the tempo of *Andante*? And what about the bars in three-eight time or six-eight or twelve-eight time? Do we usually take three eighth notes in a count or one eighth note for a count, suppose the tempo being *Allegro*?

2. Among three or four instruments, namely piano, violin, organ, and harp, which one has the most educational value?

3. Will you please name some of the world's great violinists, celebrated pianists, noted composers, famous harpists, and eminent conductors, and their nationalities please.

4. How does one play these tremolos?



Both are written with the measure sign of six-eight.

5. When should we write the words *op.*—and *no.*—? For example: Chopin, "Waltz op. 61, No. 17."

6. Please give the meanings of these musical terms: *cabaletto*, *bolto voce*; *rapido*; *diviso*; *subito*—L. M. L.

A. 1. The measure sign has nothing to do with the tempo. If the tempo mark is *J* = 84 that means that 84 quarter notes are played to the minute. If it is *J* = 84 that means 84 eighth notes to the minute. But if it is *J* = 84 then you must play 84 dotted quarter notes to the minute. In slow tempo with three-eight, six-eight, nine-eight or twelve-eight, the eighth note is taken as the beat unit; but in quick tempo the dotted quarter becomes the beat note.

2. It depends on what you want to use the instrument for, but in general I should put the piano and the violin ahead of the organ and the harp in educational value.

3. This is too large an order for my department.

4. The tremolo is usually played as rapidly as possible; however the speed depends also upon the character or mood of the music.

5. The word *opus* means "work" and is used in designating the order in which a composer's works were written or published. Sometimes an *opus* has several parts, in which case these are designated by numbers. The numbers are also used to refer to pieces as they are listed in some catalogs, as for instance the Köchel catalog.

6. *Rubato*—in free tempo; *soffo* *ocoso*—with subdued tone; *rapido* *seffrosso*—rapidly and very lightly; *subito*—suddenly.

To Be a Dance Band Pianist

Q. I am a good pianist but I am a twenty-one year old. I have been taking piano for about four years but really got interested about a year ago. I am a sixteen year old and practice four hours a day. Friends tell me that I have a good touch. I play first and sixth grade music.

2. By practicing four hours a day, about how much should be learned in a week?

3. How should the practice hours be divided?

4. What are the studies that should be learned to be a good pianist?—C. J.

Who Will Judge My Song?

Will you please send me a personal answer to these questions?

5. Where could an amateur secure an opinion of an original song? Do you ever see?

2. Will you give me the name of a good book or book on composition?

3. Do you advise a trumpet or cornet for children, or does it make any difference what you buy?—E. W. W.

A. 1. Curiously enough it is hard to find anyone who will undertake such a thing. It is out of my line but one of our younger theory teachers here at Oberlin has done it once or twice, and I suggest that you address a letter of inquiry to

Questions and Answers

A Music Information Service

Conducted By Karl W. Gehrken

Professor of School Music, Oberlin College, Musical Editor, Webster's New International Dictionary

Mr. Robert Melcher, Oberlin Conservatory of Music, Oberlin, Ohio.

2. Any good book on harmony will give you the fundamentals of composition.

3. A few years ago teachers used to recommend that children begin with the cornet and transfer to the trumpet later on. However, I believe most of them at present have their pupils take up the trumpet at once.

Embellishments in Bach

Q. There always seem to be arguments as to how the grace notes so often found in Bach's *Minuets* are done. Are they played or "licked in"?—Mrs. R. W.

A. The dictionary defines *flick* as "a light quick stroke," and that is exactly how such grace notes are handled.

A Trill in a Haydn Minuet

Q. I would like to know to play the trills in Haydn's *Minuet in G*.—Mrs. L. A.

A. You might try the following:

get ideas. Possibly Dr. Joseph Maddy of the National Music Camp at Interlochen, Michigan, might be willing to tell you about Percy Grainger's work at the Camp.

Must a Child Practice Technique?

We have a daughter who is seven and has taken piano for one year. She seems to get along as well as the average child that age, but she would so much rather go to the piano and pick up a song than sing at school. *Yankee Doodle*, *Minuet in G*, *Parade of the Wooden Soldiers*, etc. It seems just so they have melody—not popular music. I really don't think the music she has been given by her piano teacher is what a seven-year-old would call "pretty." She has been given a piano and piano accompaniment. Her drum teacher says she has a definite sense of rhythm. Now—this drum teacher plays such music as *Stara and Stripa Pavane*, *Doll Dance*, *Nola* and others on the piano. Should we change our daughter's teacher in piano?

I might add we also have an eleven-year-old daughter who has taken four and one-half years of this same teacher. She has never cared to try (or else couldn't) to go to the piano and pick out any kind of melody. She does get a little tired of the music and will ask for some of the above-mentioned pieces, but the teacher very definitely considers it her standard as a music teacher to give them. Her daughter is taking saxophone also and is doing "fair." Would you give me your honest opinion?—Mrs. C. W. R.

A. You have given me a hard nut to crack! In any teaching-learning situation there are always two viewpoints: The teacher wants you as a solid foundation for the future; but the pupil wants something that is of interest to him at that very time. The material that your teacher is using is good from the standpoint of providing a good foundation in piano playing; but the teacher ought probably to supplement it with an occasional piece that will seem more attractive to the pupil at that particular time. Perhaps you might suggest this to the teacher.

You are right in allowing your girls to study another instrument while they are also studying the piano, and the only suggestion I have is that the older daughter be encouraged to change from saxophone to clarinet soon.

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

say that several shorter periods are better than one longer one, but this too varies in different individuals, so one more I shall have to reply, "It depends."

Why not study under some fine piano teacher in your vicinity and take his advice about all these things?

Directing a Piano Ensemble

Q. I would like to know in what manner to go about directing an ensemble of from twenty to thirty piano students. I mean where may I obtain the music and how should I go about the directing. I may soon undertake such a concert for a worthy cause so I should like a prompt reply.—W. H.

A. I know of no music for multiple piano ensemble, but it would be entirely feasible to use material written for two or three pianos, with several players dividing the same part. With so many performers there would have to be a conductor using the conventional baton movements just as in the case of other large ensembles. I suggest that you contact the publishers of *The Trump*, to send you a selection of music for two or more pianos, stating about what grade of material you want. Percy Grainger has experimented with large piano ensembles, and if you could get in touch with someone who has seen him at work you might

Sharp or Natural

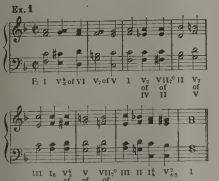
Q. In the 22nd full measure of the *A-flat* in Mendelssohn there is an *A-flat* in the left hand, and an *A* in the right hand. Is the *A* (a grace note) in the right hand to be played or not, although not so marked?—Miss M. L. C.

A. The grace note should be A-natural. My copy also has the *A*, even by Theodore Leschetizky, is so marked.

WHEN TAKING UP THE STUDY of analysis, many students are confused in distinguishing between the two very important elements of composition: namely, transition and modulation. Almost any piece of music which is found to contain many instances of these two ingredients, so to speak.

What is the difference between transition and modulation? "Transition is the borrowing of a new key momentarily. In other words, it is the act of setting one key inside another key. Transition means fleeting; hence the temporary appearance of a new key, which obediently returns to the original key immediately after it has served its purpose of introducing a new color into the composition. Modulation as these transitions may occur in a single phrase.

Here is an illustration showing a few transitional changes in the course of an eight measure period:



It is erroneous to consider each of these borrowed chords as modulations. The new key is barely suggested, but, as soon as it is quickly followed either by a chord belonging to the original key or by a harmonization identified with still another borrowed key. Before the ear has had time to become accustomed to the introduction of a new tonality, the scene is shifted again into another chord. This lends almost a kaleidoscopic effect to the music, making it more complicated, but at the same time more interesting because of its varied vocabulary. A piece of music which contains many transitions is naturally more difficult to transpose at sight—for the average reader—than is a composition which adheres more closely to the original key. At the same time, this constant shifting lends color and interest to music which might otherwise become drab and monotonous.

Transition and modulation serve different purposes; therefore one cannot be said to be an adequate substitute for the other. Each is designed to create a different effect.

A composition which contains a few modulations is much more clever and interesting if these modulations are brought about without seeming to strive for effect or to strain the credulity of the listener. These changes must be smooth and by all means should not jump erratically or unexpectedly to and from various keys, whether close or distant relationships.

What are the closely related keys? They are the dominant and subdominant majors, their relative minors, and the relative minor of the given major key. In computing the first relationship keys to a minor tonic, the order is naturally reversed. It is easily understood why these keys are termed "first relationship," because there are so few new accidentals with which to contend.

The second cousins are those whose tonics occur in the natural scale (aside from those already mentioned) or some of the chromatically altered keys. For example, in starting from C-major, the keys of D, E, A and B or D-flat,

How to Transpose an Modulate

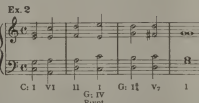
By Helen Dallam

E-flat, A-flat and B-flat will afford the desired second relationships.

What are the extraneous relationships? From the starting point of C-major they are C-sharp, D-sharp, F-sharp and G-sharp, either major or minor modes. These are considered distantly related because of the difficulties involved in the many added accidentals.

It is safe to suppose, then, that all augmented and diminished intervals furnish the required extraneous relationships. Because of the intricacies of the new sharps, double sharps, flats and double flats incurred, it is natural that these keys cannot be so easily approached by modulation through the common device known as the pivot chord. Therefore, it is necessary to evolve other means which will create a smooth, well oiled impression upon the listener. This may be effected by the use of the modulatory cadence, or, in other words, by the melting of one dominant formation in the original key into a chord of dominant quality in the desired key.

Example 2 shows the contrast of the pivot chord modulation between tonalities near to one another and the modulatory cadence modulation which is generally employed between keys more or less foreign in relationship. In this instance the modulation is from C to G.

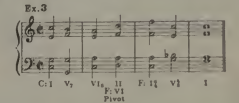


It is usually desirable to employ a subdominant formation (in the new key) as the pivot chord, thence moving into a tonic six-four, thus giving the impression of a smooth cadence which is felt by the succession of a subdominant to a dominant quality.

What are the subdominant formations? They are the chords which have two tones in common with the subdominant triad. These chords are the supertonic, supertonic seventh, supertonic seventh with lowered fifth; subdominant seventh, subdominant triad with lowered third, subdominant seventh with lowered third or with lowered third and seventh; submediant triad, submediant seventh, submediant seventh with lowered root or with lowered root and fifth.

The appearance of the dominant seventh chord in the new key furnishes the required accidental which is the new leading-tone. If the modulation happens to be into a flat key, the advent of the new flat or fourth tone of the new tonality is expected, affording the listener an opportunity

to hear the new key. This is illustrated in Example 3, passing from C to F:

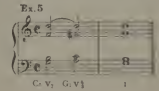


Note the subdominant quality pivot chord as well as the added accidental, in both the foregoing examples, necessary to the ear in ushering in the new key.

The examples below illustrate the art of modulating to a key which is far removed from the original, by the use of the modulatory cadence; in A, going from C to F-sharp, and in B, going from C to G-flat.



It will be noted in these examples that the common and enharmonic tones are tied over, in order to produce a smooth effect. Also, it is observed that an inversion is resorted to, in order to stimulate a continuity in the bass line as well as a proper leading in the tenor. This latter method of modulation is almost indispensable to an organist, especially to one who plays church services, for the reason that frequently the player does not have time to ramble around through various keys using pivot chords; he must hurry instead to another key without giving the impression that he is doing so. It is expedient, sometimes, to employ the modulatory cadence tactics even between nearly related keys, if one is pressed for time. For example, from C to G.



(Continued on Page 122)

The Fascinating Art of Practicing

By *Andor Foldes*

The Brilliant Hungarian Piano Virtuoso

Andor Foldes, sensationally successful Hungarian pianist, was born at Budapest less than thirty years ago. He played with the Royal Hungarian Philharmonic Orchestra at the age of eight, making a pronounced success. Later he studied with Ernest von Dohnányi and played with many of the leading orchestras of Europe. Foremost contemporary composers have written piano concerti for him. His European successes have been repeated in America.—Edron's Note.



ANDOR FOLDES

CAN PRACTICING properly be called an art? Bulwer-Lytton contended, "Art always employs method for the symmetrical foundation of beauty, as science employs it for the logical exposition of truth." Practice is the methodical development of system and interpretative ideas. If, therefore, the playing of a difficult concert program or even of a single complicated piece is considered a work of art, requiring not only natural gifts, skilled hands, poetic feeling, and personality, and in addition, a background of a number of years of persevering home study, I think we might call the method by which this knowledge itself is achieved a true art. The way in which even the very gifted students must proceed in realizing their dreams at the piano is through that slow process of perfection without which real music-making is inconceivable. It certainly deserves the name, "art." Practicing is both an art and a science. How to practice—or in many cases, how not to practice, has ever been a subject of intense study by the greatest piano teachers of every age.

"Tell me how you practice and I will tell you what kind of pianist you are." we could almost say—and rightly so. A great piano pedagogue was once asked what he considered the real goal of any piano instruction.

"To teach the pupil how to practice," was his answer.

Certainly practicing never is easy. It becomes difficult when we have achieved a certain degree of self-control and self-criticism—two vitally needed things in the development of every young musician. You need not be a born pianist to master the high art of practicing. Not at all. Whether young or old, beginner or advanced performer—everyone should know or at least find out after a certain time what he may expect of himself in the realm of practicing. Years of time and what can only be called tons of foot pounds, or shall we say finger pounds, in human energy are wasted every year in America by piano students. They make the writer think of a huge water wheel revolving in a cataract of power, but unattached to the interior machinery designed to make a product. In other words the fingers go up and down millions of times but are not attached to the human thinking apparatus. Of course it is impossible to separate any kind of finger action from the brain, but the contact is so loose that the power is miserably

we will not need it any more. Let us take a simple example. Take the case of a student who feels that his scales are uneven because his fourth finger is weak. He should devote some special exercises to the weak fourth finger and proceed with it at intervals for a few weeks. Some months later he may be studying a new Mozart sonata. He will then certainly be rewarded by the fact that his scales have improved immensely. He no longer has to worry about the delicate passages and, as a result, he is able to learn the sonata in much less time than it would have taken had he not done the exercises.

To simplify difficult passages is another very important office of practicing. Its object is to make "child's play" of a piece that at first glance might seem unplayable. Many students are astonished by the ease and smoothness with which a great virtuoso plays a difficult and complicated piano composition in apparently effortless fashion, as do, for instance, Hofmann, Gieseking, Bachaus, or Horowitz. Of course the answer is practice, but that is not enough; it must be the right kind of practice.

