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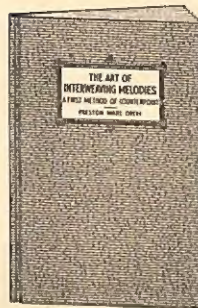
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MANUAL OF FUGUE

By PRESTON WARE OREM, Mus. Doc.

Price, 75c

There is no maze of puzzling, contradictory rules and a lot of higher mathematics in this "manual." The student soon sees from the author's explanations and original illustrations that anyone with average intelligence may learn something of the Resources of Fugue Construction, going into Imitation in Two Parts; Imitation in Three Parts; Double Counterpoint in the Octave, in the Tenth, and in the Twelfth; Contrapuntal Sequence; The Fugue Form; The Tonal Fugue; and How to Analyze a Fugue.

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A PRIMER OF FACTS ABOUT MUSIC

By M. G. EVANS

Price, 60c

This little work is more than a primer; it is a compact musical encyclopedia, the subject matter being presented not alphabetically but progressively, beginning with the rudiments of music and ending with a tabulated summary of musical history, each subject being explained through the medium of a series of practical questions and answers covering the elements of music, notation, time, scales, intervals, chords, etc. The work is intended for the use of teachers and pupils.

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By PERCY GOETSCHUS, Mus. Doc.

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By H. A. CLARKE, Mus. Doc.

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These practical lessons in harmony are designed for piano pupils and the question and answer style employed is especially suitable for youngsters. The purpose of this work is to aid teachers in imparting the principles of harmony in the easiest possible manner by way of promoting a greater interest in good music. Since this is not intended to be a course in harmony, only the most pertinent points are discussed concerning the rudiments, and common chords. The splendid illustrative music is a feature.

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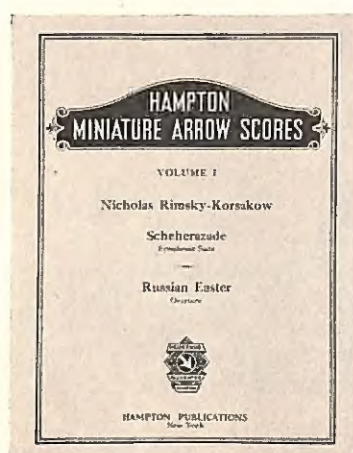
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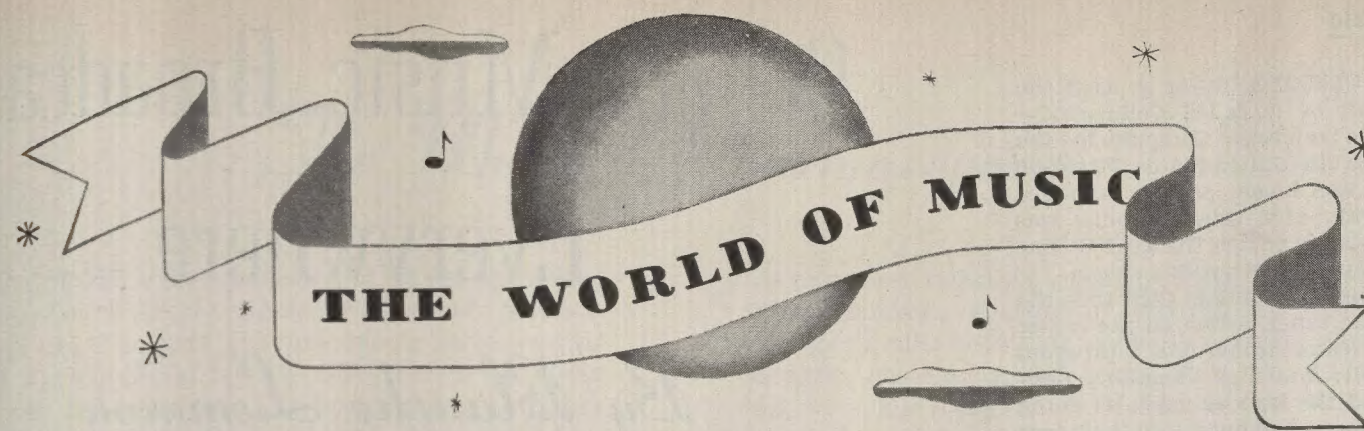
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HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

REGINALD STEWART, well known concert pianist and conductor, has been appointed director of the Peabody Conservatory of Music, to succeed Otto Ortmann whose resignation became effective on September first. Mr. Stewart founded the Toronto Symphony Orchestra eight years ago and remained its conductor until August of this year, when he tendered his resignation. He also established the Bach Society of Toronto and organized the Promenade Symphony concerts. For ten years Mr. Stewart taught piano and conducting at the Toronto Conservatory of Music.

HENRY WEBER, conductor, has announced his resignation as artistic director of the Chicago Opera Company. Fortune Gallo, general director, has engaged among many outstanding singers for the 1941-42 season the following artists: Lily Pons, Rose Bampton, Richard Bonelli, Richard Crooks, Vivian Della Chiesa, Dusolina Giannini, Helen Jepson, Giovanni Martinelli, John Charles Thomas, Lawrence Tibbett and many others. Among conductors mentioned are: Emile Cooper, Paul Breisach, Dino Bigalli, Angelo Canarutto, Leo Kopp, Carlo Peroni, and Gennaro Papi as guest conductor. The five-week season will open November 8th.



DUSOLINA
GIANNINI

FRITZ KREISLER has been commissioned to write the music for a new alma mater song for the University of Wisconsin. Clarence Dykstra, former president of the university and now director of Selective Service, was instrumental in obtaining Mr. Kreisler's services.

VLADIMIR HOROWITZ will introduce a "Sixth Piano Sonata" by Prokofieff during the 1941-42 concert season. The score was forwarded by the composer to Horace Parmalee of the Columbia Concerts Corporation, who immediately decided that Horowitz was the artist to perform it.

THE CHAUTAUQUA INSTITUTION'S annual music season closed August 30th with a recital by John Charles Thomas. The final week also featured a performance of "The Marriage of Figaro" by the Nine O'Clock Singers and a concert by the Chautauqua Symphony Orchestra under Albert Stoessel with Mischa Mischakoff as soloist.

Competitions

A PRIZE OF ONE HUNDRED dollars and publication is offered by the Chicago Singing Teachers Guild for the best setting for solo voice of *The Mesa Trail* by Arthur Owen Peterson. Manuscripts must be mailed not earlier than October 1st and not later than October 15th. For complete information write Walter Allen Stults, P. O. 694, Evanston, Illinois. All such queries must contain stamped and self-addressed envelope, or they will be ignored.

PRIZES OF \$200, \$100, and \$50, as well as performance of first and second prize-winning works by the Philharmonic-Symphony Society of New York City under the direction of Rudolph Ganz, are offered young composers between the ages of ten and eighteen years by the Committee of the Young People's Concerts of the New York Philharmonic-Symphony Society. Compositions must reach Dr. Rudolph Ganz, Chicago Musical College, 64 East Van Buren Street, Chicago, Illinois, no later than December 1st. For details write Dr. Ganz at the above address.

ATLANTA, GEORGIA, boasts a new conservatory of music established by Eldin Burton. One of the guest instructors is Mr. Samuel Gardner, the noted violinist and composer, who also teaches at the Juilliard School of Music and the David Mannes School, New York City. Atlanta has long been one of the progressive music centres of the South.

EZIO PINZA and Stella Roman have been engaged for the Havana opera season, and Jarmila Novotna and Richard Bonelli have signed contracts for the season in Puerto Rico.

VITTORIO GIANNINI, composer and brother of Dusolina Giannini, will give courses in composition, scoring, and arranging at the Manhattan School of Music in New York City this winter. Hugo Kortschak will give a course in conducting.

THE NATIONAL ASSOCIATION OF MUSIC MERCHANTS, which held a convention in mid-summer at the Hotel New Yorker, in New York City, reports through its Executive Secretary, Mr. W. A. Mennie, that the great banquet held at the Waldorf Astoria eclipsed in attendance any such previous event. The convention display rooms took up all of the floors in the New Yorker from the mezzanine to the ninth floor and was an exposition of practically every type of musical merchandise. Judging from the huge demonstration, musical interest in America in 1941 transcends all previous years.

DARIUS MILHAUD is composing a concerto for two pianos and orchestra for Vronsky and Babin, famous duo-piano team. The artists, who have spent the summer at their ranch in Santa Fe, New Mexico, will begin a nationwide tour in East Lansing, Michigan, on October 14th. Mr. Babin will introduce two new compositions during the season, numbers which he completed only recently.



VRONSKY
AND BABIN

FLORENCE J. HEPPE, well-known piano manufacturer, composer, and patron of music, died at his home in Germantown, Philadelphia, on September 6th, at the age of seventy-six. Mr. Heppé was president of C. J. Heppé and Sons, piano manufacturers, for three-quarters of a century. As a young man, Mr. Heppé organized a thirty-five piece orchestra which later became the nucleus of the Philadelphia Orchestra. Mr. Heppé was interested in many public and philanthropic works. He was a member of the Board of Directors of the Presser Home for Retired Music Teachers. He was admired for his genial outlook on life and his fine, helpful attitude toward his employees.

SAMUEL R. ROSENBAUM, president of Robin Hood Dell Concerts, Inc., and Benjamin Ludlow, vice-president, resigned from the organization at the close of the summer season. Henry McIlhenny, curator of Decorative Arts, Philadelphia Museum of Art, was elected to succeed Mr. Rosenbaum, and Henry E. Gerstley, president of the Philadelphia Opera Company, succeeds Mr. Ludlow.



GEORGE
FISCHER

GEORGE FISCHER, one of the most able and at the same time one of the most beloved of the American Music Publishers, died on August 23rd at his summer home at Fire Island, New York. He was born in 1860 at Dayton, Ohio. He graduated at the college of St. Francis Xavier, in New York City where his father had established the firm of J. Fischer and Brother which for years has specialized in Catholic Liturgical music. Mr. Fischer was an able musician and was organist and choirmaster at several churches. His tastes were broad and comprehensive. His interest in promoting the works of such composers as Deems Taylor, Pietro Yon, Richard Keys Biggs, and the brilliant Negro composer, William Grant Still, has been a real contribution to musical art. Since 1906, he has been president of the firm of J. Fischer and Brother. He was for three years President of the Music Publishers' Association; Treasurer of the St. Gregory Society, and a member of the board of directors of ASCAP. His passing is a distinct loss to American Music.

THE LONDON STRING QUARTET, which was founded in 1908 and disbanded six years ago, reassembled to give six concerts in Los Angeles under the patronage of Mrs. Elizabeth Sprague Coolidge, in September. Members of the quartet are: John Pennington, first violin; Thomas Petre, second violinist; William Primrose, viola; and C. Warwick Evans, violoncello.

THE CITY OF CLEVELAND—or at least the eastern section of it called Collinwood—seemed to three trainees at Camp Shelby the most enticing spot in the United States. First and most important it was home; second, it was a thousand miles away; and, third, the day was Sunday. At that nostalgic part of the week Collinwood connoted not only home but Shangri-la.

Two of them lay stretched out on their cots, the third reached for the tuner button on the radio; he found a New Orleans station and a program just going off the air. And then something happened that surprised the boys as much as if the colonel of their regiment had burst into their tent and greeted them by their first names: the New Orleans station announced the "Music and American Youth" program which, that morning, was originating at the auditorium of Collinwood High School, Cleveland, Ohio.

The eyes of the three astonished alumni met; grins spread over their faces. "Turn it up a little," urged the one who had played a horn in the Collinwood High School Orchestra.

On the program there were selections by the salon orchestra; selections by a radio choir chosen from the school's large choral club; familiar songs by Ohio composers; a solo by a Collinwood girl. It was a fine program, splendidly presented—that at least would be the opinion of an ordinary listener. To ears admittedly prejudiced by the fact that it came from Collinwood, however, it was a program that would never be excelled; it was the greatest half hour's entertainment ever to come out of a loud speaker.

In other "pup" tents the "Music and American Youth" program has roused similar enthusiasm not only on that Sunday morning but on others, for the program's point of origination changes each week. Each Sunday, at 10.30 A.M., Central Standard Time, eight months out of the twelve, music presented by various schools throughout the country goes over a coast to coast network of stations. On the West coast there is a variation in the schedule; there they are presented on Saturday afternoons at 5.30, Pacific Coast Time.

To name the cities that constitute these points of origination would sound like reading from an atlas. But some idea of the way radio is able to ignore distance, and to go from school to school, may be gained from this group of cities represented in the first month of last year's schedule: first program, Detroit, Michigan; second, Atlantic City, New Jersey; third, Maywood, Illinois; fourth, San Francisco, California. And from November

School Music Broadcasts Everywhere

By Blanche Lemmon

through June each year this zigzagging continues, linking West, East, North and South. To those who can remember when the right side of a county scarcely knew what the left side was doing musically, this is a phenomenal change. And to the young participants themselves, being radio performers and part of such a coast-to-coast series is an exciting arrangement that stimulates them to do their best throughout each school year.

Criticisms Are Analyzed

How good that best is decided by them after their broadcast, for praise and criticism and comments of all sorts pour in from relatives and friends both near and far. Each student brings to school the things he has heard about the performance, and, according to musical directors, flaws and weak spots are discussed as readily as the highlights and strong points of the performance. In some cases recordings of the broadcast are made and brought to the classroom so that students may hear themselves as others heard them; and a recording deals with actuality—not flattery.

Started in 1934 under the auspices of the Music Educators' National Conference these programs were intended to demonstrate the progress in music education among students in public and private schools in the country—to give to school patrons and taxpayers concrete evidence of training and ability. They have succeeded admirably in doing that and have in addition given to the young people all over the country a powerful incentive to work and to progress. For, in the seven years in which the program has been on the air, individuals and groups have grown increasingly eager to put on a "show" that will reflect credit on their school and that will not be outclassed by

those coming in from other cities. The broadcasts have brought about a game of friendly rivalry which boys and girls ask themselves: "Well, do we stack up alongside New Orleans?" "Do we think we're anywhere near as good as New York?" "Suppose we'll click the way Tacoma did?" They never seen their competitors, but they have felt competition. And stiff competition.

Work, getting up early, traveling miles to get a broadcast—things such as these have proved a deterrent to enthusiasm in any locality. Due to the different time zones in the country, boys and girls, in some instances, have been forced to get up before daylight; in other cases they have had to take an overnight trip. But nothing but eagerness for the "Music and American Youth" broadcast has ever been displayed.

The only thing that dampens their spirits temporarily—and that of their leaders, too—is a desire to change their seating arrangement because of space limitations in the broadcast studio or because the man in the control room thinks he will get better results if they are grouped in a different way. Where John felt perfectly sure of his part with George on his right and Babs on his left and Charlie behind him, he sometimes becomes confused when new and unfamiliar sounds come from Margie or Helen or Henry who have now become his closest neighbors. But his leader knows that extra rehearsals will overcome that handicap. And he knows he can count on his young charges to strive earnestly and wholeheartedly to orient themselves as quickly as possible.

The young people's over-exuberance, their seriousness and their self-discipline have in some instances been so marked that directors have been compelled to seize any pretext to smother part of their faces in hand or handkerchief. Far be it from a musical director to quibble with a point of going "all out" to make a broadcast a success, but when a boy comes to a Sunday morning session on the air dressed in white tie and tails, it is a bit startling even to a person schooled in the surprises youth may hand to him. That is what one young performer did—dressed himself in formal attire from collar to patent leather shoes—so that he could make his debut in a style befitting an instrumentalist who would some day be going places with a topnotch symphony orchestra. Less polite than the director, his classmate stopped, looked and—grinned, broadly. Well, so do the dopes!

More of a realist was a small girl who burst into the studio with an apology for her dirty face—and it was dirty. The reason, she explained, was excitement and sleeplessness during the early part of the night followed by too heavy slumber when it was time to get up. "But the dirt won't show," she reasoned happily. "And I can sing just as well with a dirty face." (Continued on Page 655)

The Musical Pharmacopoeia

A PHARMACOPOEIA is a book bearing official approval, giving a list of medicines and describing their potentiality and use. The first pharmacopoeia came out in Germany and was published by the Government in 1542. The sale of drugs and medicines has been subject to many cycles. Once they were sold in England by grocers, and when we come to look at some of our modern drug stores—which combine restaurant, soda fountain, grocery, notion counter, hardware store, toy store, candy store, magazine and book store, optical goods and dry goods store—we realize that the English Charter of 1617, which restricted the sale of drugs to apothecaries (who later came to be called chemists) has long been forgotten. In London to-day, the stores of Boots, Ltd., are hardly different from any of a dozen types of chain drug stores one may find throughout various parts of our own America.

The backbone of any legitimate drug store in our country is the U. S. Pharmacopoeia. Every large country has its own pharmacopoeia. There is no international pharmacopoeia; but the Dornum's Office, the French Cadex, the British and the U. S. Pharmacopoeias are the most widely used outside of the Teutonic countries. No physician attempts, in the study of *materia medica*, to grasp more than a relatively small number of the names of the thousands and thousands of drugs which have been employed in the cure of disease, but he must know as many as possible, in order to meet the needs of special cases. Both the doctor and the pharmacist, however, are obliged to have access to some large reference book in which the rarer drugs are cataloged. The use of such a book becomes an integral part of their practical scientific training. New drugs are added to the pharmacopoeia incessantly. The use of ether, coal tar derivatives, intra-muscular injections of bismuth salts and antimony salts, the organic arsenicals, trypan blue, organic gold sodium, aurithiosulphate, strychnine, chloramine-T, hexylresorcinol, alkaloid emetine, nitroglycerine, digitalis, sulfanilamide, Chalmooogra oil, the antitoxin group, the gland group (including insulin), the vitamin group, the internal disinfectant group, x-ray therapy, and scores of other new therapeutic developments in the chemical and biological laboratories have now become commonplaces in the modern practice of medicine. Disease, and death from disease, there-

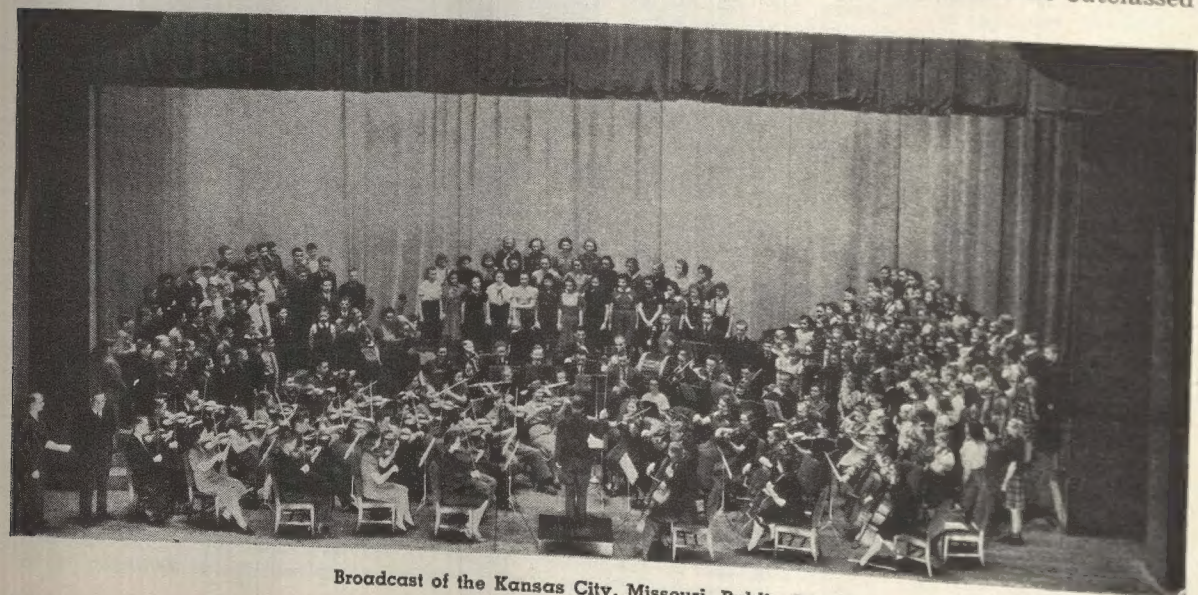
by have been reduced amazingly. Fifty years ago the average physician had a repertory of relatively few medicines, mostly inorganic salts and crude vegetable extracts, such as quinine, aconite, nuxvomica, belladonna, rhus tox, laudanum, castor oil, salts, and a few others. He did the best he knew how and trusted to destiny and nature.

It never seems to occur to some teachers that music has what might be called a vast pharmacopoeia, composed of teaching materials which should be known as accurately and thoroughly as the doctor knows his *materia medica*. These works are to be found listed in the catalogs of the best publishers. Every teacher worthy of the name not only should be familiar with the important things—that is, the standard works, without which the education of a student must be

looked upon as very unbalanced—but also should know the hundreds of other works which may be prescribed for special purposes. He cannot hope to record all of these in his memory. He must have reference files, where he can find in short order just the work he wishes to prescribe. Considering the vast number of all publications in the catalogs of the publishers of the world, there are probably far more entries than in the medical pharmacopoeia. Very few musicians have ever seen the German Yearly Catalog of Specifications of Music, issued first by Friedrich Hofmeister of Leipzig in 1844 and continued yearly to date. This enormous

catalog, now ninety-seven years old, is bound in sets of six issues, making sixteen huge volumes. These list, with the most meticulous Teutonic care, practically all of the thousands of compositions published in Germany and in the surrounding countries and give specific information about them. A complete set is virtually priceless, as many of the volumes are out of print. Lucky is the publishing house which can boast of having all of the volumes. Your editor has been obliged to refer to them continually. Next in significance among the great universal catalogs of the world is that of Pazdirek of Vienna, which unfortunately is not in all cases so accurate as Hofmeister. But, if you wish to find the history of an important piece of German origin, when and where it was published, and similar information, all you need to do is to look it up in Hofmeister. But to the average American teacher and musician German catalogs are of no practical

Continued on Page 714



Broadcast of the Kansas City, Missouri, Public Schools

Our Musical

"Good Neighbor" Policy

An Interview with

Elsie Houston

Distinguished Brazilian Soprano

SECURED EXPRESSLY FOR THE ETUDE
BY VERA ARVEY

Elsie Houston is related to that Virginia family from which came Texas' liberator, second President, first Senator and Governor. That is to say that she is a great-grandniece of Sam Houston, famous Texan. Her father emigrated to Rio de Janeiro half a century ago, and married a Brazilian girl of Portuguese descent. The child of this romantic union was so musical that at the age of six she was allowed to study the piano. At fifteen, her unusual voice attracted attention and she began to develop it. At twenty, when she went to Germany, she studied for nearly a year with Lilli Lehmann. After returning to Brazil for a few concerts, she continued her study in Buenos Aires under the French soprano, Ninon Vallin, whom she later accompanied in Paris. There, in June of 1927, Elsie Houston made her debut as a concert singer and was enthusiastically received. Afterward she appeared in many joint recitals with the noted Brazilian composer, Heitor Villa-Lobos; sang in the premiere performance of Manuel de Falla's "El Retablo de Maese Pedro," introduced many songs by Satie, Roussel and other composers; and she has been concertizing in the United States since February of 1932. Villa-Lobos has dedicated his collection of folksongs to her, and she has written a book of her own, "Popular Songs of Brazil." She sings in fourteen languages and dialects, and speaks six languages fluently. A remarkable musician, she is also a superb singing actress; and a vibrant, exotic, fascinating, yet utterly sincere and honest personality.—EDITOR'S NOTE.

they know expect me to sing Spanish songs in one particular accepted style which is, after all, only one of the many authentic styles. Similarly, the music of the Andes, of the Pampas, of Brazil and other parts of South America—all are different. In Uruguay, Argentina and Chile (Pampas lands) the Spanish element is tinted very faintly with the Indian but influenced strongly by Italian music. Much pure Inca music is found in the Andes, also a fusion of Inca and Spanish. In Brazil there is the much advertised mingling of Portuguese, African and Indian, producing a distinct, rich musical background.

Brazil a Cultural Country

"Because Brazil is my own country, its culture is familiar and very dear to me. Moments in its history, such as the time the Brazilian people sorrowed so when the royal family was sent into exile, never fail to touch a responsive chord. And the adventurous spirit of my fellow-countrymen always excites admiration. One finds Brazilians everywhere, doing countless interesting things. Throughout the years when the Portuguese court was established in Brazil and later, after in-



ELSIE HOUSTON

ALTHOUGH SEVERAL YEARS may elapse before realization of the ultimate and splendid aim of President Roosevelt's 'Good Neighbor' Policy—that of complete mutual understanding between the people of all the Americas—it has already accomplished much that is good in a musical way. In music, as in many other fields, Latin America and the United States of North America have much to give each other, much to learn from each other. Until now, each has been ignorant of the other's cultural contributions, but fortunately they are curious and eager to learn.

"For example, until now the only North American music familiar to Latin American audiences has been the popular songs introduced in films and a few spirituals sung by touring concert artists. They know little of North American symphonic music and are now asking for it. Musical leaders are trying more and more to incorporate it into major concerts.

"In Latin America there is an international sort of culture and a broad understanding, although there are not the commercial possibilities that exist in the United States. An artist who goes there will find more of sympathy and stimulating appreciation than of money, but the true artist will consider this excellent payment.

"There is no unity in Latin American music. The person who is acquainted with only one type cannot say with conviction that he understands it all. This is equally true of the music of Spain, where each province has music different from that of its neighbor. All Spanish music is not flamenco, and yet people who say

Music As A Life Asset

A Conference with

Major John A. Warner

Eminent Penologist and
Virtuoso Pianist



MAJOR JOHN A. WARNER

EDITOR'S NOTE

This is one of the most unusual and, in some ways, one of the most impressive conferences presented by The Etude. Major Warner is the Superintendent of the State Police of New York. He is a penologist of distinction, yet in his busy life he has found time and inclination to become a widely admired virtuoso pianist. He has played some of the great concertos with the Cleveland Orchestra, the Massachusetts State Symphony, and the Radio City Music Hall Orchestra. This year he was soloist in the Rachmaninoff "First Concerto" with the New York City Symphony Orchestra at Carnegie Hall, and the press was most enthusiastic in its praise of his playing. Very few professional musicians have had the platform success of this quiet, efficient gentleman who devotes the major part of his life to a totally different occupation.

Major Warner was born in Rochester, New York, September 17th, 1886. His mother is an excellent musician, as was his grandmother. His brother, Andrew J. Warner, is now one of the leading music critics of Rochester. The Major's early musical work was done in Rochester, with a teacher to whom he pays warm tribute, Miss Carrie E. Holyland. He became a church organist at the age of sixteen. As a student at Harvard University, he studied with Professor W. A. Spalding. During the same period he studied piano with Carlo Buonamici, who had been, in turn, a pupil of his famous pianist pedagogue father, Giuseppe Buonamici. From Carlo Buonamici he gained a

solid training in the fundamentals of advanced piano playing. In Boston, Major Warner also studied organ with Wallace Goodrich. Later, for a period of six years, the Major was an organist at the leading Episcopal churches of Rochester.

While at Harvard, Major Warner wrote the music for the Hasty Pudding show, "The Builders of Babylon." Among his classmates were Colonel Theodore Roosevelt and "Putzi" Hanfstaengel, the German publisher, who was to become the musical inspiration of Adolf Hitler and later was repudiated by the Führer. Hanfstaengel is now in an internment camp in Canada. His son has enlisted in the United States Army. According to Major Warner, the elder Hanfstaengel, who was one of the leading art publishers of Europe, was a gifted but somewhat violent pianist, after whose martial onslaughts on the keyboard, the piano had to be tuned and repaired. Accordingly, the Major kept his piano locked when "Putzi" threatened to attack it. He has remarked, "I don't think 'Putzi' could have had a very quieting effect upon the Führer."

In the summer of his freshman year at Harvard, Major Warner went to Italy, where he studied for six weeks with Giuseppe Buonamici at Badia a Prataglia. Three years later, he spent some time in Florence and again studied with the elder Buonamici. He then went to Paris to continue his piano work with Harold Bauer and to study organ with Charles Marie Widor. Again in 1913 he went abroad and became a pupil of Godowsky for seven weeks at Igls near Innsbruck. In 1939 and 1940 he resumed his studies, this time with Dr. Godowsky's son-in-law, David Saperton, from whom

IN THESE DAYS there is no incongruity in a police officer engaging in a science or an art, as an avocation, since the work of the practical penologist is based upon a wholly different premise from that of his old fashioned predecessors. He now tracks down the criminal with the weapons of the chemical and physical laboratory, as well as with a rifle or an automatic.

The old conception of a police officer, which most of us had as children, was that of a somewhat crude and unscrupulous political henchman in a blue uniform, who was rarely on hand when wanted and usually on hand when not wanted. Supposedly, he obtained his results through duplicity and cruelty; in other words, he was a suspicious individual whom children and adults should avoid.

All this has changed remarkably, and a wholly different type of man is entering the profession of preserving public welfare. The calling of the modern police officer is that of carrying out the execution of the laws and protecting human life. In doing this, he must master a definite and difficult

Secured Expressly for the Etude
by DOUGLAS NELSON LLOYD

he now takes occasional lessons and who has been invaluable in building up his pianistic equipment, and has shown him how to secure the best results from the limited time he has at his disposal for practice.

Meanwhile, shortly after the outbreak of the First World War, Governor Whitman established the New York State Police Department in which, through an enthusiastic friend, Major Warner became a lieutenant. Interested as he was in the suppression of crime, this made a strong appeal to Major Warner. He was an amateur horseman of ability, a member of the Cavalry of the National Guard; and, when a commission as lieutenant was offered him, he accepted. In that pre-mechanized age, Cavalry was still most important in the State Police organization. After the war, the head of the New York State Police Department resigned, and Governor Alfred E. Smith appointed Major Warner as Superintendent of that well known organization. Under his excellent direction, the New York State Police (nine hundred picked men) has become one of the most efficient police organizations in the world. It is the largest in this country. The Major drives his own car and visits every post three or four times a month.

Before this appointment, Major Warner had never met Governor Smith. Later, in 1926, he married Miss Emily Smith, one of the Governor's daughters. Major and Mrs. Warner have two daughters, Mary, aged thirteen, and Emily, aged eleven.

Major Warner's fine academic and musical training, combined with his wide practical experience, make his observations in this conference of unusual significance. Among other musical honors conferred upon him was his appointment to the board of directors of the New York Philharmonic-Symphony Society.

art in which the latest discoveries in science, sociology, and abnormal psychology play a necessary part.

The work calls for courage, great concentration, incessant alertness, human understanding, loyalty, high character, honesty, and patriotism. It is no job for an ordinary type of person who looks upon the criminal as an object for persecution and sometimes brutal handling. Anything that any member of the State force has done in his personal development, which will contribute to the qualities I have mentioned, is an asset and it is in this sense that I have found music an unquestioned and extremely valuable contribution to my life work.

The obvious primary purpose for studying music is music itself. People want music for the same reason that they want roses, orchids or gardenias. They want it for the same reason that they want paintings, books, radios; or bread, meat, and fruit. It is a form of spiritual, mental, and aesthetic food necessary for human happiness. This is a very sensible reason. The many people to whom the study of music in itself seems like a very impractical and unnecessary undertaking simply do not comprehend its real values.

Music the Sole Aim

It would be a ridiculous objective to study music with the thought of getting something material from it. It must be studied for the art itself. Countless numbers of people, moreover, are now convinced that the study of music affords a training of the human mind and body which prepares the individual, who engages in other professions, to accomplish work that he might not be able to do as well if he had not had musical training. This is often very difficult for the person not musically trained to realize and appreciate.

I am speaking particularly of music study which leads to adequate instrumental performance. One does not have to be a botanist to appreciate the color, the form, and the beauty of a rose. The botanist, however, takes an entirely different kind of interest in the flower. No matter how much a botanist studies a rose, the most he can do is to dissect it. He is not called upon to interpret it, to recreate it into a living thing, as a musician recreates a Brahms' rhapsody. There is no experience in the whole realm of human activity which bears an exact analogy to music study. It calls for a degree of concentration greater than in any other mental undertaking. This nth power of concentration compels the mind to work many times as hard as in ordinary activities.

