

THE ETUDE

September
1941

Price 25 Cents

music magazine



"I Want to Begin My Lessons"

WILL BEETHOVEN STOP HITLER?—by Harlan W. Morton

Modern Piano Educational Materials

HIGHLY PRAISED BY MANY TEACHERS

THE HIGHLY-ESTEEMED ROBYN PIANO TEACHING WORKS

TECHNIC TALES—BOOK ONE

By Louise Robyn Price, 75 cents
May be used in conjunction with any first grade instruction book for the piano. It contains the fifteen essential principles in first year piano technic, building up the child's hand so that his finger dexterity equals his music-reading ability, thus aiding his interpretative powers. Each principle is introduced in story element, a feature that appeals to the child's imagination and creates interest.

TEACHER'S MANUAL TO TECHNIC TALES Book One

Price, 75 cents
A splendid little book, not only aiding in the use of Technic Tales—Bk. 1, but giving helpful hints on teaching procedures.

TECHNIC TALES—BOOK TWO

By Louise Robyn Price, 75 cents

A continuation of *Technic Tales*, Book 1 for the second year of study at the piano. It contains fifteen additional technical principles, including the trill, arm attack for single tones and triads, various crossing problems, alternate wrist action, finger staccato, melody tone, marcato chords, repeated notes, two-note slurs, etc. Teachers find these works absolutely indispensable in correlating the musicianship studies of the modern instruction book with the technical development so essential to satisfactory playing.

TEACHER'S MANUAL TO TECHNIC TALES Book Two

Price, 75 cents
The teaching ideas in this manual will be appreciated by practical teachers.

CHORD CRAFTERS TECHNIC TALES—BOOK THREE

By Louise Robyn Price, 75 cents
The tremendous success of Miss Robyn's *Technic Tales*, Books 1 and 2 is undoubtedly due to the feasibility with which the study of them can be accomplished in conjunction with almost any course for the piano. Naturally, the results achieved caused teachers to request a continuation of the work. The new and augmented edition of this Book 3 introduces the twelve fundamental chord-attacks—marcato, legato, staccato, hammer, arpeggiated, sforzando, pizzicato, accompaniment, single finger melodic, melodic high and low voice, passage chord, and alternate chords. These may be given to students about ready for grade 4. The Robyn-Tchaikovsky *Snow Queen* (75c) is ideal for additional study along these same lines.

ROBYN ROTE-CARDS Teaching Musical Notation with Picture Symbols

With Illustrations by
Florence White Williams

The pre-school child's ideal introduction to the piano. Made up entirely of pictures symbolic of the musical notation shown, it at once attracts and sustains the interest of the student from three to six years of age. Each of the thirty-four picture symbols illustrates an important point.

Price, 75 cents

A Pleasure Path to the Piano

By Josephine Hovey Perry



One of the most widely-used works with children of pre-school age. It starts as a rote-playing book wherein the child (a) sings and plays a selection by rote; (b) reads what he already has played, and finally (c) writes it. Gradually the young student is advanced until reading and playing are welded into one. All of the material is presented in story form and the book abounds in illustrations that appeal to the child imagination.

Price, \$1.00

The House That Jack Built

By Josephine Hovey Perry



For pre-school piano pupils this may be used as a "follow-up" book to the author's *A Pleasure Path to the Piano*, and for pupils 6 to 8 years of age as a Preparatory to any first grade book. Employing the work-play method so effective with youngsters, it teaches reading and playing in four octaves. Profusely illustrated with pictures, charts and diagrams.

Price, 75 cents

Busy Work for Beginners

By Josephine Hovey Perry

A writing book for the little pianist. Furnishes entertaining and constructive "busy-work" for little folk, especially in class teaching. May be used with *A Pleasure Path to the Piano*.

Price, 60 cents

More Busy Work for Beginners

By Josephine Hovey Perry

This writing book is especially suitable for use with *The House That Jack Built*, providing "busy-work" for pupils in the class with whom the teacher is temporarily disengaged.