Ease While Practicing

Students who practice along falterous lines can never possibly acquire the sympathetic spontaneity and dash which fine piano playing demands. For instance, if such a student could see his face in a mirror while practicing, he would observe at once that he was under a severe nervous strain. When a difficult chord or a troublesome passage comes along, he somehow manages to play it by a kind of nervous spasm, and then he continues to repeat this spasm in the same ridiculous manner, under the delusion that he is practicing. Look out for such spasms. They are practice evils which have marred many a career. They are overcome by selecting shorter practice units and practicing slower in a relaxed condition until sections can be mastered with ease. "How relaxed?" you ask.

"How can I tell when I am relaxed?" Well, this is one way. Sit normally at the piano. Note whether your back muscles, your neck muscles, or your shoulder muscles are tense or strained. If so, relieve this tension. If you come to a passage in which you feel a tension like that of a skater who has stumbled and is trying to regain his equilibrium on the ice, stop. Take the passage in slower tempo, in shorter sections, and then join these sections until the whole is a thing of beauty, executed with no more nerve strain than is required when you drink a glass of water. Learn to think in musical words or phrases. When you start a phrase, think of it as a whole, to the very end. This is usually a simple procedure and avoids choppy and meaningless playing. This is the way in which most of the (Continued on Page 122)

dissipated. No wonder pupils do not get ahead. A good motto for every pupil would be "Every note a thought."

False Impressions

Interminable damage has been done to piano practice by the report that this or that famous pianist used to practice while he was reading a book. This may have been the case, but we can be assured that the practice that counted in his career was practice, during which he studied, to the exclusion of all else. In fact, those rare and blessed students who have the gift of intensifying their mental aspect of the work at hand to a white heat are almost always those who make the greatest progress in a given time.

Every student should always bear in mind that practicing is not his real goal. It should of course be a highly useful tool for achieving some loftier purpose, but should never become the end itself. With this I have already indicated that even before starting to practice we must know precisely what we hope to achieve by playing a certain etude over and over again for hours and weeks.

The chief goal always should be to make practice itself unnecessary at some time in the future. So we really practice with the hope that some day

ALMAN

Dr. John Blow, one of the remarkable English pre-Bach contrapuntists, was born at Collingham in 1648 and died in 1708. He was trained by Henry Cooke at the Chapel Royal. He also studied under John Hingeston and Dr. Chr. Gibbons. For a time he was organist at Westminster Abbey. His *Alman* (probably meaning "German Dance"), when played with exquisite finish and precision, makes a delightful number for recitals. Grade 5.

JOHN BLOW
(1648-1708)

Allegretto M.M. $\text{♩} = 80$

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FEBRUARY 1932

ANDANTE CON MOTO FROM SYMPHONY No. 5

While Schubert wrote ten symphonies, the "Unfinished" or eighth is the best known. The other symphonies are filled with flashes of the master's melodic genius and the *Andante con Moto* from Number Five is especially lovely, although rarely heard. It makes a most acceptable piece for piano in this very playable arrangement. Grade 6.

FRANZ SCHUBERT
Arr. by William M. Felton

Andante con moto M.M. ♩ = 92

mf *mp* *mf* *f*

Stightly faster
p *resc.* *pp* *ff*

mf *mp* *mf*

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mf *ff* *maestoso*

ff

Tempo I.

mf *mp* *p* *rit.* *mf*

mf *f*

mp *mf* *rit.* *pp*

FESTIVITY

The late Henry K. Hadley's pianoforte music is a reflection of the composer's vivacious nature. The enclosed excerpt from his *Festivity* is an excellent example and is well worth the study required to develop it. Grade 6.

HENRY K. HADLEY, Op. 14, No. 6

Allegro con brio M.M. ♩ = 108

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

ELEPHANT PRANKS

I love to watch the elephant at London's famous Zoo,
A-plodding round in rhythm slow, and looking clumsy too,
Apparently delighted with the kiddies on his back,
And begging with his trunk for sweets or welcome peanut snack.

WILLIAM BAINES

Grade 8.

Increase and decrease tone as elephant approaches and passes.
Andante moderato M.M. ♩ = 72

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Musical score for the first system of "An Old Romance". It consists of two staves (treble and bass clef). The music is in 3/4 time and features a variety of dynamics including *f*, *mf*, and *p*. There are several fingerings and articulations indicated, such as slurs and accents. The piece concludes with a *morendo* section marked *pp*.

AN OLD ROMANCE

The opening theme, suggestive of a "show number" might easily be taken from a Broadway success. It makes a picture of Spanish moss, draped from the live oak trees, over a garden of azaleas, the proper background for a love scene in the deep South.

RALPH FEDERER

Grade 4. Tempo di Valse moderato M.M. ♩ = 120

Musical score for the second system of "An Old Romance". It consists of two staves (treble and bass clef). The music is in 3/4 time and features a variety of dynamics including *mf*, *pp*, *mp*, *f*, and *ff*. There are several articulations and performance instructions, such as *ten. a tempo*, *poco rit.*, *pp*, *mp*, *cresc.*, *f marcato*, *dim.*, *Ped. simile*, *molto cresc.*, *ff*, *mp*, *Fine*, *Più lento*, *mf molto sostenuto ed espressivo*, *più mosso*, *f cresc.*, *(quasi echo) pp molto rit.*, and *D.C.*.

THE JESTERS

Mr. Huarter is one of America's most fluent melodists. Note the intriguing grace and lightness of his opening theme in this excellently constructed composition. It must be played unceasingly, with the playfulness and fanciful spirit of the motley clown waiting upon a bored monarch.

CHARLES HUARTER

Grade 4. Allegretto grazioso M.M. ♩ = 76

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108

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THE ETUDE

PETITE MAZURKA

Grade 3.

Moderato M.M. ♩ = 138

ELLA KETTERER

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VOCAL AND INSTRUMENTAL COMPOSITIONS

V FOR VICTORY

Words and Music by
ROBERT ELMORE
and ROBERT B. REED

It had to come—a real musicianly song with a popular text embodying the fatalistic notes from the Beethoven *Fifth Symphony*—notes which have set a large part of Europe trembling.

Marziale Solo (or all voices in unison) *mf*

1. Through-out the land a slo-gan now is
2. Then work and pray for ev-er-last-ing

heard, peace. By note, by code, and by the spo-ken word. Grow-ing in fer-vor
God speed the day when strife and war shall cease. So shall our watch-word

day by day, This mes-sage it pro-claims: V stands for Vic-to-ry,— a fi-nal Vic-to-ry, For all na-tions op-
ev-er be This song of Vic-to-ry.

pressed. V stands for Vic-to-ry,— a mor-al Vic-to-ry, For all things that are best. From the East and West, from the North and South, Let the

cho-rus now re-sound; V stands for Vic-to-ry,— an 'all-out' Vic-to-ry, When peace shall a-bound. V stands for bound.

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THE ETUDE

GOD, GRANT US REPOSE

Words by C. S. M.

FLORENCE TURNER-MALEY

Andante sostenuto *pa tempo*

Safe from the storm and strife, Fold us to Thy breast;

rall. *a tempo*

dim. *mf*

Lord, our hope and our life,— Give us peace and rest. Guide and guard us we pray, As our eye-lids—

rall. *a tempo* *p*

close; When the day-light fades a-way,— God, grant us re- pose. *a tempo* *espressivo* *p* At the end of the

dim. *p*

day May our sleep be- blest; Tired with toil and play,— Give us peace and rest. Wear-y but calm and

poco cresc. *rall. e dim.* *pp Lento*

still, As the twi-ght grows; To Thy hand and Thy will,— God, grant us re- pose, God, grant us re- pose.

poco cresc. *dim.* *pp*

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MARCH

SECONDO

GEORGE FREDERICK HANDEL
Arr. by Leopold J. Beer

Moderato M.M. ♩ = 120

Musical score for the second part of the march. It consists of piano and bass staves. The piano part features a melodic line with various dynamics including *mf*, *f*, and *mf*. The bass part provides harmonic support with chords and a steady rhythm. The score includes numerous fingerings and articulation marks.

MARCH

PRIMO

GEORGE FREDERICK HANDEL
Arr. by Leopold J. Beer

Moderato M.M. ♩ = 120

Musical score for the first part of the march. It consists of treble and bass staves. The treble part features a melodic line with various dynamics including *mf*, *f*, and *mf*. The bass part provides harmonic support with chords and a steady rhythm. The score includes numerous fingerings and articulation marks.

LA DANSEUSE

R.O. SUTER

VIOLIN *Lento* *Valse moderato*

PIANO *mf poco rall* *p* *poco rit.* *colla parte* *mf animato* *mf spiccato* *mf animato* *cresc.*

Despress. *poco rit.* *colla parte* *Fine* *animato* *mf spiccato* *mf animato* *cresc.*

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THE ETUDE

MANUAL *p Sw.* *Allegretto*

PEDAL *Gt.* *Sw.*

cresc. *poco rall.* *D.S. al Fine*

MENUET A L'ANTIQUE

Prepare

(Sw. Salicional, Stopped Diap., Flute 4
Gt. Dulciana, Melodia
Ped. Board. 16; Flute 8'

Hammond Organ Registration

(A) 00 3853 200

(B) 00 1476 553

(A2) 00 3543 210

A. MONESTEL

p Sw. *Allegretto*

Gt. *Sw.*

cresc. *poco rall.* *D.S. al Fine*

mf *Add Oboe* *Gt. add Op. Diap.*

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Musical score for the first system of "Pastorale". It features a Flute or Piccolo part and a Piano accompaniment. The Flute part begins with a melodic line in G major, 3/8 time, marked *mf*. The Piano accompaniment provides a harmonic foundation with chords and a steady eighth-note bass line. The system concludes with a section marked "A" and "Sw. p a tempo".

PASTORALE

From "THE PROPHET"

G. MEYERBEER

Musical score for the second system of "Pastorale". It continues the Flute or Piccolo and Piano parts. The Flute part features a melodic line with various dynamics including *p*, *mf*, and *pp*. The Piano accompaniment includes chords and a bass line with some rhythmic variations. The system includes markings for "Andantino pastorale", "poco rit.", "a tempo", "rall.", "cresc.", "p dolce", "rit.", and "a tempo".

DELIGHTFUL PIECES FOR YOUNG PLAYERS

FIRST STAR

Words traditional

ADA RICHTER

Grade 1¹. Moderately M.M. ♩ = 160

mf Star light, star bright, First star I see to-night, I wish I may,
wish I might Have the wish I wish to-night.

mf *Fine*

rit. *D.C.*

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THE JOLLY COBBLER

LOUISE E. STAIRS

Grade 2. Playfully M.M. ♩ = 135

mp There's a jol-ly lit-tle cob-ler down our way, Tap, tap, tap, tap, tap, tap. I can hear him as I pass his
shop each day, Tap, tap, tap-ping all day long. He goes tap, tap, tap, tap, tap, tap, As he
neat-ly mends his shoes, Al-ways tap, tap, tap, tap, tap, tap, For he has no time to lose.

mf *Fine*

D.C.

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DOLLY'S BEDTIME SONG

ROBERT A. HELLARD

Grade 2.

Moderately M.M. ♩ = 112

mp Bed-time is here, Dol-ly my dear, Now close your eyes, noth-ing to fear,
An-gels will guard all the night through, Sing-ing a lull-a-by, sing-ing to you.
Hum Hum Sing-ing a lull-a-by, sing-ing to you.

pp *mp*

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HEIGH-HO! AWAY WE GO

THEODORE GANSCHOW

Lulu Ganschow

Grade 1¹ Merrily M.M. ♩ = 88

mf Heigh-ho! Heigh-ho! A-way we go, A-way we go. Heigh-ho! Heigh-
ho! A-way we go. The sun is bright-ly shin-ing, The
skies are blue, And flow-ers are new, Heigh-ho! Heigh-ho! A-way we go.

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TECHNIC OF THE MONTH
*
CHORDS AND ARPEGGIOS

CARL CZERNY
Op. 335, No. 40

Allegro molto M.M. ♩ = 120-138 With lesson by Dr. Guy Maier on opposite page.

The Technic of the Month
Conducted by Guy Maier

Repeated Chords with Arpeggios
(To Be Used with Czerny, Opus 335, No. 40)

SOMETIMES CZERNY makes the mistake of introducing too many complications in an otherwise useful study. Such, I think, was the case here; so I have taken the liberty of cutting out eleven measures, reducing the technical difficulties to four points: 1. speed and endurance in right hand repeated triplet chords; 2. brilliant left hand arpeggios; 3. double octave passages; 4. right hand repeated triplets with melody (Measures 12 to 17). Enough problems for one short etude!

If your hands are small, or tire easily, you may omit the low octave notes in right hand chords, Measures 1 to 8.

Practice the chromatic passage in "finger" octaves to eliminate lost motion. Don't pump! Also work at it in broken octaves, rotating sharply toward the thumbs:

Other hands may also practice it this way, but with these the regular fingering may be used, which will help to solidify the weaker side of the hand. For these repeated right hand chords with or without thumb, use as little forearm or wrist movement as possible (try not to "pump" at all) with fingers in constant key contact. A good way to develop this fingertip repetition "feel" is to practice the chords at first without inner tones—playing them as finger octaves;

that is, with sharp articulation from the thumb and fifth finger knuckle joint. Try it and see how hard it is to get solidity and speed this way. Be sure not to move your wrist or arm. Terrific, isn't it? But it develops one's octave technic marvellously. Be careful, however, not to do it to excess.

And don't forget, one kind of wrist movement is permissible when the study is played rapidly—on alternate low and high wrist position, low at first beats, high at third beats.

Practice the left hand arpeggios in impulse groups like this:

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Czerny's metronome mark ♩ = 80 is too exacting for most pianists, so I've scaled it down to ♩ = 120-138. You'll find the study stormy enough at those more modest speeds—in fact, quite overwhelming if you drive chords, octaves and arpeggios before you with sharp, machine gun precision.

Noted pianist and music educator, whose counsel is sought each month in the pages of the *Etude* by teachers and students alike, says of the Steinway piano: "To be a successful teacher you must produce students whose playing everybody enjoys; you must turn out pupils who play joyfully with rich, lovely tone. For this you need the best instrument available, which is, of course, the Steinway. The fact that practically all the world's greatest artists use it exclusively proves that the Steinway is the one and only piano for everybody."

Guy Maier



Invest in a Steinway

• For 89 years, members of the Steinway family have been engaged in building a piano that cannot be equalled. So much fine handiwork goes into it, so many carefully selected materials, so many exclusive features, that the Steinway stands alone. For 30, 40, even 50 years, the Steinway will serve you well—the most economical investment in the world of music! And because of the Steinway's durability, its resale value remains always high, making it an investment which holds its value through the years.