Music, the Great Transformer

More than this, the very degree of concentration is such that it is literally impossible for the mental machinery to occupy itself with anything else. Thus, while playing or practicing, the business or professional man cannot possibly think of the vast numbers of corrosive troubles and worries which, in our intensified modern life, destroy many valuable men. Music study of the right kind rests the business man's mind as nothing else can, and after a period of playing or practice he often finds himself far better able to meet his problems successfully. Because of intense music study, I am certain, from innumerable experiences, that my mind is "speeded up" and far better able to adjust itself to problems which call for almost instantaneous action.

One of the peculiar discoveries I have made is that the study of music makes a kind of residual

impression upon the student. How can I express this? You are thinking of studying an instrument—let us say the piano. Perhaps you spend one hundred hours in practice. When you are through, the piano remains exactly the same, save that it may need to be tuned. But you are not the same! You are quite different! You have done something to your mind and your body. You have trained your mind and your body to coördinate in a very delicate operation. This is never lost. It is always there. It needs only to be awakened. That is, the training remains subconsciously in the individual.

Practice that Relaxes

This discovery came about in this way. You see, although I studied music very assiduously for years, I never had any thought of becoming a professional musician. I had thought of studying architecture and entering my father's office. Destiny led me into the field of penology. I entered that new field with great earnestness and devoted all my time and energies to it. For fifteen years I gave up piano playing completely. I never touched the instrument. Then, when I had accomplished certain business and professional essentials, the desire to play came to me again. I was amazed to find, after a very little concentrated practice, that I had lost surprisingly little. It all came back with a rush. All the work I had done had not been thrown away. It was all there, sleeping in the subconscious. After two weeks, the old facility returned, so that I was able to play as well as ever, in fact vastly better. This was very convincing, as it indicated that the study of music does something to the muscles, the nerves, and the mind, which makes the one who has studied music different in equipment.

I then made the discovery that, after an evening of intensive practice at home, my mind was far more alert when I went to my office the following morning. In fact, I have often found myself more refreshed after practicing than after a week's vacation. Ordinary rest and relaxation are pleasant, but they do not seem to have the recuperative values of music study.

The Aim of the Professional

The aim of the professional concert artist, like that of any other highly qualified specialist, is to attain his highest possible ideals in his work. He, of course, never evaluates music as a collateral study leading to efficiency in other callings. The public sees him only as a performing artist and assumes that he is something apart from the world—possibly eccentric, temperamental, and a wholly impractical being. Of course this need not be so, as the careers of several virtuosi have shown. Mr. Paderewski proved himself one of the giants at the Peace Table, at the end of the last war. It was said that he was the only one who could speak all of the languages of the interested parties. Dr. Josef Hofmann, apart from being an excellent business man, is a successful inventor whose mechanical devices have brought him remarkable profits. Some famous pianists, however, are so absorbed in their work that they do not find interest in other things, but they would rarely be found among the truly great.

Music in the Home

Parents who are concerned with the welfare of their children should look upon music as a very important factor, if the children show any musical receptivity whatsoever. Music should never be forced upon them. Their musical interest should be allowed to develop; they should hear as much good music as possible in concerts, through records, and over the radio. But this is not enough. The value of music study is not merely in learn-

ing to like music but in the study of music. Music in the home is of unquestionable value in the upbringing of children. I earnestly wish every child in the country might have such an advantage. There would be far less needless trouble for the police if this were the case. One of my musical friends has a way of saying, "Put your boy in a band and save him from being a bandit." I say again, "If you want to keep your boy away from saloon bars and prison bars, give him music bars." I heartily endorse these slogans. I say in all seriousness. Everything I have seen and heard indicates that crime is very largely the result of a gradual letting down of the good old standards of morality and right conduct. The public does not seem to realize that the so-called crime wave has been due to this same domestic collapse. Music study in the life of the home tends to serve high standards. The child who, during his formative period, concentrates upon beautiful music, cannot permit his mind to rest upon crime.

A Safe Investment

The parent expects to make an investment in clothing, feeding, and caring for his child's body. But what good is this investment if the child's whole life can be blasted by moral lessons? I am firmly convinced that the parent, who wisely invests in a musical education for his children, will find this one of the most profitable outlays he can make. Emotions aroused in the average person by music are fine emotions, ennobling emotions. Again, music is the only art open to everyone except to the few who are tone deaf. In my contacts with crime I have never met a criminal who had had a worth while training in music. In fact, I have never known a criminal who had had a musical training even in a slight degree. This does not mean that there may not be such an occasional case, but from my extensive experience it does mean that they are extremely rare.

Play with a Purpose

A great deal has been done with music study in penal institutions. All modern prisons have radio equipment, and the demands are mostly for music. At Sing Sing, there is a loudspeaker in each cell block, which enables the prisoners to hear programs—largely of music—for the entire evening.

I find no advantage in dawdling over the technique of music. The only thing that interests me is earnest, concentrated practice. I enjoy working out and improving troublesome passages from the interpretative standpoint. I never am content with a passage until it is just as I would want it to sound at a public performance.

Music in America

If I wish to hear music, I listen to the best at the opera, at concerts, over the air, or on the phonograph. But when I study, I study. In a busy life when preparing for a public appearance, I get up a little earlier every morning to practice, and again spend at least two hours at the piano each evening. In this preparation I find a most delightful experience.

Music in America at this time is more active than ever, and the United States has taken a position with the great musical nations of history. It is very gratifying to note that the sound and experienced business men of this generation, many of whom have had the advantage of higher educational training, have the understanding of human affairs to realize that music is one of our greatest practical national assets, especially at a time of world crisis, such as the one we are now experiencing.

MOST SINGERS are afraid of Strauss, a fear which I for one can readily understand. Works like "Salomé" and "Elektra," the master's earliest operas, and expressions of the most radical period of his creative life, demand the greatest physical as well as vocal and artistic endurance. Both take almost two hours for performance, and there is no intermission or rest in which to replenish one's forces. Moreover, "Salomé" demands a long dance, while the orchestra in "Elektra" is sometimes so full and loud as to make it virtually impossible for the voice to be heard. In the latter, the problems and difficulties of acting and singing are likewise enormous. Not only is there a constant change of voice, of timbre and projection, reflecting the psychic upheaval of the protagonist, but there is constant movement as well.

Regarding the seemingly mortal feud between the voice and the orchestra in these works, Strauss himself counseled me when I studied "Salomé" with him for the first time at the age of nineteen.

"When the orchestra is loud," he said quite simply, "spare your voice—it's impossible to sing against it. Then, in the less orchestral passages, get your voice and let go."

I first met Strauss in Garmisch, where he lived, and where I also had a house at that time. There was to be a performance of "Don Giovanni" with the wonderful and lamented Lilli Lehmann as Donna Anna, and with Strauss conducting. Mme. Lehmann suddenly became very ill, and I was called in to take her place. I learned the part of Donna Anna in three days.

Not long afterward, while studying his own opera with him, I said to Strauss one day: "How could you have composed such a terrible work as 'Salomé'?" He looked so simple—so good, it was difficult to understand how his soul could be prompted to that manner of expression. He answered: "Look here, Pauly, you are a great Salomé, but actually you are a very different woman. Remember that art is not life."

Art and Realism

I like to remember that, and to remember that while great art is certainly not separated from life it moves on a higher plane, and all that is made to function in its behalf is somehow right and could not be otherwise, whether it is terribly strident vocal tones heard harmonically against the orchestra, or an unusually complex and psychological subject. Since that time, Strauss and I became very dear friends. I have made many tours with him, and I learned to love his operas once the music was understood and the manner in which Strauss had given these works realization through his individual means of expression.

You know that one of the numerous anecdotes about Strauss relates that one day, while at dinner with friends, he suddenly dropped his knife and fork upon the plate and said: "When one will be able to do this in the music of an opera, to define it so that the gesture could not be mistaken for anything else, then one will have achieved a language of drama and music."

The Complications in the Music of Richard Strauss

By Rose Pauly

Noted Prima Donna

AN INTERVIEW SECURED EXPRESSLY FOR THE ETUDE BY FRIEDE F. ROTHE



ROSE PAULY

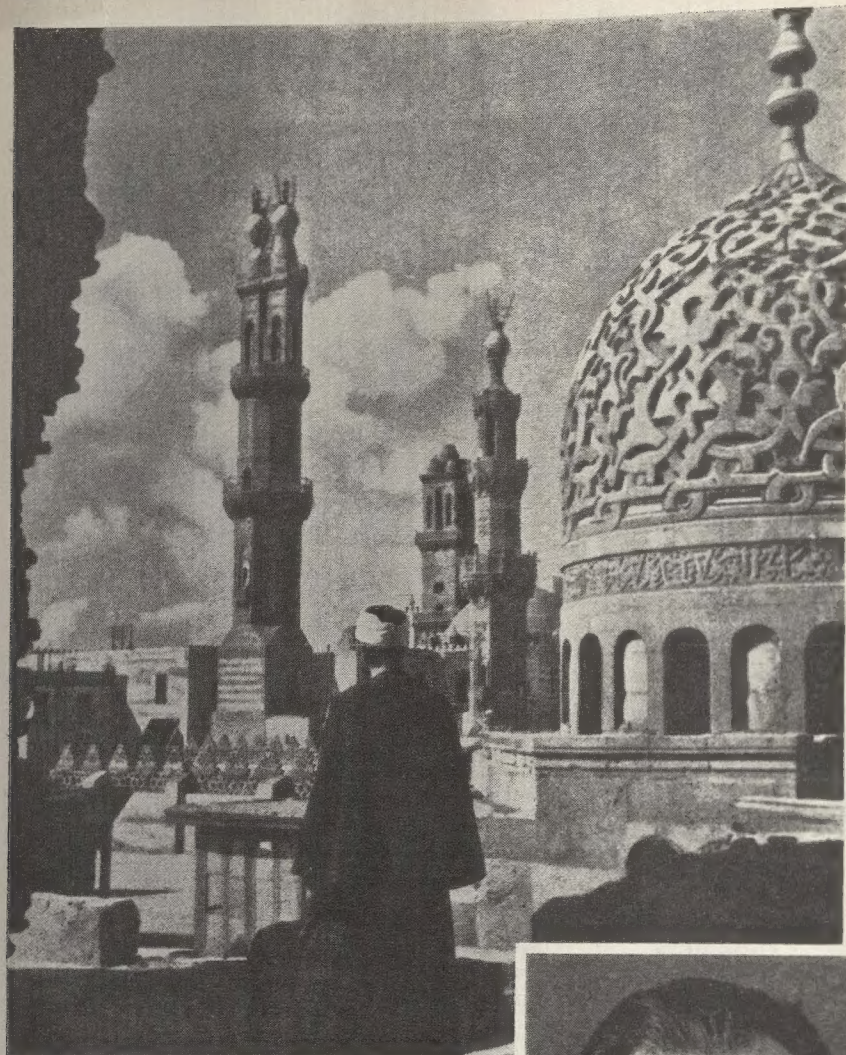
A Complicated Story

"Die Frau," moreover, is a fantasy which is so complex and involved, even in its original language, that for its American première on some hoped for happy occasion I see no better solution than for its performance in English. Any opera must be understood to be fully enjoyed, and a human fairy-tale like this work must first of all be able to communicate its complete meaning before the subtlety of its inner thought can make itself felt.

The story begins with a mythical kingdom wherein an enchanted prince and princess dwell. Although they have the forms of human beings, they have but three more days to remain that way. At the end of that time, the princess must have been able to obtain a shadow, the symbol of complete being, love, happiness and the creator of life, or she must return to her former state as a falcon and to her father, *Keikobad*, in a spirit world; and her husband must be turned to stone. The prince goes hunting for three days, and the princess and her nurse—who has special powers—decide to go down into the human world and there seek a shadow. The scene shifts to the house of the kind and gentle dyer, *Barak*, whose young wife is forever complaining of her husband and his crippled children by a previous marriage. She will not let herself be touched by her husband, but accuses him for her childlessness. *Barak* does not take offense, but leaves the house with a great bundle on his shoulder in the calm and religious expectation of the children that are to come.

Preceded by a flash of light, two poorly dressed women enter. It is the princess and the nurse, and they offer rich gifts to the woman in return for her shadow—an act which would prevent her from becoming a mother. The nurse makes the temptation greater and with her magic art transforms the dyer's home into a palace, wherein the woman, now magnificently clothed and wearing a diadem upon her head, is surrounded by many slaves as she sits admiring herself before a mirror. The seductive vision disappears, leaving *Barak's* wife so dazzled that she would give anything to make it come true. But can she give up her shadow?

Still not blessed with motherhood she hears *Barak* returning. The nurse quickly detaches half of the double bed and commands five fish to leap from the bowl into the frying pan and the fire to blaze up. Then, with (Continued on Page 710)



The Roof Tops of Cairo

THE LURE OF CAIRO is measured in millenniums. The name in Arabic, "El Kahira," means "the victorious." People from all over the world have been attracted by the strange, cryptic mysticism which surrounds this little spot on the earth, where once Khufu, Mentuhotep, Amenhotep were already ancient history before the Rameses were born. Surely, Cairo is victorious over the centuries. The modern city of Cairo, however, is surrounded by the ancient evidences of a remote civilization. It is almost like a modern television receiver perched upon a hill in the grand canyon. It is a land of the impossible, the unbelievable. In no place in the world is the very ancient brought into such close contact with the very modern.

The American visitor to Cairo has in his mind, first of all, a trip to the pyramids and the nearby Sphinx. Those who are less superficial travelers will go deeper into the Egyptian country and see the huge horizontal statue of Rameses II at Sakkara in the midst of a forest of palms, where there are also many pyramids. They may also go to Karnak to visit the overwhelming ruins of the Temple of Thebes, with its eerie atmosphere of lotus blooms and the magical charm of the Goddess Isis. Here, in a relatively small territory, we see the unceasing battle of the pride of man attempting to preserve his memory for posterity



HARRY MAYER

life—that of a slave of some nationality.

A City of Contrasts

In Cairo there is a strange contrast in everything that has to do with education. Here we find the most important Moslem university in the world, the University of Azhar. It is thronged with students from all over the Moslem world, but it is in no sense comparable to any modern university. The students come there to study the Koran. When one visits the Azhar, one sees interminable shoeless students seated on grass mats on the floor, each with a Koran on his lap, studying it hour after hour. Some students remain at the Azhar for a lifetime. It is the presence of such institutions and customs that preserves the oriental flavor for Cairo. In modern Cairo one will find, on the other hand, the Egyptian University which, in its equipment, class rooms and laboratories, is as modern as the typical university in

Musical Life in Cairo

From a Conference with

Harry Mayer

American Concert Pianist, who was for three years Head of the Conservatory of Music in the Egyptian capital

Mr. Harry Mayer was born in Philadelphia, where he studied with Constantin von Sternberg, André Maquarre, and Philip Goopy. At the age of eighteen he went to the famous Conservatory at Leipzig, where he became a pupil of Professor Robert Teichmüller. After tours of Europe and America he received an offer to head the piano department at the Conservatoire de Musique du Caire. He went immediately to the Egyptian capital, where he remained for several years, returning to the United States in 1940.—EDITOR'S NOTE.

against the ravages of time. It is a land which no one can visit without pondering upon the mysteries and greatness, as well as the follies, of the past. The pyramids, for instance, which the Pharaohs erected for their glory, are monuments to the incredible cruelties inflicted upon slaves. It is said that every stone in the pyramids represents the sacrifice of a human

America. They even go in for football, tennis, hockey, and other games familiar to the United States.

The population of Cairo, the largest city in Africa, is estimated at over a million, of which two hundred thousand are residents of European extraction. The two populations mix very slightly, and intermarriage is very rare.

The larger part of the European population is Greek, and it is for the most part the Greeks who control the restaurants, cafés, and grocery stores. After the Greeks come the Italians and Syrians, and then the Armenians, the English, and the French. There is also a fairly large Russian population. Americans are very few.

It is to this ethnological conglomerate that the music in Cairo must make its appeal. Therefore, our Conservatory was in every sense international. The problems of the teacher were international, as it meant appealing to many different nationalities and tastes. The language employed was mostly French, since the prevailing foreign language spoken in the foreign quarter was French, despite English protection. It has been the national policy of England not to interfere with language, religion, or social customs of countries in which she is interested.

At the Conservatory

Classes at our Conservatory usually began at nine o'clock in the morning. The material used by the pupils were selected by a committee of teachers, but rules were very flexible. For instance, in my own teaching I used whatever I thought was psychologically desirable. The type of music employed was very similar to those I had used in America and Germany, such as Pischke, Czerny, Behringer, and others. Owing to the intimate the Conservatory (Continued on Page 710)

THE PRONOUNCED INTEREST in choral singing that has asserted itself in the past few years is not the result of faddism (as many musical fashions are) but of a vital, instinctive need. People need to express themselves, and group singing remains the foundation of all musical expression. As far back as Chaucer's time, we have seen cycles of group singing wax and wane. The most serious decline covers the century from 1830 to 1930, when the development of instruments gave rise to the cult of orchestras. The great composers centered their attention on orchestral work; popular interest followed them; large halls were built to house the orchestras; wealthy patrons perpetuated their own memories by endowing more such halls than might otherwise have been built.

All this encouraged the elaboration of orchestral music, through Brahms, Wagner, Debussy, and Richard Strauss, to Stravinsky's "Le Sacre du Printemps," beyond which further elaboration seems difficult. It led also to the comparative neglect of the smaller ensembles—which could not fill the large halls—and of the choral groups, in which the layman himself had a chance to participate. The depression, however, ushered in a new era. Overhead costs worked havoc with many orchestras; people could not always afford to hear those that continued to exist, and yet those people wanted music. Most of all, they wanted the participative element of self-expression in music. Thus, choral group singing began to come back into its own—as it was bound to do, sooner or later, since it fills a natural human need. Excellent work is being done by amateur and professional choral groups throughout the country, and a fine upswing of musical taste and awareness is resulting from this. More and more, choral music is on the return.

Better Results in Choral Group Work

A Conference With

Irving Landau

Distinguished American Composer—Director of the Glee Club and Singing Ensemble at the Radio City Music Hall

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Qualifications of the Director

The chief requisite of the choral group director is that he know his business! That consists in familiarity with repertory and directorship, and the ability to fit this knowledge to the individual needs of his group. As a rule, amateur groups are less fluent readers; they have less trained voices, and they are more interested in the results of the work than in the work itself. Instead of criticizing these points, the director must accept them at the start and strive to rectify them. This requires tremendous enthusiasm, plus the

gift of transmitting enthusiasm. The leader's ability comes through in the degree of interest with which he invests rehearsals.

A certain degree of monotony is the bugbear of every choral rehearsal. Each choir of voices must be taken through its own part separately at least once; and, while the tenors are singing, the other choirs may get restless. The choir-leader may avoid this by explaining and directing the practice in such a way that the routine of each unit contains some point of value for all the others. Furthermore, interest is secured by giving the group a certain amount of semi-popular music to sing; music that is hardly great, but which will never harm the formation of good taste. (As examples of such music, I suggest, *Sylvia*, *Turkey in the Straw*, *Water Boy*, *Deep River*, *I Dream of Jeanie*, Grieg's *Barn Song*, and any of the American folk airs that carry the feel and spirit of the people.) People enjoy singing the numbers they know and, at the outset at least, interest is stimulated by familiarity. It is also helpful to give brief solo bits—if only a bar or two in duration—to members of the group. The leader should also make possible one or two public performances a year, with all the excitement and luster of a "real concert." Local school and church authorities are most helpful in granting the use of their auditoriums, and interest is spurred, not only among the singers but in the community as a whole.

Collective Singing Improves Pitch

Perhaps the chief technical point to be stressed in group singing is accuracy of pitch. The average singer (especially the amateur) is not always certain of his pitch. He tends to try out his pitch before singing, requiring many such trials before he achieves dependable and perfect coordination between his mind and his voice. The best way to improve pitch is to insist upon *collective listening*. The individual singers should not listen to themselves nearly so much as they listen to the others. Also, the piano should be used as little as possible during rehearsals. Once the initial pitch has been established, the singers should be "on their own," keeping pitch themselves and listening to (and blending with) the others. Even if the final performance of the song requires instrumental accompaniment, the practicing should be done independently. The piano may possibly save some (Continued on Page 710)



Irving Landau and the Male Choir at the Radio City Music Hall

Musical Broadcasts of Home and Studio Interest

By
Alfred Lindsay Morgan

NOT ALL OF THE ORCHESTRA programs are broadcast over the largest networks. For example, there is the City Symphony Orchestra of New York, which Eastern listeners have picked up on Sundays from 1:30 to 3:00 P.M. through Station WNYC, and more important still, the program of the National Youth Administration Orchestra, conducted by Fritz Mahler, which has been heard on the same station on Wednesday evenings at 8:30 P.M. The programs of the NYA Symphony Orchestra have been unusually well made, due to the imagination of its conductor. To one who has followed the work of this orchestra, its progress in the past year has been encouraging. When we stop to consider that the orchestra is composed of young players from seventeen to twenty-four years of age, we are even more appreciative of the work it accomplishes.

A Pacific Coast Broadcast

Fritz Mahler, the conductor, has been heard with prominent orchestras from time to time, and he has conducted over both the National and Columbia Broadcasting networks. A nephew of the famous Gustav Mahler, he was a leading operatic conductor for five years in his native Austria and later became leading conductor of a prominent radio station in Berlin. He came to this country early in 1936. All players of the NYA Symphony Orchestra were trained in the NYA Radio Workshop—a Government organization—and they receive twenty-two dollars a month for sixty hours of playing time. The idea behind this work is, of course, to provide the young players with real experience, so that when they have an opportunity to play with an established symphony orchestra they can point out that they have had so many hours of active participation in a full sized orchestral group.

An orchestral concert that is confined to the Pacific Coast, and which has attracted much favorable comment in the past year, is that presented Thursdays from 8:00 to 9:00 P.M., over the Mutual-Don Lee network, by the Janssen Symphony Orchestra, directed by the highly talented American conductor-composer, Werner Janssen. Janssen knows how to arrange programs that meet the tastes of a wide audience. Rarely does he present a concert which does not contain some unusual and colorful novelty besides a standard symphonic work, as well as one or two popular selections. Janssen has spent a lot of time and money getting his orchestra together, and radio critics agree that he has now one of the best symphony orchestras on the air. He acquired his musical doctor's degree from the University of California, and later won a fellowship to the

American Academy in Rome. As early as 1930 he attracted attention while conducting European orchestras, including the symphony orchestra in Helsingfors, where his all-Sibelius programs won the praise of the composer. In 1934 he conducted the New York Philharmonic-Symphony Orchestra, and later was the conductor of the Baltimore Symphony Orchestra for two seasons. In recent years he has been active in motion picture work.

For the past five weeks on Sundays from 11:05 to noon (Columbia network) the world famous Budapest String Quartet have been engaged in playing the quartets of Beethoven. In a series of ten concerts, this group will play all sixteen of Beethoven's string quartets and also his "Grand Fugue." All the concerts originate from the Library of Congress in Washington, D. C., and are given under the auspices of the Gertrude Clarke Whittall Foundation. Officials of the Columbia Broadcasting System are quite right in marking these concerts as one of the more ambitious attempts in the history of American radio to present the complete works of one of the great music masters in a given field.

A Pioneer Radio Star

Jessica Dragonette, who is billed as radio's pioneer soprano star, broke a long radio silence recently by joining the "Saturday Night Serenade" (Columbia network—9:45 to 10:15 P.M.) as the program's featured soloist. This is the singer's sixteenth season as a radio star. Each Saturday night Miss Dragonette sings several songs, and is accompanied by Gus Haenschen and his orchestra. Bill Perry, tenor, is also heard

on this program; and both singers are featured in a duet arranged by Roland Martin, producer and director of the show. Miss Dragonette is completely a product of American culture. One of her proudest boasts is that she resisted every suggestion to complete her studies in Europe.

Gladys Swarthout, the popular mezzo-soprano of the Metropolitan Opera roster, has joined a program called "The Family Hour" as soloist. This broadcast, which claims to introduce an unusual style in musical entertainment, is heard on Sundays from 5:00 to 5:45 P.M. on the Columbia network. Deems Taylor acts as master of ceremonies, and employs a style similar to which he adopted in Walt Disney's "Fantasy." In this program melodies are supplemented by dramatizations of the stories which the music tells, or which inspired the composer of the selection; and a humorous character, Taylor and other members of the cast, repeat musical terms and composing dates. Al Goodman and his orchestra, Ross Graham, baritone, and chorus of mixed voices complete the cast. "The Family Hour" addresses its appeal to every member of the family, from junior to grandfather. The material presented ranges from a Beethoven symphony to the most popular product of the Hollywood alley.

This month the NBC Symphony Orchestra scheduled to resume its regular winter season programs on Saturday nights from 9:30 to 10:00 on the Blue network. At the time of writing the leading conductor has not been announced, but high hopes were still being held out for Toscanini, who recently returned to the country from his engagements in South America, to resume his leadership.

A worth while series of programs heard recently on Saturdays from 5:30 to 5:45 P.M. over the NBC network, has been presenting short recitals given by individual members of the NBC Symphony. Some distinguished players as John Wummer, flutist; Edward Tuller, harpist; Vladimir Brenner, pianist; Harvey Shapiro, violinist; and Ben Bolognini, violoncellist; and Ben Bolognini, violoncellist, have been heard in these recitals.

Emma Otero, Cuban soprano, sang on Sundays from 12:30 over the Red network in 1936 and operated in the Red network in 1937. She has won acclaim for these recitals.

nationwide radio listeners for her splendid singing. This artist was born in the country outside of Havana. She studied music at the National Conservatory there—graduating with honors as pianist. At first she sang only for her own pleasure and at amateur musicales. It was at a benefit concert that Beniamino Gigli, the tenor, first heard her, and advised her to come to New York for study. Prior to the war, the singer concerned with great success in the leading capitals of Europe. After returning (Continued on Page 71)



EMMA OTERO

RADIO

Music of the Silver Screen

By Donald Martin

EARLY AUTUMN RELEASES make a promising beginning by centering interest in two of the most popular stars of the musical films. Deanna Durbin will be seen in "Almost An Angel" (Universal), her first picture since her marriage, on April 18th, to Vaughn Paul, and her sixth picture to be directed by Henry Koster. Carmen Miranda, at this writing, is putting the finishing touches to "Week-End In Havana" (20th Century-Fox), which promises to follow up the attractions of her earlier Hollywood success, "That Night In Rio."

Miss Durbin co-stars with Charles Laughton in an acting film which introduces music without being a musical in the strict sense. The story deals with a penniless hat-check girl, who is introduced into the home of an aging millionaire as his son's fiancée, when the old gentleman is believed to be dying and desires to meet the girl whom his son is to marry. The film develops the liking of the old father for the girl, his disappointment when the well-meant deception is uncovered, and lasts just long enough to straighten out the romantic angle so that the girl finally marries the son.

Director Koster feels that Miss Durbin is primarily a fine actress and secondarily a fine singer, and has accordingly shifted the emphasis from music to acting. For one thing, he is having Miss Durbin play her own accompaniments to her songs. His purpose is not to display the youthful star's accomplishments as pianist, but to rule out the customary orchestral background. The prevailing routine, in motion pictures, is to supply orchestral accompaniments, whether the sequences call for a visible orchestra or not.

Miss Durbin Her Own Accompanist

"The story of 'Almost An Angel' especially calls for Deanna's acting to be more important than her singing," explains Mr. Koster, who is noted for innovations in his film technique. "That is why we are having her play her own accompaniments. We hope that limiting the accompaniment to the piano will keep the songs simpler, but none the less effective."

Miss Durbin sings five songs in the picture. They are "The Lord's Prayer" by Albert Malotte; "The Waltz from 'The Sleeping Beauty'" Ballet, by Tchaikowsky, with special lyrics by Sam Lerner; "Clavelitos by Valverde; 'Goin' Home by Dvorak; and 'Viene la Conga by Valdesti. Miss Durbin has recorded these songs under the direc-

tion of Charles Previn. Joe Pasternack produces the film, the cast of which includes Robert Cummings, Margaret Tallichet, Richard Carle, and Charles Coleman. "Almost An Angel" marks the return of Charles Laughton to the Universal Studios, for the first time since he made his American debut there in 1932. Laughton was introduced to American audiences in "The Old Dark House," a mystery play. Following his Broadway success in "Payment Deferred," Laughton accepted a contract from Jesse L. Lasky, and a rôle in "The Devil and The Deep." When Laughton arrived, the script was not yet ready, and he was loaned to Universal for the film which introduced him to



(Above) Fred Astaire and his new partner, Rita Hayworth, in "You'll Never Get Rich." (Left) Deanna Durbin sings again in "Almost An Angel."

American pictures.

Throughout the film, Miss Durbin wears her own wedding ring, but the audience will not be aware of it. In the sequences of the picture, Miss Durbin is not married but, posing as the son's fiancée, wears a ruby engagement ring. Since Miss Durbin refuses to remove her wedding ring, property men devised a specially made, over-size engagement ring, which fits over the plain gold wedding ring, is held in place by invisible tape, and covers it completely.

"Voodoo jive" plays an important part in Carmen Miranda's new film, "Week-End In Havana,"

the cast of which includes Alice Faye, John Payne, Cesar Romero, and Cobina Wright, Jr. The songs for the production are written by Mack Gordon and Harry Warren. One of them is a Cuban jungle dance, based on Voodoo rites imported from Africa. It is called "The Nango" (pronounced Nyango). Before going to work on the number, the song writers secured from Cuba acetate recordings of the jungle rhythms which they have incorporated into the song.

Gordon likes to joke about the manner in which he and his song writing partner manage to catch the lilt and locale of their "geographic" numbers.

"Locale" to Order

"When we wrote the songs for 'That Night In Rio,'" Gordon pointed out, "we went to Monterey and took an isolated cottage on the bay there. You see, Rio is also on a bay!"

Whether the bay alone provided the inspiration, or whether the opportunity for creative solitude added its share, the songs turned out there were acclaimed by the Brazilian ambassador as "typically Brazilian." Now, Gordon and Warren have completed five Cuban songs for the new Miranda film. Asked about the inspirational authenticity of these, Gordon said:

"I feel confident of turning out a good job—I've been smoking Havana cigars for fifteen years!"

Although Carmen Miranda came to this country with a reputation as a singer of Brazilian songs, she gave so good an account of herself as a dancer in her previous film that 20th Century-Fox is now according her a full "build up" as dancer. Her chief terpsichorean "spot" is the aforementioned Nango, the Cuban name for which is "El Diablitto." Roughly translated, it means "The Dance of The Little Devils." Miss Miranda has learned some English for the picture, on an interesting fiscal basis. The studio promised that, for each bona fide and usable word of English Miss Miranda added to her vocabulary, they would increase her salary by fifty cents. During the spring and summer, the volatile star acquired four hundred new words, and earned a "raise" of two hundred dollars!

Upon completion of the picture, Miss Miranda returns to Broadway, to enter a new show for the Schuberts. Another potential Schubert star is Carmen's twenty-year-old sister, Aurora Miranda. Aurora ranks second only to Carmen in Brazil, and is about to prove herself in America.

A New Dance Team

Columbia's "You'll Never Get Rich," with music and lyrics by Cole Porter, and starring Fred Astaire and Rita Hayworth, is due for national release on September 26th. Miss Hayworth was originally Rita Cansino, a member of the internationally famous family of Spanish dancers, and proves herself a worthy partner for the agile Astaire. Porter's principal song and dance numbers are "The Boogie Woogie," "Dream Dancing," "Shooting the Works for Uncle Sam," "So Near and Yet So Far" (a languorous rumba which captures the picture's most haunting melody), "Since I Kissed My Baby Goodbye," and "The Wedding Cake Walk." In the preparation of Porter's music, Columbia has assembled (Continued on Page 714)

MUSICAL FILMS

New Records Reveal New Tonal Beauty

By Peter Hugh Reed

ONE OF THE FINEST RECORDINGS issued this year, in commemoration of the one hundred and fiftieth anniversary of Mozart's death, is the new Victor Album (M-794) of the composer's "Concerto No. 20, in D minor" (K. 466) played and conducted by José Iturbi and the Rochester Philharmonic Orchestra. This concerto is not only one of Mozart's greatest, but is one of the finest examples of the classical concerto, the form of which Mozart developed to a greater degree than had any previous composer. The impassioned intensity and drama of the opening movement illustrate Mozart's genius at its greatest, as do the beauty and the passionate interlude of the second. Iturbi plays with breadth and rare emotional sensibility. The magnitude of the work allows for the broad and modern proportions given it in this realistic, full-voiced recording. But this performance does not entirely erase the memory of the earlier ones by Edwin Fischer and Bruno Walter. The Fischer set was a fine, scholarly exposition of the score; the Walter a more romantic and in part more intimate reading. But neither set displayed the tonal quality or the dramatic import of the Iturbi version.