Price, 75 cents

The Robyn-Hanks Harmony

By Louise Robyn and Howard Hanks

Book One Price, 75 cents

A junior course for students of any age, in written harmony, key-board harmony, and ear-training. It is suitable alike for private or class instruction. A *Master Key* for the teacher is included as part of the book. The nature of the lessons is that of a chain of fundamental harmonic facts, each necessary to complete the preparation for the mature study of harmony.

The Robyn-Hanks Harmony—Book Three

By Louise Robyn and Howard Hanks

Price, 75 cents

This more recent work in the series of practical harmony study for piano pupils takes up the work where the second volume leaves off and it takes the students much further than piano students ordinarily go in the study of harmony. In fact, it leads ambitious pupils to where they are ready to take up four-part writing. Collaborating with Miss Robyn in the preparation of this work was Mr. Howard Hanks, a colleague teaching in the American Conservatory of Music, Chicago.

Folksongs and Famous Pictures

By Mary Bacon Mason



One of the finest first-grade instruction books for pupils seven to eleven years of age, presenting notation, rhythm, scales, keyboard harmony, transposition and musical form in a most efficient and unique manner. Individual flash-cards and pictures are provided in the book to be cut out. There are more than two score of the latter, each an inspiration to the young student. This correlation of music and art should do much in the cultivation of appreciation for the very best in music.

Price, \$1.00

First Classics and Foundation Harmony

By Mary Bacon Mason



A second year book which follows *Folksongs and Famous Pictures*. Each classic, simplified when necessary, is linked to verse that corresponds to the spirit of the music and accords with its rhythm. The second half of the book is devoted to elementary harmony presented with games and cut-out cards. This correlation of classic literature, pictures and poems makes the book valuable for class as well as private instruction.

Price, \$1.00

Kinder Concerto—Haydn

Arranged for Two Pianos by Louise Robyn

As here presented, this classic gem has given unbounded pleasure to young pianists everywhere and has proven an ideal two-piano number for pupil recitals.

Price, 75 cents

Kinder Concerto—Mozart

Arranged for Two Pianos by Louise Robyn

An adaptation from the great *Concerto in B-flat*. The editor's ingenuity has been drawn upon to "round off the corners" so that no "sharp edges" of great technical demands will exist in this piano duo for young pupils.

Price, 75 cents

The Robyn-Hanks Harmony

By Louise Robyn and Howard Hanks

Book Two Price, 75 cents

This book continues the development of the material in Book One and also includes a *Master Key* for the teacher. Years of pedagogic experience have gone into the preparation of this work. The authors, realizing that the study of harmony is absolutely essential for future musicianship, have prepared this volume for the particular use of piano students at an early stage.

THE BERNARD WAGNESS PIANO COURSE

PREPARATORY BOOK 50c
BOOK ONE.....\$1.00
BOOK TWO.....\$1.00
SECOND YEAR ETUDES... 75c
BOOK THREE.....\$1.00
TECHNIC FUNDAMENTALS 40c

The PREPARATORY BOOK

Its new, logical, and practical procedures lead to real achievements with very young beginners. The tactile, aural, mental, visual and rhythmic faculties are co-ordinated in synchronous use through phrase-wise reading. A most helpful preliminary book to any piano course or method.

Price, 50c

BOOK ONE

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

Price, \$1.00

BOOK TWO

Here reading material covering five octaves is introduced, and there are thorough drills on the tetrachord, melodic and harmonic intervals, the scales, and the tonic, dominant and sub-dominant chords.

Price, \$1.00

BOOK THREE

Presents all major and minor tonic scales and revolutionary methods of chord analysis, plus a fine collection of tuneful pieces illustrating the technical points covered. Copiously illustrated.

Price, \$1.00

SECOND YEAR ETUDES

For Developing Style and Velocity

Musical studies to supplement the pupil's work in Book Two, or in any second grade instruction book.

Price, 75c

THIRD YEAR ETUDES

For Developing Style and Velocity

Price, 75 cents

A very useful supplementary book.