• Pay only 10% down. Only \$59.50 down for the Steinway Vertical, Sheraton—only \$129.50 down for the Steinway Grand, "S." (Transportation extra. Prices subject to change without notice.)

STEINWAY & SONS
PIANO MAKERS • STEINWAY HALL
109 WEST 57th STREET • NEW YORK, N. Y.

They Fiddle for Fun

(Continued from Page 78)

people showed up was to find out if he could play the violin as well as he could bake bread.

"The only reason" insisted Manager Eugene Miller, "that four thousand of them showed up was because we let them in free."

A Hunger for Music

But Manager Miller was wrong. Duluth did want music. It wanted to have it as free or not. Members of the orchestra went to Minneapolis and called on Paul Lemay, principal viola player of the Minneapolis orchestra and assistant to Conductor Eugene Ormandy. They told him that they had a pretty good orchestra in Duluth and they wanted him to come and lead them in the first of a series of concerts.

Lemay agreed, but his first meeting with the fledgling orchestra must have been a disappointment. The assistant manager had failed to inform the manager to inform the janitor of the Shrine Temple that a rehearsal had been scheduled and when he eventually walked into the hall, he found his foster musicians fiddling away—still practicing in overcoats and hats.

It was a healthy joy Lemay took on when he led the Duluthians that would lead their orchestra through the things, he rehearsed with the Minneapolis Orchestra. At noon he took a hurried lunch and caught the 1:20 for Duluth, a local that paused at every rural railroad shed on its five-hour journey through Minnesota's farming country. On the way up, he studied the music to be rehearsed that night. From six to eight, he held a class for viola players. At eight he entered the rehearsal hall and started the evening's work. Three hours of rehearsing, and he was back on the milk train, staying up half the night reading scores which he would have to conduct for Ormandy the following life had never seen so exciting for him since the days he flew over the western part as a member of the Royal Air Corps.

Lemay left the Minneapolis Orchestra, in 1924, to take over in Duluth. He already had sold the idea of a symphony orchestra to Duluthians, not only to the ladies of the afternoon musicale, and to the music teachers, but to the businessmen of the city. He had spoken before the Rotarians and the Kiwanians before church societies and community clubs. He had conducted concerts on a cooperative basis to show Duluthians what could be done in a midwestern city where amateurs and professional could meet on a common musical ground. He had an idea. It was to be built from within. And he sold that idea as a salesman would go out and sell his wares.

"We don't want the biggest and

best symphony orchestra in the country. We don't want imported concert masters. We don't want big budgets to pay for music. It will be much more fun to build out what we already have here."

These words he preached week in and week out. He held classes for the amateurs. He went into the schools and invited junior and senior high school students to take up the bassoon, the oboe, French horn and the harp. For their efforts he promised them an eventual opportunity of playing in the orchestra.

On a Firmer Basis

Then he sold the city a design for music which called for a community-wide association for financing of rehearsals and concerts.

Businessmen all met the appeal. A Symphony Association was formed, the first drive for funds was held, and when the committee counted up the money they had raised, they had contributed five thousand dollars. For their money, the subscribers got no tickets, not even a chance at the choice seats.

"How do you do it?" managers of a dozen community symphony orchestras asked Duluth. "How do you get people to subscribe to an orchestra fund without giving them tickets in return?"

"It is simple," answers Lemay. "Sell it to them as a business proposition. Tell them of the publicity it will give the city. Show them how the concerts will bring hundreds of visitors to the city. Then sell your programs like a department store sells its merchandise. Glamorize your product. Dare the businessman to attend a concert. Once he comes, you'll find he returns again and again. Our Duluth businessmen no longer are frightened by an announcement that Heifetz will be playing at the concert. Heifetz will be playing at the concert. Or Flaggstad will sing a program of arias from 'Der Ring des Nibelungen'."

The plan of making its orchestra a neighborhood affair has worked. To-day a tenth of the population subscribes to the orchestra's maintenance fund, with subscriptions ranging from fifty cents to one dollar. Housewives ring door bells. Businessmen tour the industrial areas. When the annual orchestra drive is on, community groups go to the honor of topping their quotas.

The orchestra, now with eighty-eight members, operates on a budget of thirty thousand dollars a season, of which amount half is raised through subscription and the rest by box office receipts.

Each season it plays six evening concerts with noted soloists as guests, two programs for school children, a trio of "Pop" concerts; and, in addition, makes a tour of nearby commu-

nities. Last season the orchestra played a series of thirteen week-end concerts over the Mutual network.

To assure the orchestra of a continuing source of material, Lemay has established a junior symphony, and once a week he rehearses the 'teen-age musicians, many of whom have done so well studying the piano that they start studying the bassoon, oboe, viola and English horn. Every rehearsal is a course in music. Members of the senior orchestra attend to sit alongside the youngsters to help them in the afternoon when the sixty-eight of them turned in a rousing premiere concert, and then broadcast their music over a nationwide chain of one hundred and thirty stations.

"Conducting an orchestra of tradesmen and professional men sometimes has its compensations," Lemay says. "Our soloist broke the heel of her shoe one night and there was shoemaker Angvik, our bass player, ready accompanied by a tax heater in his dressing room, he had a doctor. No one ever stays away from a rehearsal because of a toothache. Dr. Will Benson is always on the job."

"But who," asked dentist Benson, "is there to take care of me? After I got through drumming out Ravel's *Bohémé* I had to put up my 'Doctor Out' sign for two whole days."

Why Not Beat Time?

(Continued from Page 97)

the very persistence of the error only proves that it is the change of bow that induces it, and makes it all the more imperative to adopt some mechanical means of correcting this and similar mistakes.

To teachers who hesitate to use the device of beating time in order to establish perfect rhythm in children on the grounds that they may not be able to stop beating, this rule is suggested: Teach the pupil to beat each combination, but as soon as he can do so, have him play it without beating. This is really only tantamount to having a piano student stop counting out loud, or cease using his metronome.

Perhaps you will say, "Why not count aloud instead of beating time?" To which we reply that there seems to be something about the peculiar position of the hand which—perhaps because of the proximity of the instrument to his ear and mouth—that makes counting aloud impracticable. I have found, in trying to get pupils to count aloud that they will generally count precisely the same mistakes into the music that they play into it. As soon as you begin to count, the foot mark time always, as we walk or run about our business, and are therefore perfect, natural metronomes.

A Practical Success in Class Piano Teaching

(Continued from Page 94)

each advanced group; twice in each beginners' class.

Perhaps the first question that occurs to one concerning this method is whether or not a student accomplishes much during such a short space of private instruction.

The average student learns from three to six selections during the six-week semester, depending of course on the grade and length of material that he prepares. He is taught how to conserve his time by concentrating on the correction of his immediate problems and is not permitted to practice on the teacher's time. He is attempt at once but also the fallacy of attempting pieces beyond his ability. He is taught how to apply the second part of the lesson to his piano selection. In short, he is caught before his mistakes become habits and thus hard to study.

Perhaps the greatest objection to this plan lies in the teacher's difficulty in keeping the class attentive, centered on the board work while the lesson is being given at the piano.

And, while it is realized that a handicap to teach under such a attendance must be considered poor class procedure, the fact remains that the student who has completed more work in this manner than they would have, had they taken a half hour private lesson each week. A student teacher caring for the class while the individual instruction is being given in a side room is perhaps the most logical remedy for this problem.

The private teachers with whom I have spoken have approved the idea both from a professional as well as a pedagogical standpoint. Students have accepted the procedure as is evidenced by the increase in enrollment from twenty-two to fifty in three years, with students re-registering each semester. This is indeed a very healthy sign.

So far we have not had to approach the problem of the student who is familiar with all of the class procedure and still wishes to register.

Most advanced pupil enrolled thus far has not been past the fourth grade of work.

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A Question from Shakespeare
T. R.—The quotation to which you refer is from one of the plays from Shakespeare, and is as follows:

"The man that hath no music in himself, Is fit for treason, stratagems and spoils; The motions of his spirit are dull as night, And his affections dark as Erubus. Let no such man be trusted."

This is probably the most famous and frequently quoted observation on music in all literature, and is one of the gems for which Shakespeare is noted.

The Stradivarius label
S. P. I.—I have never seen a Stradivarius violin with a venter label. He invariably used paper labels. Your violin is probably an imitation. To make sure, you could show it to an expert. It is impossible to judge rare old violins from written descriptions.

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Amount of Finger Pressure
J. A.—Any good violin teacher can teach you how to tune your violin correctly. This is one of the most important things for the student. No one can hope to get good results playing on a violin that is tuned incorrectly. 2—As to the amount of pressure the fingers on the finger-board, you will have to judge this for yourself. You should be able to tell me whether you are using the proper pressure by listening to your tone. The more you know about the violin, the more you will be able to judge this for yourself.

Violins by Amati
L. T.—There were several members of the famous Amati family violin makers at Cremona, Italy. You yourself cannot possibly tell whether your violin with the Amati label is genuine. It is possible that there is more than one chance out of several thousand that you have a genuine Amati violin. If you are Amati, all duty tickets with the Amati label. You could send your violin to an expert, such as Lyon and Healy, violin dealers, Washburn Avenue at Jackson Blvd., Chicago, Chicago, Ill., for a certificate. They could not tell from a written description; you would have to send the violin itself, and guarantee express charge. You also insure the charges. Experts usually charge from five to ten dollars to examine a violin. Do not let the options of supposed experts in small

towns. There are very few real experts in the entire United States. 2.—With regard to the Stradivarius Amatis offered for sale, I find Nicolo Amati offered for sale in a catalogue of leading American dealers at from \$8,000 to \$9,000.

A Famous Violin Copied
S. P. I.—I do not know, personally, the violin maker, who is making a copy of the "Messiah" Stradivarius for you, but the art of violin making in the United States has developed so rapidly in the past few years, that there are hundreds now working at their craft who are quite unnoted to fame. I once heard August Wilhelm, the great violinist, give a concert in which he played the entire program on the "Messiah" Strad, and I can testify that it is the greatest violin I have ever heard.

A Suggested Amati
A. H. N.—You could send your violin, a H. N. Amati, to Lyon and Healy, violin dealers, Washburn Avenue at Jackson Blvd., Chicago, Ill., and they could tell you if it is genuine. Written descriptions will not do. You would have to see the violin itself. Experts usually charge from five dollars up for an opinion. You would have to pay express charge to have the violin sent. You could easily afford to do this. If your violin is not a H. N. Amati, I am sorry to say, there is hardly more than one chance in five thousand that your violin is a real Stradivarius. You should be sure to get an Amati certified all over the world.

Preparing for Orchestra Work
L. T. C.—No question reaches this department which does not present the certain to the best way to prepare for symphony orchestra work. It seems that there is a large number of young violinists who have set their hearts on playing in symphony orchestras. They have heard that the salaries of the players are large, and the work steady. There are symphony orchestras in the United States which have been in existence for fifty years, with comparatively few changes in their direction.

A few suggestions on the best way to prepare for this work will no doubt be of interest to our young violinists. First, the player must embark on a course by which he will become a good violinist. He should demand on symphony violinists are very exacting at the present day. The future orchestra violinist should commence his education at from six to ten years of age, and keep steadily at it for eight or ten years. Second, he should have an excellent, real master of his profession, one who has had many years of experience. Third, he should be a great help if the student can pursue his studies with a private teacher; or, if not, with a certain number of teachers in the orchestra. I have known of students who, after several years of study in such orchestras, were taken right into the ranks of professional symphony orchestras.

The study of passages from the symphonic repertoire is also of great benefit. There is a book, "The Modern Concert-Master," described thus: "A complete course of Progressive Orchestra Studies for Advanced Pupils." It is a book of studies, and contains prominent and characteristic violin passages, selected from the symphonic and chamber music of the most trusted classical, romantic and modern composers of the world. It is a book of studies, and contains prominent and characteristic violin passages, selected from the symphonic and chamber music of the most trusted classical, romantic and modern composers of the world. It is a book of studies, and contains prominent and characteristic violin passages, selected from the symphonic and chamber music of the most trusted classical, romantic and modern composers of the world.

I would strongly advise every prospective orchestra violinist to make an exhaustive study of these books, as they form a thorough education in learning violin passages taken from symphonic orchestral works.

Adventures in Music

(Continued from Page 70)

"The greatest value of music, though, is the richness it brings to ordinary, everyday living. Whenever I hear people complain of restlessness or a lack of something to do, I recommend the music hobby; not because it happens to be my own hobby, but because, in its very nature, it seems best calculated to bring release and refreshment to many varied temperaments. Music, after all, is so indelible as to permit its being molded to every definite need. Does that sound contradictory? Actually, it is not. Music does not deal with facts and statements; it mirrors emotions, and mirrors them more clearly than does any other art. The words that build a book or a play may be found in any dictionary, with the same meaning for all. The subject of a picture or a statue is presented by forms and objects that everyone recognizes (unless, of course, one stands before the surrealistist). But music deals with nothing more definite than *feeling*. No one can say for a certainty *exactly* what thoughts were in Beethoven's mind when he set down the notes of the "Seventh Symphony." These notes mean something different, yet something emi-

nently real and personal to everyone who hears them. And that, precisely, imparts to them the special, personal value that is so vital to spiritual refreshment. One needs a knowledge of English words and forms and structures to appreciate Shakespeare; but anyone who listens to Beethoven can draw spiritual refreshment—without *knowing* anything more definite than that he loves to listen! However, one must be careful not to be misled by Beethoven that cannot be proven to have been his own. Nothing is more annoying than to find some self-appointed critic of values laying down the law as to what Beethoven really "meant." How can we know? Certainly, there are a large number of works whose very titles indicate the intention of the composer. But, for the most part, music concerns itself with that peculiarly personal emotion which each listener can interpret to suit his own needs. That is why the spiritual balm of music is farther-reaching than that of any other art.

"Music teaching has made remarkable progress since my own study days. For example, my instructor has just been required to spend an entire

year working at Bach and nothing else. That was unheard-of in my girlhood—yet it is the best possible study that could be provided for the formative, impressionable years. The serenity, the sanity and the beautiful orderliness that emanate from Bach are valuable not only for the further music study, but for the whole engivngment of life. My whole daughter was frankly a bit staggered when first she was assigned a full year of Bach study; but now that it is behind her, she goes back to Bach of her own accord before beginning work at her present studies. They work at her present studies, in which field center about the opera, in which field she does, although the opera is not my favorite form of music. The very elements which make it "glamorous" seem to draw attention away from its purely musical values. Perhaps I feel this because, as a dramatic actress, I find the dramatic values in opera somewhat limited. I know the reason for this, of course; I know the singing actor must think first of his vocal projection, of attitudes and gestures which will not hamper it, of the important part in the plot. Yet "knowing why" does not alter the fact that operatic acting is somewhat restricted. Only the exceptional operatic actor—only a

Flagstad, for example—has such control over the general important component parts of her art that the audience is not aware of her physical

need for watching the baton or observing suitable gestures.