Koussevitzky's performances of Mozart's "Symphonies No. 29, in A major (K. 201) and No. 34, in C major (K. 338)" are brilliant and objective, in the Victor Album M-795. Comparisons with the earlier performances of the same works by that eminent Mozartean, Sir Thomas Beecham, are unavoidable. Beecham takes six sides for each symphony, whereas Koussevitzky takes four for the "A major" and five for the "C major." The Russian conductor's choice of tempi disagrees considerably with Beecham's. In the first movement of the "A major," Koussevitzky virtually doubles the time taken by Beecham, and the slow movements are also spaced faster. In the imperious and more dramatic "C major Symphony," Koussevitzky is most at home, although his stress of brass therein does not conform with the composer's intentions. There is no question that, from the reproductive aspects, the present performances are more imposing. Indeed, the recording is superb. But those who intimately know and love the music of Mozart will do well to make comparisons between the Beecham and Koussevitzky approaches to the scores.

Beecham is not only a widely admired interpreter of Mozart, but also of Handel. The suite which he has arranged from Handel's opera, "The Faithful Shepherd," and which he has played with the London Philharmonic Orchestra in Columbia Set M-458, is most delightful music. The serene beauty of the *adagio* is memorable, and the remaining fugal and dance numbers are also highly enjoyable. Handel himself thought highly of the music, but the opera was not successful. There is cause to

be grateful for Sir Thomas' revival of this music.

One of Haydn's finest works is the "Symphony No. 101 in D major," called "The Clock" because of the pendulum-like accompaniment in the slow movement. A modern recording of this work has long been needed, and therefore the performance by Howard Barlow and the Columbia Broadcasting Symphony (Columbia Set M-459) is welcome. The earlier set by Toscanini dates from 1929, and hence does not do full justice to the conductor's interpretation. Barlow gives an exhilarating reading, one in which nothing is exaggerated. Perhaps there is room for more graciousness in a performance of this music, but the fact that Barlow allows Haydn to speak for himself is worthy of praise, for here is Haydn at his loquacious best. The recording is full and resonant and may require some manipulation for the best results.

Toscanini's re-recording of the *Pre-ludes to Act I and Act III* of Verdi's "La Traviata" (Victor Disc 18080), when compared with his earlier disc of the same selections, offers an excellent example of what modern recording does for the conductor. Toscanini plays this music simply and with telling effect, irrefutably revealing the greatness of Verdi's genius.

Grieg's "Holberg Suite, Op. 40," written in the classical style, is among his most enduring works. The slow movement discloses a truly Bachian beauty. This score has been well set forth by the London String Orchestra under the direction of Walter Goehr in Victor Album M-792.

Although Ravel's *Bolero* is well played by the Grand Orchestre Symphonique under the direction of Piero Coppola (Victor Album M-793), the recording, which dates from 1933, leaves much to be

desired, being unable to allow for the expansion of dynamic effects. Coppola takes the tempo more slowly than do most conductors, stressing the rhythmic beat in the timpani rather than the solo instruments, a procedure that Ravel is said to have endorsed but which we fail to share.

A Symphonic Work by an American Composer
The attractively scored *Essay for Orchestra* by the young American composer, Samuel Barber, has been given a tonally superb performance by Eugene Ormandy and the Philadelphia Orchestra (Victor Disc 18062). The music is well worth investigating, for it grows on one with repeated performances.

Two *Entr'acte Pieces* from Mozart's score to the Gelber's play, "Thamos, King of Egypt," are played with nervous intensity by Mitropoulos and the Minneapolis Symphony Orchestra (Columbia Disc 11578-D). The music, although not too important, is interesting for its anticipation of the composer's "Magic Flute."

Fritz Reiner, conducting the Pittsburgh Symphony, gives a languishing performance of the *Wiener Blut* (Vienna Blood Waltz) by Johann Strauss (Columbia Disc 11579-D). Unlike the

recent Ormandy version, which was criticized for its sumptuous score. The recording is sumptuous.

Brahms' *Academic Festival Overture*, as one writer has stated, reflects an atmosphere that has been removed from German universities. The new recording by John Barbirolli and the New York Philharmonic-Symphony Orchestra (Columbia Set X-200) offers a brilliant reproduction and some good playing. But the older version by Bruno Walter, which takes two record faces to Barbirolli's three, is more smoothly played. A new transcription of *Bach's Sheep* by Barbirolli, occupies the fourth record side.

The pompous *Coronation March* by Sir William Walton, written for the coronation of George VI. In 1937, is well played by Sir Adrian Boult and the B.B.C. Symphony Orchestra (Victor Disc 18081). But the music, although effective, can hardly be called one of the composer's most complete efforts.

There have been quite a number of sets recently to delight the chamber music enthusiast. Hearing this list are the recordings of Beethoven's "Quartet No. 2, in G major" (Op. 18, No. 2) (Victor Album M-601) and Mozart's "Quartet No. 11, in D minor," K. 421 (Columbia Set M-460), both played by the Budapest String Quartet. The latter play of melody in the opening movement of the Beethoven work, which is sometimes called the "Compliment Quartet," is delightfully set forth and the beauty of the slow movement is fully revealed. The Mozart work, long regarded as one of the indisputable masterpieces of quartet literature, is revealed with (Continued on Page 664)



JOSÉ ITURBI

RECORDS

SPRING SYMPHONY

When lovely Eleanor Painter was appearing in grand opera and in light opera (Victor Herbert created the rôle of *Princess Pat* for her) she charmed thousands of theater-goers, who probably never suspected her unusual literary gifts. In her novel, "Spring Symphony," she has told in manner now vivid, now tender, the story of the greatest of all musical romances, that of Robert Schumann and Clara Wieck. The work shows research worthy of a Hashanyi, whose biography of Franz Liszt, while following the life of the master with amazing accuracy, so conceals the study of an infinite variety of sources that it seems to be rather an inspired piece of fiction. In making this comparison a very high compliment is paid to Eleanor Painter. Your reviewer found this work of Eleanor Painter (Mrs. Charles H. Strong) a most delightful story, with significant and inspired musical interest throughout. It should be a part of the fiction section of every home musical library.

"Spring Symphony"

By: Eleanor Painter

Pages: 362

Price: \$2.50

Publishers: Harper & Brothers



Eleanor Painter with a group of artistic friends. Left to right, Joscha Heifetz, Beryl Rubinstein, Eleanor Painter, Artur Rodzinski and Arthur Loesser.

POLYPHONIC SINGING

The cloistered beauty of the works of the choral writers of the sixteenth and seventeenth centuries is among the richest treasures of the musical world. These rare and chaste compositions were sung a cappella and therefore demanded strict contrapuntal bonds, which remain to-day the background of a great and beautiful art.

A renowned musicologist, Hans Theodore David, has delved deep into ancient archives and produced "The Art of Polyphonic Song." Le Jeune, Sweelinck, Palestrina, Orlando Di Lasso, Ludwig Senfl, Praetorius, Morley, Weelkes, Ferrabosco, all are represented in this excellent and scholarly collection, which is presented with copious and valuable annotations. The works are for two to eight singing parts. The collection as a whole is a valuable addition to musical scholarship in this country. The English translations are by Willis Wager.

"The Art of Polyphonic Song"

Edited by Hans Theodore David

Pages: 111 (Octavo)

Price: \$1.25

Publisher: G. Schirmer, Inc.

OCTOBER, 1941

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

SAVOYARDS AH-OY!

Certainly the most remarkable non-professional opera company of which your reviewer has ever heard is the Savoy Company of Philadelphia which has been in continuous, prosperous existence since 1901. It would be an injustice to call this company an amateur organization because its public presentations of the Gilbert and Sullivan operettas, influenced by years of study of the remarkable circumstances, political, musical and dramatic, which brought these works into being, make the performances in most instances far superior to the usual revivals of the great Savoy satirical stage works.

A history of this accomplishment has just appeared. The author is William C. Ferguson, Jr., historian of the Savoy Company. It contains much precious information developed through the years in the study and performance of these gay classics. The founder of the Savoy Company was Dr. Alfred Reginald Allen, a distinguished Philadelphia neurologist, musician and composer. He served in the world war as a Major of Infantry. He was fatally injured during the Meuse-Argonne offensive in September, 1918.

So many Philadelphians, distinguished socially and musically, have had an active part in this company that your reviewer hesitates to name one without naming all.

The first production of the Savoy Company was "Trial by Jury," given at the Merion Cricket Club, May 4th, 1901. The roster of operas mounted each year since that time follows: "Trial by Jury," five years; "The Sorcerer," three years; "H. M. S. Pinafore," four years; "The Pirates of Penzance," four years; "The Grand Duke," one year; "Patience," five years; "Tolanthe," five years; "Princess Ida," three years; "The Mikado," four years; "Yeoman of the Guard," two years; and "The Gondoliers," five years.

Several performances of each work were given each year. Among the most delightful of these have been the open air performances given at the beautiful sylvan theater of Mr. Pierre S. Dupont, at Longwood, Pennsylvania. These were followed by exhibitions of the famous illuminated fountains which far transcend those of Versailles in their beauty and extent.

Many distinguished Philadelphians have been

members of the Savoy Company casts, one of the best known musically being Nelson Eddy.

This unusual book gives the stories of this long series of memorable productions and is, therefore, of distinct interest and value to libraries and to other non-professional opera companies, to say nothing of the Gilbert and Sullivan "fans" in all parts of the world.

"A History of the Savoy Company"

Author: William C. Ferguson, Jr.

Pages: 293

Price: \$4.00

Published by The Savoy Company

A SURPRISING AND UNEXPECTED BOOK

So much European war propaganda has come to the writer's desk that he is warrantably suspicious of many new books received from across the Atlantic. "Hammer, Sickle and Baton," the English publishers assure us, was written by a German conductor who had at one time also been a conductor of the British Broadcasting Corporation Orchestra in London. The author, Heinz Unger, gives his experiences as a conductor who has made thirteen successful tours of the U. S. S. R. So skeptical is your reviewer in these days of the Ogpu and the Gestapo, that we looked up Heinz Unger in the latest musical encyclopedia and found no record of any such person.

On his first journey in 1924, he describes the unmentionable filth, poverty and inefficiency which all travelers at that time encountered in the Soviet land. He formed a real attachment for the members of the Russian orchestras which he conducted in symphony concerts.

The book bears the atmosphere of verity, and we have no reason to believe that all of this amazing tale is not true. The author, with his German inclination for discipline and promptness, is baffled on all sides by the incessant procrastination and irritating confusion of the Russians. (What does one call them now, when you can't call them comrade? Soviets or Ussranians?) He pays full tribute to the genius of the great Russians of the past and the splendid intellectuals who have escaped famine and the purge. On the whole, the reviewer found this a surprisingly interesting book.

"Hammer, Sickle and Baton"

By: Heinz Unger

Pages: 275

Price: \$2.50

Publishers: The Cresset Press, Ltd., (London)

BOOKS



Milton Cross, World Famous Announcer in Your Private Box at the Opera.

IN THE OPERA HOUSES of Europe, the reigning king or emperor always had reserved for his own use a private box in the center of the first balcony—"best place in the house." But, in the great Metropolitan Opera House in New York City, the imperial box squarely in the center of the first tier is appropriately reserved for *radio*. In this huge American opera house, the "royal" position—at the focus of fashion and beauty—is occupied by the radio control room through which ten to fifteen million people hear the opera each Saturday afternoon. For here sit the musically-trained engineers who preside over the mixing panels that combine the sounds picked up by the nine microphones in the footlights and orchestra pit. It is here, too, that by alertly twirling their controls the engineers are able to "follow the action" of the opera, and so to bring to radio listeners a flowing dramatic sequence of the "story in music." Thus, in its new broadcasting booth at the "Met," radio, after nine seasons of reporting the opera, finally has a room of its own. With the 1940-41 term the National Broadcasting Company's opera staff is now comfortably and efficiently installed in a modern radio booth squarely in the middle of the great auditorium.

For the broadcasters, the new radio section means conclusive recognition of radio's place in the new order in American opera. For it is through broadcasting that opera—property of the few in the old days—has now become a weekly rich experience in the lives of millions, from Maine to Hawaii, from Canada to the Argentine.

Permanent Installation

In the new Metropolitan broadcasting quarters the NBC engineering staff now finds it easier to operate and maintain equipment that is permanently installed, rather than assembled unit by unit for each broadcast. They have also been able to introduce technical improvements, heretofore impossible, to raise the quality of opera broadcasts. The view of the stage is definitely better from the new quarters than it was from side box 44, the old center of operations.

Your Private Box at the Opera

By Dr. O. H. Caldwell

Editor of "Radio Today"

Relatively few thousands of people are able to attend performances of the Metropolitan Opera Company at the old yellow brick opera house at Broadway and Thirty-eight Street in New York City. The Golden Horseshoe is gone, but the social lure is still there. The scenery, the costumes and the presence of the stars cannot be sent over the ether except by a system of ingeniously projecting the atmosphere of the opera through spoken reports on the details of the performance. Thus the opera goes out to millions who only a few years ago rarely heard a fine operatic performance. Dr. O. H. Caldwell has given to THE ETUDE a very graphic description of how this is done.—EDITOR'S NOTE



Your Private Box at the Opera

But, above all, the advantage lies in working with permanently installed equipment inside a scientifically built sound laboratory. Until this season NBC's staff had to conduct its broadcasting almost surreptitiously, so as not to annoy the audience. Now, for the first time, the engineers are able to turn on their loudspeakers in an acoustically isolated booth to duplicate home listening conditions. The fine adjustments to balance the volume of pick-ups over an intricate network of microphones thus becomes infinitely easier and more precise.

The new broadcasting quarters occupy a twenty-foot front directly in the middle of what was until this season the grand tier of boxes, part of the Metropolitan's famous Golden Horseshoe. Built against a wall of masonry five feet thick, the radio quarters are divided into three booths. The center space, behind great glass windows, is the control room. To the left, facing the stage, is the announcer's quarters. The booth at the right has been planned

for television, eventually, and for coaxial cable are already over which the scenes of the opera later be transmitted to the television studios in Radio City. Moreover, this "television" booth is used by the Latin-American announcer to follow the opera in Spanish and Portuguese for short-wave stations from Havana to Buenos Aires.

The Nerve Control

Behind the central control room which is the "nerve center" of Magic at the "Met," are the Radio Magic apparatus, the mixing and terminal equipment for various programs, and the control room for the Saturday afternoon broadcasts. The control room is the pick-up of orchestra and soloists, and the control room is directly behind a wall of masonry an unobstructed view of the stage is here that the advantage of the speaker monitoring a performance in guiding adjustments at various points of performance. In the arch, in the communication backstage. (Continued on page 704)



Herbert Liversedge, Radio Producer, Man in Your Private Box at the Opera



JEAN PHILIPPE RAMEAU

WHAT IS THE BEST METHOD of training the voice? This is a question which may be answered in many ways by all who claim any knowledge of the subject, and by others who know little or nothing of the subject. It is indeed something about which the most conflicting opinions exist. There are methods which may be termed scientific, empirical, physiological, sensational, and methods without method. The physiologist stands aghast at the presumption of those who would attempt to train the voice without having seen or made a single experiment with the laryngoscope, or without having studied in the most thorough manner the anatomy of the larynx and become acquainted with the functions of its different parts. The theorist points triumphantly to the old Italian school of singing, and wants to know how much Farinelli or Porpora knew about the anatomy of the larynx. Another thinks it is all a matter of acoustics and pins his faith on resonance. He would have all singing masters be thoroughly up in their Helmholtz. One considers that deep breathing is the all important thing; another has discovered that the whole secret lies in the cultivation of the head voice; and still another recommends as the only possible method, the throwing of the tone towards different parts of the body and allowing one's self to be guided by the sensation experienced, and so on "ad infinitum."

Finally, as a logical and natural climax to this medley of conflicting opinions, we find it declared

Rameau's Inspired Thoughts on Voice Culture

By Irene Hibbs

that there is no genuine method of voice production whatsoever, that the ability to produce from the voice beautiful musical tones is not the result of any system of training, but is entirely the gift of nature.

In such difficulty one is eager to welcome additional light from any authentic quarter.

It so happens that one of the most excellent little works ever written on vocal science is hardly known. Its author is none other than the illustrious Jean Philippe Rameau, who was certainly an analytical musical genius of the first order. Rameau was born in France in 1683, and died in 1764. He became celebrated as a performer on the organ and on the clavicord, and was recognized as the foremost musical theorist of his time as well as one of the greatest musical innovators of his day. His compositions became enormously successful. His operas held the Parisian stage for years, and in recognition of his ability the king raised him to the nobility, and exempted him and his family from the usual taxation for all time. It was not so much to what Fetis describes as his admirable "force de tete", that Rameau owes his remarkable "discoveries" as to the fact that he was endowed with an extraordinary mind, of keen musical penetration, and power of perception. His work as a musical theorist is of such vital importance that neither Fetis nor Riemann has hesitated to eulogize him as the founder of the real science of harmony. And what Rameau did for the science of harmony by reducing it to its fundamental principles, he

also attempted to do for vocal science.

Nevertheless, Rameau's method seems to have attracted little notice, if any. The principle reason for this is possibly that it consists of but a single chapter, hidden away in a volume which is devoted, in the main, to the science of harmony and accompaniment. This volume is "The Code de Musique Pratique," published in 1760. The title of the chapter in question is, "Method of producing from the voice the most beautiful sounds of which it is capable, of increasing its range and rendering it flexible."

Rameau has a few preliminary remarks to make on style, which are important enough to deserve quotation. He begins in his incisive, trenchant way "Singing masters, especially in France have always taught style in singing, without concerning themselves much with the means to procure it, neglecting to perceive on what a genuine style really depends: every lesson on style meaning, therefore, so much waste of time and effort."

Rameau goes on to say:

"For what use is a style that is not based on feeling, and how otherwise can it be procured? Style in song is like gesture in the actor. What is true and natural is easily distinguished from that which is merely imitation. Let a piece be ever so well rendered, unless it is based on genuine feeling there will always be a certain something which makes all the difference, but on which everything depends. A little more, or a little less, a little sooner, or a little later; in fact that exact precision which the expression, the situation depends and demands, failing at any one point, everything becomes insipid, and the effect is lost. At the theater, this man, for example, to whom nature has given a good voice, pleases me less than this other, who is not so favored in this respect, because the latter puts his soul into all his expressions."

It is evident that Rameau is here declaiming against the stilted artificiality which was too common a characteristic of his time.

It is also the dramatic composer who speaks, the composer who carried on so well the work begun by Lully, and (Continued on Page 704)

VOICE

My Most Momentous Musical Moment

As Told to Rose Heylbut

Lawrence Tibbett

THE MOST MOMENTOUS MOMENT of my musical life took place on January 2nd, 1925, during the Second Act of a performance of Verdi's "Falstaff," at the Metropolitan Opera House. At the beginning of that performance, I was an unheralded, struggling young aspirant for honors, entrusted only with secondary rôles. By the end of the Second Act, I had become the recipient of a public ovation which far exceeded my wildest dreams of triumph. In retrospect, I look upon that night, not merely as a moment of success, but as a sharply demarcated bridge between obscurity and something vastly more important than personal acclaim—the responsibility of keeping faith with my public.

To begin at the beginning! I entered the Metropolitan the previous season. I had had considerable experience in concert, oratorio, and dramatic stage work, but very little in opera. Consequently, I was assigned minor rôles and, in time, a few secondary parts. As a start, this work looked hopeful; as a career, it meant obscurity forever. So I gave myself five years in which to assert myself. If at the end of that time I was still cast for subordinate parts, I determined to leave the opera and return to my native California, to secure what engagements I could. Thus, having set a time limit to my chance in opera, I worked hard to gain sufficient experience to go ahead.

It was not easy. Operatic routine is such that the standard, frequently-repeated performances offer a beginner little scope and less critical attention. Since the principal singers are thoroughly conversant with their rôles, there are few stage and ensemble rehearsals; a newcomer must satisfy himself chiefly with piano rehearsals, and the hope of some special, more fully rehearsed performance later on.

Such a performance was scheduled in the revival of "Falstaff." The opera had not been given in New York in years, and nearly everyone in the cast approached his part as a completely new one. That meant extensive stage and ensemble rehearsals, and anyone taking part in them was sure of advantageous coaching. I had hoped to be cast for some small rôle in "Falstaff," but was not surprised when all the parts went to more experienced singers. Then, shortly before the performance, the artist cast for the secondary rôle of Mr. Ford became ill and a substitute was needed. I

was chosen as that substitute. It was the first role I had sung in which I was no newer than the rest of the cast; the first for which I took part in full stage and ensemble rehearsals. Further, every member of the cast would be subjected to that detailed critical scrutiny that is generally reserved for the principal singers. Thus, I was well aware that the rôle of Ford meant a great opportunity.

But rough roads lay ahead of me! Because I was unknown and inexperienced, several members

of the cast wished to have me removed from the part, in favor of an older artist. Time and again at rehearsals, I was asked to step to the side of the stage while some other singer tried out the rôle. Up to the day before the dress rehearsal, I was not at

to prepare for the Third Act. And my out front continued more or less increased now by clearing the way through the dense and persistent of the house. It went on for several of my little room. I heard it and many of the musicians came to me in the time they yell "Tibbett, Tibbett!" wishes you to come out alone.

I couldn't believe it and I didn't do. I dared not go out without Gatti. From the wings, then, he saw me to come. The Third Act had been called-curtain had been lifted. All was going to go on with the opera and I was before the great gold curtain. The most momentous musical moment of my career ever occurred on that night.

After the performance I had a dairy bottle room and telephone to my mother. The next morning I



Lawrence Tibbett as Rigoletto



Harold Bauer at the keyboard

Harold Bauer

My "most momentous musical moment" around my American debut. So I would never have dreamed of it quite accidentally become a pianist. The proper place to begin I found because a Count of Russia chose a moment at which to die. After starting a cert violinist in my native England to Paris where, for a while, I had rather touch I had always had a piano and had taught myself to play upon days when I was tired of my piano. I occasionally accompanied a piano. After one such "Continued in 2nd

all certain of being allowed to appear in the public performance. When a frightened young beginner faces his big chance under the tension of insecurity, something happens to him; either he weakens, or he feels his backbone changing into a rod of iron. When Maestro Tullio Serafin, the conductor, finally decided that I was to keep the rôle. I determined that, however much more successful the other singers might be, none should be better prepared.

Well, the great night came. The First Act went well; then, at the close of the Second Act, came the scene which I shared with Antonio Scotti, the *Falstaff*. At the end of the great *Jealousy Monologue* in my part, the house broke into a tumult of applause. Very understandably, Scotti thought it was meant for his share in the scene. Backstage, Mr. Gatti must have thought the same, for he kept sending Scotti out before the curtain for solo bows. And the applause grew wilder. I listened a while, then went to my dressing-room

Rebuilding a Small Home Organ

By Joseph H. Seymour

OVER A PERIOD OF YEARS The ETUDE has published inquiries from readers concerning reed organs for the home. No doubt they would like to hear about one that the writer acquired, rebuilt and modernized, both in appearance and method of operation, and at no great expense.

While the number of keys gives the instrument a definite musical limitation, we feel that the work of converting the organ was worth while. Its haunting mellow upper tones and vibrant basses have captivated us.

An advertisement in a local paper, stating that a small foot-pumped organ was for sale, started the adventure. A few days later this quaint old organ stood in our basement.

A tuning pipe test amazed us. The organ was in pitch; it could be played with our piano. In general, however, the instrument was in a rather sorry state. The bellows

were full of holes; the carpet was worn off the pumping boards. Stops stood out at crazy distances. Shelves, brackets and wooden ornaments towered loosely above the main case which reeded at the base, giving the whole structure a top-heavy appearance. You could have torn the instrument to pieces with bare hands because the glued joints were powdery dry. The varnished oak of the case was thirsty from age. But we fell in love with our acquisition.

The Work Begins

During the next month we spent our weekends planning and working. Previously we had never seen the inside of any organ. We had only the few common tools possessed by most households. First, we took the organ apart completely. By that I mean no single piece was left attached to anything else. The top with its shelves and brackets was discarded.

The two suction bellows were eliminated, and thin pieces of wood were fastened over the valve holes to seal them. The main bellows were retained as a reservoir for the mechanical suction being planned. Leaks in the fabric were repaired with rubber cement and strips of cloth. After agreeing on a design, the new sides were sawed out by hand—the curves with a keyhole saw. The cabinet was reassembled, using woodscrews in place of glue as we had no clamps. We bought one small sheet of quarter-inch plywood for the front center.

While the first coat of paint was drying on the case, we attacked the mechanism. There was nothing complicated about it. Suction from the bellows comes up through a series of holes in a flat tabletop. Over this top is the valve box. Each note has a valve which is normally closed by a wire spring. When one presses a key the action opens a valve that connects the reed chamber with the suction, and the reed vibrates producing a tone.

Our organ has four stops that control two aprons



The Remodeled Organ

which vary the amount of air admitted to the reeds thus producing soft or loud tones. The two aprons control upper and lower registers respectively and independently.

When a fifth stop is pulled, two notes—the original together with an octave—are played by merely pressing down one key. This is the octave coupler. The superimposed mechanism of the octave coupler is a unit by itself. One glance at it and you can see how it functions. Mrs. Seymour made fibre washers, glued loose valve spindles, sandpapered and painted as we both worked; and our organ gradually became an entity.

We plugged into the bellows with a

rubber hose and hooked it to the suction side of an ordinary house vacuum cleaner. This machine now created the suction that the foot treadles used to produce. We now had an electrically operated suction. A switch snapped. Keys were depressed. Music came forth. It worked.

The organ originally had a swell pedal which was operated with the right knee. We removed this and substituted a small foot pedal to perform the function. Another foot pedal was installed to operate the octave coupler in conjunction with its stop. These two pedals were cut out of wood and are connected by rods and bell cranks to the point where they move the stop lever and swell hood respectfully. It all worked very smoothly.

While the final coat of enamel was drying on the case, we lined up the keys. They were at various heights. This alignment was accomplished

by gluing little squares of felt to the key bottoms where they contacted the valve rods.

When the organ was finished I carried it upstairs alone, since it then weighed about two-thirds of its original weight. We left the suction mechanism in the basement and connected it to the organ with a non-collapsible hose. The electric switch for control of the suction motor was placed on the organ. This switch connects to the vacuum machine below through a base-plug outlet behind the organ. A music rack was made of strong light-weight wood. A bench was made in proportion to the new cabinet.

Only three things caused minor alterations. First, we could hear the vacuum machine even though it was in the basement. To overcome this we built a box with holes bored in it for breathers. The suction machine was put inside this box; and the box placed on chunks of rubber. That problem was solved.

Second, we could hear the suction release at the back of the organ after the bellows pulled in. This produced a hiss. We fastened this release valve down tightly on the bellows and installed a suction relief in the basement section of hose. A draft adjuster such as is used on oil burning stoves was used.

Third, after the suction was adjusted to be right for the majority of tones several were found to be sluggish. The reeds are removable from the front, using ordinary pliers. Adjustment can be made by slight pressure of a fingernail against the reed. Usually the reed had to be opened a trifle. A brief amount of experimentation brought satisfactory results.

In the case of a small organ, it is important to have arrangements of good music. There are many good books of organ music published now. While all the notes, especially the pedal bass, can not be played on a single keyboard organ, it is a challenge to one to select by experiment the best combinations.

Our rebuilt organ is a modern piece of furniture. It produces pleasing music. Everyone who has seen and heard it likes it. And it cost us twenty dollars.

Among the organ books suitable for use on such an instrument are these: Presser's Two-Staff Organ Book, Compiled by William M. Felton; Classic and Modern Gems; Murray's One Hundred Voluntaries, Edited by James R. Murray; Reed Organ Player, Compiled by Walter Lewis; One Hundred Voluntaries, Preludes, and Interludes, by C. H. Rinck; Practical Voluntaries by Favorite Composers; Laus Organi, Vol. 2, by J. P. Weston; Laus Organi, Vol. 3, by J. P. Weston; Reed Organ Selections for Church Use; Crown Folio of Organ Voluntaries, and Parish Harmonies, by J. W. Simpson.

ORGAN

FRANCES DENSMORE, whose gay smile and bright spirit give the lie to half her seventy-three years, lives quietly in the small Minnesota town of Red Wing—so quietly in fact that neighbors in nearby towns have never heard of her. Yet her name is honored throughout the world, wherever scientists, historians or musicians gather to discuss the American Indian. For since 1907 Miss Densmore has collected the music and legends of the Indians. The seal-hunting Aborigines of British Columbia and the White Indians of Panama are her good friends, while throughout North Dakota she is known as the White Buffalo Woman, daughter of Chief Red Fox.

Miss Densmore was born in Red Wing; she attended Oberlin College, studied music with a Harvard professor, and during the nineties taught piano and organ in St. Paul and Red Wing. The work of Theodore Baker, German scientist who in 1880 had studied the music of the Seneca Indians

She Collects War Whoops

By Edward Crane

tion of over twenty-five hundred songs in thirty languages and the writing and publishing of twenty most informative books. Moreover, the music this humble young piano teacher recorded in the back room of that small town music store was later played by the Flonzaley Quartet and the symphony orchestras of Minneapolis, Chicago and Kansas City, and furnished the themes and inspiration for many songs by Cadman and Lieber-

of us, since a measure in three-four time is likely to be followed by another in two tempo. Tuneless to many people, Indians were sung with unmoving lips, the notes slightly separated. Most seem to be in a key and exceedingly mournful.

Many songs are wordless; others have one or three words in the middle of the phrase. Frequently, the words may be in the private dream language, in an archaic tongue, a code known only to members of a secret society. Moreover, they have no popular songs, no songs; and they never sing merely for entertainment. Their music is always designed for a purpose. Children sing when playing games, to insure success. A trial council, with an empty stomach, sings a song in honor of a winning warrior. It is expected to rise and dance to the music, then contribute some of his "white metal" to the council. But primarily an Indian sings for food, as in his rain, hunting and love songs, or in order to dispel darkness and may enjoy a long life.

No theory of supernatural forces is behind these songs. The Indian feels that every object in nature, himself, music, has a certain wisdom and power which he can borrow. The song of the deer at a hunt, for example, can borrow the deer's power. Apparently this is psychological, for he says: "I can feel the power flowing through me."