"My own vocal lessons progressed as far as the coaching of seven full operatic rôles, of the lyric soprano repertoire, among them *Marguerite, Juliette, Chimène*. I am proud to report that I was very good at my lessons, but I never mustered up sufficient courage to sing in public! Apart from the sheer pleasure of singing, I derived great benefit from my vocal studies. I learned to breathe correctly, to support breath, to husband its emission through long phrases, to "place" my voice, to focus tone. That, of course, is invaluable in my stage work. I am able to manage the longest "speeches" without difficulty. Vocal study is also excellent for emphasizing enunciation values. I counsel all young actors to spend some of their study years in the mastery of vocal art.

"But I do not like to think of music solely in terms of the practical advantages it can provide in approaching other branches of artistic activity. Its chief value lies solely in itself—in the glimpse of truth and beauty it affords us, in its power to refresh the spirit, to offer us a newer, fresher, saner outlook, to make us richer human beings."

"However so called, *other-minded musicians may disparage my opinion's brilliancy, it is none the less true that every genuine artist has an insatiable desire for it.*"
—Franz Liszt.

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Why They Succeeded

(Continued from Page 71)

"That was three years ago. Now she has a good income, has all the pupils she can possibly visit and has a fine new car. She is respected and has many new friends.

Moral: Don't waste your time fishing where there are no fish.

K. S. W. This teacher was not young. He had been trained in Germany by some of the best masters and had also studied in France with one of the greatest composers. As a young man he had taught but had given up teaching to become an operatic conductor. He established himself in an expensive studio, issued an elaborate circular in which three pages of fine type were required to tell of his triumphs. Then he sat down to wait for the pupils—who, alas, did not come. Ten months later, his funds depleted, he came to us for advice. One look at his circular made clear the reason for his failure. His thought was focused upon himself and his glorious past, rather than upon what he was going to give his pupils. A new circular was prepared. It was adjusted to the needs of his probable pupils. He gave a few recitals and "teas" in his studio, in which some of his famous colleagues were persuaded to appear. Soon the pupils commenced to "trickle in" and before a year he became a very valuable artistic member of the community.

Moral: Forget yourself and work for your pupils.

Note that, in the cases we have presented, nothing has been said about the pedagogical or musical skill of the teacher. That was taken for granted. We have discussed simple common sense business matters. It has not been possible to help all

who have come to us. Some have been in such obvious ill-health, or states of mental depression, that success was unthinkable. Others have been inadequately prepared professionally, so that they could not possibly meet competition. The Ervse's position upon these matters is well known. For him a good piano student is the highest standard, but it has never been stupid enough to think that the only way to secure these standards was by attending celebrated institutions or by passing "stiff" examinations.

The great teacher is first of all a genius. His greatest college is vast experience in trying out the problems of his own soul and brain. We know one teacher who has been through the musical course at three of the foremost music schools of the world. His pupils do not compare with those of another teacher to whom we are largely self-taught. Some of the best voice teaching we have ever known was done by a teacher who devoted part of his time to a prosperous baking business.

Given a good training, a real love for teaching, good common sense, incessant initiative, acquaintance with the best standard and recent works in foremost music catalogs and the occasional "kiss of destiny" as well as "up-to-date" business methods, large numbers of teachers are now conducting splendid teaching activities in all parts of the country.

Most of all, the teacher must have decision and resolution. President Harrison's famous Secretary of State, John Foster, used to say, "A man without resolution can never be said to belong to himself; he is as a wave of the sea, or a feather in the air, which every breeze blows about as it listeth."

Make to-day the resolution that will lead you to success in your tomorrow.

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The Fascinating Art of Orient Yourself Practicing

(Continued from Page 122)

wrong in the right hand, although we are sure that the right hand is perfect. This may indicate that there are still some difficulties in the other hand, but by a strange subconscious mechanism they are suppressed and come to light in the right, the innocent hand.

After we have tried it as a concert piece, we must go back to practicing. But by now we have discovered the things that still need further study. We must now mechanize every movement we make. We must make the piece a part of ourselves, in order to make the playing of the piece at the same time convincing and triumphant.

Everyone who gives a really good performance of any piece must understand and know everything the composer intended to say while writing his work. In order to accomplish that, we must "boss" our fingers and not allow them to dominate us. When we have the Etude "in the palms of our hands" we might go on to play it a few times in tempo, with all the necessary dynamics. We must be able to play it through at least three times without stopping and without feeling tired the least bit, before we can consider playing it before an audience.

However, when we have finished such a course of study, we shall certainly be filled with a wonderful glow of confidence and assurance. That is, we can happily exclaim, "I know this piece and I am going to play it better every day!"

It is well for all students to remember the words of Voltaire, "Perfection is attained by slow degrees; it requires the hand of time."

Orient Yourself By Euloka Hellier Nicholson

Orient yourself to the community in which you are teaching. The private teacher is denied the cooperation of a Board of Directors and the association of other faculty members. He or she must "build" alone and sometimes it is not easy.

The private teacher in the smaller towns will find a need for training his more advanced pupils for playing a church service in a creditable manner, as there seems to be a scarcity of pianists or organists who can play a simple church service. Consequently it is most difficult to find substitutes.

For the inexperienced player it may be of assistance to cut from one of the discarded exercises in the chants and responses, paste them on a card-board, and thus eliminate a lot of fussing and handling of the hymnal. If hymns have been included in the assignment very early in the child's musical training, hymn playing will not be difficult.

Younger children should be encouraged to play occasionally in Sunday School. This is excellent training; and for the older children suitable pieces for the Processional, Offertory and Recessional should be included. If some simple, quiet hymn is preferred to the more pompous Recessionals, the Minister will no doubt be glad to advise on this.

Pianists for community singing are constantly in demand. It is well that the more advanced pupils be able to play the songs that are used, such as those in the book, "Hundred and One Best Songs," or similar collections.

There is a time, too, in the lower grades of our schools, when lively marches are needed during the play and game period and a simple march.

(Continued on Page 144)

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Music: A Life Ideal In War-Torn Russia

(Continued from Page 92)

"Is the composer allowed to write what he wishes?"

"Of course. The number of symphonies, sonatas, concerti, and chamber works testifies to that. However, the Soviet composers feel that their most valuable service to our country is to express the movements and aspirations of our people. We consider ourselves as part of the people, sharing their problems and hopes, and can help them by providing inspiration for the building of a better life for all the people."

"How does the young composer, just graduated from the conservatory, know, get along?"

"The young composer, by his very graduation, with its high requirements, is considered a full-fledged artist. But being unknown, the Union takes him under its wing, commissions his compositions, and helps him to get the attention of theaters, opera companies, and so on. Many times, he is called to one of the numerous growing cities where his services are requested."

"Where does the Union get the funds for this activity?"

"The State, for the year 1939, appropriated twelve million rubles for us. What did we do with this money?"

"Well, we built this apartment house; bought and conducted two vacation resorts ("rest homes") for our composers and their families; we managed our own children's camp; we assisted young graduates, we bought sand automobiles for the use of our members; we paid all medical services for members and their families; and we still have some left! Could you suggest how we can spend the balance before our next appropriation?"

"In the middle of October, Moscow was preparing for the decade of Armenian art and music, an annual festival devoted to the work of the public Armenian composers, orchestras, opera companies and ballet troupes, took over the Bolshoy Opera House, and two hundred fifty thousand applications for tickets soon flooded the box office. As we were having dinner at the Hotel Metropolitan, I recognized a youthful, sandy-haired man with a sensitive face, wearing tortoise shell glasses. This was Shostakovich, in from Leningrad, to hear the Armenian operas, and concerts. After introducing myself, he graciously extended the invitation to visit him the following day to discuss many questions."

"Dmitri Shostakovich, now only thirty-four years old, was the stormy petrel of Soviet music. His music, introduced into the United States by Leopold Stokowski, startled the

world by its vigor and audacity—a world that raised its eyebrows when Shostakovich found himself a subject for official criticism.

He was proof reading the score of his "Sixth Symphony" as I entered, but he said, "I told him of the high regard American musicians had for his work, especially his "Fifth Symphony." When asked about the criticism he received, he smiled and replied, "I'm still being criticized, and I hope I always will be. You see, discussions and criticisms have been going on for years. It centered around me because I represented the leading young composers. When it reached the young composers, knowing of its importance in relation to the future development of Soviet music, gave it the prominent place it deserved. This criticism goes on in every phase of Soviet work. Look here." And he spread out a copy of "Pravda" and read a front page article featuring the criticism of a leading scientist by another one, a controversy raging for years in the field of scientific agronomy, the results of which decide the future course of Soviet agriculture. "You see, this is a natural phase of our work, and it also goes on in literature and painting."

"What effect has it had on you?"

"My "Fifth Symphony" answers that. Here is the score of my "Sixth Symphony," and I've already started my greatest undertaking, a "Seventh Symphony" dedicated to our Lenin.

"I see people as my inspirations, and their work is inexhaustible. Tell my friends in America that my music and the Soviet people are one." (News Item—FM carried a photograph of Shostakovich dressed in the asbestos suit of a volunteer fire fighter, designed to protect the Leningrad Conservatory from Nazi incendiary bombs.)

"As the Gnessin Conservatory, I learned how children are prepared for a professional musical career. There are twenty-eight such schools in Moscow, each with an average enrollment of about four hundred. Children, from the age of seven enter, passing a test. Instruction is free for about ninety per cent of the children, and they may borrow instruments, including pianos. They are given two lessons a week: one private instrument lesson, and one theory lesson in class. From the age of fifteen, most of the students receive a government stipend of one hundred fifty to four hundred fifty rubles (approximately fifty to one hundred dollars) a month. Graduates enter the Moscow Conservatory for final training. Altogether, over ten thousand students are enrolled. I asked, "Is there work for

them when they are graduated?"

"There are not enough musicians to satisfy the demands of our people. Besides the opera, theaters, and symphony orchestras, there are twenty-five drama theaters, six children's theaters, and five puppet theaters, each with its own orchestra, and eighty cinemas, many hotels and restaurants from a jazz band to ensembles of sixty. Then we get requests for scores of musicians from other cities."

Many prize winners of the International Piano and Violin Contests came from the Moscow and Odessa Conservatories. Leo Oborin and S. Pliere, first and second prize winners in piano, and David Oistrach and Busya Goldstein, first and second prize winners in violin are typical musical prodigies of this land.

"What about the children who are not good enough for professional careers?"

"Those children may enter the musical study circles of the Pioneer Palaces. There is one in each ward in the city, and many trade unions have one. Periodic examinations are held to uncover undisclosed talents, and many children are sent to the conservatory for further study.

One outstanding one is in Moscow to-day, an Armenian girl who was first noticed in the factory amateur music club. She was sent to Moscow, and is now the prima donna in "Al-mast," an opera presented as part of the Armenian Festival."

Amateur Orchestras Everywhere

I heard excellent amateur musical groups in every factory, trade union, and collective farm. The Odessa Shipyard Workers' Orchestra played the "Fifth Symphony" of Beethoven. The instrumental and choral ensembles of the Red Army and the road Workers Union gave a concert in which all music was played from memory. The Folk Choir of the Lenin Collective Farm in the Ukraine toured the U.S.S.R. in 1938. The most famous, of course, is the Red Army Ensemble, which attracted so much attention at the Paris Fair in 1938.

As Gregory Schneerson and I walked home from the performance of the All Union Trade Union Song and Dance Ensemble, an amateur group gathered from all over the U.S.S.R., I said, "Moscow seems to be a great cultural center." He stopped short, and exclaimed, "Why?" It happened, and he explained, "The musical activities and he replied, "No, not yet. We have art in great quantity and quality. We don't have enough doctors, apartment houses, meet the needs of our people. That is, it is." It then struck me that in my conception, culture was divorced from life, apart from the everyday routine—untouchable. But to the Soviet people, it is intimately connected with life and all its problems.

Stolz Repudiates Hitlerism

Mr. Robert Stolz, famous Aryan operatic composer of Vienna who resented Hitlerism and has made his home in America, requests us to publish the following notice from The Performing Right Society Limited of London:

TO WHOM IT MAY CONCERN:

"This is to certify that Mr. ROBERT STOLZ, the well known composer of musical plays, songs and other musical works, for many years a member of the Austrian Performing Right Society—Staatlich genehmigte Gesellschaft der Autoren, Komponisten und Musikverleger (A.K.M.). Following the German seizure of Austria in the year 1938, the A.K.M. was dissolved and its interests taken over by the German Performing Right Society—Staatlich genehmigte Gesellschaft zur Verwertung musikalischer Urheberrechte (STAGMA). Mr. Stolz refused to join STAGMA, and as from first October 1938 (the effective date of the dissolution of A.K.M.) became a member of the Performing Right Society, London, for all countries of the world.

At the time of the Anschluss, Mr. Stolz left Austria and for a time resided in Paris. During his stay there, it is within our knowledge that the German Society made a number of attempts to persuade him to join their Society, but he always refused, expressing himself as being unalterably opposed to the Nazi régime in control of the German Reich.

Mr. Stolz's music has for many years been popular in this country; and notwithstanding his Austrian origin, his music has throughout the present war been played in this country, not merely in places of entertainment such as theatres, restaurants, etc., but also by the British Broadcasting Corporation. It is to be regretted that, in most famous, of course, is the Red Army Ensemble, which attracted so much attention at the Paris Fair in 1938.

H. L. Walter

Mr. Stolz has been exceedingly active since he has been in America, and in addition to his many successful scores for a Deanna Durbin picture, has produced his famous waltz, *Nostalgia*, and a very charming suite for piano, "Echoes of a Journey," composed of four numbers. "Journey" an Arabian (composed after a Norwegian Peasant Wedding, Fountains of Versailles, and Carnival in Vienna). The last number of the set, an ingratiating Viennese waltz, is published in the music section of this issue of THE ETUDE.

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Once More—the Saxophone

(Continued from Page 95)

to further a good cause; Donizetti was forced to yield, and all of Sax's instruments were removed from the score. Bizet had much the same experience, and the saxophone part in his "L'Arlesienne" was usually played by a clarinet. But Bizet did not change the score, and it stands today as one of the important and beautiful saxophone solos, the prime saxophone part in the history of this instrument as a member of the symphony orchestra.

A Struggle Against Conservatism

It was a fight against conservatism—both that of the players and of the instrument makers. The instrument makers in Sax a genius and a strong competitor, and they fought his patents for a long time, unsuccessfully. They did succeed in driving him bankrupt, but his friends lent him more money. Sax's was not an easy one, for on top of his troubles was the development of signs of cancer on his lip. Friends feared for his life, and suggested an operation. Somehow a "wonder-doctor" succeeded in curing the disease within three months. Some sort of toughness in his nature carried him through. Stories come to us of Sax's youth, which are interesting, and which substantiate his strength in the face of adversity. During his boyhood, in his father's house in Dinant, Belgium, he suffered a series of accidents which would have been fatal to the ordinary person. When only two years old he fell down stairs, hitting his head on a stone; later he fell on a hot stove, burning his side severely at three years of age, he mistook sulphate of zinc for milk, and gulped it down, almost meeting death. On another occasion, he was burned by exploding gunpowder. Further accidental poisoning, when him narrow escape from death. A tile from the roof struck his head, leaving a scar which lasted his lifetime. While playing near the river one day, he fell into the whirlpool above the miller's gate and was saved miraculously. Neighbors began to call him, "Le petit Sax, le revenant," "Little Sax, the specter!"). But just as continued adversities did not crush his inventor, the saxophone survived the animosities of Sax's contemporaries, and to-day after a century of ill treatment it is beginning to receive the recognition which it merits.

The difficulty of getting the new instruments into bands was not less than in the case of the orchestra. Sax had to get the public on his side if any progress was to be made. Accordingly, he succeeded in arranging for a competition to be held between two bands. The contest was to take place on the Champs de Mars, a

large field where the Eiffel Tower now stands. The first band, in the old-fashioned style of instrumentation, was entered by the army. The second band was one of Sax's assembly, and had a large number of saxophones, saxhorns, and saxotrombas, but no clarinets, oboes, and bassoons. The judges were Aubrey Sprunt, the Berlin and Onslow. An audience of twenty-five thousand crowded the field in front of the tribune.

The army band was all set to begin, but Sax had not yet arrived. At last he came in a chaise loaded high with instruments. Seven musicians had deserted him at the last moment, breaking their word of honor and contracts through bribes made by Sax's competitors. Sax, in his determined way, had decided to play the instruments himself, filling in where they were most needed. Thus began one of the strangest duels of French history. Both bands played a chord in E-flat minor. The army band's was thin and short; Sax's was majestic and sustained. Then followed an *andante* and other pieces. The army band received hearty applause, but when Sax's band performed the public went wild with enthusiasm. Shortly afterwards his instruments were by decree taken into the instrumentation of the army bands.

A Strange Antagonism

We have stated that a hundred years have passed without the complete recognition of the saxophone's abilities. Here is an instrument that is, quoting Berlioz again, "... suitable for fast passages as well as for melodies of hymn-like character." Here is an instrument that can take the rôle of clown, that is capable of hysteria, that can cry, that can imitate the clogging of a typewriter or the dry twang of a banjo, and yet which can sing the sweetest of melodies. The potentialities of the instrument are manifold, and those potentialities will only be realized when serious artistic expression on the part of first-rate musicians becomes normal and not unusual.

A hundred years ago there was not the eagerness to express individuality which we find to-day. The instrument's range of two and one half octaves seemed too much of a limitation, but this range was extended to three and one half and then to four octaves; not by adding more notes, we may note, but by the development of a complex mechanism, enabling the player to master the natural overtones, or harmonics. This enormous range, coupled with an unheard-of flexibility of expression challenges composers to neglect the

(Continued on Page 132)

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Once More—the Saxophone

(Continued from Page 131)

saxophones no longer. Slowly, but surely it is being used more and more in the orchestra as a solo instrument.

Perhaps the first appearance of the saxophone in the orchestra was in Paris in the year 1844, in the production of Kasper's "Le Diable Roi de Juda." Since that time it has been requested by various composers. Vincent D'Indy in his "La Légende de Saint-Christophe" calls for six saxophones, and in his "Fervoral" for three. Strauss, in his "Sinfonia Domestica" scores for four. Composers through Massenet, Thomas, Kastner, Villa Lobos, Walton, Copland, Prokofiev, Carpenter, Hindemith, Beek, Puccini, Ravel, Honegger, Milhaud, Dellepiane, Holmström and many others have called for one or more saxophones in their orchestral works or operas. Solo literature for the instrument is as yet not very large, but is growing steadily. D'Indy wrote a "Choral Varié" with orchestra, Florent Schmitt a "Légende," and Claude Debussy a "Rhapsodie." The Debussy solo has a rather remarkable history, and the story of its composition goes back to the turn of the century when a Mrs. H. Hall was honorary President of the Boston Orchestra Club. She played the saxophone for the sake of her health, and was naturally eager to find pieces to perform at various functions.

Mrs. Hall, therefore, commissioned Debussy, among others, to write something for her instrument with orchestral accompaniment. Debussy attended her performance of D'Indy's "Choral Varié," and his reaction was very unfavorable. Presumably he had not before heard the saxophone played by a really outstanding artist in the instrument. He did not like it, and he "thought it ridiculous to call a lady in a pink frock playing such a vulgarly instrument!" he was not at all anxious that his work should provide a similar spectacle. He never finished the "Rhapsodie," but many years later sent only a pencil sketch to Mrs. Hall, which she could not perform. From this sketch, however, Roger Ducausse wrote a score in 1919. It was the "Rhapsodie" was given a performance in its original form, and it is, on the saxophone—when the writer played it with the Boston Symphony Orchestra.

During the last decade European composers of almost every nation have contributed to the solo repertoire of the saxophonist. Concertos have been written by Glazounoff (Russia); Dressel and Borck (Germany); bert and Vellones (France);

Bozza (Italy); Coates and Demuth (England); Tjuri and Berzon (Denmark); Larsson (Sweden); Palester (Poland); and Martin Eisenmann (Switzerland). Chamber music has been written for it with piano and other instruments by Swain of England; and in the United States, Jacob, Brehme, Bumcke of Germany; Hindemith of the United States; Osterc of Yugoslavia; Reiner of Czechoslovakia; Plevna of France, and Paz of Argentina. We can include sonatas, concertos, quartets, and other works by such American composers as Creston, Brant, Ganz, Haidon, McKay, and others. The "Quatuor de Paris" have played transcriptions of Haydn and Beethoven quartets as well as original compositions, and their performances were of highest artistry. It is said that the Brown brothers achieved remarkable results in tone quality and were successful in combining saxophones in different parts.

The list of works for saxophone is by no means small any longer. Most of the compositions require a range exceeding the traditional two and three octave range, but Henry Brant has asked for four full octaves on saxophone in his concerto, which can be played by true artists on the instrument. The repertoire for this instrument is constantly being enlarged, and horizons are unlimited.

The saxophone calls for as great a study and as close an application as any other instrument. The saxophonist who wants to master the instrument must train fingers, tongue, lips, jaw muscles, lungs, and diaphragm fully in accordance with the requirements of the instrument. But he must mentally go beyond these mechanical perfections in making the playing of the instrument a matter of musical beauty. He needs the ability of inner tone-imagination to a colorful, vivid tone. Coupled with the convincing power that characterizes the artists who perform on any of the accepted instruments is a broad understanding and respect for the instrument. The performer needs high aspirations, a desire for truly beautiful expression, to avoid the tincture of rudeness and clownishness which have become the lot of the saxophone as an instrument. The saxophone is a truly admirable instrument in the hands of a cultured musician who approaches its performance with the attitude as well as skill which one of our contemporaries has given it. Without that attitude, the saxophones must fight many more decades for recognition.

"I can play on an instrument concordantly, and that a mouth-organ. How many people can do as much?"—Rev. D. Morse-Boycott.

Dynamite in Songs

(Continued from Page 96)

to surrender Baltimore rather than have it suffer the fate of the Capitol. Troops of the Maryland Militia were deserting in numbers. "We can't fight these fellows," said the deserters. "They have the men, money and guns, while all we have is just poor farmers." To buy up medals around Baltimore, Mrs. Pickersgill of that city, was commissioned to make a flag forty by thirty-six feet, one of the largest ever put together, to fly over Fort McHenry. Night after night she sat with her daughter and niece, rousing this flag to completion so it would be ready before Baltimore was attacked. She knew Colonel Armistead would not surrender the city but would defend it, even though he faced court-martial. But the Fort needed this huge flag to replace the old tattered banner—one that could be seen for miles. Late one night, in urging her helpers to work longer, she said: "Girls, we're not just sewing together another flag. We're shaping a symbol, a symbol of all we hold dear. It's big and broad, proud and free, like the land of ours. It's a promise that what we have begun in this country will endure."

The flag was finally finished, and as its folds spread to the breeze above the Fort, a mighty cheer went up from the defenders. "Let them come," said Colonel Armistead as he saluted the flag and as his ears caught the dull boom of the field pieces at North Point. "We are ready."

On the morning of the very next day, the fleet closed in on the Fort. Every school boy knows the story from then on; how Francis Scott Key, a prisoner on one of the ships of the fleet, saw the bombardment of the Fort and, with the break of the day, that "the flag was still there"; how he "hastily scrawled his lines"; how the whole town of Baltimore and the nation were soon singing them.

The Star-Spangled Banner worked a metamorphosis. It broke the spell of dire despair and substituted for it hope, the will to go on, to win. It was like a shot in the arm to a patient rapidly sinking into a coma.

From Civil War to World War
Among the factors that brought on the Civil War and solidified sentiment in the North for slave abolition, not least was the song, *John Brown's Body*. In the 1850's John Brown was one of the most fiery adherents to the policy of abolition. Taking the law into his own hands, he led the attack on the village of Harpers Ferry, Virginia, to free the slaves of the neighborhood. But the expected uprising of slaves did not take place. After some bloodshed, John was captured, tried and exe-

cut. Although a man of high ideals and fanatical zeal, his action was ill conceived and amounted to insurrection. His death, however, raised him to the status of a hero, even a martyred saint, and his policies came to be accepted in the North. Appropriate words were fitted to a Southern rebel hymn, and the song swept the North. All through the war, the Northern armies marched to this song; just as the Southern armies marched to *Dixie*.

Susan Denen first sang *Da! Emmett's Dixie* in the South at the Vanities Theatre in New Orleans. The audience went wild. The song became the hit of the year. But war clouds were gathering between the North and the South. The song was soon forgotten for the time being.

Some years later a convention was held in Montgomery, Alabama, on the question of Alabama seceding from the Union. A new song had been written for the Confederacy, *The Bonnie Blue Flag*. The band played it. Applause was scattered and feeble. Nobody cheered. In desperation the band leader racked his brain for a number that would stir the crowd. Then he thought of *Dixie*. Quickly he handed out the parts and the band struck up. The first band set off a spark. When the band swung into the chorus, "Den I wish I was in Dixie, Hoorya, Hoorya," everybody was on his feet, shouting. The rebel yell was born then and there.

Dixie became the battle hymn of a defiant South. Lickett undered it played at his famous charge at Gettysburg. The song did for the South what *John Brown's Body* did for the North.

Seldom has Paris, France, gone so wild with joy as on June 25, 1917, when General Pershing arrived with the first contingent of American troops. People blocked the streets for miles and women wept hysterically. The band was playing and the American doughboys singing a new song. It told about America's entry into the war and it gave a pledge. The Americans were pledging themselves to see it through. "We won't come back till it's over." This was an all-out song. The implication sent a surge of hope, a will to win throughout the entire country. General Pershing has said that *Oer Ther* was one of the potent factors in turning the tide of the last war.

Countless other songs have influenced history in greater or less degree, but space forbids. This much can be said: any historical movement that does not include the rôles played by a nation's songs, is incomplete.

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THE PIANO ACCORDION Advice on Various Problems

By Pietro Deiro

As Told to Elvera Collins

ONE OF THE REASONS why we enjoy writing for this Department is because it enables us to keep in touch with accordionists in all the highways and by-ways of the country. Nothing can surpass the pleasure we feel when we receive a letter, thanking us for some bit of advice which has been helpful, or asking us to solve some problem which is proving a stumbling block. A few of these recent letters touch subjects which we believe will be of universal interest to accordionists.

A teacher asks our advice concerning a girl pupil, ten years of age, who has a twelve bass accordion. The child has advanced so rapidly that the limited music, possible on the small instrument, is retarding her progress, yet she is not large enough nor strong enough to play a full-sized heavy instrument.

We believe that one of the modern eighty bass instruments would be a good one in weight and strong enough in dimensions for this little girl. These instruments are now streamlined so that all unnecessary weight has been cut down, and yet the quality and volume of tone compare favorably with larger models. The range of both the piano keyboard and bass section makes it possible to play the same music as that used for a full-sized instrument. The bass section is arranged so that all the principal chords may be played, such as major, minor, dominant seventh and diminished. No row of buttons has been provided for the latter chord but a special combination of buttons makes this chord possible.

Solving the Difficulty

We suggest that the teacher or parents of the child consult with their local music stores or write to various accordion manufacturers and secure illustrated catalogs with price lists for comparative values. Even if it is necessary to have a special instrument made, we would recommend this rather than have the child lose several years of valuable practice time if she keeps the twelve bass instrument, or injure her health if she tries to play a heavy full-sized instrument. True enough, there are many children of this age who have no difficulty handling the large instruments, but we must remember that there is a great variance in physiques of children of this age. The little girl in question has already

shown sufficient talent to warrant investment in one of the new models. The twelve bass instrument may be traded in as part payment on a new one or sold direct to some one else.

Another interesting letter comes from a young man who has become so discouraged that he wonders if he had not better forget all about accordion playing and turn his attention to something else. This letter carries a certain pathos, for the accordionist in question has been a fine student and has already mastered an extensive repertoire of accordion music. The discouragement comes from the fact that, during the rush to build technique and learn one new selection after another, he completely neglected that all important subject of memorizing. Now he finds that it is impossible for him to do so, and he is a slave to the printed notes. You see, he has built his mental foundation, and now it is not balanced and totters, as would any building where the support under one of the corners had been omitted.

Related Memorizing

He further states that he has already tried all the generally recommended systems of memorizing, about which much has been written, but all have failed. In other words, that certain section of the brain which has to do with memorizing has never been stimulated and naturally cannot be brought into action. A problem of this kind should certainly open the eyes of many of our accordion students who keep postponing attention to memorizing.