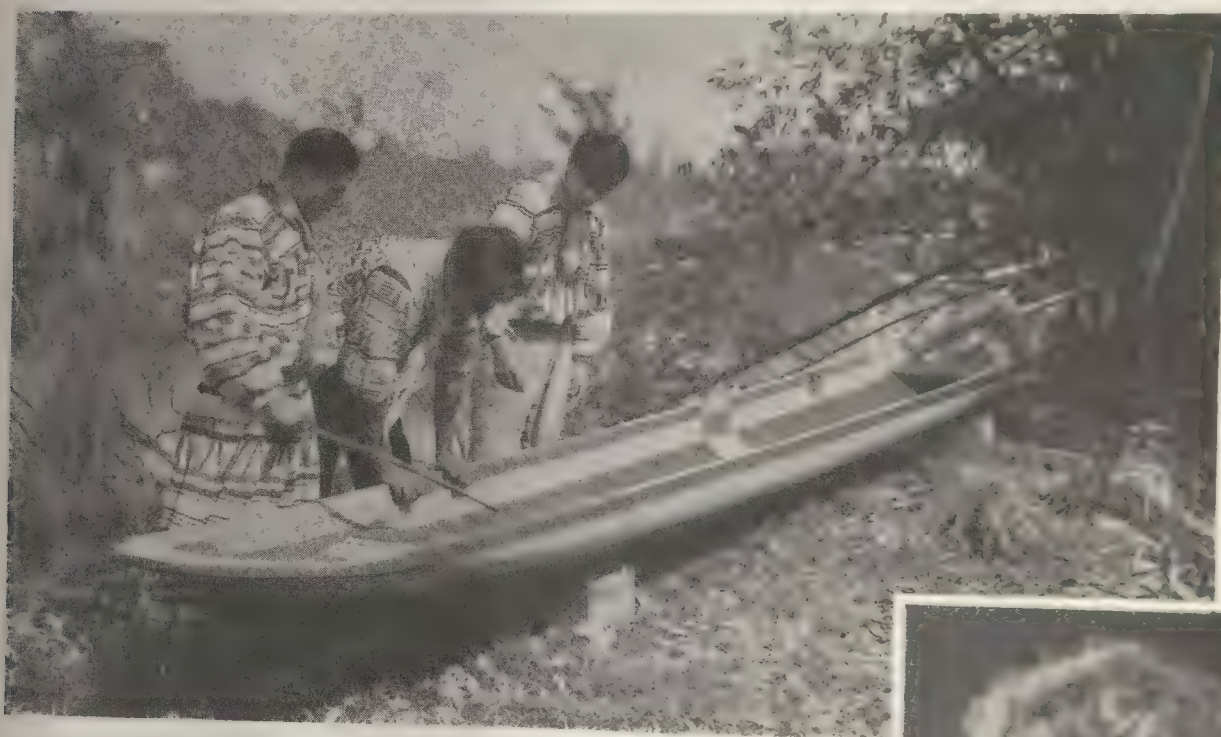
Thus an Indian's music is the key to his medicine, his religion and his history. For this reason, Miss Densmore's discoveries are of tremendous interest to such men as Claude Lévi-Strauss, father of modern anthropology. The material heritage of the Indian is small, far richer is the wisdom transmitted from one generation to another.

Photographer and Researcher

Miss Densmore has been recording music, patiently and painstakingly, for about a half century. She has gone into the mountains to dig up plains music, the songs. During her career through thirteen states she has become a competent pianist, making visual as well as auditory records of Indians and Indian customs.

the past thirty-three years she has set up in Indian agents' offices, in coal sheds, in bake ovens, and once—in a jail. Of her work she says:

"First of all, I put curtains at the window and hang pictures on the office walls even if it is a woodshed. I spend three or four days with the chiefs, elders and medicine men of the tribe. For, unless they're convinced that I am worthy, I might as well (Continued on Page 673)



Seminole Indians in Florida

in New York, first aroused her interest in the subject. And with the encouragement of Alice Fletcher, pioneer collector of Indian music, Miss Densmore began to take down by ear the songs of Minnesota's Sioux and Chippewa Indians, during her summer holidays. The results did not satisfy her, however, for no tinkling piano could duplicate the voice of the Indian, the clack of the rattles and thump of the drum. She soon realized that the only accurate way to preserve Indian music was to make phonograph records. So well did she succeed that, in 1907, she was designated a "collaborator" by Washington's ancient and august Smithsonian Institution.

She hurried at once to Detroit Lakes, near the White Earth Indian reservation in northwestern Minnesota. There she set up shop in the back room of a music store, cranked up the old-fashioned cylinder recording machine and persuaded her Indian friends to sing into the mouthpiece. In this manner did she rescue from oblivion songs which were being sung in America long before the white man ever set foot on American soil.

Her record of those years included her collec-

rance as well as the nucleus of an entire opera, the work of an Italian composer.

Difficult to Understand

Miss Densmore is one of the few persons who genuinely enjoys unadulterated Indian music.

She admits that it is difficult to understand, and quotes her favorite definition: "Indian music is the pandemonium of a small boy conducted with the dignity of his grandfather." Most Indian music begins high and falls steadily down the scale. Usually the last note is the lowest in the entire work. Percussion is the only accompaniment, and frequently the drums have a different rhythm than the solo voices. Rhythm is more important than melody to the Indian, whose ideas on the subject seem highly unorthodox to most



MISS FRANCES DENSMORE

The Music Program: Plans and Work!

By
Carleton Lee Stewart



School Music Building, Mason City, Iowa

Personnel

ACCORDING TO THE LAST CENSUS, Mason City, Iowa, has a population of twenty-seven thousand. Just last year the school arrangement was changed from an eight-four plan to a six-three-three plan, administered by these schools: the Mason City High School with an enrollment of 1,050; the Monroe Junior High School (enrollment 601); the Roosevelt Junior High School (enrollment 575); and eleven grade schools, with varying enrollment.



Carleton L. Stewart,
Director of
Instrumental Music,
Mason City.

The Board of Education employs five full-time music teachers to handle the instrumental program for the school system: Carleton Lee Stewart, in charge of high school band and orchestra; Marjorie Smith, in charge of string instruments; J. J. Fitzgerald, Monroe Junior High Band and Orchestra; Lee Chrisman, Roosevelt Junior High Band and Orchestra, and high school Marching Band; and W. A. Storer, in charge

of all grade schools throughout the community. In general, the duties of these teachers are as follows: Mr. Storer encourages and promotes the activities of all grade-school students with ability and inclination to play on an instrument. Having begun on an instrument, these pupils receive class lessons and are entered either in the beginning group or advanced ensemble. No effort is made in the grade schools to secure or adhere to a standardized balanced instrumentation, but every effort is made to teach beginners the proper manner of producing tone, the essentials of rhythm, and a feeling for cooperative instrumental playing. These pupils often appear in performance before their school audiences, and the advanced group gives at least one public concert.

In the junior high schools, Mr. Chrisman and Mr. Fitzgerald organize a band and orchestra, adhering to a correct instrumentation as closely as possible. Naturally these groups are fed from the grade schools; and, in some cases, after careful study of the pupil, changes are made in instru-

changes are made with a view to embouchure, tendencies and characteristics of the youthful aspirant. New beginning students are also assigned to instruments in the junior high grades. In the junior high, the essentials of good performance are early impressed upon all students: appreciation of good balance, familiarity with good literature, understanding of tonal colorings, and development of technical facility. While the junior high organizations do finally feed the high school groups, they have separate entities and activities, and have a program vital unto itself. They serve the community in whatever capacity they may, and are a part of the community life.

Marjorie Smith gives her complete attention to the string instrument players of the high school, and assists in the string problems of the junior high schools. Often she helps to start pupils on musical instruments in grade schools. It is her responsibility to organize and drill the many string ensembles, and to direct and maintain also a Little Theatre Orchestra, which serves at plays given by both the high school and the community.

The high school band and the orchestra per-

ments assigned to the individual. Such form the finest type of music literature, and strive for musical perfection at all of the concerts. From the two groups music and entertainment are furnished for all high school and junior



High School Band, Mason City, Iowa



High School Orchestra, Mason City, Iowa

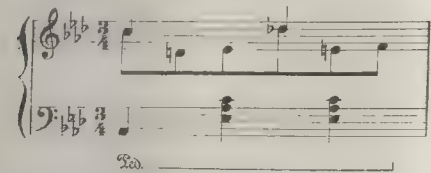
a large ensemble, but, on proper occasion, with soloists and small ensembles. It is the duty of the high school band and orchestra director to see that these obligations and activities are fulfilled with greatest enjoyment and advantage to student, school, and community alike.

BAND and ORCHESTRA
Edited by William D. Revelli

MIXED RHYTHMS usually occur when, with two melodies heard simultaneously, the accents do not coincide; or there occur instances of syncopation, retardation or suspension; also one group of odd against a group of even notes to a given beat; or any irregularity contrary to simple regularity. Perseverance in the use of system, science and mathematical tests together with slow, thoughtful and correct application of the hands on the keyboard will enable the player accurately to master all mixed rhythms.

In examining Chopin's *Valse in A-flat, Opus 42*,

Ex. 1

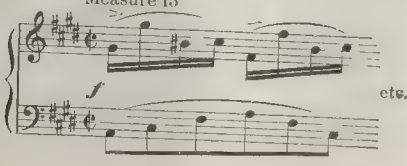


we find a regular waltz rhythm, in the left hand of which *beat one* has a strong accent. In the right hand there is a melodic accent on *beat one* and on the second half of *beat two*. Actually, the right hand plays two quarter notes of melody (an even group of two quarter notes) against the left hand's three quarter notes of accompaniment (an odd group of three quarter notes) at the same time. It is possible to think of each melodic quarter note of the right hand along with the two eighth notes of subordinate accompaniment as a triplet—with the melody note C sustained and with D-flat also sustained. This would amount to two triplets of eighth notes against the three quarter notes of the left hand. But Chopin's tempo is three quarters; hence we positively must count one, two, three for each measure to preserve the characteristic waltz rhythm. In the right hand, against these three beats, we actually hear but two beats which, for practice, one could count: one-trip-let, two-triplet for C, D-natural, E-flat and D-flat, E-natural, F. This will give the correct rhythm and melodic line for the right hand.

When playing both hands, two different rhythms are heard at one and the same time; yet there are but two eighth notes in the right hand against each quarter of the left hand, which must be quite even. Here mixed rhythm is evident and, apparently, with absolutely even note values that prove mathematically. To make this celebrated *Valse* sound artistically pleasing and rhythmically perfect, each hand must perfect its respective rhythm and the melodic quarters must be stressed in singing tone. The first beat of the left hand is accented, but the other two must be light and unstressed; while the accompanying eighths of the right hand should sound like a subdued murmur which, when continued throughout the section, has the effect of a soft trill.

In Chopin's *Fantaisie Impromptu, Opus 66* we have a similar instance, in Measure 13 and in Measure 17, of the composer's use of special accents giving us varying melodic patterns of one definite rhythm against another entirely different rhythm.

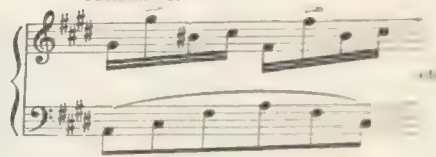
Ex. 2 Measure 13



Mastering Mixed Rhythms

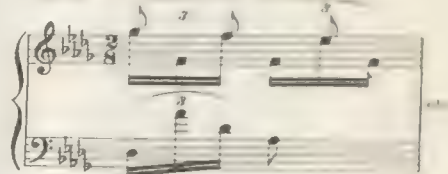
By
Austin Roy Keefer

Measure 17



Robert Schumann's *Des Abends* also should be studied for such effects resulting from special accents and from a simultaneous appearance of contrasting rhythms going on at one and the same time.

Ex. 3



Note, in the two measures shown in Ex. 2, how the accent completely varies the melody and rhythm with the identical notes. Note, in the Schumann (Ex. 3), that the eighth notes give one the effect of three melodic and rhythmic beats resulting from what is in mathematical construction but two triplets. Here we have in sound three rhythmic beats against two; yet, as we must count three in the Chopin *Valse in A-flat, Opus 42*, so in *Des Abends*, we must count two as Schumann indicated so exactly.

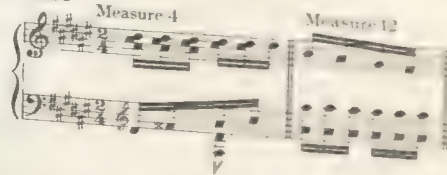
The foregoing examples of mixed rhythms were mixed as a result of note values, special accents and phrasing, largely affecting the melodic line. We had even mathematical distribution of notes in all of these. But in the ensuing example we do not. The problems vary in complexity.

Uneven Mathematical Distribution of Notes

Our next discussion concerns mixed rhythms as well as uneven mathematical distribution of notes for fitting the hands together. By this we mean three against two, four against three and other combinations.

In the Schumann-Liszt transcription, as well as in the original song, *Spring Night*, in Measure 4, we meet three in the right hand against two in the left; and in Measure 12 we meet two in the right hand against three in the left. In these examples, the accents coincide, but the problem is to fit even groups of two against uneven groups of three.

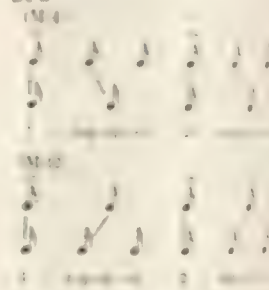
Ex. 4



When there are three of any kind of notes against two of similar denomination, we must

reason out the problem, by example we have three sixteenths against two eighths, giving us sufficient example for even development of each hand. In three sixteenths are thought of as the value of six thirty-seconds, then the three thirty-seconds will fit exactly. This is a perfect way to visualize the problem. In execution, one must feel that the sixteenth (of the group of three sixteenths in the right hand) is divided equally with the left hand sixteenth, making a total of two sixteenths of the left hand. The second one of this group gets its share of that middle sixteenth of the right hand. The other sixteenth in Measure 12 is just reversed. To facilitate counting passages, one might count: one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two, twenty-three, twenty-four, twenty-five, twenty-six, twenty-seven, twenty-eight, twenty-nine, thirty, thirty-one, thirty-two, thirty-three, thirty-four, thirty-five, thirty-six, thirty-seven, thirty-eight, thirty-nine, forty, forty-one, forty-two, forty-three, forty-four, forty-five, forty-six, forty-seven, forty-eight, forty-nine, fifty, fifty-one, fifty-two, fifty-three, fifty-four, fifty-five, fifty-six, fifty-seven, fifty-eight, fifty-nine, sixty, sixty-one, sixty-two, sixty-three, sixty-four, sixty-five, sixty-six, sixty-seven, sixty-eight, sixty-nine, seventy, seventy-one, seventy-two, seventy-three, seventy-four, seventy-five, seventy-six, seventy-seven, seventy-eight, seventy-nine, eighty, eighty-one, eighty-two, eighty-three, eighty-four, eighty-five, eighty-six, eighty-seven, eighty-eight, eighty-nine, ninety, ninety-one, ninety-two, ninety-three, ninety-four, ninety-five, ninety-six, ninety-seven, ninety-eight, ninety-nine, one hundred.

Ex. 5

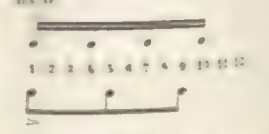


The player may use whatever device he wishes to aid him, so long as tempo and rhythm are correct. For example, he may use syllable wordage of rather peculiar nature: "Not dif-fi-cult." One could also count one-two-three-four-five-six-seven-eight-nine-ten-eleven-twelve-thirteen-fourteen-fifteen-sixteen-seventeen-eighteen-nineteen-twenty-twenty-one-twenty-two-twenty-three-twenty-four-twenty-five-twenty-six-twenty-seven-twenty-eight-twenty-nine-thirty-thirty-one-thirty-two-thirty-three-thirty-four-thirty-five-thirty-six-thirty-seven-thirty-eight-thirty-nine-forty-forty-one-forty-two-forty-three-forty-four-forty-five-forty-six-forty-seven-forty-eight-forty-nine-fifty-fifty-one-fifty-two-fifty-three-fifty-four-fifty-five-fifty-six-fifty-seven-fifty-eight-fifty-nine-sixty-sixty-one-sixty-two-sixty-three-sixty-four-sixty-five-sixty-six-sixty-seven-sixty-eight-sixty-nine-seventy-seventy-one-seventy-two-seventy-three-seventy-four-seventy-five-seventy-six-seventy-seven-seventy-eight-seventy-nine-eighty-eighty-one-eighty-two-eighty-three-eighty-four-eighty-five-eighty-six-eighty-seven-eighty-eight-eighty-nine-ninety-ninety-one-ninety-two-ninety-three-ninety-four-ninety-five-ninety-six-ninety-seven-ninety-eight-ninety-nine-one-hundred.

After these groups are fitted together slowly at first, the player should count in a fashion, making sure the objective pattern is exactly together on the strong beats. Others appear to fall in naturally. One could use a physical aid to tap three taps with the knee, or even a table, while tapping with the other hand and vice versa.

Chopin's *Fantaisie Impromptu, Opus 66*, in four sixteenths in the right hand against two eighths in the left. This could be counted slowly to the beat, thus:

Ex. 6



One could also count to each beat: one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two, twenty-three, twenty-four, twenty-five, twenty-six, twenty-seven, twenty-eight, twenty-nine, thirty, thirty-one, thirty-two, thirty-three, thirty-four, thirty-five, thirty-six, thirty-seven, thirty-eight, thirty-nine, forty, forty-one, forty-two, forty-three, forty-four, forty-five, forty-six, forty-seven, forty-eight, forty-nine, fifty, fifty-one, fifty-two, fifty-three, fifty-four, fifty-five, fifty-six, fifty-seven, fifty-eight, fifty-nine, sixty, sixty-one, sixty-two, sixty-three, sixty-four, sixty-five, sixty-six, sixty-seven, sixty-eight, sixty-nine, seventy, seventy-one, seventy-two, seventy-three, seventy-four, seventy-five, seventy-six, seventy-seven, seventy-eight, seventy-nine, eighty, eighty-one, eighty-two, eighty-three, eighty-four, eighty-five, eighty-six, eighty-seven, eighty-eight, eighty-nine, ninety, ninety-one, ninety-two, ninety-three, ninety-four, ninety-five, ninety-six, ninety-seven, ninety-eight, ninety-nine, one hundred.

NO SUPER-QUALITIES are needed in violin study. Only those physical and mental endowments that every parent should wish a child to possess are necessary. There still is a general belief in some old-time fallacies that exaggerated the difficulties in the study of this instrument. Consummate artistry of the violin is no more difficult to obtain than that of the piano. Yet no one hesitates to study the piano. The difficulties of the two instruments are just different. A violin pupil once complained to her artist teacher about the difficulty of a certain technical passage, saying, "On the piano that would be as easy as rolling off a log." "Yes," came the retort, "and on the violin it is as easy as falling off a log." Then, too, some fail to take into account the many and varied potentialities for the violinist and the violin student. No other instrument offers to the amateur so much pleasure in the participation of musical activities as the violin, while to the professional there is a limitless field of opportunities from which to choose.

Exercises for Prospective Students

In violin study the left hand in time becomes the mechanic and the right hand becomes the artisan. The first lessons, as a matter of course, must focus on getting the machine in working order and teaching the pupil how to operate it. For success in study, a violin pupil should have a good physique and well-proportioned arms, hands and fingers. More pupils, both adults and children, have had to give up violin study because of short upper arms and stocky fingers than for the lack of a "musical ear." Proportionate strength and the ability to control that strength are necessary factors in violin playing. One great violinist stressed this point in these terms: "All other things equal, that violinist who has the greatest strength will play the best."

Light gymnastic exercises that call for relaxation and the use of the arms are a good preparation for violin study. The left hand position may be made sure through the following exercise. Extend the arms to the front while letting them hang loosely at the shoulders. Keep the fingers in a slightly curved position as though ready to play the piano. Let the arms swing toward each other so that the elbows touch while the forearms, with the palms of the hands turned inward, are thrown into a position of about forty-five degrees. Swing the elbows outward and again inward. This time, after touching the elbows, ease the position of the left arm until it reaches an angle of about twenty degrees from vertical. Keep all the fingers loosely curved and bring the thumb, which is still curved, to a point opposite the first finger. With the arm in this position, the left clavical forms a natural shelf. It is on this shelf that the violin rests. The chin serves as a clamp to hold it in place. In the proper position, the violin neck lightly touches the first or root joint of the index finger. The thumb provides a counter for the pressure of the stopping fingers, and thus it becomes a means of support rather than that of gripping. The hand now is ready for the violin, and the practice of holding the violin may begin. It is well to keep in mind that the arm tires very

Why Not Study the Violin?

By Ellen Amey

Ellen Amey, Pianist, Violinist, Pedagog, was born in western New York. She received her early musical training in Hornell, New York, studying piano, violin, and harmony with Dr. M. La Frone Merriman. Later, in Berlin, she studied piano with Philipp and Scharwenka, violin with Marianna Scharwenka-Strezow and De Ahna, and harmony with Philipp Scharwenka. Her musical associates were pupils of Raif, Barth, Klindworth, Moszkowski and Joachim. After returning to America, she studied piano with A. Oswald Bauer, formerly connected with the Leipzig Conservatory; violin with Clifford Schmidt and Richard Arnold; tone production and vocal culture with Frederick W. Kraft, a pupil of Lamperti. For four years she was instructor of piano and violin in Hollins College, Hollins, Virginia; and for one year she acted as director of music in Oak Cliff School for young women, Dallas, Texas. Since 1897 she has been active in the musical life of New York, teaching piano and violin, coaching singers and conducting choruses and string instrument classes. Miss Amey has been associated at different times with such well known musicians and pedagogs as Erich Rath, Mrs. Stuart Close, Dr. Henry G. Hanchett, Clifford Schmidt and Richard Arnold. At present she resides in Brooklyn, N. Y.—EDITOR'S NOTE.

quickly, hence frequent rest periods are absolutely necessary.

The various problems which later will be encountered in playing the violin may cause many modifications, but the logical principles remain. The wrist automatically provides the power of balance when unusual reaches and adjustments are to be made. This position is one of the so-called fatiguing requirements in the first lessons of violin study. Consider what has been accomplished. This hand position covers a compass of over two octaves. Within reach of the fingers many chord combinations may be found. Moreover, the hand never rigid, but as immobile as a piece of machinery, may by a closing movement of the arm be shifted on the neck of the violin to any degree up to and including the third position, without any change of the hand or the fingers. Beginning with the fourth position, there is a gradual change of the hand on the neck, and the arm moves inward in order to allow the thumb to be carried more and more under the neck as the hand passes into the higher positions.

VIOLIN

Edited by Robert Braine

Holding the bow, or the position of the hand on the bow, can be easily and quickly learned by the following simple directions. Extend the right arm to the front while letting it hang loosely from the shoulder. Turn the forearm easily so that the palm of the half-closed hand lies upward, and bring the gently curved thumb opposite the second finger. The hand in this position is ready for the bow. The hand and the arm remain loosely passive until the bow is placed in position. Then the hand may be turned as in preparation to play.

This is the time to observe all the details of the position as the bow, so lightly suspended, is ready to swing or to be drawn. The active members of the hand are the first and second fingers which with the thumb hold the bow, and the little finger, the tip of which rests on the stick to balance it. To the teacher is left the responsibility of placing the bow in the correct position. The passive exercise should be continued until the pupil is able to pick up the bow and by a single movement adjust the hand at the same time. Then, with the teacher guiding the movements, passive exercises in drawing the bow may begin. First exercise the bow arm alone, then with the left arm in place as though holding the violin. Analyzing the movements of the arm will resolve them into three divisions. Starting at the nut or heel there will be first the arm, then the forearm, then an extension and a very slight depression of the everloose wrist with an outward pull of the whole arm, as in using the whole bow. After this, the passive exercise of drawing the bow on the open strings should begin. The bow at all times should be drawn parallel with the bridge. The sensation when drawing the bow should resemble a pulling with the down stroke and a pushing with the up stroke.

This kind of preparation records on the mind of the violin pupil a clear impression of the correct position both for the left and the right hand.

The Violin Bow Is Like the Singer's Breath

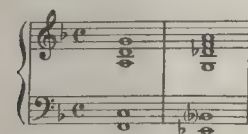
Passive exercise for bowing, under the guidance of the teacher, records the physical sensation which is of more importance than the mental picture. He soon responds to the gradually increased pressure of the first and second fingers, as the bow is pulled from the nut to the point, and the gradual release of pressure as the bow moves toward the nut. However, more individuality and freedom in movements will show in the bow arm than would be allowed in the machine-like left arm and hand. The bow is like the singer's breath. Through it are reflected all the emotions of the violinist, so sensitive is this fragile stick to pressure through muscle and nerve reaction. Through its control it is possible to carry every shade of expression. The fundamentals of correct bowing on which this mastery depends can be learned only through the careful training and watchfulness of the teacher.

Playing in tune or correctness of pitch in stopping the strings depends more on the ability to retain the left hand (Continued on Page 708)

Music and Study

The Analysis of Chords

Q. Please analyze the following chords:



—D. S. P.

A. It is difficult to analyze isolated chords intelligently. Had you sent a copy of the measures in which these chords occur, or named the compositions from which they are taken, it would have been possible to give you a more satisfactory answer.

The first chord is probably just I (F, A, C) in the key of F, with the D and G added. The added sixth (D) occurs frequently in jazz music, though the added ninth (G) is found less often. If the G is not sustained as long as the rest of the chord, it is merely a non-harmonic tone.

The second chord is a ninth chord on E-flat (E-flat, G, B-flat, D-flat, F). The A may be considered as the eleventh of the chord, or else regarded simply as a non-harmonic tone added for the sake of extra color.

Some Acoustical Questions

Q. I wonder if it may be possible for me to obtain just this information (specifically) from some individual or school (without buying several books and a lot of extra literature), or if perhaps someone in your organization can definitely name a book which actually contains the information I seek.

The questions to which I seek answers are:

1. Where and how does the human ear acquire its information, experience, and authority for recognizing and passing judgment upon musical harmonies?

2. What are the actual figures showing why there are twelve chromatic tones to the octave (I do not mean the figure 1.059463 which is the 12th root of 2, and by which mathematicians show the value of the half-step after they have taken for granted that there are twelve tones in the octave)?

3. What is the source of the tone which distinguishes the seventh chord from the major chord (I mean what is the source of, and how do modern theorists explain the note B-flat in the Seventh chord C, E, G, B-flat)?

4. What is the source of the note which distinguishes the minor chord from the major (I mean, in the minor chord C, E-flat, G, how is the relationship of E-flat to C explained)?

I have read a lot of material which was supposed to explain all of these questions, but so far all such material was all around the subject but never a real and logical explanation of the exact points in which I was interested.

—G. E. D.

A. I have submitted your questions to an acoustical engineer, and he gives me the following answers:

1. Strictly speaking, the ear acquires no experience or authority; it merely acts as the medium for conveying auditory sensations to the brain, and the mind functioning through the brain acquires the experience. So, substituting mind or intelligence for "ear" in your question, we would say it acquires its information and experience mostly through forming opinions about what it hears, by practical and academic training and perhaps partly as a race heritage. More specifically, the relationships that exist between chords and scale tones are determined by frequency ratios. Our own particular type of culture has found that

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



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

these ratios can be used to express satisfactorily our ideas of beauty, emotion, and similar subjects, through music. Much the same process has determined what we like to see, to touch, to smell, and to develop the language we speak. A culture alien to ours might have an entirely different set of relationships to express their ideas of the same things.

2. There are no such figures. The octave can be divided into any number of parts, and sometimes is. It is just that twelve half-steps have proved to be best for expressing our ideas to our own satisfaction, "our" being used in the sense of referring to our ancestors and our own esthetic sense as related to music. The chromatic tempered scale developed in a way something like this: note relationships are determined by frequency ratios; the simplest ratios were used first because they would be the easiest understood. In the course of time, these ratios were completed in such a way as to form the Natural or Physical scale. These ratios are:

C	D	E	F	G	A	B	C
1	9	5	4	3	5	15	2
	8	4	3	2	3	8	

This scale uses three sizes of steps: major tone, as from C to D; minor tone, as from D to E; semi-tone, as from E to F. As our type of music developed, it was found that some of its desirable possibilities were too much restricted by this scale, but by making all the major and minor tones the same size and the semi-tones half the ratio of these whole tones, and having twelve half-steps (or half-tones) to the octave these restrictions were removed. Then any tone was usable in any key in which it appeared. The gain harmonically was much greater than the loss melodically. The latter has proved to be very slight, more theoretical than actual, to most of us. The answer to your two is the same as to your one,

namely: because experience and evolution have proved that a scale with twelve half-steps to the octave and equally tempered best serves the purpose for which we wish to use it.

3. Just as scale-tone relationships are determined by frequency ratios, and chord relationships by frequency ratios of their roots, so are chord tones determined by their frequency ratios to the root of the chord. Experience has taught that chords are most generally satisfactory when built of thirds. This is partly because the minor third is the smallest interval whose frequency ratio is small enough for us to accept and grasp easily, partly because chords thus built will include all intervals if extended far enough, and if inversions are allowed for. So in the key of F, it was not much of a strain to extend the dominant triad so that it became a seventh and also a ninth. Then the relationship of B-flat to C is close, so much so that some of the early theorists felt it necessary to include a B-flat in the C scale, and even gave it a separate name, as the H used in the early German C major scale. The seventh partial of G is approximately B-flat; the ratio of B to C is 15/8, that of B-flat is 14/8 or 7/4, which makes B-flat closer to C than B. Also the key of F is close to C, their tonic ratios being as 4 to 3 to give the

fourth tone in the scale. The same relationship of B-flat to F as F to C F-sharp can be seen in the same way.

4. The minor third ratio is the simplest after the major third, being 5/4, the minor 6/5. In minor thirds in the Natural Scale, D to F, E to G, A to C, the minor and major triads are simple enough so each is a tonic chord, or a passing chord. C gives us C in A, and C major have the same Tonic, Dominant and Subdominant. These are harmonically more than C major and A minor. The use of E-flat in C minor was not realized until the advent of harmonic composition when music was all melody to be realized.

Herewith are given some ratios in the chord for the natural scale. When the scale, the alteration of the scale are so small that they are still definite values. These ratios are given in the natural scale, and can be gotten from the ratios given previously.

Why France Fell

Experienced news analysts tell us that one reason why mighty France capitulated in the incredibly short space of thirty-eight days is that the people were weakened by a false lull of ease, fun, freedom. Their spiritual disinclination to attack unpleasant facts degenerated into defeatism. Whether or not that estimate is accurate, it is well worth thinking about. We do not want it to happen here! We do not want to develop into a nation too soft to face hardships; too pleasure-minded to stand up against unpleasantness. The "something" which the past two decades failed to give us is the wholesome discipline that exercises the soft fatty tissue from our minds. However comfortably we may live, we still need the spiritual equivalent of food roughage; the salt of struggle that adds flavor to living and strengthens the backbone.

Spiritual Strength Through Discipline

The surest means of acquiring spiritual strength is through discipline. But we do not like taking orders, being regimented. All the better! That leaves us the free choice of disciplining ourselves. Descartes said that *freedom* consists, not in following the will-o'-the-wisp of "do as you please," but in being able to discriminate between right and wrong and *voluntarily* choosing the right. The goal of education, after all, is to teach us so to regulate ourselves that we may function efficiently under all circumstances, regardless of their pleasure value. We need not go through college to acquire such education; we have only to pitch into ourselves!

Loyous Self Discipline in Music Study

Self discipline takes many forms, and each one must decide on his own brand. Making ourselves do what must be done, cultivating orderliness and regularity, denying ourselves some pleasure for the sake of another's, helping at chores, setting a goal at lessons and living up to it, avoiding distractions, beginning no task that cannot be worthily completed—all these are part of the self-discipline which, if regularly followed, gives a person a new grip on his own powers and fills him with the pleasure of self-respect that no softer, more easily-gotten pleasure ever can quite match.

One of the pleasantest forms of self-discipline comes through music study. Quite apart from

What Is a Mixed Minor Scale?

Q. I want to know what a mixed minor scale is. I have seen it in some books and I am confused. Is it a minor scale with some flats and some naturals? Is it a minor scale with some flats and some sharps? Is it a minor scale with some flats and some naturals and some sharps? Please explain.

A. A mixed minor scale is a minor scale in which some of the notes are natural and some are flat. For example, in the key of F, a mixed minor scale might be F, G, A, B-flat, C, D, E, F. This is a minor scale because it has three flats, but it is mixed because it has some natural notes (G, A, C, D, E) and some flat notes (B-flat, F).

Music Study Now a Great National Asset

What Music Does to Your Character and How It Does It

By Myles Fellowes

"genius" or the chance of performance and applause, the study of music itself inculcates habits that stand one in good stead throughout life. Indeed, the motto of THE ETUDE, "Music Study Exalts Life," has deep significance. That exaltation means more than the "thrill" of listening to charming sounds; it means that the inherent discipline, as well as the enjoyment, of music makes life richer, more flexible, more orderly.

What Pieces Do to You

For instance, the regular study of music presupposes regular hours of regular practice. That in itself is a step toward character building. You must arrange your day in terms of regularity; you plan for the hours at which practice best fits in, and you keep to them. You assume responsibility for the same amount of work at the same time, every day, regardless of heat, cold, ball games, or movies. By acquitting yourself of this responsibility, you accomplish more than can be measured by the actual practicing itself. You are forming the habit of concentrated, controlled regularity; it will come to your aid in everything else you undertake.

The actual work you do brings advantages of character development that reach deeper than the music itself. Each time you read through a new piece, you reveal the sort of person you are. Do you plunge in headlong to get at the fun of the sound, forgetting whether you are working in two sharps or three, whether you are counting three-quarters or six-eighths; having to look back to make sure? Or do you first familiarize yourself with every printed "must" on the page, training yourself to carry out instructions without reminder? The first habit can be made over into the second by concentrated application. And when it is so made over, you have done more than read a sheet of music; you have strengthened your mental habits. Twenty years hence, your mental habits more than anything else will mark the dividing line between success and failure.

Scale Routine Imperative

Counting time, aloud or mental, is an excellent drill in precision. The performer who loses his tempo a half-dozen times on each page is all unconsciously publishing proof of a lack of orderly control. The printed symbols of music are merely the composer's instructions. The student who overlooks the value of sixty-fourth notes, whether through willfulness or carelessness, shows himself to be inefficient in carrying out instructions. By the time he reaches a game-field or a business office, the chances are that he will also be inefficient there.

And scale work! There has been a tendency in some quarters to take the dullness out of scales by sugar-coating them into a sort of game. To this observer, such an approach seems fundamentally unsound. Scales are *not* a game, make-believe, sugar-coated, or otherwise. They are, quite simply, the most secure highroad into technical facility. Anyone who desires technical facility must master them. In this sense, then, they are one of the earliest and least painful lessons in overcoming those other un-game-like obstacles that lie all along the road of what insurance experts call life expectancy. Scales perfect finger technique; they also perfect the basic technique of overcoming obstacles. Any obstacles! Go at your scales in an orderly campaign, remembering that each improved, more fluent repetition does more for you than it does for your fingers. Remember, too, that the fact of your not "liking" them is of no importance—except to yourself. For, by turning away from an obstacle for no better reason than that you "don't like" it, you expose your spiritual muscles to the censure of flabbiness.

Music Helps You Study Yourself

As music study advances, it offers splendid opportunities for prompt self-criticism. In many of our activities, effort and decision must await time for the result; how will the letter be answered, how will the examination paper be marked, how will the friend react? We must wait to find out. In music, you have an immediate answer—provided you recognize it. You sing or play a phrase and there, at once, you know all about it. Can you criticize yourself? Can you measure the divergence between the way it really sounds and the way you want it to sound? Can you analyze this divergence, putting your finger down squarely on its cause? Can you then synthesize your findings into a practical lessening of the divergence? If you cannot; if you have constantly to be told about your errors and coached into setting them right, some business employer, later in your life, may find your services considerably less than satisfactory.

Spotting the troublesome phrase in a composition is an excellent exercise in developing your powers of classification and ingenuity. From among all the measures of the piece, you must classify the hard ones and the easy ones. Next, you must devise and perfect your own system of making the hard ones easier to handle. Perhaps you will accomplish this by a slow taking apart and examining; by sheer repetition; by mental association. At all events, you will experience the satisfaction of (Continued on Page 726)

THIS AIR IS AN EXCERPT from Bach's orchestral "Suite in D." Generally known as the *Air on the G String*, it is played by violinists the world over. It was written in the composer's last, or Leipzig period and first presented by the "Collegium musicum," a musical society of that city conducted by the immortal cantor of St. Thomas School. The scoring of the "Suite" calls for strings, oboes, bassoon, trumpets and drums.

That Bach's contemporaries were wholly unaware of his titanic genius and grossly neglected his work are notorious facts of musical history. Yet "the Father of Modern Music" does not seem to have been chagrined by the neglect of his music during his lifetime. "We find in him," writes Abdy Williams, "little of that desire for recognition which is usually one of the strongest motives in an artist." To cite Bach's own words: "The sole object of all music should be the glory of God and pleasant recreation."

In 1829—seventy-nine years after his passing—Mendelssohn revived the "St. Matthew Passion," thereby inaugurating a universal Bach cult which even to-day shows no signs of abatement.

Piano Transcriptions

The piano has the largest and most varied literature of any musical instrument; yet the majority of these compositions would be more effective if rescored and played on other instruments. The fact is that very little of so-called piano music is idiomatic. Only the genius of Chopin, Schumann, Mendelssohn, Debussy, Ravel, Godowsky and a few others enabled them to take into fullest account the instrument's inherent imperfections and shortcomings, minimizing these while sublimating the piano's potentialities and charms. And thus master works were created.

In my opinion, the true glory of the piano consists in its availability to one player as a medium for presenting all types of music; for all music, irrespective of texture or tonal mass may be reduced, rearranged and made playable for two hands while still retaining much of its musical quality. Well wrought transcriptions, then, offer a means of broadening and deepening our musical and artistic perspective.

Lyricism

The art of "singing on the piano" is the most difficult, yet intriguing chapter in its complete mastery. The present transcription presents a challenge which can be successfully met only by solving the problems of tone-production and style. Many students, in their quest for digital skill, agility, speed and brilliance, utterly overlook the basic requirements of the most satisfying music-making—which is lyricism. Music is essentially an aural and a lyric art. It is easier to state in words how not to produce a "singing tone" on the piano than the reverse. Later, a number of practical "don'ts" will be enumerated.

August Oetiker, in his essay entitled "Points on Oscar Raif's New Method of Piano Playing," in discussing how to make a *songful tone*, says:

Air by Johann Sebastian Bach

Transcribed for Piano by Sidney Silber

A MASTER LESSON

By Sidney Silber

"Poetry of delivery lies in the variety of tone-colors called forth by the touch. A sudden stroke invariably produces a hard, mechanical tone, because the jerk of the hammer unfavorably influences the vibration of the string and its resulting quality of tone-color."

"The songful musical tone is, on the contrary, obtained when the key is not driven down suddenly, but is subjected to a gradual pressure which continues until the entrance of the succeeding tone."

"Perfect mastery of finger movement is, of course, necessary in the attainment of such a stroke, as will produce a noble, musical tone. Let these technical preliminary conditions be once conquered and nothing hinders the expression of individual sentiment."

Thalberg, in his monumental work, "The Art of Singing Applied to the Piano," has this to say: "This art is the same to whatever instrument it is applied. Neither sacrifice nor concession should be made to the special mechanism. Interpretation is the bending of

mechanism to the demands of art. Since, literally speaking, the piano cannot give that which is most perfect in singing—the power of prolonging the tones—this imperfection must be remedied by skill and art and the illusion produced both of tones sustained and prolonged and of swelled tones, these being the first conditions of obtaining breadth of execution, a fine tone-quality and great variety in the production of tone which necessitates freeing one's self from all rigidity. It is indispensable that the fore-arm, the wrists and the fingers possess as much suppleness and as many diverse inflections as does the voice of a skillful singer. In large, dramatic and noble songs, it is necessary to sing from the chest, to demand much from the instrument, and to draw out all the tone that it can give, without ever striking the keys, but by an attack very close and going deep into them, pressing them with vigor, energy and warmth. In simple songs, sweet and graceful, the piano must, so to speak, be kneaded, squeezed with a boneless hand and velvet fingers. The keys, in this case, should be felt rather than struck."

Recent Research on Tone-Quality

Three distinguished physicists have given us many interesting answers to the question of tone-quality. They are: Otto Ortmann, Dayton C. Mil-

ler and William Braid White. They are unanimous in their conclusions which, briefly, are as follows:

1. Tone in the piano is made by the hammer striking the string with different degrees of force.
2. Loudness of tone depends solely on the speed with which the hammer strikes the string. The greater the speed, the greater the loudness.
3. Quality of tone depends solely on its loudness, that is, on the speed with which the hammer strikes the string.
4. Tones of the same loudness are always of the same quality. Tones of different loudness are always of different quality. Each loudness has its own unchangeable quality.

The Piano's Tone Qualities

All of the above is undoubtedly true of single tones. What about many simultaneous sounds? These findings may be applied to the latter as well; but the student's problem is how to produce these multiple, musical sounds—this moving, kaleidoscopic fabric, this appeal and stimulus to our esthetic sense. One and the same piano, played by a number of great artists presenting the same composition under identical conditions, sounds quite differently, although each interpretation is beautiful. Here, then, we become aware of the real lure of the piano; for no two artists present the identical, simultaneous hammer speeds. The act of touch is as sure a means of identification of an artist as are human finger prints. Touch is strictly individual and personal. There are no exact duplicates!

A first reading of the present transcription reveals that the melody must always predominate over all other factors of sound production. This, however, does not imply that all tones of the melody are to be produced by equal pressure or weight. Quite the contrary! The effect on the ear of such procedure would be sameness—and monotony is always inimical to artistic, musical rendition. It is particularly so in the matter of "singing on the piano."

Even the best pianos have but two tone qualities built into them. They are the tone quality produced when the left (shift) pedal is stationary and vice versa. How, then, are so many other, different tone qualities produced by the greatest pianists?

The answer is: by means of discriminative emphasis, sometimes called plastic touch. It is the ability to effect many, differing, simultaneous hammer speeds. It would be erroneous to conclude that this can be accomplished solely through scientific, mechanical or physical means. Varying tone qualities are unmistakably products of individual musical imagination and feeling, as well as of digital cunning.

While it is impossible to make an exact analysis covering every phase (Continued on Page 715)

CLASSIC AND CONTEMPORARY SELECTIONS

PRELUDE, IN C MINOR

Abram Chasins was born in New York in 1903. He studied at the Ethical Culture School, the Curtis Institute, the Juilliard Foundation, and at Columbia University. Among his teachers were Josef Hofmann, Ernest Hutcheson, and Rubin Goldmark. His compositions are modern, brilliant, and vigorous, as this vivacious prelude indicates. Accent the descending passage played by the thumb in the left hand part. Grade 6.

ABRAM CHASINS, Op. 13, No. 1

Vivace M. M. ♩ = 132-144

AIR

See another page in this issue for a Master Lesson
by Dr. Sidney Silber on this piece. Grade 7.

Lento M. M. ♩ = 60-69

JOHANN SEBASTIAN BACH
Transcribed by Sidney Silber

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AWAY TO THE CHASE!

HUNTING SONG

BERT R. ANTHONY

Grade 3. Allegro M. M. ♩=126

In a rollicking manner

Musical score for 'Away to the Chase!' by Bert R. Anthony. The score is in 8/8 time and consists of six systems of music. It begins with a forte (ff) dynamic and a 'very decisively' instruction. The melody is characterized by eighth and sixteenth notes, often beamed together. Fingerings are indicated throughout. The score includes a 'to Coda' section, a 'Fine' section, and a 'CODA' section. Dynamics range from ff to p. The piece concludes with a 'D. C.' (Da Capo) instruction.

BY MY FIRESIDE

STANFORD KING

Grade 4.

Moderato M. M. ♩=92

Tempo rubato

Musical score for 'By My Fireside' by Stanford King. The score is in 3/4 time and consists of six systems of music. It begins with a moderate tempo (♩=92) and a 'Tempo rubato' instruction. The score is written for piano and includes a variety of musical textures, including arpeggiated figures and melodic lines. Dynamics range from mp to pp. The piece concludes with a 'pp' (pianissimo) dynamic.

RUSTIC REVELRY

Here is a moonlight hay ride, done in tone by the gifted Arthur Bergh. Finely constructed and balanced harmonically, the composition works up to a most effective climax. Watch the staccato marks carefully. Grade 5.

Allegro non troppo M.M. ♩ = 84

ARTHUR BERGH

mf *simile* *f* *p* *ff* *rit.* *a tempo*

poco rit. *a tempo* *Vivo* *rit. molto*

IN A CONVENT GARDEN

BERNARD WAGNESS

Grade 9. Andante M.M. ♩ = 104

mp misurato *mf marcato* *mp* *p* *rit.* *a tempo* *ritardando* *pp*

THE WORLD'S GREATEST OPERA AND WALTZ COLLECTIONS AT INCREDIBLY LOW PRICES

Hampton Publications takes this opportunity to express its appreciation to the thousands of "Etude" readers who purchased "The American Home Song Album" and "The American Home Piano Album" (announced in the August issue) at more than eight hundred music and book stores in the United States. Hampton now presents two absolutely new and equally extraordinary collections: THE AMERICAN HOME GRAND OPERA ALBUM, containing the stories and 192 selections from sixteen grand operas arranged for playing or singing, and THE AMERICAN HOME WALTZ ALBUM comprising sixty-three exquisite waltzes by the world's greatest dance composers. If you read the detailed descriptions and contents of these volumes, you will realize that they are tremendous values, and that it will be wise to buy them both NOW before increased manufacturing costs caused by war conditions force us to raise the prices.

THE AMERICAN HOME GRAND OPERA ALBUM

The sixteen operas in this volume are performed constantly at the Metropolitan Opera House, and heard frequently over the air or on phonograph records. There are actually 192 separate selections arranged for playing or singing, and the story is not a short synopsis, but related in narrative form between the musical numbers so that the plot unfolds itself as you play the music. Space does not permit listing all the 192 titles, but the CONDENSED CONTENTS below names each opera, with the number of selections in parenthesis, followed by the titles of at least five outstanding songs. At the amazing price of \$1.00, each opera costs you less than seven (7) cents, and each musical number about one half of a cent.

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AIDA (17) Heav'nly Aida Pity, Kind Heaven Grand March Ballet Music Final Duet	FAUST (16) Calf of Gold Flower Song Salut Demeure Jewel Song Soldiers' Chorus Holy Angels	PAGLIACCI (10) Prologue Ballatella Vesti la Giubba Minuet Gavotte Punchinello No More
BARTERED BRIDE (9) Country Dance Furiant It Must Succeed Comedians' March Comedians' Dance	HANSEL AND GRETEL (11) Susy, Little Susy Dance Duet Children's Prayer Sandman O Magic Castle Witch Waltz	RIGOLETTO (10) Ballata Minuet Caro Nome New Hope Renewed Woman is Fickle Quartet
BOHEMIAN GIRL (10) Soldier's Life I Dreamt I Dwelt Heart Bowed Down Then You'll Remember Fair Land of Poland	LOHENGRIN (13) Swan Song O King of Kings Wandering Breezes Prelude to Act III Bridal Chorus In Distant Land	TANNHAUSER (11) Beloved One, Come! Ever I'll Praise Thee Oh, Hall of Song Grand March and Chorus Pilgrim Chorus Evening Star
BORIS GODOUNOFF (9) Coronation Scene Boris' Monologue Polonaise Love Duet Death of Boris	MANON (10) Laughing Trio Mademoiselle! Monsieur! The Dream Ah! Depart, Vision Fair Ah! Love Me Again Death of Manon	TRAVIATA (12) Drinking Song Ah! Was It Him? Sempre Libera Di Provenza Gipsy Song If E'er You Meet
CARMEN (15) Habanera Seguidilla Toreador Song Flower Song If You Love Me	MARTHA (14) See What Grace When to Life I Woke Last Rose of Summer Porter Song Like a Dream Heav'n May Grant Pardon	TROVATORE (14) Anvil Chorus Upward the Flames Tempest of the Heart Soldiers' Chorus Miserere Home to Our Mountains
CAVALLERIA RUSTICANA (10) Siciliana Carter's Song Easter Hymn Intermezzo Drinking Song		



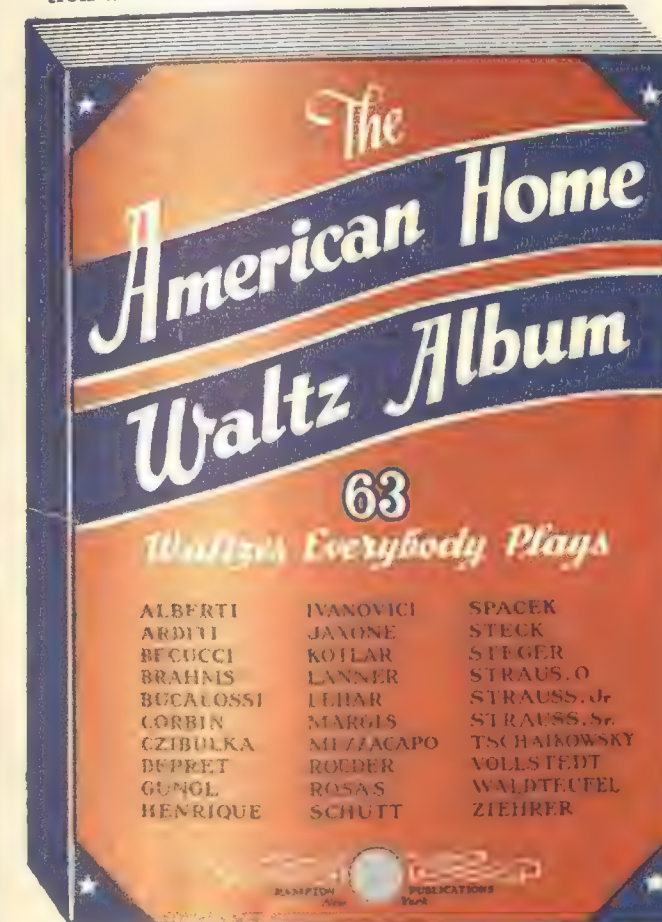
224 Pages — Price \$1.00

THE AMERICAN HOME WALTZ ALBUM

Jazz may have its devotees, but the charm of a waltz melody is far greater for most "Etude" readers than the cleverest piece of syncopation ever written. In this magnificent album the sixty-three finest waltzes written by Italian, French, Austrian, Hungarian, American and Russian composers, containing more than two hundred and fifty entrancing themes, are gathered together; they will charm you as they have all other music lovers throughout the world. With this book on your piano rack, untold hours of supreme enjoyment are before you. The price is 75c; incredible, isn't it, that complete waltzes, retailing from 25c to \$1.00 in sheet music form, are combined here in one collection at a little more than one cent each?

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If you were away on vacation, or haven't read your August "Etude," you will find it well worth while to read our announcement of *The American Home Song Album* and *The American Home Piano Album* in the center of that issue. The thirty-six different classes of songs are listed in the section to your left on this page, and the names of the eighty-five composers of the piano pieces on the right, but the announcement in the August "Etude" lists the complete contents of both books. Bear in mind that the 300 songs in *The American Home Song Album* cost you only 75c or 1/4c each, and the 125 piano pieces in *The American Home Piano Album* only 75c or 3/4c each.

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GINGERETTE

Grade 4.

Brightly M.M. ♩ = 126

ROBERT BUCHANAN

Musical score for 'GINGERETTE' by Robert Buchanan, Grade 4. The score is in 4/4 time with a tempo of 126 M.M. It features a bright, lively melody with various fingerings and dynamics including *mf*, *cresc.*, and *ff*. The piece concludes with a 'D.S.' (Da Capo) instruction.

AUTUMN SHADOWS

Grade 5.

Slowly and pensively M.M. ♩ = 76

ARTHUR E. KORBER

Musical score for 'AUTUMN SHADOWS' by Arthur E. Korber, Grade 5. The score is in 4/4 time with a tempo of 76 M.M. It features a slow, pensive melody with various fingerings and dynamics including *p*, *mf*, and *pp*. The piece includes performance instructions such as *faster and lightly*, *retard*, *in time*, *Broadly and with power*, and *Fading away in an ethereal manner*.

Preset
TENOR
MUTE
DEEP TONE
BRILLIANT

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Arranged by John Finke, Jr.

Etude subscribers who have acquired a Solovox will be delighted with this most effective and original arrangement of a well-known Foster Song.

Poco moderato

Tempo di Valse

Andante

Allegro

VOCAL AND INSTRUMENTAL COMPOSITONS

Chang Fang-sheng
(4th Century)
Translated by Arthur Waley

SAILING HOMEWARD

ELINOR REMICK WARREN

Slowly and broadly

healed the pain, You have healed the pain in a trav-ler's heart, And moved him to—

sing a new song! a tempo

poco rall. *ff a tempo*

cresc. *f*

poco rall. *ff* L.H. R.H.

PRAYER IS THE SOUL'S SINCERE DESIRE

James Montgomery

ROY NEWMAN

Moderato *mp*

Pray'r is the soul's sin - cere de - sire Ut - tered or un - ex -

p dolce *p*

pressed, The mo - tion of a hid - den fire That trem - bles in the breast. Pray'r is the bur - den

poco a poco cresc. *poco a poco cresc.*

of a sigh, The fall - ing of a tear, The up - ward glanc - ing of an eye When

poco rall. *poco rall.*

none but God is near. Pray'r is the sim - plest

mf *mp* *espress.* *a tempo* *p dolce* *p*

form of speech That in - fant lips can try, Pray'r the sub - lim - est strains that reach the

cresc.

Ma - jes - ty on high. O Thou by whom we come to God, The Life, the Truth, the

cresc.

Way, The path of pray'r thy - self hast trod;

f allarg. *ten.* *2*

f *riten.* *f allarg.* *ten.*

mf a piacere *poco rall.* *mp a tempo*

Lord, teach us how to pray.

mf col canto *poco rall.* *a tempo*

pp

HUNGARIAN DANCE

No. 9

SECONDO

JOHANNES BRAHMS

Allegro non troppo

Poco sostenuto

HUNGARIAN DANCE

No. 9

PRIMO

JOHANNES BRAHMS

Allegro non troppo

Poco sostenuto

SCHERZINO

Prepare: Sw. full (no corneopan)
Gt. full (no reeds)
Ped. 16' and 8'
Sw. to Gt.
Gt. to Ped.

With Hammond Registration

JAMES H. ROGERS

MANUALS

PEDAL

Vivo

ten. 5

Box closed

Gt. ff

G(7)

ten. meno f

A(9)

Sw. sostenuto

Ped. 6-4

Gt. to Ped. off

Sw. box open

Gt. f con spirito

ff add reeds

Fine

meno mosso

Gt. to Ped.

F(5)

p Sw. flutes 8' and 4'

Ped. 4-2

legato

D. C.

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698

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THE ETUDE

COME BACK TO ERIN

Solo for Trombone or Baritone (Euphonium), Bassoon, Bb Bass.
Moderato

MRS. C. BARNARD
Arranged by Carl Webber

PIANO

mf

cresc.

mf

cresc.

p

mf

mf rit.

f a tempo

mf rit.

f a tempo

cresc.

rit.

cresc.

rit.

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OCTOBER 1941

699

Grade 1.

Gracefully M. M. $\text{♩} = 88$

ON THE TRAPEZE

SARAH COLEMAN BRAGDON

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Grade 1½

Lively M. M. $\text{♩} = 144$

CORN HUSKERS

OPAL LOUISE HAYES

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THE ETUDE

The Technic of the Month

Conducted by *Guy Maier*

Two-note Phrase Groups (Czerny, Opus 335, No. 6)

Isn't it shocking to discover that most students do not know how to play two-note phrase groups? In all the years of my teaching I have seldom come across pianists who take the trouble to play such figures well. Why is this? Simply because teachers are notoriously slipshod in clearing up, technically as well as musically, this important point.

Without good two-note phrase technic it is impossible to play Bach, Beethoven, Mozart, in fact any composer adequately. All music abounds in slow and rapid figures like these:

Ex. 1

To play such groups well is a highly complicated process. Every-one knows, of course, that the first (strong) tone is stressed, and that the second (weak) one is lightened. But we must also remember:

- (1) that the first tone is usually played with a down touch, with arm in slow tempo; with finger in rapid speeds.
- (2) that the first tone is not only louder but slightly longer in time duration than it would be without the phrase line.
- (3) that, consequently, the second tone is played later, and is, of course, much shorter.
- (4) that in rapid tempos the second is played exaggeratedly softly, sometimes *staccato*, and often almost to the point of inaudibility.
- (5) that the second is played with an up touch, arm or finger.
- (6) that no two-note phrase "feel" is possible if both tones are played with the same touch.
- (7) that any excess movement, or additional preparation of arms or finger, after the first note is played prevents the proper execution of the second note. In other words, two-note phrase figures are played simply "down-up"

Ex. 2

and not "down-up-down," "up-down-up," or any other way.

(8) that rapid successions of two-note phrase groups in scales are

more effectively played if 2-3 or 3-2 are used.

(9) that swift two-note figures are impossible without a light, floating elbow.

(10) that, in practice, there should be a slight overlapping of the two tones, the first note held over (*legato*) for an instant as the second is sounded.

Whew! I'm sure you are as surprised as I am to find so much to think about in playing those persistent little figures!

Practice the Czerny study on the opposite page as follows:

(1) Very slowly in straight *legato* eighths, disregarding the two-note phrasing:

Ex. 3

(2) Then slowly, with very exaggerated "down-up" phrasing, playing the down tone long, *legato* and *forte*, the up tone late, *pianissimo* and very short.

Ex. 4

(3) Same way, but more rapidly in sixteenths.

Ex. 5

(4) For lightness, and paper-weight arm, play the two-tones exactly together with delicate *staccato* (from the key-tops). Be sure to play the two tones simultaneously, and don't stress either; watch correct fingering.

Ex. 6

(5) Left hand alone, for instance, relaxed, hand-flipping preparation.

(6) Now, for contrast, play the first tones as grace notes to the second. Don't accent the second notes, but gently rotate your forearm toward

(Continued on Page 706)

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TECHNIC OF THE MONTH

ETUDE

(TWO-NOTE PHRASE GROUPS)

CARL CZERNY, Op. 335

With lesson by Dr. Guy Maier on opposite page.

Light touch, with quiet hand.

Grade 3

Allegretto vivace (♩=112-120)

The Technic of the Month

Conducted by Guy Maier

Two-note Phrase Groups (Czerny, Opus 335, No. 6)

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Without good two-note phrase technic it is impossible to play Bach, Beethoven, Mozart, in fact any composer adequately. All music abounds in slow and rapid figures like these:

Ex. 1

To play such groups well is a highly complicated process. Everyone knows, of course, that the first (strong) tone is stressed, and that the second (weak) one is lightened. But we must also remember:

(1) that the first tone is usually played with a down touch, with arm in slow tempo; with finger in rapid speeds.

(2) that the first tone is not only louder but slightly longer in time duration than it would be without the phrase line.

(3) that, consequently, the second tone is played later, and is, of course, much shorter.

(4) that in rapid tempos the second is played exaggeratedly softly, sometimes staccato, and often almost to the point of inaudibility.

(5) that the second is played with an up touch, arm or finger.

(6) that no two-note phrase "feel" is possible if both tones are played with the same touch.

(7) that any excess movement, or additional preparation of arms or finger, after the first note is played prevents the proper execution of the second note. In other words, two-note phrase figures are played simply "down-up"

and not "down-up-down," "up-down-up," or any other way.

(8) that rapid successions of two-note phrase groups in scales are

more effectively played if 2-3 or 3-2 are used.

(9) that swift two-note figures are impossible without a light, floating elbow.

(10) that, in practice, there should be a slight overlapping of the two tones, the first note held over (legato) for an instant as the second is sounded.

Whew! I'm sure you are as surprised as I am to find so much to think about in playing those persistent little figures!

Practice the Czerny study on the opposite page as follows:

(1) Very slowly in straight legato eighths, disregarding the two-note phrasing:

Ex. 3

(2) Then slowly, with very exaggerated "down-up" phrasing, playing the down tone long, legato and forte, the up tone late, pianissimo and very short.

Ex. 4

(3) Same way, but more rapidly in sixteenths.

Ex. 5

(4) For lightness, and paper-weight arm, play the two tones exactly together with delicate staccato (from the key-tops). Be sure to play the two tones simultaneously, and don't stress either; watch correct fingering.

Ex. 6

(5) Left hand alone, for instance, relaxed, hand-flipping preparation.

(6) Now, for contrast, play the first tones as grace notes to the second. Don't accent the second notes, but gently rotate your forearm toward

(Continued on Page 706)

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Our Musical "Good Neighbor" Policy

(Continued from Page 656)

singing songs for the next Carnival. The people choose the ones they like and continue to sing them until the next Carnival is over in December, when they start on a new round of songs for the following year.

"Other Brazilian songs come from the Indians, and there are also the romantic or satirical 'fados' stemming from Portuguese settlers. Some of the percussion instruments used in Brazil, besides drums, are the growling puita, the rattling xucalhos, the macumba and the recoreco.

"Heitor Villa-Lobos, whom I have known since I was about eighteen, is not Brazil's only talented composer of serious music, but his talent is by far the most outstanding. He is head of musical instruction in the public schools of Rio de Janeiro and has trained the children and soldiers to sing. In fact, everyone sings in Brazil now. By dint of hard work, he has succeeded in having choruses of as many as sixty thousand voices! He has become a politician as well as a composer. Some have written that he is not appreciated in Brazil as he is in other parts of the world. This is not quite true. At first, perhaps, some Brazilians who were not familiar with his idiom did not understand. Now they are hearing his music more than before, and are learning of the esteem in which the world holds him. They are very proud of him and of his work.

A Prolific Composer

"This composer has a great capacity for production. He has composed more than fourteen hundred works. Sometimes he has literally drawn his musical material from all the people who comprise Brazil, but more often his tendency is to alter a folk tune as he employs it in a major composition. His main instrument is the violoncello. Although he does not claim to be a guitarist, he also plays that instrument well. He is, however, such an excellent musician that he can take any instrument in the orchestra and play it when he needs to demonstrate how the music should go! An amusing incident happened here in the United States when one of your major symphony orchestras was scheduled to play one of his compositions. With the score and orchestral parts were sent two large boxes of Brazilian percussive instruments with instructions in Portuguese. Unfortunately, no one in that city understood the instruments or the language, so the situation never was solved to everyone's satisfaction.

"My special friend was Villa-Lobos' wife, an excellent pianist who helped her gifted husband a great deal. One

day, just before a concert, she came to me saying that the baritone soloist for that same evening was unable to sing and that I, a soprano, would have to substitute for him. Together we went over the new score, trying frantically to get it into shape in the few hours that remained. The concert was given on schedule, and I sang the baritone solo although I was mentally exhausted at the end. It was a difficult task, but it was such wonderful mental exercise that I was grateful for it afterward. Now, when I rehearse with groups who are preparing to present these difficult Villa-Lobos compositions for orchestra and chorus, I often have to sing all the parts: soprano, tenor, alto, baritone at times—a sort of prompter for the chorus. I enjoy it because it teaches me to think quickly. Another wonderful experience was mine many years ago. I have always been grateful for the fact that life once forced me to earn a living singing in nightclubs, for there I learned how to hold an audience of people who had come merely to chat and drink, and how to keep them asking for encores. It was one of the best lessons I ever learned, and the training was rigorous and beneficial.

Many Other Writers

"That Villa-Lobos is the recognized leader in Brazil there can be no doubt. In one other country in Latin America there is a composer who is recognized as the leader purely because of his ability to push himself forward, while actually the creative work of others is superior to his. This is not the case with Villa-Lobos. His music alone creates the atmosphere of greatness; his talent is outstanding.

"There are many other composers of genuine talent in Brazil. Some now have passed on, leaving us with a fine tradition to follow. Others are still with us. Both Francisco Braga, who wrote *The Angels' Serenade*, and Carlos Gomez, who composed *Il Guarany*, were Brazilian composers who had Negro blood. Fructosa Vianna, Lorenzo Fernandez and Camargo Guarnieri are also Brazilian composers of splendid talent. Jayme Ovalle was a gifted guitarist who went to London to work in government service. When he returned to Brazil he brought with him many imaginative compositions for piano, for voice, and for symphony orchestra. Nepumoceno, of Brazilian Indian descent, was the first to use Brazilian folk music in his creative work. H. Tovarés is a composer from northern Brazil, who gives to Brazilian folk-songs a harmonization which is apt and exact and which does not lose the original flavor of the songs. His charming small songs with rhythmic accompaniments go well with audiences after they have heard many modern songs, but he has not been

so successful in his ambitious efforts to write in larger forms. There is also an amusing tale of a composer who made his reputation in Brazil by taking a Chilean song, putting Brazilian words to it and publishing it as his own. He was sued, but by the time the suit was over he was famous!

"The people of these United States have many misconceptions about Latin America. Only one person in a hundred knows that in Brazil Portuguese is spoken instead of Spanish. Some people are surprised when they hear that we have no racial prejudices, but then they go to the opposite extreme and think that all Brazilians are negroes! This, of course, is not true, although many of our most cultivated people are colored. Our lack of prejudice is shown in our music to the extent that we openly recognize the tremendous influence that negro music has had on Brazilian music as a whole. In North America, negro music has also had a tremendous influence on the creative output of a large percentage of the leading composers, some of whom are glad to admit it and some of whom either deny it purposely or inadvertently overlook it. Gershwin, Jacques Wolfe, Virgil Thomson, Harold Morris and John Powell are some of the white composers who recognize the source of much of their inspiration, while in men like William Grant Still, Clarence Cameron White and others the influence is obvious because they are actually colored.