Well, as long as all the popular, recommended systems of memorizing have failed, we can only recommend the following which may sound like a penalty for past neglect. It may or may not bring results but certainly is worth trying when such a serious decision as giving up the accordion is hanging in the balance. We suggest that this young man discontinue all other forms of accordion practice and give his undivided attention and concentration to memorizing. There are times when it pays to have a one track mind. With the exception of a short daily period of technical exercise to keep up finger dexterity in instruments, but we must remember that there is a great variance in physiques of children of this age. The little girl in question has already

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An Intimate Visit to the Home of Ignace Jan Paderewski

(Continued from Page 85)

WENT OVER to relaxation for some, and for others, to rehearsing the evening's program. At nine o'clock, twenty or thirty additional guests arrived for supper. There followed, after another hearty meal fireworks in the grounds, and the village blacksmith, in a ringing tenor, sang to us from beneath the trees the famous *Ranz des Vaches* of the Swiss cowherds. The full moon, the mighty trees, the silver lake, Mont Blanc—what a picture to remember all one's life!

And Then the Program

Then we came indoors, where gay tableaux from the operas and a complimentary charade were performed by the guests. The climax of the program was the singing of *Funiculi, Funicula* to original words in French, English and Polish, in praise of Paderewski. Sembrich and I were the soloists, assisted by three or four instrumentalists, all of us in Neapolitan garb. Then followed more champagne and more dancing for all, in the course of which Paderewski danced with every lady and chatted with every man. Long after midnight, eight exuberant Poles stamped out a tempestuous national dance. The grand finale was some Polish pigeon-wings cut by Sembrich (a Pole, of course) and Paderewski himself, which came to a hilarious conclusion when the prima donna slipped and fell on the waxed floor, all but losing her wig. Paderewski held his laughing partner to her feet amid wild applause. The guests seemed to recognize this as the right moment for departure—and Polish merry-making must come to an end some time—and so after renewed compliments, hand-shaking and kissing, the company, reluctant but happy, disappeared into the moonlit night.

In July, 1907, Paderewski was in his forty-seventh year, at the very apogee of his powers, physical, mental and artistic. He could not be said to possess beauty in the usual sense of the word, but his physical appearance was one of extraordinary impressiveness and charm, due I imagine, to the visibly perfect coordination of all his being. His height and weight were scarcely above the

average, but his broad, flat back, his sturdy legs, his firm, warm hand-clasp, all seemed to express great muscular strength and elasticity. It is said that Sandow, "the modern Hercules," told him that he had the making of a professional athlete. His head, so well known to everybody through portraits of all kinds, was set firm and high on a long, full neck. The famous hair, though not so abundant as in his youth and already touched with gray, was still shot with tawny lights and crowned nobly a truly noble figure.

When Paderewski spoke, his utterance was deliberate, and his words thoughtfully chosen. His English, though acquired in maturity only, was all but perfect in construction and idiom, though never free from a foreign accent (Polish, I suppose). His enunciation, too, was somewhat blurred by a kind of lingual impediment.

His personal magnetism was altogether remarkable. Whenever he was, he was the center of attention. When he spoke everybody listened, and always they were rewarded. Professor William Milligan Sloane of Princeton, who knew most of the intellectual lights of both Europe and America, considered Paderewski the best educated man he had ever met. Whatever he had seen or heard or read remained vivid and on call in his memory. He seemed never to forget a face or a name. I have heard him discourse fluently and authoritatively on the ethnology of Central Europe, social and political conditions in Russia, German philosophy, Spinoza, French poetry. Though freed free from pedantry, he impressed one as being well-learned and omniscient. His courtesy was incessant; his consideration for others, regardless of their social standing, unflinching. Despite the fundamental seriousness of his nature, he had an ever-ready and responsive sense of humor. He loved to hear and to tell a jolly story, and would throw back his head and laugh like a school boy when something tickled his fancy.

What a wonderful personality! I shall forever cherish the memories of those two happy evenings in 1907.

"A singer should attain distinction both through his voice and through his art, so that by the sweetness of his singing he may rejoice the hearts of his hearers. His voice must not be rough, hoarse or harsh, but beautiful, lovely, bright and piercing, and both its tones and its melodies must accord with the sanctity of the Divine Service."

—Rhabanus Mowrus, Archbishop of Mainz, A. D., 855

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Advice on Various Problems

(Continued from Page 133)

start memorizing simple little single line melodies without basses. This will bring the memorizing machine into action. Perhaps only one measure can be memorized at a time but be patient. It will be easy to memorize four measure phrases, and then eight measures.

The following method is often helpful: after playing a new four measure phrase look away from the music and try to think the melody and sing it. How did it progress? Up or down? What were the intervals between notes, seconds, thirds or fifths, as the melody went along? Practice the intervals in the diatonic and chromatic scales until you can sing or whistle any interval.

We believe that after a week or two of concentrated study on simple measures the whole plan of memorizing will unfold itself, and the young man will then be able to select the particular system he finds best suited to him for memorizing. It often helps to write out measures which are especially elusive. The study of solfeggio harmony is a necessity for aid in memorizing. We are confident that if this young man follows our advice and goes back to the beginning, he will make such rapid progress that he will have his entire repertoire memorized in a short time.

On Self-Study

A lady has written to ask advice about attempting to study without a teacher. Although in general, we are firm believers in personal instruction by a capable teacher whenever it is possible, the lady in question has home responsibilities at present which make it impossible for her to take a definite lesson schedule with an accordion teacher. It is a case of either self-instruction or no instruction at all. She has had some training on the piano.

What she really wants to know is whether any one can advance when studying alone, and whether all the things written in favor of self-instruction methods and correspondence courses are facts or merely advertisements to sell the literature. This seems like a very logical question.

We consider it part of our duty to keep informed on all new accordion publications and perceive practically everything as soon as it is published. We can, therefore, truthfully make reply that in our opinion the majority of accordion literature which is being put out to-day is of a very high quality. Yes, we admit that we know countless students who purchase everything that is published and yet they have never learned to play. The

fault, however, lies with them and not with the material. If one purchases a correspondence course or method and merely looks through it and picks out a few tunes which happen to appeal to him, he certainly will never learn to play. The idea may be compared to a sick person who calls a physician, has the prescriptions given him filled at the drug store, and yet never takes the medicine. Can the physician be blamed if the patient does not improve?

Merely hitting the high spots of a method for self-instruction or a correspondence course is not enough. It results to be obtained that the student must go about his learning systematically. A daily practice period should be adhered to and combined with a weekly review. Every line of every page in a course should be studied. The author must have known that the instruction was needed or space would not be devoted to it. All instruction should be followed to the smallest detail. The accordion and music should be kept in a convenient place, where odd little fifteen minute intervals which otherwise might be wasted, may be used to advantage.

Home study students are inclined to postpone practice and find excuses. This should be avoided, and we suggest a small ledger for an accurate accounting of all practice hours during the week. Each successive week should show an improvement on the record of the previous week.

We recommend the investment in a record playing machine and a library of records of the best accordion artists. Much can be learned by concentrated listening to these records. We further recommend occasional check-up lessons with capable teachers, and that a part of each summer vacation be devoted to a short summer course at any of the large accordion schools in the vicinity. If all of these rules are carefully observed, we feel sure that self-instruction methods and correspondence courses will bring results.

Making Musicians in the Schools

(Continued from Page 124)

in a large class all of the time. He must follow the ideal of the St. Olaf Choir and attain it. Until this becomes true, we will not be a race of true music lovers. We must know music to like it. Popular music is well known music. Classical music will be popular when it is thoroughly known. When we have raised and trained enough constructive musicians to train a generation of performer-listeners who are able to hear all of music, we will have reached our goal. It is the performer who knows and hears, if he has been trained in the right way. He knows because he has done it himself.

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The Birth of Sweet Adeline

By Kathryn Cravens

The following anecdote, delivered over the Columbia Broadcasting System and later published in *That's the Way That System*, is presented herewith by permission of the publisher and of the author, Kathryn Cravens—Editor's Note.

HARRY ARMSTRONG spent his boyhood in Cambridge, Massachusetts, the son of Irish parents who both loved music. His mother sang in the church choir. He says that he inherited his talent from her, but that it was his father who taught him his first song, and kept him at the piano practicing Beethoven, Chopin, and the classic masters.

Each time his father left the room Harry would improvise the great masters into what we now call ragtime or swing and then squeal shrilly as his mother, hearing the din, would come in and twist his right ear, telling him that ragtime was trash and that he should concentrate on good music. But the hit of popular melodies was already in his heart, and he and three other boys in the neighborhood formed a quartet. These boys were amateur boxers, Harry, too, was interested in the sport. They used to spar with each other in vacant lots or in the back of an old building. In the evenings they would recite songs and haikus.

They made so much noise that they would practice in the house; so the boys sang in the streets—causing fire neighbors to shut their windows and bang their hands, at the young disturbers of the peace. Those same people were years later to hum Harry Armstrong's melodies, and remember how it was the boy who used to persecute the night with the sound and fury of his quartet.

A Classic is Born

IT WAS THEN that Harry wrote the chorus of what we know as *Sweet Adeline*. But he called the song *Doves Home in Old New England*. He had no verse completed, but he sent the chorus off to a New York publisher. "That," says Mr. Armstrong, "was the beginning of that song. The publisher went over it, and no one would take it."

After several more disappointments, he went to Boston. There people laughed at the young boy who wrote songs—they jested his melody—called it old fashioned and out-moded. But something deep inside Harry's heart believed in his song.

He wanted more than anything in the world to have it published, and he determined that it would be. Finally, he came to New York with two dollars and sixty cents in his pocket, the chorus of his song, and a world of ambition. Seeking an advertisement in the paper for a piano player, he took a trolley car out to Coney Island and was immediately put to work. He sat down at the piano at eleven o'clock that same morning. He wasn't allowed to leave until two o'clock the following morning.

The exhausted young man had made only two dollars. But that money stood between him and hunger. And then, luckily, he got a letter from the *Saint Saens Music Hall*, at the tremendous salary of fifteen dollars a week.

It was there that the picturesque character of old New York became his friends. Charlie Taylor, who wrote the *Sweet Adeline* of New York, saw Harry's song and sent it back to him marked "too old fashioned." Other struggling youngsters at that time

were Dick Gerard—Joseph Schenck—Irving Berlin—and Jimmy Walker. Jimmy, like Harry, started to be a boxer, and then found that song plugging was more to his taste. "None of that bunch ever dreamed that Jimmy would become Mayor of New York," says Armstrong, "or that Joe Schenck would lead United Artists. And I doubt if Irving Berlin would have believed his tremendous success possible."

So Gerard—who, by the way, is a clerk in the 33rd Street Post Office in New York—wrote the now-famous words, changing the title of the song to *You're the Flower of My Heart, Sweet Adeline*.

Rosalie, it seems was the name of a girl they knew—a sparkling brunette. The young men felt that now that the title had been changed and the words rewritten, the song would sell. But for five more years, it was kicked around. Adolena Patti was becoming, at that time, the idol of New York. Her songs were popular, and she was loved by Harry and Richard. They changed the title of the song to *You're the Flower of My Heart, Sweet Adeline*, thinking that the song might sell by the reference to the famous singer. But Gerard complained that Adolene didn't rime with "pine."—"For you I pine"—and so *Sweet Adeline* it finally became.

Then Harry Armstrong changed his job, took a position at Witmar's Publishing House. Although his salary was small, he came into contact with important people. Mr. Witmar finally published *Sweet Adeline*. Still no one wanted to play it or sing it. The entertainers who came in to the publishing house said that it wasn't what their audiences wanted. So it was placed high up in a pigeon hole, where the dust covered other unpopular pieces. And there it stayed.

Then one day a troupe called the Quaker City Four came in from Philadelphia and asked to hear some songs. Nothing pleased them until they finally heard the ladder and brought down *Sweet Adeline*, as a last resort. It was played, and The Quaker City Four shouted, "That is the song we have been looking for!"

They carried it away with them, sang it at the Hammerstein Theater on Forty-second Street. On the following evening Harry walked into the theater. Rising in a tide of soft sound came the music of *Sweet Adeline*. His own song, played at last to an audience that roared applause—an audience which with the quaint costumes of the period, famous men and women of that day, starched and jeweled, prim in stiff shirts and flowing broadcled gowns, tossed Harry back into the theater. Rising in a tide of soft sound came the music of *Sweet Adeline*, and the show with *Sweet Adeline* mirrored reflection.

Those men and women who listened in the crowded theater are memories, haunted by the faintest lights or reminiscence. But *Sweet Adeline* goes on through the years. It is a song poem so dear to America's millions that it has even inspired the writings of the *Saint Saens Music Hall*, at the tremendous salary of fifteen dollars a week.

Did you ever sit just trying
In the evening time,
With your very best friend—
In the beauty of the clime,
(Continued on Page 144)

Schubert's Impromptu Op. 142, No. 2

By Nelly B. Smart

(OO) MUSIC is the language of the feelings; like a foreign tongue, it is meaningless without interpretation. Good interpretation is the player Schenck's feelings or mind of the composer. The player's individuality comes to some extent, but the composer should be known and his mind or emotional characteristics employed. Gems of musical art need interpretation, just as the great works do, and the student learns by worthily bringing out the beauties of these gems. So Gerard—who, by the way, is a clerk in the 33rd Street Post Office in New York—wrote the now-famous words, changing the title of the song to *You're the Flower of My Heart, Sweet Adeline*.

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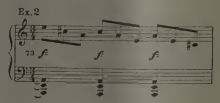
Did you ever sit just trying
In the evening time,
With your very best friend—
In the beauty of the clime,
(Continued on Page 144)

teen measures, two four measure phrases and three two measure groupings. Notice that the measure accent and the grouping accent coincide on the first beat. The two chords in measures seventeen and eighteen are both played with a slight *staccato* and with a decided emphasis on the first chord. Keep the notes well together, mounting in strength and firmness to the *fa* in measure twenty-five. Measure twenty-six is *p* and measure twenty-seven is *fa* again. Then returns to the first measure, varied in the second and fourth phrases. Bring out the *G*-flat in the bass (3 these phrases; it gives a feeling of expectancy, which should ring through this first part, especially in the bass with its singing *legato*.

Second Part—Trio

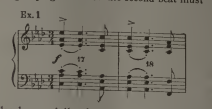
THE SECOND PART is in the subdominant key, D-flat. Measure 47 to 54 make an eight measure sentence in two measure groupings. The grouping accent on the second beat is *p* and *con sordano* in the bass. In the next four measures occurs an extension leading to the perfect cadence in D-flat. These triplets should flow softly and smoothly. The first eight measures of the first *fa* is then given a four measure *coda* added. Some of the difficulties of this piece are found in the short groupings of two and three notes opposing the meter or measure accent; the former coming on the second beat while the measure accent is on the first. This is pronounced at times through the piece. *Sempre legato* is another difficulty. *Staccato* is a much easier touch to acquire. In the second part there are changes of key to be noted; the constant increase and decrease of sound and the triplets rising to a *fa*, three times repeated in measure 73, are points that may present difficulties. In memorizing the piece, the pupil should analyze carefully the repeated sections which are not exact repetitions.