"The music-loving public is so much larger here than in South America that it is not easy to make comparisons. In general the audiences in these United States are grateful. That is to say, one enjoys performing for them. They are curious to see what each new artist brings, and they are eager to learn more about their neighbors to the South. They are sometimes not as discriminating as one would like, but that is not occasioned by lack of taste. It is caused by the lack of a certain education in modern musical fare. In concerts, the same compositions are played over and over again, so that audiences here have very little opportunity to hear and cultivate a love for unusual music. Then, to be able to understand any form of modern art, one must know thoroughly all the other forms, and be acquainted with the lives and thoughts of those who create them. In North America there are many people who give little thought to the arts. They are absorbed in trying to obtain money to buy a better home, better car, better clothes, better food. Then they think they will be happy! On the other hand, there are many who patronize and practice the arts and who give thought to the spiritual and cultural necessities of life.

"This country is so busy and so

energetic that it is amazing how time slips away. Many things come up, and in the end one is forced to realize that one's time is one's own. Nevertheless, one can achieve a great deal here.

"Your State Department has many leading American artists touring Latin America, just as I am singing here in North America to bring your culture to those lands. It is to be hoped that the artist who goes there will learn to love our music and bring it back to his audiences. I am growing to appreciate the songs written by your composers, even those who will write songs especially for me.

"It is this sort of mutual understanding that will make our Neighbor Policy a success. We must know each other and in Latin America as well as every other part of the world, from one country to another, cultural ambassadors are needed. President Roosevelt is carrying out a policy of good will.

(Continued on Page 706)

Technic of the Two-note Phrase

(Continued from Page 705)

them. Hand should be kept



(7) As written Note has a sound like number 4. It is played very fast, the two notes are usually indistinguishable. It is an occasional brief dash to the pedal, and much soft and usually observe the same.

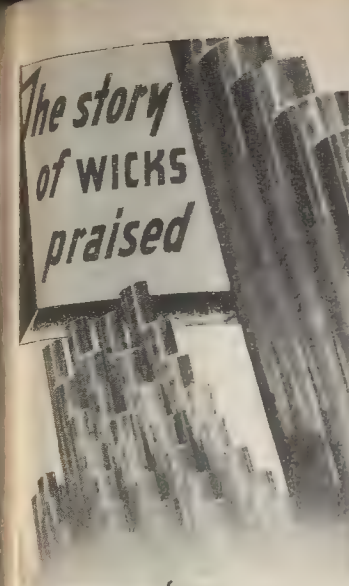
Cherny's own tempo. It is too fast. Try it, and see if you can play it. If you have difficulty with note groups, you are not playing economically enough; for example, are using too much arm and down-up touches are not sufficient. The charm and effectiveness of phrase-groups depend on the equality in time and tone of the notes. A straight passage like

Ex 5

becomes rhythmically and transformed, the moment it is

Ex 6

Here's a test to the fine-spirited, waiting for which we all wait!



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ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Can you send me some information as to how the stops of a Hammond organ differ from another instrument and so forth?—E.M.A.

A. We suggest your perusal of "The History of Hammond Organ Stops" by Irwin and "Playing the Hammond Organ," either of which may be secured from the publishers of The Etude.

Q. Recently a discussion arose among our choir members as to an interlude being played between verses of a hymn in congregational singing. Is this an old custom which has become antiquated, or is it still generally used?—C.A.P.

A. We doubt whether the interlude between verses of the hymns is in general use at this time. Whether or not it is used will depend on the authority of the church in question. Personally, very infrequently we improve the equivalent of the verse of certain hymns (generally once only) between certain verses, in order to make it long enough for its purpose, but we do not often resort to this use.

Q. A group of us would be glad to have you settle a discussion which we have had on the playing of the accompaniment in "The Messiah." The illustration enclosed will, I think, make our problem clear to you. Is there no published organ accompaniment to this cantata?—T.B.

A. Assuming that the accompaniment is to be played on the organ, we, in both instances, prefer the more sustained interpretation. We are quoting part of your first example as an illustration—our preference being accompaniment No. 2.



1
2 or

Similarly, in the second example you send, we prefer the more sustained accompaniment with the suggestion that the second chord have the addition of a G in the right hand part, which is absent in the sustained interpretation, but present in the original. If preferred, the eighth notes in the lower part may be played as in the original. We do not know of any published organ accompaniment for "The Messiah."

Q. Will you give me some information on how to use the different stops on a one-manual and two-manual organ? List of stops is enclosed. Also advise me as to use of knee swells.—H. E. W.

A. We will endeavor to assist you by giving you some general information about organ stops, and suggest that you experiment with them for effects. 8' stops speak at normal pitch (same as piano). 4' stops speak one octave higher, and 2' stops two octaves higher. Vox Humana on the reed organ is a tremulant, producing an undulation on the stops being used. Octave coupler brings those stops into one octave away from those being played. The right-hand side knee swell generally increases the volume of tone produced from the stops being used, while the drawed from the left hand side brings into action all the speaking stops. Opening both

knee swells should give the full power of the organ without alteration of the stops drawn. The tremulant stop should not be drawn when the "full organ" is used. Since the stops are divided between treble and bass, solo effects may be secured by the use of a louder stop on one portion of the keyboard with accompaniment on a softer stop in another portion of the keyboard. These solo stops may be accompanied by a softer 8' tone, or a 4' or 2' tone, provided the accompanying notes can be covered by the range of the softer stop being used.

Q. Please send a list of firms selling reed organ parts and accessories.—C.W.

A. We suggest your communicating with reed organ builders and are sending you information by mail. Perhaps the builder of the organ used for the recital (program of which you enclosed), who is located in your city, can give you necessary information.

Q. I am an organist and choirmaster of the Cathedral here, and we have a three-manual organ—installed twenty-five years ago—tabular pneumatic type. For the past five years, during the winter months, this instrument develops a lot of trouble with sticking notes, ciphering and so forth. During the winter the church is heated only when services are held, and sometimes the temperature in the church is ten below zero. When services are held, the temperature is in the neighborhood of sixty-five or seventy degrees above zero. Do you think the expansion and contraction is the cause of the trouble?—J.H.

A. Assuming that your heating conditions and so forth have not changed during the period since the installation of the organ, it may be that conditions in the instrument have changed—such as pneumatics needing renewal—and our suggestion would be that you have an expert organ mechanic examine the instrument and make a frank report on its present condition.

Q. I play a two manual organ with mechanical action. The only pedal stop is a 16' Bourdon which is rather loud. Could a 16' pedal Lieblich Gedeckt be added to the instrument, as an extension of some manual stop such as the Stopped Diapason or 8' Violin? Please give me some idea of the cost.—G.R.C.

A. It is possible to obtain a soft Lieblich Gedeckt pedal stop as an extension of the manual Stopped Diapason 8', but we suggest that you consult a practical organ mechanic or builder as to the practicability and cost of such extension on your instrument. The 8' Violin would not be a proper stop for use in securing a Lieblich Gedeckt extension, unless it has a stopped bass covering the range necessary for the use of the pedal board.

Q. Some time ago I was elected Director of Music in my church. When giving the names to the Pastor for the Bulletin, I have been listing the singers of special by their first names. For example: Mary Smith, Soprano; Jean Brown, Alto; Joe Green, Tenor; Bill Jones, Bass. Have had no complaints until now I listed them in this way because directors of choirs from which I came had done so and I thought it correct. Is there a rule about this? Is it unimportant, or would it be preferable to write Mrs. Smith and Mr. Green and so forth?—P. M. C.

A. While we do not know of any set rule in the matter, our preference, like your opinion, is to list the singers as Mary Smith and so forth, although we would hesitate about using "Joe" and "Bill" as suggested. Our preference would be "Joseph" and "William."



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Why Not Study the Violin?

(Continued from Page 677)

position, while making finger adjustments with mathematical precision, than on a "musical ear." The hand and fingers may be prepared for this work, and they will develop a certain amount of strength and control, through table exercises both passive and active. A light massage with stretching exercises also is helpful. After these exercises, the fingers are ready to be taught their respective places on each of the four strings. They should be made to fall strongly, but without undue force, on each designated spot, and they should be raised with elasticity. Each finger should be taught in turn without the bow. When the bow finally is employed, melodies may be played that require the open strings and the first finger. Then add in turn the second, third and fourth fingers. The exercises at this point should include those for the study of intervals—that is, thirds, fourths, fifths and sixths. The study of intervals will show note relation over the four strings in any position. A loosely quiet hand and a "listening ear" with fingers that have learned the step and half-step, and where to place them, will lead to correct intonation. It is said of the violinist, Maud Powell, that she carried lanterns in the tips of her fingers, so true was her intonation. It is not magical lanterns a pupil needs, but a feeling for distance, a sensitivity of touch and a "listening ear," all of which can be acquired.

The real study of the violin begins after the preparation has covered and eliminated the difficulties at the start. Violin playing cannot be picked up by mere chance, and the art of teaching the violin is not generally understood. However, what is to be learned can be taught. The teacher must be able to vision the possibilities of each pupil and lay out her course accordingly. From the beginning to the end, she must be capable in all the things she would have her most advanced pupil attain. The excellence of the teacher plus the ability of the one taught will determine the result.

What awaits the violin student? It is not a question what the pupil has done, or what he will do with his music, but what the music has done with the pupil. Music is never static. Instead, it is a dynamo of development constantly throwing off by-products. It was an old surgeon who wisely said that if he had a son who was to follow in his footsteps he would have him study music, preferably the violin. This good man had in mind the ready trained fingers for skillful work. Unwittingly he named an asset for resourcefulness among modern medicos that is unchallenged.

There is no amateur group of men and women of one profession that can equal the efforts of the doctors of the country in organized symphonic work. However, there is growing more and more an organized effort to extend popular participation in the performance of music. In all amateur performances the concern is not for the effect of the music on the listeners, but for the effect on the performers themselves, whose musical development can be adequately achieved in no other way. It is a healthful sign when the amateur violinist turns to ensemble playing. The bigger the organization, the better for the youthful participant, for the work is impressive and worth while. The opportunities at hand are great. There are now in this country sixteen major orchestras. In the early part of the century there were only six. There are two hundred and fifty lesser orchestras. It is safe to say that every thriving town or community has its group of players studying symphonic music under capable leadership. No musical era has ever offered what lies ahead of the violin student of to-day. With these brilliant prospects and the assurance that a good sportsmanlike attitude can easily overcome the difficulties in study, why are there not more violin students?

Your Private Box at the Opera

(Continued from Page 668)

and in the interview studio behind the director's box.

The five microphones on the stage can be mixed separately and then combined with another mixing panel carrying the microphones in the orchestra, so that a flexible combination of the whole is obtained, and emphasis can be put on any part of the dramatic action or musical theme.

An Intricate Signal System

An interesting feature of the new radio installation is the provision of an intricate signal system, linking all the booths, backstage points and the director's box studio. This system is used to "cue" the announcer, engineer and program producers.

Each Saturday afternoon during the winter season, and continuing until April, the Metropolitan Opera broadcasts go out over more than two hundred stations, with the cooperation of the Texas Company as sponsor. The two hundred stations of the special "opera network" include some one hundred and forty stations on the NBC networks, forty stations of the Canadian broadcasting system, and a score of stations in South America, which pick up the opera from the NBC-RCA powerful beam transmitter WNBI, operating on 17.78 megacycles. This season the

opera is also being broadcast on NBC's new experimental frequency-modulation transmitter at the top of the Empire State Building, twelve hundred and fifty feet above Fifth Avenue, to test the high-fidelity possibilities of this new system.

Estimates and measures of the opera audience each Saturday afternoon indicate that it totals from ten to fifteen million persons—one of the largest regular listening groups, and an audience of most discriminating listeners.

This vast audience has come to know as familiar personalities the Metropolitan stars, the opera officials, and Milton J. Cross, NBC's veteran announcer, who for ten years has presided at these opera broadcasts. But another veteran of ten years of bringing opera to millions, although most important has seldom been heard in the very microphones which he supervises with deft hands and musical appreciation. This veteran is NBC's engineer in charge of the opera broadcasts, Charles Grey.

Other Experiments

In addition to the regular broadcasts of the Metropolitan Opera, some interesting applications of Radio Magic have been tested experimentally, using the great Metropolitan stage and auditorium as a laboratory.

Some time ago, for example, the engineers experimented with "two-channel pick-up" of opera productions, using separate microphones at each side of the stage, which fed separate loudspeakers correspondingly located on an empty stage in a distant auditorium. Persons listening in this distant auditorium heard the opera with striking three-dimensional reality. That is, the voices of the singers seemed to come from different positions on the empty stage, the orchestral instruments all occupied particular positions along the front of the imaginary pit and stage.

An aid to singers recently tested at the Metropolitan is a Radio Magic device which enables the artist singing on the great stage to judge better how he sounds to his audience. Many singers have noticed that, if they stand in front of a microphone in a wall equipped with a public address system, they get some of the effects of singing or talking in a small studio. That gave Professor Burris-Meyer, acoustic expert of Stevens Institute of Technology the idea of surrounding the actor or singer with an "acoustic envelope" tailored to order. These new acoustic aids for singers can be placed on the stage or directed at the singer from a point fifty feet away, so as to be invisible to the audience.

Before he devised the "acoustic envelope" Professor Burris-Meyer had designed sound-protecting equipment for plays, which can make sound come from any part of the

house. He can create the invisible horses galloping down the aisles or make it seem that somebody is in his ear.

Both the acoustic and the sound-protecting equipment recently been tested in the Metropolitan Opera under the supervision of the Radio Magic department. The purpose of experimenting with the opera at the Metropolitan was to see if the equipment could be used for other purposes.

A large audience of the Metropolitan Opera last fall was impressed with the new equipment. On the up-stage floor, as if they were in a small studio, they heard the director in front of the stage, and the voices of the singers, and the orchestra, and the soloists on other instruments—in short, everything which goes to the building up of a thorough musical education. Our conservatories, musical colleges, and private teachers are of the highest rank, far superior to those of war-torn Europe.

This being the case why should any music student leave such a musical atmosphere as we have here, and go to Europe which is being constantly deserted by its most brilliant musicians, who are settling here where they can practice their professions in peace?

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

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

Cause of Squeaking

H. G.—I cannot tell definitely what causes the squeaking of which you complain without examining your violin and bow, and hearing you play. It may come from one of several different causes. The fingerboard may have become worn in little grooves from long playing; your bow hair may be old and lifeless; you may bow in an uneven manner, or too near, or too far away from the bridge, and so on. I would advise you to see a first rate violin teacher, and play for him. I am sure he could straighten out your difficulty in a few minutes.

A Skillful Workman Needed

M. W. L.—I fail to find the name of Ernst Heinrich Both listed among eminent violin makers in works on old violins. It may be an excellent violin for all that. It was made in Germany. The inscription pasted in the violin gives the name of the dealer who imported the violin to this country. 2.—A skillful workman can repair the crack in the violin you describe. 3.—It takes years of study and experience to distinguish genuine Stradivarius violins from imitations, and to judge from the quality of the different violins by this maker. 4.—The name Stradivari is often used on inferior violins to make these instruments sell for a high price, just as counterfeiters make counterfeit bank bills which they try to pass as genuine. 5.—Genuine Stradivari violins were made in Italy, and not in the country you name.

Is it a Stradivarius?

F. L. G.—There is probably not more than one chance in a thousand that the violin with the Stradivarius label, about which you inquire, is genuine. There are millions of violins, duly ticketed with Stradivarius labels, all of which, but a very few, are counterfeits. The only way to tell if your violin is a real Stradivarius is to take or send it to a recognized expert, for an examination of the violin, and his written opinion. The fee for this would range from five to twenty-five dollars. It is of no use to send written descriptions and photographs of the violin to the expert. He must actually see and carefully examine the violin before he can give a dependable opinion.

Maggini Violins are Valuable

J. S. F.—Maggini violins are scarce and valuable. There are thousands of imitations, all duly marked with the Maggini label (counterfeit). Better show the violin to an expert before concluding that you have a genuine. Maggini violins vary in price from \$1,500 to \$4,000, according to quality, beauty, tone, and so on. Maggini worked in Brescia, Italy.

About Josef Klotz

A. B. C. 1.—Josef Klotz, of the famous Klotz family in Germany, made some of his best violins from 1782 to 1795. While not the most famous of the Klotz family, Josef Klotz made some excellent violins. 2.—If you will write to the publishers of The Etude they will quote you the price of the book, "The Violin, and How to Make It", by a Master of the Instrument.

A Quotation from Gladstone

O. L. G.—The quotation to which you refer is probably that written by the late William Ewart Gladstone, "Even the locomotive is not a greater marvel of mechanism than is the violin." Gladstone was the Prime Minister of the British Government for many years. He was also a great admirer of the violin and violin playing.

Music Study in America

X. C. T.—Having looked forward all your life to several years of violin study in Europe, it is too bad, now that you are financially able to gratify your desire, that the terrible world war should be in progress,

with its attendant turmoil and horrors. You ask whether I think it would be unwise for you to go to Europe at present for a period of music study, notwithstanding the war. In reply I think such a course would be extremely unwise. With millions of men under arms over-running practically all of Europe, your life would be in constant danger. Music study requires a quiet, peaceful atmosphere, one where you are not exposed to all the horrors attending war and battle.

Besides, it is not necessary to leave the United States to find skillful teachers of the violin. There is no better field in the world at present than right here at home. Many of the great violinists of Europe are now in the United States, teaching, playing in concert and composing. We have splendid symphony orchestras, grand opera and concerts where we can hear great violinists, and soloists on other instruments—in short, everything which goes to the building up of a thorough musical education. Our conservatories, musical colleges, and private teachers are of the highest rank, far superior to those of war-torn Europe.

This being the case why should any music student leave such a musical atmosphere as we have here, and go to Europe which is being constantly deserted by its most brilliant musicians, who are settling here where they can practice their professions in peace?

About Gagliano

F. A. A.—"Gagliano" is one of the great names in violin making, and, as so often happens in the professions of the arts and sciences, in Europe, there are frequently many members of a family, who have devoted their lives to these arts and sciences. Such is the case in the Gagliano family, many members of which gave their entire time to violin making. The finest maker of this famous family is said to have been Gennaro (Januarius) Gagliano, Naples, 1700-1770, second son of Alessandro Gagliano. He had a beautiful varnish for which the recipe, in his own hand-writing, still remains with the Gagliano family, but his successors have never been able to reproduce it. Then there were Antonio, another Antonio, Ferdinando, Giuseppe, Giovanni, Nicola, all six of whom followed their craft in Naples. Ferdinando Gagliano was a successful imitator of Stradivari. He made two kinds of violins, large ones, usually varnished red, with a powerful tone, and smaller ones, varnished yellow, with a more mellow, smaller tone suited to ladies' use. Nicola Gagliano 1700-1740 was the son of Alessandro. A peculiarity of his work was his ornamental line of purfling, of which are fitted with Stradivarius labels, and are sold as genuine "Strads." Besides these mentioned, there was a Giovanni Battista, who is said to have worked at his trade in Cremona (Italy); but this is not at all certain.

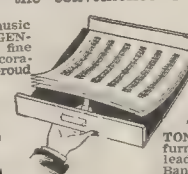
Specimens of the work of the Gagliano family are offered by American violin dealers as follows: Ferdinando Gagliano \$5,000, Nicola \$4,500, Ferdinando (of inferior quality) \$3,000, and then on down by lesser crafts-men of the family as low as \$600. The Gagliano violins are highly esteemed by professional violinists, but their value is variable, as the above figures show.

Vincenzo Panormo

J. R.—Vincenzo Panormo, noted violin maker, is classed with the Parisian school of violin makers. He also worked in Sicily, of violin makers. His life span Ireland, and other countries. His life span is given as 1740-1780, but this is doubtful. His work was variable. Sometimes his violins resemble Cremona masterpieces, and at other times they are of poor quality. His favorite times were the Stradivarius. His sons, Joseph, George, Louis and Edward were also violin makers. It is very difficult to get any reliable makers. I am very doubtful if I doubt if information about this maker. I doubt if you can find the exact dates of his birth, work and death.

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SPECIAL NOTICES

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THE ETUDE MUSIC MAGAZINE

1712 Chestnut Street, Philadelphia, Pa.

The Complications in the Music of Richard Strauss

(Continued from Page 659)

the princess, she dissolves into the air. The anguished voices of five children are heard coming from the frying pan. They are afraid of the dark and beg that the door of life may be opened to them.

Barak comes into the room and finds the table prepared for him alone. She refuses to give any explanation, but tells him that she has taken into her service two women who will be there only for three days. The resigned husband retires, while the symbolic song of the night watchman is heard reminding man of the procreative mission of life.

The Story Develops

Act 2 begins with Barak leaving the house, his back bent beneath the weight of the merchandise which the princess, disguised as a servant, has helped to load onto his shoulders. As soon as he is gone, the nurse hastens to renew the wife's desire once more to behold the young man whom the nurse caused her to meet and with whom she has fallen madly in love. The woman vainly tries to pretend that she has forgotten him. But, through the nurse's magic, he suddenly appears before her. After an attempt to flee, the woman at last holds out her arms to him, but at this moment he is made to vanish since Barak is returning.

The dyer has fallen into a deep sleep under the influence of a powder given him by the nurse. Thus he cannot remember that the princess was with him nor know that his wife is spending many hours with another.

In the meantime both the woman and the princess are oppressed with their thoughts. The wife feels that she cannot really betray her husband, and the princess is miserable over the misfortune she has brought to the poor dyer's household.

Barak's home is plunged into tragic darkness, which neither he nor even the nurse or the princess can explain. Suddenly the wife, unable to stand the suspense any longer, or her husband's irritating tranquillity, cynically bursts out that for three days she has been with a beautiful stranger. She also confesses that she can never have any children because she has sold her shadow at a high price.

The infuriated husband, goaded beyond endurance, cries out that she must have gone mad. The children scream, "It is as she says. She has no shadow!" Blind with rage, Barak calls for a sack of stones that he may tie his wife to it and drown her. As he raises his right arm to swear that he will have his revenge, a glittering sword falls into his hand from above.

Terrified and penitent, the woman flings herself at her husband's feet, crying, "Barak! I have not done it yet! My tongue betrayed me. I have sinned with my mind only." But he listens neither to her nor to the pleading of the children. As he is about to strike the blow, the sword is mysteriously torn from his hand.

A clap of thunder shakes the room; the earth gives way, and a torrent of water bursts through the crumbling walls. Barak and his wife are enveloped while the others manage to save themselves. The princess is now determined to give up her attempt to secure the shadow.

Act 3 shows an underground cell divided into two by a thick wall. In one half Barak sits absorbed in painful thought; in the other sits his weeping wife. Neither knows that the other is there. The woman is suddenly startled; she has heard within her the voices of her unborn children. She is seized by a great longing for them and for her husband, whom she now knows she can never forget. At this moment there appears to them both an illuminated stairway, up which they mount, while from above a voice sings: "Go! There is the road!"

Approaching the Climax

The next scene brings us back to the princess who, in spite of the nurse's efforts to prevent her, is returning to the Kingdom of the Spirits, where her father, *Keikobad*, is waiting to judge her. But the princess does not fear punishment. She now understands the destiny of man, his struggle and final redemption to eternal life.

Inside the temple of her father, the princess stops before the central throne—which is enclosed by great hanging curtains—and asks him to pronounce her fate. Meanwhile, the custodian of the temple repeatedly advises her to take the woman's shadow while there is yet time and thus save herself and the prince who has already been turned to stone. In order to do this, she must drink the water of the golden spring, the Water of Life, which gushes forth at her feet. But as she hears the desperate voices of Barak and his wife, who are seeking each other, she does not yield to the temptation.

The curtain is drawn aside, and it is now seen not to be *Keikobad* but the petrified figure of the prince. His eyes alone seem to be alive. "Don't look at me like that," implores the princess, "I cannot save you." Once more the custodian tempts the princess. But to no avail; she has renounced her own happiness for that of Barak's and his wife's. At this point, the temple is filled with light, the princess throws a shadow and the enchantment is broken. The prince descends from the throne and moves toward the princess, while from above, the happy voices of children are announcing their advent.

The concluding scene is a celestial transfiguration. A great cascade rushes forth from a rift in the mountain. On each side Barak and his wife are descending the steep paths, and, as the woman holds out her arms to her husband, her shadow lies blue upon the earth. Barak cries exultantly, "The shadow, your shadow brings me back to you." On high the invisible unborn children sing, "Mother, you have your shadow! Look! Your husband is coming to you!"

Suddenly the woman's shadow lengthens and turns into a golden bridge which spans the abyss. Barak and his wife cross it and embrace beneath the happy gaze of the prince and the princess who are embracing on the bridge above. The scene closes in an apotheosis of celestial light.

A Kaleidoscopic Score

Now that I have somehow unravelled the complicated story, I want to say something of the music. Strauss himself believes that perhaps only in twenty or thirty years will audiences come to understand this work. I, however, feel more optimistic. As one might expect, since "Die Frau" follows "Der Rosenkavalier," the dissonance of "Elektra" is almost entirely left behind. The music of the unborn children, depicting as it does an unformed state, is the only really dissonant music of the score.

As in his other works, Strauss clothes each character in a motif, even giving to the princess a second motif descriptive of her former state as a falcon. The composer's mastery for realistic description is so true that, when the crippled children are noisy or the woman sings of her unhappiness, there is no mistaking the intention, even if the words are not understood.

An Intense Score

Barak's music is particularly intense, deep and full of feeling. And it is always melodic. The music given to the woman and the nurse—which is really a polite word for witch—is naturally more complicated. When the woman is angry or sad, she sings against the orchestra. When she is happy she is rewarded with less difficult lines.

The orchestra is so large that often loudspeakers are employed for the chorus to be heard. The instrumental color changes like a kaleidoscope, from the very shrill to the very sweet, invoking every necessary symbolic and psychological nuance. Two wonderful sections include the duet in the second act, when the man and woman sing together some of the sublimest music in all opera literature, and the great quartet at the end, which begins with the man, followed by the prince, the wife and the princess in turn.

It is indeed a great work, and I shall be very happy when the time comes to present it to the American public.

Better Results in Choral Group Work

(Continued from Page 661)

time in maintaining accurate pitch but it is false economy in the long run. The singers listen for the piano instead of listening to each other. The ensemble group (vocal or instrumental) stands or falls as its members listen to each other. The leader must stress collective listening as a first task of his group. "Thinking pitch high" helps to improve accuracy.

Explain the Music

The conductor must make it plain at the first rehearsal that he is working with the music, not with the words. He makes the words and he must be obeyed. If he cannot accomplish this, he is a wrong man for the group. Proper interpretations, dynamic gradations, tonal colorings—all must be a leader's conception of the music. It is difficult to give any hints as to how this is to be accomplished. The leader of any group should possess those qualities of enthusiasm, conviction, and magnetism that guide him for leadership, beside having thorough knowledge and a full conception of the music he is to direct. In addition, he should be reasonable and open to the others in terms of his own readiness to understand and be understood. On the other hand, he should not talk too much! Long explanations and discussions are fatal to the interest of the rehearsal.

The leader should explain fully the type of hand technique, and then strive to make his hands talk for him. It is always advisable to divide musical material between the two hands. The right hand should concern itself with the melodic line and the left hand should indicate harmonic lines, durations, and (what is of greatest importance) attacks and releases. All attacks and releases should be prepared in advance so the singers are to come in on the down-beat, the rhythmic duration of the preceding note should be completed with an exact preparatory beat, which serves solely to prepare the group (or choir) that the count marks its entrance. Similar with cut-offs. Never should they be sudden; sudden cut-offs make the group feel awkward and the leader's count marks its entrance. The group of singers should be prepared to leave little to be desired. In the recording, the composer plays the piano part and Louis Krasner the violin. The performance and recording leave little to be desired. The Austrian composer, Ernst Toch, who has made this country his home since 1934, is represented for the first time on discs by his "Quintet for Piano and Strings" (Columbia

(Continued on Page 712)

The Music Program Plans and Works

(Continued from Page 674)

For repairs and new music...\$700.00
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Payment on junior high school purchase of new instruments.....1,200.00
For trips to contests of band and orchestra, plus incidental.....1,220.00

By this system of revenue, the music department is supported by a combination of two funds—each separate. There is the expense borne by the allocation made from taxation funds by the school board, and that borne by total laboratory fees. Each fund covers definite types of expenses as follows:

- Funds allocated to Department through community taxation:
- For teachers' salaries
- For housing (rehearsal rooms, or music building)
- For maintenance (lights, water, and so on)

- Funds available through laboratory fees:
- For new instruments
- For maintenance and repair of instruments
- For music literature
- For trips (State and National activities)

It may be that the system being used in Mason City is not practical for every community, just as its

(Continued on Page 716)

schedule of classes is different from those of certain other cities. Many educators may claim that the entire burden should be shared equally by the members of the community through adequate taxation. But the plan has been successful in Mason City for fourteen years, and has made possible the growth of a fully instrumented High School Band and High School Symphony Orchestra. Two junior high school bands and two junior high school orchestras, and one hundred and fifty more students taking instrumental music in grade schools. All of these groups are, moreover, fully equipped, and the department as a whole is very active. In this period, the high school band has attended eleven National Contests and the high school orchestra has been present at nine national gatherings. In addition, other groups in the system have attended many state, district, and sub-district contests. Some of the trips have been long, but all expenses have been met.

Yet to-day, community interest in the music program of Mason City is greater than it has ever been. Their interest has accumulated with the growth of the department. Principal James Rae of the high school very wisely points out that the program of financing instrumental music has been stabilized to the point that it

New Records Reveal New Tonal Beauty

(Continued from Page 664)

an emotional rightness that would be hard to match. The mood of this work is tragic, yet its unfoldment does not leave one saddened; its effect instead is uplifting, both emotionally and spiritually.

Walter Piston's "Violin Sonata" (Columbia Set X-199) seems to us more intellectually than emotionally prompted. The composer tells us that he has sought to convey "clarity of form, simplicity and directness of style, and continuity of melodic expression." Few would deny that the composer has achieved his ends, but there is room for differences of opinion concerning the value and appeal of his music. His technical ability is admirable, but the purely intellectual quality of his work leaves one without desire to return to it very often. In the recording, the composer plays the piano part and Louis Krasner the violin. The performance and recording leave little to be desired.

The Austrian composer, Ernst Toch, who has made this country his home since 1934, is represented for the first time on discs by his "Quintet for Piano and Strings" (Columbia

Set M-460). Tonally this work is most arresting, for the composer uses the piano as a contrasting instrument throughout. Here, again, the intellectual side is paramount. But this is more compelling music than Piston's sonata; from the opening bars of the first movement we are aware of the purposefulness of the composer's inspiration. The richness of the writing, the technical resourcefulness, and the thematic economy of the music sustain our admiration. The mood of the work, despite some dissonance, derives largely from latter-day German romanticism. Each section of the quintet has a not always convincing title. The performance of this music by the Kaufman Quartet and the composer is expert and convincing.

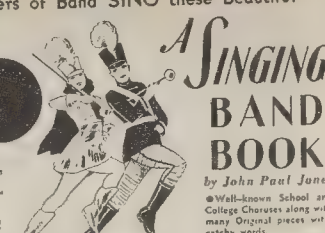
Guimar Novaes gives us fine performances of Albeniz' *Evocation of Triana* from the delightful "Iberia Suite" (Columbia Disc 71171-D). Modern recording makes this artist's renditions more desirable than the older versions by Artur Schnabel, although there is much to admire in

(Continued on Page 716)

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The Musical Pharmacopoeia

(Continued from Page 655)

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All of this overtone is to point out that the music teacher must have a knowledge of what might be termed a "Musical Pharmacopoeia." When one considers all of the well nigh limitless array of musical publications, it is, as we have said, reasonable to assume that they are greater in number than the items in the medical pharmacopoeia. As with the medical pharmacopoeia, much of this huge amount of material is continually becoming obsolete. The average music teacher does not need a great international pharmacopoeia but he does need, as a daily necessity, an adequate file of catalogs. No teacher can consider himself well equipped in a business way without such a file. Your publisher issues catalogs and presents them to you gratis, for the asking. Because of this, many teachers carelessly leave their catalogs around, stick them away in desk drawers, mix them up with piles of sheet music, or worse yet, let them fall into waste paper baskets. They do not realize that the publisher has invested not only many thousands of dollars in the preparation and publication of catalogs, but also has taken months and years of the time of experts to codify and classify the material.

The large music publishing houses constantly employ clerks who are experienced specialists in helping the customer to find what he wants. The customer, on the other hand, whether he deals in person or by correspondence, may help these experts and secure greater satisfaction by intelligent reference to catalogs. The ability to go to such a file and pick out the desired piece, just as a physician goes to his reference file and gets information about rare drugs, is most important. Nothing impresses the pupil or the pupil's parent more than this kind of orderly system.

Files are very durable. The alphabetical index cards last surprisingly long, when they are of good quality. Files may be secured at relatively small cost, depending upon the type and upon whether they are made of cardboard, wood, or metal. The file shown in the picture on the first page of this editorial is reasonable in cost.

As for the catalogs, we assume that

every teacher realizes that these can be obtained without cost, for the asking. More than this, the teacher should become acquainted with the new issues which come out monthly, as supplements to catalogs. The publishers' leaflets, describing these new works, should be carefully kept for reference. This may take a little time, patience, and work, but no business man would dream of failing to preserve carefully such important records. Neglect of these details is often responsible for failure.

Your editor has had the privilege of visiting foremost industrial laboratories and other fact finding organizations and has marveled at the great care given to the preservation of valuable information. In this modern age no one can expect to carry in his head the myriad number of things needed in our progressive lives. This knowledge must be organized and carefully catalogued in the most accessible manner possible.

Music of the Silver Screen

(Continued from Page 663)

what is probably the largest staff of musical experts ever to work on a single picture. Morris Stoloff, the studio's music head, assigned sixteen well known arrangers, scorers, coaches, and recording supervisors to the film. This number includes only "chiefs," many of whom have assistants of their own. The potential "hit" value of the score is attested by the fact that, while the picture was still in its early production stages, a nationally known maker of phonograph records made an offer for the immediate release of the music. Despite the fact that not a note had yet been heard by the public, the manufacturer was willing to risk the \$3,500 cost of initial waxing.

RKO Radio Pictures has signed Adolphe Menjou for one of the major roles in "Syncopation," a picturization of the origin of jazz music, to be produced and directed by William Dieterle, with Jackie Cooper and Bonita Granville playing the romantic leads, and featuring Robert Benchley. Immediately following the completion of "Playmates" at the same studios, David Butler will produce and direct "Hit The Deck." The production is planned as a modern romantic musical, making full use of previous hit tunes like *Hallelujah*, and adding a complement of new songs. In its original version, "Hit The Deck" brought stardom to Jack Oakie. Another late fall release, the details of which may be expected later, is Walt Disney's "Dumbo," one sequence of which is to be devoted to boogie woogie. With the various studios rivaling each other for pictorial documentation on jazz, syncopation, and boogie woogie, this department enters a vote for a revival of "Blossom Time!"

Better Results in Choral Group Work

(Continued from Page 712)

"first desk man," and let him be responsible for leading his group, holding them together—both vocally and psychologically—and spurring on flagging memories.

Where long phrases are required (notably, in 18th century choruses), excellent results may be obtained by teaching the group to "stagger" its breathing. Half of one choir takes breath at a given point, the other half breathes at the end of the next bar; the same process is worked out for the other choirs—and the tone goes on forever! Drill is also needed for a good, neat group *staccato*—always much more difficult to achieve than a *legato*. The trick is to steer a course between a limp cut-off of tone and a sharp bark. *Staccato* tone must be focused, but shortly and sharply cut off, *at the same moment*, by prepared signal.

Value of Enthusiasm

Even moderate drill in the preparation of effects can work wonders in improving the singing of amateur groups. But if one "must" were to be emphasized before all others, it would unquestionably be enthusiasm. The wide interest in group singing indicates that this enthusiasm is there.

That spirit of enthusiasm for the widest variety of music is something that we have endeavored to maintain at a high level in the Radio City Music Hall Glee Club. Hence our group is prepared to undertake at a moment's notice such works as the *Cantata* from Beethoven's "Ninth Symphony," the latest song hit in a popular arrangement, or a difficult modern work, such as the *Psalmus Hungaricus* by Kodaly. If it is realized that, at the Music Hall, the Glee Club occasionally has to perform a popular number on stage, serious operatic music in concert form at, say, a benefit—all within two or three days—it at once becomes apparent that these performances could never maintain the high professional quality to which audiences are accustomed from Music Hall groups, if it were not for this tremendous enthusiastic drive, the joy of discovering new music, and the genuine pleasure to be derived from singing as we do.

The same enthusiasm, joy, and pleasure must be instilled in any choral group before performances approaching professional quality can be undertaken. But since most musicians like to sing, and some singers even like music, the director of a chorus has half his battle won. The rest is up to him.

Musical Broadening of Home and School Interest

(Continued from Page 712)

here in 1939 she was a student in the musical program opened by the New York State Music Association. She has appeared frequently with orchestral and prominent radio programs.

Old Friends Return

October marks the return of many prominent musical friends to the Columbia School of Music. In the daily work, the school has been busy with the preparation of the 1939-40 season. The new season of the school is being planned for the months before the start of the school year. The school is located at 200 P.M. NBC-Radio City. Black and his string quartet again presenting unusual and original music in their program.

Mrs. N. Y. C. is a recently announced program, measuring the popularity of programs. The new technique without regard for the groups and substitutes. The school is located at 200 P.M. NBC-Radio City. Black and his string quartet again presenting unusual and original music in their program.

The interest in the school is growing. The school is located at 200 P.M. NBC-Radio City. Black and his string quartet again presenting unusual and original music in their program.

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How to Get Up a Musical Paper

(Continued from Page 667)

your talk, learn it sufficiently well to deliver it without the use of notes. People would rather stay at home and read, or turn on the radio, than to listen to a speaker whose face is buried in papers. Difficulty in memorizing may be caused from some of the following faults in your address:

1. Too many figures, dates, lists, statistics or technical material.
2. Bad organization. Perhaps you need some literary "glue" to paste your thoughts together.
3. The use of borrowed language.

If you copy whole sentences and paragraphs, parrot fashion, you will not only have trouble in learning them, but also appear stilted and unnatural. Always express yourself in your own words.

If you discover any of these defects in your speech, get a blue pencil, scratch out the offending paragraphs, and write something you can learn—because you cannot expect your hearers, who have but one opportunity, to remember what you cannot remember with ample time for preparation.

If, in choosing subjects and material for your talks, and in preparing and delivering them, you always feel a close relationship with your audience, and if you constantly keep their likes and dislikes and mental capacities in mind, and adapt your words to meet the individual requirements of each group before which you appear, you will reap the rich reward of closer attention, keener interest, and greater appreciation from those who hear your message.

Air by Johann Sebastian Bach

(Continued from Page 680)

of tone production in the service of art, the following "don'ts" may help aspiring students:

1. Do not attack the keys by striking them abruptly.

Conversely: see to it that you are perfectly relaxed throughout your entire playing mechanism (which includes fingers, hands, wrists, arms and body generally). Stiffness always produces harsh, glassy sounds, particularly in the middle and upper registers.

2. Do not try to produce tones of one and the same degree of intensity.

Conversely: beautiful tone quality results from discriminative emphasis.

3. Do not rely solely on finger movements for the production of large, round, "singing" tones.

Conversely: make use of pressure

exerted from the wrists (down or up movements); allow your arms to fall freely, yet controlled. Black keys should frequently be depressed by perfectly straight (outstretched) fingers, the point of contact being the fleshy portion of the finger-tip.

4. Do not cover up keyboard deficiencies with careless and over-pedaling.

Conversely: the pedals are accessories. When properly used, they magnify and subliminate piano sound; but that sound must first be started on the keyboard. If keyboard manipulation is faulty, the pedals will still magnify—but not subliminate—your errors!

Note: one of the few exceptions to the above "don't" (1) is found in music marked "martellato" (hammered). The opening bar of Rachmaninoff's *Prelude in C-sharp minor* is a good example. Here the fingers may be stiffened (but not the rest of the hand and arm). The resulting sounds are not unsympathetic because the keys struck are in the low registers of the piano. If the same abrupt attack were applied to the upper register, the strings would most likely snap!

Practical Hints on Preparation

Let us now go to the piano and try out some of these things. First, consider the melody, indicated in this edition by large noteheads. Play it from beginning to end with both hands, taking the left hand one octave lower than indicated in the text. By playing the *Air* through to the end, with occasional damper and shift (left) pedals, you will gain a "long-range view" of the general sweep and movement. The damper pedal will be found especially serviceable in prolonging the long notes.

Now take the accompaniment separately. With the *Air* in mind, you now are the accompanist—a person who "goes along with the soloist," but does not "follow" (come after) him. Every slightest fluctuation in tonal inflection, movement, and intensity must be taken into account. Most important: the accompaniment must always remain discreetly in the background.

Concerning the small bits of counterpoint found in Measures 3, 4, 6, 9, 10, 13, 14 and so on—these represent incidental musical episodes, parentheses, as it were, which should occupy the middle ground. Only with definite foreground, middle—and background will your tonal picture have perspective, plasticity and charm.

Pedaling

The pedal indications in the present edition cover general, conventional usage. Do not, however, conclude that the pedals should not be used otherwise to good effect. As with so many other factors in piano playing and music-making, "it all de-

(Continued on Page 721)

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The Music Program Plans and Works

(Continued from Page 711)

is not necessary to take valuable time to organize money-raising campaigns, nor to run the risk of irritation and antagonism which such campaigns engender.

Mason City schools have been fortunate in their Mothers' Music Club. It has sponsored card parties, bake sales, dances, recitals, and other events, and each year has a "tag day." It is the policy of the club not to solicit funds directly, nor to exert pressure for raising money. It assumes no definite obligation to the music department, but actually contributes a great deal to its welfare. In the past the funds made available by this club have been used for paying hotel bills and meal expenses on trips, and in addition a contribution has been made permanently each year to the Music Building.

The Mothers' Music Club has presented to the system such splendid equipment as a radio-phonograph, a large portable recording machine, a moving picture camera (with projector and screen), and has furnished discs and films as needed. The fine relationship between the department and this club is spontaneous, amiable, and has brought about an increased enthusiasm and community spirit in all that the music program embodies.

Schedules and Equipment

One of the most important factors contributing to the success of a music program is the schedule—especially the schedule on which the instructor must operate. No matter how talented a teacher, he must follow a carefully conceived schedule in order to make himself effective and in order that the activities which he controls may function smoothly. Basically, the teacher must have regular contacts with students in each of three ways—individually, in small class, and in large ensemble. Too many schedules are crowded and so set up that the director must use the full rehearsal period for all of his teaching. A rehearsal must be a culmination of unending activity in small groups and with individual players; in it the training results will be manifest. The full rehearsal is, of course, a prime part of the schedule; but, used alone, it cannot produce and maintain fine groups year after year.

The schedule for classes and music periods must be adapted to the regular curriculum schedule, and must at the same time meet the needs of the music department. It is needless to say that the administrators of the school must be in complete accord with its assignments. Schedules of the junior high schools of Mason City run parallel. Each school has seven

periods, with a rotation system commonly used throughout the country, enabling any single student taking instrumental music to be in a small class (preferably with four to six students). In such a class there are advantages both of individual attention and class teaching. These students meet for one full period each week with the instructor, to present material which they have prepared. This period is useful in promoting individual development along textbook lines, and not in preparation of specific numbers for forthcoming concerts. The "sectionals" for preparing definite parts are added rehearsals which take place either before or after school hours.

The Mason City High School has a six-period schedule daily, the sixth period being a "retaining" period. The first period every morning is used by the director to rehearse the band; the strings rehearse at the same time in an adjoining room. All of the other daily periods are under the rotation system, wherein small classes get together as in the junior high schools. Full orchestra rehearsal is held every Monday and Thursday during the sixth period, and all sectionals are held after school.

In the matter of equipment, it is important for a school system to realize that instrumental music needs adequate space for instrument storing, for rehearsing, for office, for library, for practicing. Adequate housing includes acoustical problem-solving, proper lighting, heating, and ventilation. At Mason City, the situation is exceptionally good, since there is a complete Music Building. In 1935, a vote was taken to bond the city for the building of this edifice, to the extent of \$23,000.00. It is a complete musical plant, and is located one block from the high school. It has about eighteen rooms, including large and small rehearsal rooms, library, fountain, wash rooms, and storage rooms. It is equipped with indirect lighting, and has two large power fans for summer and winter use in ventilation and heating. The building is of brick and tile, and its lines are attractively simple. Walls are constructed in accordance with proper acoustical requirements.

Musical instruments which belong to the school often present a problem to the director; they must be maintained, accounted for, and must allow for a complete and balanced instrumentation. Mason City has followed the policy of buying the very best grade of instruments: the instruments belonging to a school often remain in the system for many years, and they must be built well and remain in tune. While in the short run less instruments can be bought from an allotted fund, over a long period it is much more economical and wise to buy the better grade of instruments. In fact, when junior high school work was started a purchase of new instruments to the

amount of \$10,000 was made—perhaps high for a short period, but undoubtedly economical over the long range.

Mason City High owns some seventy-five instruments, and the junior high schools have about seventy, with fifteen more used in the grade schools.

Summary

We cannot generalize on conditions existing for school music programs throughout our land, but they do have problems in common. The school administration must be "sold" on the program; the community must be with it completely. Financing in Mason City is on an equitable basis and one that will insure security; equipment and housing are excellent, and constantly expanding schedules are carefully worked out, and student-school-community relationships are splendid. But the music leaders of this city feel that those problems are recurring, and must be faced in accordance with new ideas and methods. For that reason, they have kept abreast of the methods and ideas used by all school systems for music programs. By keeping informed, they have been able to adapt such ideas, or parts of methods, to their needs, and the whole has been molded into a workable system.

It will be apparent to all interested persons that a music plan which works, which produces fine musical organizations and individual students consistently, is not one which depends on a methodless spontaneity. Fine-tooth planning, foresight, and energy have done the job, and will continue to do it in the future.

New Records Reveal New Tonal Beauty

(Continued from Page 711)

the latter's work, particularly the more brilliant left-hand playing.

The late Leopold Godowsky arranged several of the waltzes of Johann Strauss for the keyboard. These can safely be termed among the most difficult selections in the piano repertoire. The composer's son-in-law, David Saperton, has recorded the arrangement of *Artist's Life Waltz* and the Godowsky transcription of Albeniz' *Triana* (Victor Album M-796). These works make extraordinary demands upon the player, and it can be said that Saperton meets them. However, the lack of warmth in his performances leaves something to be desired. In both pieces Godowsky has inflated the original ideas of the composers, and it is questionable if the music has any value other than as an index of pianistic ability.

Admirers of vocal nuance and color-

ing should turn to the new album of "Brazilian Songs" (Victor Album M-796). This Brazilian pianist, a gifted interpreter, and her mood and colors of Brazil. The music here is not only a pleasure to the ear and their appeal is a new one. I lament the fact that Victor did not provide translations. Since there is no such thing as a free lunch, it is suggested that one should buy the album through a local dealer.

Kerstin Thorborg gives a new interpretation of Goethe-Walt's *Mignon-Requiem* (Victor Album M-796). This is one of Walt's most popular songs which suggests a new interpretation. The music is a beautiful transformation of Walt's original drama and beauty. The song is a cult song to interpret and Thorborg does it well. That her style is new and original.

Accordion Practice Suggestions

(Continued from Page 711)

The weight of even the most child's posture is essential to the music. A correct posture is the child's first step to playing. In the child's home, the parent should be sure that the child's posture is correct. The child should be taught to sit on the floor, with the feet flat on the floor, and the hands on the keys. The child should be taught to play the first little tune. Those who begin this way will never have to learn to play in public as they grow.

Practice time should be divided into periods with a rest period. These periods should be by the power of concentration, individual, and as the practice continues after the possible to concentrate.

Whenever mentioned in a schedule we always stress the value of a daily practice. A Sunday should be omitted. The nature of the accordion is such that it is not a physical strength but a mental strength. In addition to the physical strength of the instrument coupled with a triple combination of hand, board, bass button keyboard, bellows action for both hands, and a manual that gives the player the opportunity to become a professional.

The key to how much is played during practice periods is not so much with the time spent as in the degree of concentration during that time.

FRETTED INSTRUMENTS

Practice Hints for Guitarists

By George C. Krick

"PRACTICE MAKES PERFECT," is an old saying, but when we speak of it in connection with the study of the guitar or for that matter any other musical instrument we should add, "if done with intelligence and if based on tried and correct methods." It is universally conceded that many hours daily are wasted through mechanical repetition of exercises that could be mastered in a fraction of the time spent, if the student would use his head as much as he does his hands. By this we do not mean that repetition of certain exercises is not necessary; but before beginning to play look over the exercise carefully and try to find out just what you intend to accomplish by mastering it. For example you may have realized that the third finger of the right hand is weak and needs strengthening. So for this purpose select the "Carcassi, Op. 60." Both etudes are in arpeggio form, and most of the high notes in each measure are to be played with the third finger of the right hand. Play them over slowly at first until the correct right hand fingering is established and the left hand moves smoothly from one chord to another, at the same time placing some emphasis on the notes played with third finger. You should always be sure to concentrate on what you are striving for, and it will not be long before you begin to feel gratified with the results of these efforts.

Now we admit that every pupil is anxious to play pieces at the earliest possible moment, but to do the job well a certain amount of technical drill is indispensable, and even advanced students should allot about one third of their practice period to technical exercises and etudes.

The left hand fingers must always be trained to drop onto the frets in the proper manner; a thorough knowledge of the entire finger board must be acquired gradually; and nothing is better for this purpose than the playing of scales. Passages of scales in thirds, sixths, octaves and tenths are apt to occur in almost every guitar composition, and to be prepared for them the student should pay particular attention to this phase of technique.

The playing of chords requires a great deal of thought and study, and both hands must be watched carefully in order to produce a round full tone. The greatest difficulty in the beginning is to bring out clearly

every note of the chord. The strings on the guitar being close together, it often happens that a finger of the left hand, resting on a certain string, will accidentally touch the one next to it and thereby muffle the tone of that string. To correct this fault a student should be forever on the alert, listen attentively for every note of the chord and see to it that the offending finger is placed in its proper position. One of the best exercises for the playing of the chords is to practice them first in the form of arpeggi—that is to play consecutively the group of notes of which the chord consists. For example, in the Second Book of "Foden's Chord Method," let us turn to the page containing the chords in the key of C major. Now, instead of playing them as written, in whole notes, practice them in the form of arpeggi, the notes of each chord consecutively with thumb, first, second and third fingers, playing each group four times. This should be done for several days, or longer if necessary, until every note in the chord can be heard distinctly. The next step is to play each chord in the usual manner four times, using four chords to each measure, and then to play them as written, keeping the left hand fingers pressed firmly on the finger-board, while counting four to each chord. This method used on chords in all the other keys contained in this volume, for a few months, will bring about a decided improvement both in tone quality and tone volume.

So far, we have spoken mainly of technical matters. As the student advances technically it is necessary for him to develop musically, and for this purpose we have the "Etudes, Op. 31 and 35," of Ferdinand Sor. These Etudes contain some technical points, but are intended primarily to develop the musicality of the student and to prepare him for the interpretation of larger compositions later. For third and fourth year students the "Etudes Op. 6 and 29," by Ferdinand Sor, the "Concert Etudes," by Mauro Giuliani and also those by Napoleon Coste are highly recommended.

In a recent communication from one of our readers the question was asked, "What is necessary for me to do to become an orchestra guitarist? I've been practicing the guitar for two years, but so far have been unable to connect with an orchestra."

We advise anyone having this (Continued on Page 718)

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(Continued from Page 670)

Then the Czar of Russia sickened and died. Because of the strict court mourning, no public entertainments were permitted for some five weeks and our tour gave evidences of speedy dissolution. But our manager got around the situation by dealing with private clubs instead of with concert impresarios. At that time, there was no Russian town too small to boast its Nobility Club, a meeting place where balls, concerts, and lectures were held for the members of the upper class. There was no bar to such private affairs, and the clubs hailed us with joy. The first month was quite filled with these private engagements, at which I functioned in the dual capacity of piano accompanist and violin soloist. But, when we got to the outlying districts, we could find no accompanist for me! Thus, I was compelled to play my solos on the piano. I speedily got together a repertoire, practiced furiously in my free time, and appeared as pianist, by need rather than by intention. When the tour ended, some months later, and I returned to Paris to seek further violin engagements, my friends laughed at me. "You are a pianist now!" they said. Within a month of my return I secured a piano engagement through a friend of Paderewski (I played the César Franck "Sonata") and, about a year after that, it was made possible for me to give my first piano recital. So now I was a pianist in earnest!

718

Upon arriving in Boston, however I found to my horror that my modest hopes of making a good impression had stirred up a hornets' nest! It appeared that Brahms was not liked in Boston; no one had dared to perform this particular concerto there because the senior critic, Mr. Philip Hale, took the performance of any Brahms work as a major personal affront. The Boston public was well aware of this; assuming that I was aware of it, too, it took my choice of a Brahms work as the sheer defiance of an extraordinarily bold youth, who snapped his fingers in the face of his senior. Mortified and not a little alarmed, I sought Mr. Gehricke and asked him whether I should change my selection. "Why?" he replied. "If you believe in it, play it."

Hints for Guitarists

(Continued from Page 717)

problem, first of all, to read again carefully what we had to say on this subject in the February number of **THE ETUDE**. If you are well prepared technically, by all means try to get a spot on the air, even if it is only on a small station. This will give you experience and self-confidence.

(Continued from Page 672)

Difficult Details

The ship goes fast.
The blacks on the ropes play a tune
as they hit against the mast.
The sails stand out straight.
Frequently, her interpreters have
hidden far into the wilderness to
persuade a patriarch to record his
songs. And often, she confesses, she
as just been lucky.

Adopted by a Chief

Then, again, Miss Densmore patiently waits and watches "One of the last places I ever expected to record music," she confesses, "was from a Zuni pueblo so secretive that it admits visitors on but one day a

Not does she ask no Indian
vent a song about what he
luctant to talk. "A traveling
man once told me he was
sing a certain song for me, but
he did the song about me the
next time he needed it I knew
that I did not wish him to sing
unfortunately I have been
Indians who revealed some
Even then I was never there
causing the disaster, and the
Indians must money for me
who sang the song and
knows better."

Oldest Songs Most Authentic

An infinite task and enormous expense have accompanied Denmark's knowledge of her hitherto unknown. The material studied at length was that of Semmelweis in Florida, many places, who legally had been present with the white. From had always lived near to the war-worn Miss Denmark in the was hopeless. "There is a except some used in the Danes, and that is certainly possibly not it." However, the more quietly presented in the back of Semmelweis' mind. Since already fast disappearing situations began in 1947. So far of the records were much to men, and frequently were transcribed the same for themselves had died. The work very difficult."

Modern generations prefer the movies to the songs of their fathers and much of the music that more has fled away in Western has already been forgotten to be from which it came. These movies helped me. The tribesmen realized the music treasured would be lost and forgotten unless I recorded it. They hope that young men who know the Smithsonian is interested in this music will begin to prize it more highly than the oldest of Indian music and her. "If I collected everything the Indians sing, much of it would be useless," she explains. For reason she seldom records their songs. The few tribes who still regard them as charms for some purpose. A Papago Indian explains: "Love songs are danced to. If a man begins to sing them, we send him away."

(Continued from Page 675)

Moussorgsky, the Individualist

Moussorgsky, the Individualist

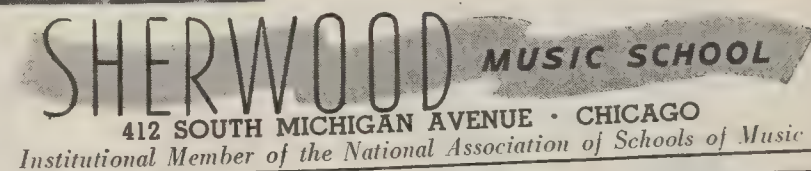
no such vivid dramatic theme as the growing remorse, madness and death of *Boris*.

Moussorgsky left behind him his masterpiece, "Boris Godounov," two unfinished operas, "Khovanstchina" and "The Fair at Sorochinsky," many songs including three song-cycles, "The Nursery," "No Sunlight" and "Songs and Dances of Death," as well as the orchestral fantasy, "Night on the Bare Mountain," and the piano pieces, "Pictures from an Exhibition."

Rimsky-Korsakoff Edits Moussorgsky's Works

The musical material for "A Night on the Bare Mountain" existed in three separate versions. These were unified and fused by Rimsky-Korsakoff, who practically recomposed the entire piece and orchestrated it. The revision of "Boris Godounov" brought upon Rimsky-Korsakoff all manner of reproaches. Robert Godet, in "On the Margin of Boris Godounov," accused him of esthetic crimes and artistic vandalism. Rimsky-Korsakoff's editing was compared to excessive retouching of a photographic negative, thereby destroying the individuality of the subject. There are valid arguments on both sides. Moussorgsky was often slovenly in his part-writing, careless in choice of time signature; his modulations were forced, his harmonies uncouth, and his orchestration ineffective. Rimsky-Korsakoff said "Boris Godounov" was composed almost in his presence, and that he was trying to realize Moussorgsky's intentions. He had changed details in a *Persian Dance* from "Khovanstchina" which he orches-

(Continued on Page 720)



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She Collects War Whoops

(Continued from Page 718)

medicine man to treat him and make him stop." Usually such songs have come from the whites, and are associated either with intoxication or disappointment. The only love music of the Indians was that played on flutes. And according to Miss Densmore one of the most beautiful melodies she ever heard went unrecorded. "One night I heard wild, sweet, haunting melodies coming from the guardhouse and determined to record them. The next morning I asked my interpreter why he hadn't told me of such men. 'Those men are drunk,' he replied. 'If you recorded their songs, the old chiefs would have nothing more to do with you.'"

From the old chiefs she learned healing secrets that white doctors have only recently rediscovered. In 1939, for instance, Dr. Edward Podolsky wrote a book, "The Doctor Prescribes Music," in which he told how fast music increases metabolism and muscular energy, steps up heartbeat and blood pressure. Soft music, he declared, has a definite anesthetic effect; and in Bellevue's psychiatric ward Schubert's *Ave Maria* has been used to quiet maniacs. He also reported certain subtle chemical changes in muscles and glands, too slight to be measured, but indicated by the fact that shrill music played near an egg for half a minute will coddle it.

A woman, who spent thirty-one years playing music in New York hospitals, found that *Land of the Sky Blue Water* helped relieve pain and insomnia, and *By the Waters of Minnetonka* was effective against paralysis.

Medicine Men and Songs

Indian medicine men convinced Miss Densmore that they had long recognized this effect in music. It is significant that Indian music used in treating the sick is almost without exception soothing. "Very often it has a peculiar rhythm that seems hypnotic in effect. It lulls the patient, as does the rhythm of train wheels, making him more susceptible to the doctor's suggestions. Apparently, music was used primarily in treating mental rather than organic diseases, and as an anesthetic. One medicine man told Miss Densmore, 'I have the patient go to sleep so I can find out what's the matter.'"

Even when herbs were used, medicine men used song. While they dug the plant and while they cooked it, they sang, "This is for a good purpose, I hope it will be successful." Some doctors employed a whole series of songs. One Indian who had been wounded in the chest heard a series of four: the first to revive conscious-

ness, the second to stop the hemorrhage, the third to restore motion. The fourth was used to make sure the first three worked. Frequently a patient was given medicine to administer to himself. The Grand Medicine Society of the Chippewa accepted with thanks some tobacco sent by a sick man, sent him a drum and told him to beat it. The man did, making up a song as he went along, and was cured.

In some tribes every ailment from smallpox to a "hangover" had its own song. Sufferers from the latter among the San Blas heard this one:

I bring sweet-smelling flowers and put them in water;

I dip a cloth in the water and put it around your head.

Then I bring a comb, part your hair smoothly and make it pretty;
Everyone comes to see you get better.

One tribe, at least, is known to have had a corps of "specialists." The patient first visited a doctor who, after careful diagnosis, advised a visit "to Running Deer who knows the songs of the buffalo." When the patient later returned, a little weaker and in none too good a temper, the diagnostician shook his head sagely, and announced "Your case is very serious. You need not only the songs of the buffalo, but the songs of the coyote." Thus, by the time the diagnostician had gone through the songs of the deer and the eagle, down through the alphabet to quail, his patient had likely either died or recovered. The Indian doctor was unusually persistent. One of them explained, "I sing until the patient has withered away and only his clothes are left. Then I give up."

Although most doctors were men, medicine women were not unknown. Nearly all Indian singing, however, was done by men and usually in chorus. When an Indian sang alone, it meant that the song was his own, because he had inherited it, paid one or two ponies for it, or because it had "come to him in a dream."

The Unsung Songs

Some of these dream songs forever remained unsung. An Indian, who dreamed of war, might hold the war song in reserve for a crisis that never came, in which case it went with him to his grave. To show his neighbors that he had such a song, outside his house he erected a pole, to which he attached a banner bearing the symbol of his song.

Since the Indians had no system of notation, their songs could not be written down, which accounts for the remarkable memory of the Indians. One spring Miss Densmore recorded a man's songs, and again the following winter; the two versions were identical in melody, pitch and tempo. A squaw exhibited the same accuracy in records taken at an interval of three years.

Accuracy was highly prized, for if

a mistake occurred in singing a ceremonial song, the whole ceremony was repeated from the beginning, and the person at fault forced to pay a heavy fine. A really good singer was expected to sing a song correctly after hearing it only three or four times. Hence Miss Densmore found her recording machine highly respected among the Indians. "How did it learn the song so quickly?" said one. "That was a hard song."

Miss Densmore found their repertoire often amazing. One Indian sang all night for four consecutive nights, without repeating a single song. From another, she obtained seventy-five songs. On her return visit the Indian sang twenty-five more. And as he started the twenty-sixth, he stopped and said, "I sang that for you last year, so I won't repeat it." He then began a new song.

Since some old men are said to know three hundred to four hundred songs, many are lost forever when a tribal patriarch dies. Because of this Miss Densmore collected songs as rapidly as possible on her early trips. At the moment she has paused to assort and put her findings in shape. Four of her books now await publication by the Smithsonian Institution, and as many more have yet to be written. Her chief ambition, however, is to have her music transferred from the old-fashioned cylinders to modern discs and made available to musicians—to men like Lieurance and Cadman, and Dr. F. Melius Christiansen of St. Olaf's famed choir, who wants to study voices unaffected by civilized man's unnatural scale; to modern composers interested in the Indian's disregard for conventional intervals and his use of the five types of five-tone scales listed by Helmholtz; and to lovers of the curious who want to compare the songs of the Makah, with a range of but four notes, with Sioux songs covering as many as seventeen.

Such a project is no easy task. And yet, if you've seen Miss Densmore smile, and heard her tell of her fight against frostbite and sunstroke, of long journeys with her recording machine bumping up and down beside a dead hair-seal in a wooden wagon while she trudged alongside; if you've seen her and heard her many adventures you don't doubt for a moment that she'll accomplish this one last task.

Russian Nationalist Composers

(Continued from Page 719)

trated, without protestation from Moussorgsky. It must be admitted that Rimsky-Korsakoff made unjustifiable transpositions and modulations in his friend's music, on account of his prejudices in favor of certain tonalities. And he occasionally made changes in Moussorgsky's rhythms without apparent cause. On the other

hand, the *Coronation Scene* prologue is a much better music in Rimsky-Korsakoff's although he added some touches of his own to bring out and well-known elements of Moussorgsky's music. But these episodes in which Moussorgsky's original conceptions seem to have been altered by the practical experience and alterations of time, are not made for ease in performance. Those who have heard both of "Boris Godunov" and "Korsakoff's orchestration" of it, have heard the stage for more than forty years. It is, however, unusual for the works of a composer become known and gain recognition in such a manner from the composer's original.