If these differences are firmly fixed in the mind at the very beginning, the memorizing will be easy.



First Part

THE FIRST SIXTEEN MEASURES make a period, or sentence of four-four measure phrases, composed principally of two and three note groupings. The meter accent, or measure beat, must always be true; and the grouping accent on the second beat must



be carefully observed. The first chord should have slight detention and stress, to make the first beat true, and then a definite grouping accent on the second chord. Observe the *staccato* in the penultimate, and bring out the bass melody. Notice how the smaller groups merge into the four measure phrases, four of which make the perfect cadence in A-flat. Observe the rise and fall of tone at the end of the second phrase, and at the beginning of the last measure. The next sentence consists of four

From here it should diminish in speed and force to the repeat of the first twelve measures of the *trio*, where it should flow smoothly as a gently running brooklet. The next six measures, 91 to 96, might represent the supreme joy of quiet welcome.

Third Part

THE THIRD PART is a repetition of the first, but now peaceful repose is the dominating sentiment. This is gained principally by bringing out the bass melody with a gentler tone than the close at measure 115, leaving a halo of peace. The *ritardando* to the perfect close on the tonic chord is important; and there should be a definite pause on the chord before the last, so that the ending may be felt and certain. It is possible that this piece would sound better played without repeats; and pedaling should be used only with discretion.

Expectation, arising from the first part, rising to triumphant excitement in the second part; and finally repose predominates in the third. Could the thought in the mind of the composer of this trio and certain. It is possible that this piece would sound better played without repeats; and pedaling should be used only with discretion.

What the Great Masters Thought of the Mandolin and Guitar

(Continued from Page 135)

talled account in this column.

Carl Maria Von Weber, one of the greatest operatic composers and often called the founder of German National Opera, was an ardent admirer of the guitar and an accomplished performer on this instrument. His most beautiful songs were written with guitar accompaniment; and these melodies, sung by him with inimitable expression and accompanied on this instrument with the highest degree of skill, were said to be the most complete of anything ever accomplished in this manner. In 1811 Weber composed the one act comic opera, "Abu Hassan," in which the second aria sung by Hassan is accompanied by two guitars; and later in his comic opera, "Donna Diana," he introduces a duo for two guitars. Weber was the author of more than ninety songs with guitar accompaniment and in addition many compositions for guitar in combination with other instruments. In "The Song of Carl M. Von Weber" by his son, and in the Max Weber, we find this reference to the songs with guitar: "A rich treasury of songs of this description has been left to the world by Carl M. Von Weber, songs that require just this style of accompaniment, the piano as antipathic, but when combined with it, entirely lose their character and fitness of feeling."

George Frederic Handel, composer of numerous operas, and oratorios and much instrumental music, visited and acquainted with the mandolin. In 1747 he composed his oratorio, "Alexander Balus," and to the aria, *Hark! Hark! Hark! He Strikes the Golden Lyre*, the mighty Handel wrote the accompaniment for mandolin, harp, violins, violas, violoncello, and other instruments.

Giuseppe Verdi introduced the voices of plectrum instruments into the second act of his opera "Otello" when six mandolinists and four guitarists appear on the stage and play the prelude and then accompany the vocal item *Dove Guardo*, the words of which are admirably suited to the instrumentation. Verdi manifested an active interest in the advancement of the mandolin and guitar and was honorary member of the *Chirolo Mandolinisti*, Milano, and many high valued treasures of this society are autographed letters from the Maestro, congratulating the members upon their good work. There are others among the Italian composers of opera who made effective use of mandolins and guitars in their instrumentalations.

Nicola Spinelli, in his opera, "A Basso Porto," introduces a charming intermezzo for mandolin and orchestra. Wolf-Ferrari, in his "Jewels of the Madonna," composed a serenade to be played by a group of mandolinists; and the voice of the guitar is heard frequently as the opera proceeds.

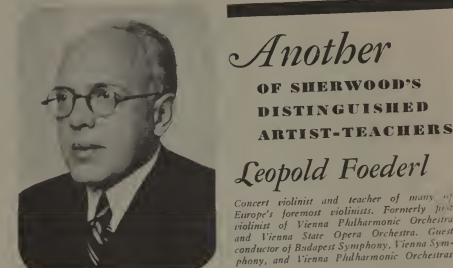
Niccolò Paganini, the illustrious violin virtuoso and master of the guitar, was the subject of an article appearing in this column a few months ago, so we will not again go into details regarding his connection with the guitar.

Mention must be made also of the names of two pianists who created quite a stir during the early part of the nineteenth century: Johann Nepomuk Hummel and Ignaz Moscheles. Both of these men were virtuoso pianists and gave many concerts in the European music centers, at the same time having many compositions for piano to their credit. When Hummel arrived in Vienna the guitar, Mauro Giuliani, was at the zenith of his popularity and not long after, we find these two artists giving many joint concerts. Hummel, it became so interested in the guitar, that he was induced to compose for this instrument, and during this period he wrote more than ninety compositions for solo guitar, guitar duos, duos for piano and guitar and other combinations. When Hummel left Vienna in 1818, he introduced into the guitar together with Mayserder, the violinist, and Merk, violoncellist, this group of artists appeared at all the royal functions and musical soirées. Most of the compositions for guitar by Moscheles were duos for guitar and piano and numbered over fifty.

Orchids to Oscar

IN THE *TRUZE* for last September, we printed a short article entitled "Not as Written," by Mrs. Pearl Rogers of Buckner, Missouri. The *TRUZE* innocently accepted this article and published it in good faith. Mrs. Rogers evidently did not realize that she was submitting for publication a passage from a copyrighted book. What she did, however, was to copy a few paragraphs from Mr. Oscar Levanti's very popular, "Smartest Ignorance," which was reviewed in the *TRUZE* for April, 1940.

We wrote to Mrs. Rogers, who promptly returned a check sent to her for the article and reported that in ignorance she had copied and submitted the material which had appeared in the Kansas City Star, without Mr. Levanti's name, thinking that it was a good story for the *TRUZE*. We are convinced that Mrs. Rogers was innocent, in that she was unfamiliar with journalistic ethics in such matters. Apologies to Mr. Levanti.



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Music in Washington's Day

By Paul Souquet

Bobby and his Uncle John had been discussing George Washington, whose birthday was only a few days away. Bobby's inquisitive mind always turned to music, and Uncle John was just the one to answer questions of a musical nature. So Bobby asked, "Uncle John, will you please tell me something about music in America during George Washington's time?" Uncle John laughed. "Bobby, you always ask questions that take quite a while to answer. But I'll be as brief as I can.

"When the early settlers arrived in America, musical instruments were rather scarce among them. The tiny boats, which they sailed in, were often so crowded it was necessary for the people to leave behind some of their most cherished possessions, and these, of course, included musical instruments.

"I can know from history, the Puritans were very strict and looked upon music as something that would distract the people from their work and make them idle and lazy; so among them, dancing and singing were forbidden."

"But," said Bobby, "the Puritans were only in New England, Uncle John."

"That's true, Bobby. In other parts of the colonies there were no such strict rulings, and the people made good use of music to help them to relax after their days of arduous labor. Their music was confined to dancing and singing, and their musicians were often men who could read no music at all and played wholly by ear. I doubt if we should enjoy such music, as many of the flutes and string instruments were crude, homemade affairs.

"We must turn to the settlement of the Moravians at Bethlehem, Pennsylvania, for the beginning of serious music in America."

"Is that the same Bethlehem where they hold the Bach Festivals every year, Uncle John?"

"Yes, Bobby. America owes much to those communities of Moravians who settled here in 1741. They closely associated music with their religious worship. In 1755, they obtained a spinet from Europe to accompany their singing. It is said that Indians, ready to attack the settlement, were so overawed by the sweet singing of the Moravians they decided the settlers were under a magic charm and so left them in peace."

"Oh Indians!" exclaimed Bobby. "Maybe that's where the proverb came from, 'Music hath charms to sooth the savage breast.'"

"Maybe, and the Moravians are

said to have formed the first symphony orchestra in America."

"Did they have concerts then like we do now?" asked Bobby.

"During George Washington's time small concerts were held in homes and public meeting places. The programs were greatly varied, containing, perhaps, a song, a violin solo and an ensemble number. The music was usually by little known, contemporary composers. In 1768, we see the name of Haydn appearing on these programs. And remember that in those days the music of some of the best composers was often more or less unknown in their own country, so it is not surprising that it took a long time to reach the colonies."

"Did any body in America write music in those days, Uncle John?"

"Yes, America had a few early composers, the best known being Francis Hopkinson. He wrote what is considered the first real song in America. You remember he was a signer of the Declaration of Independence and a personal friend of George Washington."

"Did George Washington play on any instrument?"

"No, Bobby, there is no record that he did; in a letter to Francis Hopkinson he said, 'I can neither sing nor



GEORGE WASHINGTON

raise a single note on any instrument." But in his diary there are many references to "Dancing and Music." Some day when you take a trip to his home at Mt. Vernon, near Washington, you will see the harpsichord which he imported for his step-daughter, Nellie Custis. It is said that he personally supervised Nellie's practice and insisted that she practice several hours a day. So you see,

(Continued on next page)

Music in Washington's Day

(Continued)

the father of our country believed in music as well as in affairs of state and government."

"Well, it seems to me," commented Bobby, "that America should be a very musical country with all that good start it got."

"It should indeed, Bobby, and it is up to you and all the music students in America to help to make it a very musical country."



Junior Musicians, Elyria, Ohio

My Musical Ambition

(Prize winner in Class C)

My musical ambition is to lead a Junior band of about ten members, have a band room out of an old chicken house and I already have three members in my band.

I will want a drum, a pair of cymbals, two congas, two trombones, two saxophones and two clarinets. The reason I like a band is because these instruments played together Saturday to have a concert of patriotic and other good pieces played by my band. Then, our small band might lead to something greater in the future. Even Sousa was once a small boy, but the day did come when he led a great band. No one knows the future, but it pays to try.

John M. Harris (Age 11, West Virginia)

Answers to Diagonal Composer Puzzle in November

H-a-s-a-l-e-e-y
C-A-N-I-N-A-T-Y
D-E-N-Y-e-y
M-O-N-D-a-y
G-a-r-r-E-t
m-u-s-e-l
H-A-N-D-e-L

Prize Winners for November Puzzle:

Betty Reed, Indiana; Barbara Ramsey, Ohio; Henry Grims, New Jersey.

Honorable Mention for November Essays:

Mary L. Morrisey; Hilda Ely; Julia Coldeurson; William A. Crofton; Eula Odette Rodrigues; Laura Ann Hamilton; Doris Letti; Gerrell Chapman; Nancy Mantle; Elena Bizzozero; Mary Elizabeth Long; Doreen Grimes; Joy Bredt; Burton Hume; Mary Alice Close; Hilda Costa; Helen L. Bereschak; Julia Cuttubertson; Patricia Barrett; Nancy Armstrong; Jean Bullard; Ronen Eitzmann; Agnes Fippit; Ariene Groesbeck; Mary Louise Moroney; Sue Ann Briesel; Pasqualina Caputi; Mary Sansone; Catherine Stinson; Phyllis Anderson.

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

Junior Elude Contest

"Music and Patriotism"

All entries must be received at the Junior Elude Office, 1212 Chestnut Street, Philadelphia, Pa., not later than February 22nd. Winners will appear in this issue.

- CONTEST RULES**
- Contributions must contain not over one hundred and fifty words.
 - Name, age and class (A, B, or C) must appear in upper left corner and your address in upper right corner of your paper, if you need more than one sheet of paper, be sure to do this on each sheet.
 - Write on one side of paper only and do not use a typewriter.
 - Do not have anyone copy your work for you.
 - Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
 - Entries which do not meet these requirements will not be eligible for prizes.

My Musical Ambition

(Prize winner in Class B)

After receiving my own musical training, I would like to teach other girls and boys the art of playing. My ambition is to be a piano teacher and to enjoy hearing the children play beautifully. I would like to have the pupils come in and play their exercises as I get A at every lesson. Then when May comes we would prepare for the June recital. A hard month passes and June recital the night comes. All the people gather to hear the little ones play. On the eighth hour of the week the program begins, and one by one the pupils take their place at the piano and play.

"Then the end comes, and I will stand there proudly, to think that it was I who taught them to do this!"

Mary Infascelli (Age 12, Massachusetts)

My Musical Ambition

(Prize winner in Class A)

The propagation of the appreciation of fine music is becoming ever more prominent in this country. I believe that musical appreciation can be thoroughly and creatively acquired by participating in some musical group. It is not necessary for one to possess exceptional musical talent to enjoy music through performance. Almost any one can learn to play an instrument, and thus be taught to play vast vistas of musical enjoyment.

It is because of these beliefs that I hold, that my musical ambition is to teach instrumental music in a public school. I believe it is the duty, not only of the parent, private teacher and music school, but also of the public school, to present to the youth of America an opportunity to acquaint himself with the music of the masters. In this way I hope to do my part in bringing great music to the children of a great nation. Morton Abramson (Age 17, Ohio)

Musical Instrument Game

By Margaret Guinay

Each player is supplied with paper and pencil, and makes four columns, headed Strings, Wood winds, Brasses, Percussion.

The player writing the longest list of instruments in each column, in a given period of time, is the winner.



Winners of Musical Instrument Game

Winners of Musical Instrument Game: Hilda Costa, Lorraine Gerold; Marion Zarzeczka, Ariene Saunders; Martha W. Duval; Betty Litchner; Marjorie Ann Foust; Marcia Bernstein; Dwight Reneker; Joan Bunkel; Eileen Saunders; Harold Bickner; Douglas Fryer; Carroll Chipman; Roy Reneker; Louis Bonelli; Dorothy Elizabeth Keane; Mary Louise Moroney; Helen L. Bereschak; Gloria Anton; Andrew Morris; Gertrude Trautman; Hilda James; Betty Bismara; Florence Waters; Mary Belle Hancock; Sonia Waller; Estelle Long; Isabel Stillman.

The Little Things

By Bonita Louise Nelson

A writer once said "great things are only a number of small things done well." That is a delightful thought because it makes us feel that we all can do great things; and the feeling that we can do something is the surest way to do it.

Let us apply this to our music. If we learn every piece and exercise our teacher gives us well and thoroughly, and with our wholehearted interest, even though they sound easy or dull, we will find that each one paves the way to another one a little harder, until finally we can play very difficult music and play it well. We have merely done a number of little things well. But we must remember not to tire of the little things, but feel that each one is a step leading higher and higher, until finally we accomplish great things.

Elisabeth Ann Shiro, 17 months old, Indiana



Mary Elisabeth Clynesop, 5 yrs. old, Wisconsin

Valentine Puzzle

The initials of the following, when correctly arranged, will give a word frequently used in February.