Rimsky-Korsakoff left virtually nothing of his own, but his more significant are those with personal life, but result of his composition. In the same way, "Sadko" to show the "modern" music. The *Pageant of the Semnary*, M. A. M. is a masterpiece from which quite a number of the songs in "The Night of the Delicate Introspection" child life, made many of the skilfully decorative and vivid piano background. "No light" and "Songs and Death" are morbid and indeed psychopathic, but their power and dramatic eloquence reach the summit of Moussorgsky's and give him the position of a Russian song composer. From an exhibition equal to the posthumous imagination of the artist, Victor Hartmann, who formed their musical base. Moussorgsky has never been so appealing as in these songs. After less worthy attempts, Ravel immortalized these in an orchestral version by Serge Koussevitzky, who only to intensify their effect.

Moussorgsky was a "genius" of "The Mighty" but even geniuses need to be treated in order to develop to the utmost. Was it a standard objection to a technical grounding or a lack of disposition that was the reason for the latter's shortcomings? Undoubtedly, but the responsibility for the errors in the songs in "Pageant of the Semnary" and in "Sadko" do himself justice. Nevertheless, would not hesitate to call Moussorgsky a lofty and unimpaired as an uncompromising irreplaceable Nationalist.

Mastering Mixed Rhythms

(Continued from Page 676)

words befitting the action, "Not so hard as it looks."

The student must solve these problems exactly, by finding the common denominator. This step impresses the mind and system and thus calls into action real calculation. However, in the final execution, the effect must sound simple, smooth and natural—no matter how awkward it seemed when first attempted. Correct practice will result in an ability which seems to well up from within the soul and cooperate harmoniously with the brain. Only perfect practice will make perfect execution of mixed rhythms or perfect fitting of odd groups against even groups. Eventually, the player will feel the complex rhythms quite as naturally as he does the most simple waltzes, marches and so on.

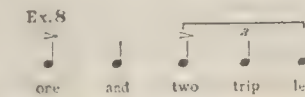
In Chopin's "Nocturnes" we often meet groups of cadenza-like clusters to be distributed against an even bass. As a rule, these ornaments are placed by the printer where they are to be performed, but not always. In any case, count the notes and distribute them evenly, always making certain—in places where they do come together—that the harmonic effect is consistent and the emotional or dramatic action comfortable and natural. Never leave these matters

merely to chance. All time values must be accounted for. Sometimes expression marks, such as *cadenza* or *ad libitum*, or some similar mark, will be of great help.

Never give up a composition just because it contains a difficult passage; always solve each difficulty to your complete satisfaction. Even in so-called popular songs, the problem of three against two is encountered. In most cases, if the player remembers that common time has two strong beats, such spots become simplified. Instead of counting one, two, three, four for



two strong beats may be counted thus:



or the words of the lyric may be fitted to the notes of the tune, while the bass is kept rhythmically perfect. It is also good practice to secure scores and count aloud to records or to radio concerts.

Air by Johann Sebastian Bach

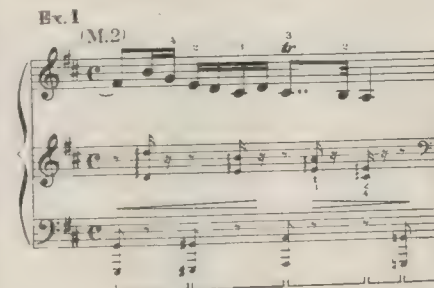
(Continued from Page 715)

pend" on many considerations and conditions, some of which are even unpredictable. To state the case scientifically, artistic pedal usage depends upon physical, physiological and psychic conditions, and these must determine and reflect the individual player's musical discretion, taste and style. It is safe to admonish the inexperienced player to adhere to the present indications—until such time as he feels that too much pedal is being used, or the reverse. It is good taste to use the shift (*una corda*) pedal in conjunction with the damper pedal on both repetition sections of this composition.

The Accompaniment

In the original scoring, the accompaniment is played by plucked strings (*pizzicato*). Such a *staccato* to a sustained melody sounds very dry and uninteresting when reproduced on the piano. Hence, most of the accompaniment should be played *portamento* (half *staccato* or half *legato*). Some of the fundamental tones in the bass should even be sustained with the damper pedal until the entry of the next fundamental. Here

is one of many examples:



A word of advice on the delivery of literal repetitions may not come amiss. Do not try to repeat each section in the same manner. Is it not reasonable to assume that if you present each section adequately, your listeners heard you the first time? Why not surprise them by presenting the repetitions in a new and different light? This can be effected by using the shift (left) pedal in conjunction with the damper pedal throughout each repetition. Nor need this prevent you from occasional use of the shift pedal even in the first statement. A slight slackening of the movement (sometimes a slight acceleration)

(Continued on Page 726)

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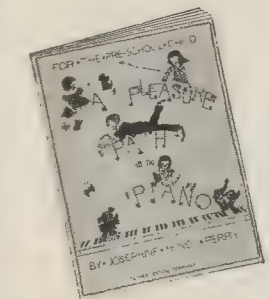
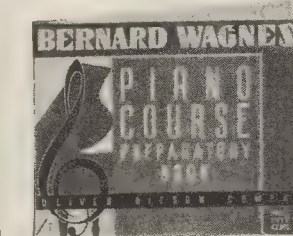
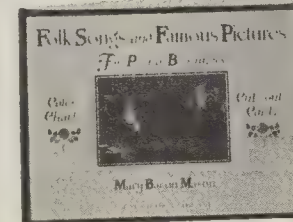
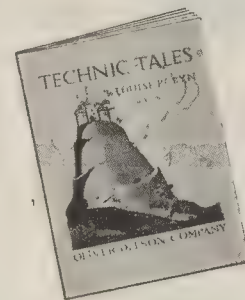
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THE COVER FOR THIS MONTH—We are indebted to the Paramount Pictures, Inc. for the privilege of reproducing on the cover of this issue of *THE ETUDE* the charming portrait of Miss Mary Martin. This picture somewhat idealizes the romantic era of this country, when many filled the evening hours with the singing of songs individually enjoyed and instrumentally supported by accompaniment upon the guitar, mandolin, concertina, or some other portable instrument. Before and after the Civil War days as the Stephen Foster songs were growing in their appeal, these songs and other heart songs played a great part in filling the leisure hours of the American people.

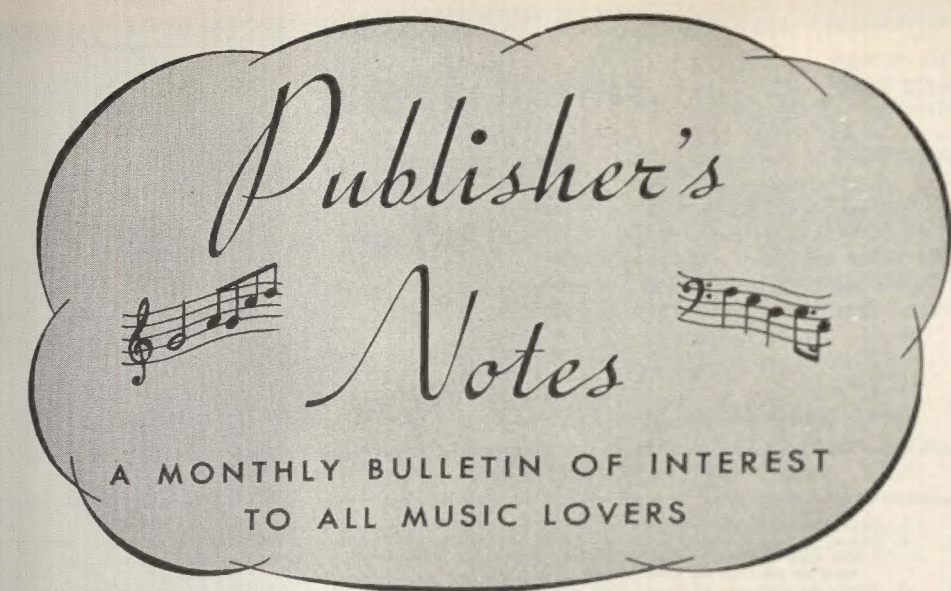
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and Sing; *My Piano Book*; and *My Own Hymn Book*. Orders for single copies of *Stunts for Piano* are now being taken at the advance of publication cash price of 25 cents, postpaid. Delivery will be made on publication.

MY PIANO BOOK, PART TWO, by Ada Richter—When advance subscribers received their copies of Part One of this book recently, they immediately recognized its superior merit and many wrote in to tell the publishers how delighted they were with the brand-new piano material for very young children. The author's practical experience in teaching youngsters, combined with a flair for writing tuneful melodies, makes her educational material pleasing to teachers and students alike. The use of some tunes familiar to little ones almost from the cradle and the nursery also fascinates children studying the piano.

Modern teaching methods make it possible for young folk to begin piano study at an early age. Frequently, talented youngsters advance too rapidly for the material that is available. These books bridge the gap between the pre-school, or kindergarten, piano method and the piano study material that has been written for pupils of grammar school age, and they accomplish this with the most effective material possible, little pieces that children delight in playing.

Of course, teachers who have started pupils in *My Piano Book—Part One* soon will want copies of this follow-up book for them. A single copy of *My Piano*

Book—Part Two may be ordered now at the special advance of publication cash price, 25 cents postpaid.

CHRISTMAS MUSIC—Now that we are midway of fall we must anticipate and bear in mind the approach of the Christmas season. And what better time is there than the present for laying plans for musical celebrations of that glad-some day. Musicians, and especially those responsible for music in the churches should find this a particularly good time to calmly select and decide upon their Yuletide programs.



A request addressed to the Mail Order Department of the Theodore Presser Co. will receive prompt and skillful attention. With the full resources of our famous catalog at hand, in addition to those of the Oliver Ditson Co. and the John Church Co., we will do the rest. Simply specify your needs and the kinds of material in which you are interested, and you will receive one of our splendid "On Approval" shipments, from which your program can be selected. Quantity orders can then be filled on a definite sales basis and the unused single copies sent "On Approval" returned for full credit. Do this now while yet there is time.

LITTLE PLAYERS, a Piano Method for Very Young Beginners, by Robert Nolan Kerr—It is amazing how much the creator of this book has incorporated in it to delight very young piano beginners, and at the same time provide teachers with material that makes definite progress from lesson to lesson. The name of the author is well-

known to thousands of teachers of piano beginners through many series of piano pieces for child beginners. The same author also has on the market a successful piano class instruction book entitled *All in One*.

In *Little Players*, which is to be an oblong shaped book with a page slightly under 7 inches high and nearly 10" wide, the author's talents as a composer of attractive little pieces are apparent. Little pieces and studies help the piano teacher to develop the playing ability of the little pupil in a combination of rote and note presentation. The majority of the pages are illustrated and these illustrations together with texts accompanying pieces make the detail of the music lesson with things familiar to the average child. The procedures make full use of the child's instinctive feeling for rhythm, developing the rhythmic sense through such practical activities as skipping, stepping, marching, or swaying from side to side.

The last but not least feature of the book will be the fact that its price will be very reasonable. During the preparation, a single copy may be obtained at the advance of publication cash price of 20 cents, postpaid, if the order is sent now with the understanding that delivery will be made as soon as the book is ready.

CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, for Piano, by Clarence Kuhlmann—Pianists contributing their talents to the church service will welcome this volume of concert transcriptions of favorite hymn tunes. Not only have the hymns in this volume been expertly arranged but they also have been carefully chosen. Mr. Kuhlmann is possessed of a rare musical talent. He is the successful composer of piano and organ compositions and has delved with equal success into the field of operetta. Thousands know Mr. Kuhlmann as the organist at the great auditorium in Omaha.

Some of the hymns included in this volume are: *Savior, Like a Shepherd Lead Us*; *Onward, Christian Soldiers*; *Love to Tell the Story*; *Son of My Father* and many others. The arrangements, though of the concert variety, are so difficult and stay well within the range of grades three and four. All necessary dynamics, pedaling, and fingering have been marked.

In advance of publication a single copy of this volume may be ordered at the special cash price of 40 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and its Possessions.

IN ROBOT LAND, Operetta for Two Voices, in Two Acts, by L. E. Yonson—Triguing melodies, rollicking, whimsical humor, and general ease of production make this soon-to-be-published operetta worthy of consideration by every chorus director. Its modern theme appeals to audience and players alike and the costuming and staging requirements are such as will involve little effort or cost.

The story concerns the experiences of two American fliers who have been thrown off their course and are obliged to make a forced landing in the Kingdom

of the Robots. Their involvement in a series of ludicrous situations created by R. U. Are, pompous King of the Robots, and R. U. Is, his austere but fussy Premier, plus a bit of romance ending with a combined elopement and escape provide all of the essentials for a successful evening's entertainment. Eleven principals are required, including five tenors, three baritones, and two basses. Of the eleven musical numbers with the overture, four are solos, three are duets and one a quartet with, of course, a number of choruses.

In advance of publication this new work is offered at the special price of 40 cents postpaid. An order placed now will insure the delivery of a copy to you as soon as the book is off press.

CHILD'S OWN BOOK OF GREAT MUSICIANS, John Philip Sousa, by Thomas Tappan—The addition of the beloved American composer and band conductor, John Philip Sousa, to the *Child's Own Book* series is welcome news to the many music teachers everywhere who have used thousands of copies of the nineteen books already issued covering nineteen great musicians.

The inspiration alone gained from the biography of the composer of so many stirring and patriotic marches warrants the possession of this book by every young music student. Added to this, however, are a sheet of pictures, pertaining to the life of the March King, to cut out and paste in spaces throughout the story, blank space for the child to write in his own words the story of the composer, and a needle and silk cord with complete instructions for use so that the child can actually bind the paper cover and loose pages together, making it his or her very own book.

Anyone not familiar with this unique series should not miss this opportunity to obtain a copy of the Sousa booklet now offered in advance of publication at the special price of 10 cents, postpaid.

SYMPHONIC SKELETON SCORES, A Listener's Guide for Radio and Concert, by Violet Katzner.

No. 7, Symphony No. 4 in F Minor..... Tchaikowsky
In response to an ever-increasing demand we are pleased to announce another addition to our Symphonic Skeleton Score series. The series, to date, has been increased to include the following symphonies:

No. 1, Symphony No. 5 in C Minor..... Beethoven
No. 2, Symphony No. 6 in B Minor..... Tchaikowsky
No. 3, Symphony in D Minor..... Franck
No. 4, Symphony No. 1 in C Minor..... Brahms
No. 5, Symphony in B Minor (Unfinished)..... Schubert
No. 6, Symphony in G Minor..... Mozart

It now will be augmented by the addition of Tchaikowsky's Symphony No. 4 in F Minor, which has long been a favorite of concert-goers and radio listeners everywhere and is now available in excellent low-price recordings.

These Skeleton Scores were designed to give the musical public a better understanding and a greater enjoyment of the masterpieces of symphonic literature, and to achieve this end the author has resorted to a simple plan of melodic analysis in which the unbroken melodic

line is presented together with short notations regarding the formal structure of the work. The instrument carrying the melody is always clearly indicated in this score so that the reader may more easily follow the melody as it pursues its course through the various sections of the orchestra.

The six books previously published carry a price of 35 cents, but a single copy of the new book—No. 7—may now be ordered at the special advance of publication price of 25 cents, postpaid.

LAWRENCE KEATING'S JUNIOR CHOIR BOOK—One problem confronting the choirmaster today is that of finding suitable materials for the Junior Choir. It was with this in mind that Mr. Keating compiled and arranged this Junior Choir Book. Every consideration has been given the selection and arrangement of all the choruses found in this compilation and every precaution used to keep each number within the vocal abilities of the young voice.

A noteworthy feature of this collection is the excellent two-part arrangements of the sacred compositions of Mendelssohn, Sibelius, Handel, Liszt, Tchaikowsky, Grieg, Bach, Schubert, and Beethoven. Included also in this collection are original settings of some of the favorite gospel texts, and inspiring settings of *The Beatitudes*, *The Lord's Prayer* and *Six Prayer Responses*. The festive seasons of the church year are cared for with anthems for Christmas, Thanksgiving, etc.

A single copy of this volume may be ordered at the special advance of publication price of 25 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and its Possessions.

STRAUSS ALBUM OF WALTZES, for Piano—The ever-popular appeal of and the continued demand for the irresistible waltzes of Johann Strauss makes this forthcoming collection a welcome addition to the pianist's library. The following selections of the "Waltz King", contained in this collection, lend themselves to recital and dance programs and to programs fostering music

appreciation and life in the Vienna of old: *Roses from the South*; *Artists' Life*; *Wine, Women and Song*; *Sounds from the Vienna Woods*; and *On the Beautiful Blue Danube*. The compositions range from grade three to grade four.

A single copy of this volume may be ordered at the special advance of publication price of 40 cents, postpaid.

THE SINGER'S HANDBOOK, by Lazar S. Samoiloff—This new book, by an internationally known authority on voice, gives information and advice on almost everything necessary to a successful artistic career. Musicianship, personality, intelligence, a knowledge of languages, how to dress, how to stand, how to walk, how to speak, how to behave before the public—all are covered in a manner both sound and logical. From his vast experience both as singer and teacher Dr. Samoiloff discusses the speaking voice, teaching problems, and gives lists of songs suitable to voices of various types and registers. Written in clear English, and with a sense of form and climax, this forthcoming book is predestined to be a valuable addition to voice literature

—should be read and studied by every singer and voice student.

While the book is in course of preparation, a single copy may be ordered at the special advance price of \$1.25 postpaid.

CHILDHOOD DAYS OF FAMOUS COMPOSERS—The Child Mozart, by Lottie Ellsworth Coit and Ruth Bampton—This series of stories and musical compositions from the childhood days of great composers is designed by the authors to help instill in the minds of children a deeper love of music. The initial booklet in this series deals with the life and music of Mozart, and in addition to story material contains five simplified arrangements for piano solo and one duet. An unusual feature which is also included in this series is the dramatization of the story on a miniature stage. Complete diagrams and directions for staging the play are included in each volume.



This book, *The Child Mozart*, handsomely illustrated and containing suggestions for use with children of varying ages, as well as a list of recordings of Mozart's music which children would enjoy, can be ordered now at our special advance of publication cash price of 20 cents, postpaid.

LET'S CHEER! Band Book, by James M. Fulton and Major Ed. Chenette—And many a school band director will cheer when copies of this new collection of 16 sparkling marches is ready for his organization. The noted arrangers who have made this book have not stuck entirely to original compositions; they have included several jolly "old" tunes with texts for singing by some of the band members when desired.

This is just the kind of material many school and college directors are seeking, lively marches to pep up the crowd at football games, at assembly, and at all school athletic events. These are not "baby pieces" for beginning bands, but the average school band will find no especially difficult passages in them; most of the numbers easily can be read and played at sight. A complete instrumentation will be published so that even massed bands can play the marches, but the arrangements are so well done that bands of limited size will find their rendition of them most satisfactory.

In advance of publication copies of the various parts may be ordered at the special introductory price, 20 cents each; the Piano-Conductor book at 30 cents. These are postpaid prices, and the books will be delivered when published.

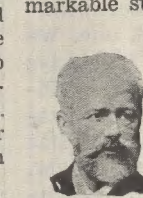
ADAM GEIBEL ANTHEM BOOK, For Choirs of Mixed Voices—In the annals of American Church music, few names have won the renown achieved by that of Adam Geibel, Mus. Doc. Prolific and gifted, Dr. Geibel produced a long succession of religious works, the results of his own devotion to the Church. His musical contributions were always warmly received, for they were ever touched with the true spirit of religion and, at the same time, composed in the less pretentious style that made them useful to a greater number of choirs. Endowed with that unebbing flow of melody which marked this noted musician's every effort, his works have been heard and enjoyed by congregations the whole land over.

The collection here offered is made up

of thirteen anthems which, in single form, have won popular success. For this reason we believe it will hold a high place with choir directors everywhere and that it will prove useful in many ways. Among the works included are several for special seasonal use, including Easter, Harvest, Thanksgiving, and Christmas.

A single copy of the *Adam Geibel Anthem Book* may now be ordered in advance of publication at the cash price of 25 cents postpaid. Deliveries will be made when the books are received from the press.

NUTCRACKER SUITE by Tchaikowsky, A Story with Music for Piano, Arranged by Ada Richter—Mrs. Richter has had remarkable success in making adaptations to the limits of small hands. And now, in this new second and third grade arrangement of a prime favorite, she has equalled that success in every way.



The *Nutcracker Suite* is derived from a stage work, *Casse-Noisette*, a Fairy Ballet in two acts and three scenes, composed originally in 1891 for the Imperial Opera, then located in St. Petersburg. Today, however, the only music we hear from the original ballet are the numbers comprising this lovely suite.

Mrs. Richter's arrangement of this delicious music retains fully the freshness and charm of the original. Here one finds all the favorites, such as the *Christmas Ballet*; *March of the Toy Soldiers*; *Dance of the Candy Fairy*; *Dance of the Reed Pipes*; *Chinese Dance*; *Waltz of the Flowers*; and others. The engaging story is also given for the enjoyment of young musicians, and the lovely illustrations will delight both children and grown-ups.

Every child who, through his radio, has come to love this enchanting music, and the thousands who revelled in Walt Disney's colorful presentation in *Fantasia*, will welcome a copy of this new edition of this suite used in that production. Orders for single copies at the advance of publication cash price of 25 cents postpaid are now being received. Immediately on publication copies will be delivered.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—Two important publications come off the press this month:

The Infant Holy, Cantata for Christmas, by Louise E. Stairs is the most recent composition of this prolific composer who so well understands the needs of the average church choir group and whose gift of melody has produced for them so many attractive, practical cantatas and anthems. This musical telling of the beautiful Christmas story abounds in variety. Price, 60 cents.

Symphony in G Minor, by W. A. Mozart (Symphonic Skeleton Score, No. 6) is the latest contribution of Violet Katzner to her excellent series, the first few volumes of which during the past season proved so helpful to music lovers listening to symphony programs. These single-melodic-line presentations of the famous symphonies indicate the various movements, the entrances and progressions of the instruments and instrument families as they take up the melody, make unnecessary the frequent turning of pages, and, in general, make it possible for a music lover with merely a meager knowledge of music notation to follow the playing of the entire work. Price, 35 cents.

Advance of Publication Offers	
OCTOBER 1941	
★ All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages. ★	
Adam Geibel Anthem Book.....	.25
Childhood Days of Famous Composers—Mozart.....	.20
Child's Own Book of Great Musicians—Sousa.....	.20
Concert Transcriptions of Favorite Hymns—Kuhlmann.....	.10
In Robot Land—Men's Operetta.....	.40
Lawrence Keating's Junior Choir Book.....	.40
Let's Cheer—Band Book, Fulton-Chenette.....	.25
Piano.....	.20
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Symphonic Skeleton Scores—Katzner No. 7—Symphony No. 4 in F Minor Tchaikowsky.....	.25

Music Study Now a Great National Asset

(Continued from Page 679)

working out the problem in your own way; of surmounting the obstacle through your own ingenuity and perseverance. You may forget the piece of music in time, but you will never lose the discipline value grooved into your mind with each step of the process. Every obstacle overcome makes for greater confidence in tackling the next one. We say that the next step is always easier. Actually, it is not. The difficulty or easiness of a technical passage is inherent in the passage. What happens is that you become stronger. Each musical gain roots into you, making you surer, more fluent. After a student has devised and carried through his own system of perfecting a Chopin passage, he thinks more precisely than he did before he started the task. And no mental power is ever lost. Having been acquired, it is there, ready to obey us a hundred times as readily as once; we have only to make use of it.

The study of theory, like any science with a mathematical basis, develops clarity of thought, quickness to perceive and to apply. When you have learned to construct the Dominant Triad in D, in B-flat, in F-sharp without hesitation; when you can carry through a fluent transposition of Beethoven's Minuet from G to A, you have acquired a great deal more in the way of alertness and control than can be indicated by three little chords or a minuet. You have set yourself upon the path of accurate thinking.

It would be useless to pretend that the study of music alone can develop a perfect specimen of controlled character. It is equally useless to set the purpose of music study somewhere between a glamorous career and a parlor trick. Each step involved carries advantages that reach far beyond the perfecting of a lesson, or the ability to perform a piece without wrong notes. From the first time he sits down to practice until the day when formal studies end, the music student is dealing with elements which, if recognized and applied, can render him life service of no small value. Regularity, precision, concentration, control, surmounting of obstacles, analysis, self-criticism, ingenuity, alertness—all of these lie within the music student's grasp. By taking a firm hold upon them, he can perfect himself in the self-discipline that builds strength out of weakness, power out of defeat—the self-discipline which, multiplied one hundred million times, may one day be the deciding factor in the fate of a nation.

Next Month

AN ETUDE OF THANKSGIVING

We in America who have been so gloriously blessed have a special meaning for Thanksgiving this year, and THE ETUDE which we have prepared for you breathes this spirit.



RAYMOND GRAM SWING

VOCAL PROBLEMS AND BREATH CONTROL

Margit Bokor, whose beauty and voice have made her a great favorite at the Metropolitan Opera, has given THE ETUDE a very practical exposition of some important student advice that will inspire study.

RAYMOND GRAM SWING

Internationally known radio broadcaster, is also an excellent musician and pianist. In "Music and Professionalism," he gives his own story, telling what music has done for him and how he has profited from music.

SOME THINGS I HAVE LEARNED FROM TEACHING

Harold Bauer, instinctively an artist, with the fine soul of an artist, after attaining distinction both as a pianist and as a violinist, engaged in teaching. He has proved a very enlightening experience, and no teacher or pupil can read this article without definite profit.

BACK STAGE WITH GREAT SINGERS

Frank LaForge, world famed accompanist and vocal coach, who has played for more eminent artists than most any other American, tells little inside stories of the great singers which will entertain all ETUDE readers.

SHE STUDIED WITH LISZT

One of the last surviving pupils of Franz Liszt, Sophia Charlotte Gaebler, gives a vivid portrait of the hero pianist who has now been dead nearly sixty years. You will find much that is both fascinating and instructive in this.

THE REVIVAL OF THE ANCIENT RECORDER

The recorder is an ancient form of wooden flute, blown at the end instead of at the side like a tin whistle. Henry VIII was particularly fond of the recorder and had a large collection. In the 17th century it was very popular in England. The craze has started again, and many teachers are now giving lessons on the recorder, to children. The November ETUDE has a fine article upon the subject.

A NOTABLE MUSIC SECTION

The November music is rich in new captivating "playable" pieces to meet all tastes.

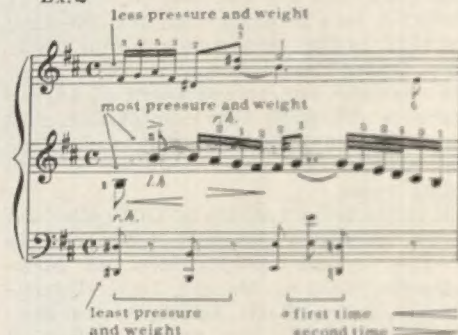
Air by Johann Sebastian Bach

(Continued from Page 721)

eration) gives a welcome change in literal repetitions. Sometimes differences of accent or emphasis, or dynamic difference, are perfectly legitimate and artistic.

The following example illustrates how many portions of this composition should be projected:

Ex. 2



It is always inartistic to render melodies in strict meter. It is even worse to tear them to shreds by awkward, jerky or unrhythmical movement. In this connection, it is well to bear in mind the wisdom of Rubinstein: "Piano playing is apt to be affected or afflicted with mannerisms. When these two pitfalls have been luckily avoided, it is apt to be—dry. The truth lies between these three mischiefs."

And Josef Hofmann, in his "Piano Playing with Piano Questions Answered," says the same thing in another and more specific way: "The artistic principles ruling *rubato* playing are good taste in keeping within artistic bounds. . . . The perfect *rubato* is possible only under perfect freedom. Hence, the perfect *rubato* must be the result of momentary impulse. It is, however, only a few eminent players who have such command over this means of expression as to feel safe in trusting their momentary impulses altogether. The average player will do well to consider carefully the shifting of time values and to prepare their execution to a certain degree. This should not, however, be carried too far, as it would impair the naturalness of expression and lead to a stereotyped mannerism."

You have now examined and tried out several factors of this tonal "jigsaw puzzle." It remains to put them together, giving attention to their relative importance in the complete picture. This can be done only by exerting relative pressures on respective keys, magnified and sublimated by purposeful pedaling. Only in this way may the musical message be best conveyed to the listener.

When all is said and done, all musical compositions represent tonal commonwealths, in which everything is important, but by no means equally

so. Give each factor or element the due artistic recognition, coordinate, subordinate, subliminate. You will then have a living organism.

All of which is but another way of saying: Try first to reproduce the textual indications—not a simple task even in so-called "easy" pieces. Having digested and reproduced them—interpret.

Metronomic Markings

Metronomic indications may be helpful aids in determining the average rate of speed with which individual sounds follow upon one another. It would be erroneous, however, to observe any metronomic pace without occasional acceleration or retard. Sameness of any kind and rigor of any kind are always antagonistic to good music making.

A railroad trip is somewhat analogous. When we say that a train completes its run with an average rate of speed, of say seventy-five miles per hour, all of us understand that there have been quite a considerable range of varying speeds from the beginning to the end of the journey.

If, on playing a given piece with strict adherence to a given metronomic indication, you feel (as you should!) that something is lacking, you will most likely find that it is primarily the identical pace at which you are playing. Yet other factors may come to your awareness, as, for example, that your tone is too meagre, too inelastic.

In this particular piece, since the general pace of the accompaniment is slow and that of the Air much slower, a large, round and elastic tone is imperative in the latter and a relatively smaller tone in the former. Finally, let your "musical" ears decide whether you are dragging or hurrying, irrespective of whether you are playing the eighth notes at the rate of 60, 70, or 50 metronomic indications per minute.

It is good to observe the letter of the law. It is far better to observe the letter plus the spirit! When does spirit reveal itself? Simply, when your presentation has within itself a transcending of dead symbols, by virtue of the infusing of emotional warmth and by that natural yet simple line which impresses your sensitive listeners and for the moment convinces them that your interpretation was the exact way to project a given piece of music.

Remember! In music, hearing (rather than seeing) is believing!

IMPORTANT NOTICE

CHANCES OF ADDRESS—It is important that subscribers advise us of any change in address at least four weeks in advance of the date of publication of THE ETUDE, which is the first of the month. Be sure to give both old and new addresses. If magazines have been following you to your summer home and you now wish them delivered to your winter address, we should be notified promptly.

Novel Christmas Remembrances . . .

MUSICAL JEWELRY

(Illustrations Exact Size)

How to Order

Use the numbers in ordering to indicate which style pin is desired. Where letters are given for qualities, write one after number to indicate the quality wanted. (*) indicates that clasp pin has a safety catch. Special Initials engraved on Nos. 15 or 18, 25 cents extra. Federal taxes are extra.

MOTTO PINS

The Novelty Motto Pins shown here are great favorites with pupils. Many teachers use them for individual prizes or awards and not a few organize their pupils each season into an "Always B Natural Club" with each member wearing the pin as the club insignia. The Qualities and Prices are:

Quality	Price Ea.
*A-10K Gold	\$1.00
*B-Sterling Silver	.35
*C-Gilding Metal	.15

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*A-10K Gold	\$2.50
*B-Sterling Silver	1.00
*C-Gilding Metal	.40

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WINGED HARP PINS



The "Winged Harp" and the "Lyre and Wreath" designs are quite popular with music club, society, and class members and with choir folk. Both designs are frequently used as prizes and as Christmas remembrances. On Nos. 15 and 18 initials will be engraved at a small extra charge. These designs are obtainable in the following qualities:

*A-10K Gold	\$2.00
*B-Sterling Silver	.50
*C-Gold Filled	.75
*D-Gold Dipped	.30
*E-Silver Dipped	.30

LYRE and WREATH PINS



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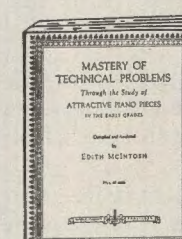


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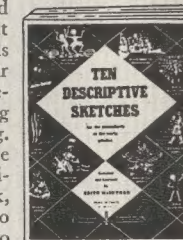


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