1. An opera by Verdi.
2. A Macbeth's first name.
3. A night's piece.
4. Composer of the opera "Rigoletto."
5. A term meaning slow.
6. Composer of the march, *Pomp and Circumstance*.
7. An opera by Wagner.
8. Neither a sharp nor a flat.
9. The distance in pitch between two tones.

Honorable Mention for November Puzzles:

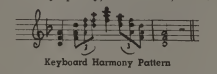
Hilda Costa; Lorraine Gerold; Marion Zarzeczka; Ariene Saunders; Martha W. Duval; Betty Litchner; Marjorie Ann Foust; Marcia Bernstein; Dwight Reneker; Joan Bunkel; Eileen Saunders; Harold Bickner; Douglas Fryer; Carroll Chipman; Roy Reneker; Louis Bonelli; Dorothy Elizabeth Keane; Mary Louise Moroney; Helen L. Bereschak; Gloria Anton; Andrew Morris; Gertrude Trautman; Hilda James; Betty Bismara; Florence Waters; Mary Belle Hancock; Sonia Waller; Estelle Long; Isabel Stillman.

Junior Club Outline

Assignment for February

- What is a symphony?
- How many movements does a symphony usually have?
- There are four choirs, or classes of instruments used by the orchestras playing symphonies, the strings, wood winds, brasses and percussion. Name the different instruments that make up each group or choir.
- What is a symphony orchestra?
- Name four composers besides Haydn who are noted for their symphonies.

symphonies; *Minuet* from "Symphony in E-flat," by Mozart (about Grade III); *Minuet* from "Symphony in G-minor," by Mozart (about Grade IV); *Andante* from "Symphony in C," by Schubert (Grade III); *Theme* from "Unfinished Symphony," Schubert (Grade IV); *Theme* from "Fifth Symphony," Beethoven; Three



Keyboard Harmony Pattern

Themes from Beethoven, (Grade III or IV); *Theme* from "Fifth Symphony," by Tchaikowsky and *Theme* from "Sixth Symphony," Tchaikowsky (Grade III and IV); *Allegretto* from "Symphony in F No. 3," by Brahms (Grade IV). Also any of the duets from "Miniature Duets with Master Symphonies," (arr. by E. Gest). (All of the above material, as well as "Standard History of Music," "What Every Junior Should Know about Music," and "Keyboard Harmony for Juniors" can be obtained from the publishers of THE ELUDE.)

Terms

- What is meant by signature, as used in music?
- What is the score?
- What is the name of the small stick which the conductor uses when directing an orchestra?

Polka Dotted Notes



If dotted-notes would wear their dots Like polka-dots for me, I think they would Look very nice; They're easier to see.

Of course you can not play symphonies on the piano, but you can listen to them on records, as practically all the symphonies of the great composers have been recorded by the finest orchestras. And you can play arrangements of many of them on the piano. Some suggestions are: The numbers you played on your Haydn program if they were from

...there you do not pay any...
 ...strange unless you are...
 ...responsibility and are willing to assume...
 ...responsibility. Do not permit any changes...
 ...in the printed conditions on the contract...
 ...Many fine men and women earn their...
 ...livelyhood through securing magazine...
 ...subscriptions and The Ervins in par-
 ...ticular. Sendlers take advantage of this...
 ...fact, offering magazines at greatly re-
 ...duced prices and collecting what they...
 ...hands on any cut price goods. You...
 ...may save yourself loss. Help us to protect...
 ...you from being imposed on.

Next Month

AN EXCELLENT BINDER FOR YOUR 1941 ETVINS—If you wish to keep your ETVINS in regular sequence, clean and easy of access, you can secure a fine binder, printed in blue silk buckram stamped on the back in gold "The Ervins" at a very nominal price. The regular charge for this binder is \$2.25. ETVINS subscribers can secure one of these binders at cost by adding \$1.25 to the subscription price when renewing for the year 1942. Only one binder at this price with a renewal.

FIVE GIFTS IN EXCHANGE FOR ETVINS SUBSCRIPTIONS—Many of our musical friends spread ETVINS influence in their community through interesting music-lovers in *THE ERVINS MUSIC MAGAZINE*. A year's subscription is only \$2.50. For each subscription sent to us by you, we will give you one of the following five gifts to be changed into as a reward. The following is a list of articles selected at random from our catalog:

Chesse & Cracker Dish: A reward that makes an especially attractive gift is this Chesse and Cracker Dish. Consists of a colorful, China Chesse Dish resting on a chromium tray (diameter 7 1/2"). Your reward for securing three subscriptions.

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Magic Fold: This Magic Fold is a popular bill holder for milady's handbag. A bill, folded once, inserted in the fold, is neatly tucked beneath the ribbons by simply closing the fold and opening the other sides. Assorted leathers and colors. Awarded for securing one subscription.

HandiFold Purse: Here is a stream-lined Purse that will make you wonder how you got along without it. The Purse includes a roomy, non-spill coin pocket, two protective pockets for \$1.00 and \$5.00 bills with a special pocket for larger bills and window holders for identification cards, etc. Folded, the Purse measures 4" wide x 3 1/2" high. It comes in women, wool and prints—assorted colors. Awarded for securing one subscription.

Leather Wallet: This leather Wallet is obtainable either with or without the zipper fastener and includes an open face pocket for license cards, a coin pocket, another pocket for calling cards, etc. Your choice of black or brown for securing two subscriptions.

FORWARD MARCH WITH MUSIC

The March Etvins is brimful of articles that inspire the reader to "go, shoo!" and that show him how to do them.



EMMA OTERO

PRACTICAL STEPS TOWARD BETTER SINGING

You've heard her lovely voice over the air and now the brilliant Cuban contralto tells you how she cultivated the air which has won her millions of hearers.

A NEW SERIES BY MAITRE PHILIPP

Now that it is impossible for American students to go to France where Maitre J. Philipp was head of the Faculty of the Conservatoire for years, the Maitre is definitely locating in America, where he has already had many master classes. His wisdom, experience, and sense of humor are the main features of this series. The new series of articles upon piano study will be very profitable for all.

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The famous conductor, who has led the Boston Orchestra at Metropolitan, Berlin, Munchen, Detmold, Herk, and Copenhagen at the Metropolitan Opera House in New York, is an out-and-out American, who has never missed a real genius. His story is a very inspiring one.

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Now and then we receive an article that is so practical that we bring out, ready, ready, ready, ready from us. Here, again, we have one of these "good books."

OUTSTANDING NEGRO COMPOSERS

Very much attention these days is being given to the Negro class musical works of the Negro composers. Here, again, we have one of these "good books." The new series of articles upon piano study will be very profitable for all.

NEW YORK'S PUBLIC HIGH SCHOOL OF MUSIC

Perhaps you didn't know it, but New York City supports a high school for music. Mayor Roosevelt has just opened the doors of this school. It is located in the West, where his father was an expert in this work. Mayor Roosevelt tells all about it in this inspiring article.

Orient Yourself

(Continued from Page 129)

well known by one of the children, is often sought.

If an orchestra is to be organized in the community, the private teacher can give duets and trios as stepping stones to ensemble work. In this, attack rhythm and coordination of the hands can be stressed.

It takes much extra coaching and time of the teacher, but two or more pupils performing together are a real credit to any teacher and a splendid ethical means of advertising.

If an adult beginner comes to you for instruction, find out his particular need. If it is a school teacher who needs to play the piano, work out some course of study so that cooperation may be given to the school music supervisor or to the needs of her pupils. There are still many schools that have no regular course in music instruction.

Build up your recital programs in such a way that your community may be enriched with musical appreciation, because even with the wealth of material the radio is giving the listening public, there are many, many people who still have a scanty knowledge of music!

Master Records of Master Artists

(Continued from Page 134)

The Radio City Music Hall in New York. Peerce has a manly, robust voice which he uses, on the whole, with admirable artistry. Although this music is not of great consequence, it does have two arias which give the tenor some excellent opportunities. Peerce makes the most of these. Arthur Keck provides a sympathetic *Raymond*, and the chorus and orchestra under Pelelier's able direction acquit themselves favorably.

Richard Crooks in Song: Richard Crooks (tenor) with Fred Schaefer at the piano. Victor set M-848.

There is more than a suggestion that the material here is better suited to Crooks' voice than the operatic arias he essayed last year in an album set. Particularly pleasing are the tenor's voicing of the old English air by Arne and of the song *Have You Seen But a Whyte Lillie Grow*. The German songs here, since they are sung in English, will undoubtedly find a wide audience. The first part complete selections are: *Alma mia* (Handel); *Air from Comus* (Arne); *Serenade* (Haydn) (disc 2175); *Sea mia gioia* (Handel); *Dedication* (Pezzi); *L'Adieu du Marin* (Pessard) (disc 2176); *A Dream* (Grieg); *Serenade* (Schubert) (disc 2177); *I Love Thee* (Grieg); *Have You Seen*

But a Whyte Lillie Grow (disc 2178); **Hark, How Still** (Franz); **Passing By** (Edward Purcell) (disc 2179).

Tune in to Radio's Best

(Continued from Page 88)

with Brazilian Maxixe and some Cuban, Colombian and Chilean numbers for good measure. "Topical Songs" is the title of the program of the 24th, with music drawn from the States, Mexico and the West Indies.

The NBC Music Appreciation Hour (Fridays, 2:00 to 3:00 P.M., EST—NBC network) has four broadcasts during February. The program of the 6th is divided between Series A and C; the focus in the early part of the program is on music for horns and trumpets, in the latter part the Symphony is the subject with the first two movements from Mendelssohn's "Italian Symphony" as the musical example. On the 13th, Series B (The Imaginative Side of Music) and D (Composers), the program is divided between musical excerpts depicting joy and sorrow, and music by Brahms.

The instruments of the orchestra may be featured in the first part of the program of the 20th (Series A) are the trombone and the tuba, and later (Series C) with the completion of the Mendelssohn "Italian Symphony," previously presented in part on the 6th of February. The last broadcast, on the 27th, returning to Series B and D, will turn at first to the Song, and later to music by Wagner.

The Birth of Sweet Adeline

(Continued from Page 138)

Softly to yearn a maiden
 Like the night winds in the pine
 An old jingles' crazy tummin'
 And the notes of Adeline?

Sure... the tenor's voice is wobbly,
 And he seldom finds the time.
 But he takes the high notes ably;
 And the breezes and the moon
 Kinds make it all so melon.
 That we think it's something new;
 For it somehow charms a fellow
 When the bunch sings Adeline.

Oh they sing it—off repeating,
 Sometimes slow and sometimes fast,
 Till like quail from covey beating
 Soars the final note at last.
 And we sit with faces beaming,
 While our eyes with mist are dim;
 For our thoughts have gone a-dreaming
 While the bunch sings Adeline.

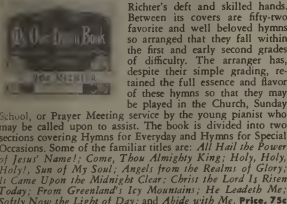
All the world's a little brighter
 For the singing of a song.
 All its cares and trials halter
 In its right and love is strong.
 And I just can't get on my mind
 When we reach his step and sing
 There'll be some of us around
 For the bunch... and Adeline.

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MY OWN HYMN BOOK FOR PIANO

By Ada Richter



Another collection from Mrs. Richter's deft and skilled hands. Between its covers are fifty-two favorite and well beloved hymns so arranged that they fall within the first and early second grades of difficulty. The arranger has, despite their simple grading, retained the full essence and flavor of these hymns so that they may be played in the Church, Sunday School, or Prayer Meeting service by the young pianist who may be called upon to assist. The book is divided into two sections covering Hymns for Everyday and Hymns for Special Occasions. Some of the familiar titles are: *All Hail the Power of Jesus Name!*; *Come, Thou Almighty God*; *Rock of Ages*; *Softly Now the Light of Day*; and *Abide with Me*. Price, 75c

SACRED MUSIC FOR PIANO SOLO

A Collection of Sacred and Other Serious Music for the Home, the Church, the Sunday School, and the Lodge

This excellent collection, ranging in grade from three to five, contains twenty-six numbers. Not only is it of value to the church and Sunday School pianist, but it is also useful in the studio and elsewhere. For here is an assortment of music adaptable to various needs. Included among its pages are the lovely *Adieu* by Kargnelloff; the Mozart *Ave Verum*; Mendelssohn's *Concortato*; the plaintive *Prelude in B Minor* by Chopin; Gortschak's *Last Hope*; and pieces by Haydn, Handel, Scharwenka, Schubert, Tschickowsky, etc. Price, \$1.00

TRANQUIL HOURS

A Collection of Pianoforte Music Suitable for Sabbath Diversion

This outstanding album of thirty-one pieces covers an unusually wide range of expression. There are, besides transcriptions of such favorite hymns as *Abide With Me*, *Jerusalem, the Golden City*, *Just as I Am*; and *Jesus, Lover of My Soul*, the inspiring *Pilgrim's Chorus* from Wagner's "Tannhauser"; Handel's churchly *Largo*; the serene *Adagio Cantabile* from Beethoven's "Sonata Pathetique"; and Bach's joyous *Minuet*. *Hearts Ever Faithful* in fine arrangement by Albert Lavignac. Price, \$1.25

SUNDAY PIANO MUSIC

A Collection for Church or Home

Here is an album, between grades three and five in difficulty, which combines the works of classic and later composers. There are meditative pieces in various styles and in varied degrees of difficulty, and church pianists will find it a compilation of genuine value. There are twenty-five pieces, from one to five pages in length, between the covers of this book. Price, \$1.00

EVANGELISTIC PIANO PLAYING

By George S. Schuler

A standard guide to the art of extemporizing and accompanying during religious meetings. Not only are such matters as *Gospel Song Accompanying*, *Variation Style*, *Improvisation*, and *Transposition* discussed, but the book also includes a number of pieces already adapted to use as evangelistic services. An ideal collection for the pianist whose activities are allied with religious work. Price, \$1.00

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A favorite of long standing, this splendid album of meditative music has many times proven its worth. Particularly adapted to the needs of the church pianist of average ability, it fills a definite place. The pieces, all of a genuinely tender character, represent a number of the present day composers. In all, there are twenty-three numbers in this volume. Price, \$1.00

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An especially popular collection with church pianists. The contents are made up of pieces of average difficulty and medium length, making this book suitable for use at various times during the service. There are twenty-six numbers in all, many of them from the pens of such composers as Lenore Gounod, Jarnfield, Leetchinsky, Allan, Lund Skrabo, Mousorgsky, and Tschickowsky. Price, \$1.00

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Compiled by Lucile Earhart

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