TECHNIC FUNDAMENTALS

A book for the teacher, with illustrations of first technical exercises.

Price, 40c

THE ENSEMBLE BOOK

of the Bernard Wagness Piano Course

(Duet and Second Piano
Parts to Pieces in Book One)

Price, 75 cents

This book provides Duet and Second Piano parts for pieces in *Book One* of the Bernard Wagness Piano Course. These Secondo and Second Piano parts can be played by the teacher, parent, or a slightly more advanced pupil.



Oliver Ditson Co.

THEODORE PRESSER CO.—Distributors

1712 CHESTNUT STREET

PHILADELPHIA, PA.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

ROSE OUGH VOICE

Former Assistant to Lazar S. Samoiloff
in Hollywood
Reopened Her Voice Studios at
1931—8TH AVENUE OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON

Concert Pianist—Artist Teacher
229 So. Harvard Blvd. Los Angeles, Calif.
FE. 2597

LAZAR S. SAMOILOFF

Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

ELIZABETH SIMPSON

Author of "Basic Pianoforte Technique"
Teacher of Teachers, Coach of Young Artists.
Pupils Prepared for Concert Work. Class Courses
in Technique, Pianistic Interpretation, Normal
Methods for Piano Teachers.
607 Sutter St., San Francisco;
2833 Webster St., Berkeley, Cal.

PRIVATE TEACHERS (Mid-West)

ARNOLD SCHULTZ

Teacher of Piano
Author of the revolutionary treatise on
piano technique
"The Riddle of the Pianists' Fingers"
published by the University of Chicago Press
622 FINE ARTS BLDG. CHICAGO, ILL.

RAYMOND ALLYN SMITH, Ph.B., A.A.G.O., Dean

Central Y.M.C.A. College
School of Music
Complete courses leading to degrees. Coeduca-
tional. Fully accredited. Day or Evening. Low tuition.
Kimball Hall, 306 S. Wabash Ave., Chicago, Illinois

DR. FRANCIS L. YORK

Advance Piano Interpretation and the Theory work
required for the degrees of Mus. Bach., Mus. Mas.,
and Ph. D. in music.
DETROIT INSTITUTE OF MUSICAL ART
Detroit, Mich.

PRIVATE TEACHERS (Eastern)

KATE S. CHITTENDEN

Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE.,
NEW YORK

PRIVATE TEACHERS (Eastern)

FREDERIC FREEMANTEL

Voice Instruction
(Partial vocal scholarship available through
The Music Students Advisory Council, Inc.)
Studios: 205 West 57th Street
New York City Phone Circle 7-5420

ALBERTO JONAS

Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH ST., N. Y. C. Tel. Endicott 2-8920
On Thursdays in Philadelphia, 132 South 18th Street.
Tel. Victor 1577 or Locust 9409
Not connected with any Conservatory.

EDITH SYRENE LISTER

AUTHENTIC VOICE PRODUCTION
405 Carnegie Hall, New York City
Collaborator and Associate Teacher with the late W.
Warren Shaw and Endorsed by Dr. Floyd S. Muckey
Wednesday: Troup Music Studio, Lancaster, Pa.
Thursday: 309 Presser Bldg., Philadelphia, Pa.

(Frank) (Ernesto)

LaFORGE-BERUMEN STUDIOS

Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
1100 Park Ave., Corner 89th St., New York
Tel. Atwater 9-7470

RICHARD McCLANAHAN

Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Lecture-demonstrations for teachers
806 Steinway Bldg., New York City

FRANTZ PROSCHOWSKI

Vocal Teacher
200 W. 57th St., New York
Tel: Columbus 5-2136

THE RIZZI STUDIOS

Voice (Bel Canto Method) Piano-Coach
Mme. Gemma Rizzi—Operatic Dramatic Soprano
Prof. Augusto Rizzi—Organist-Chairmaster-Composer
President—Young America Grand Opera Co., Inc.
Both Graduates of the Royal Conservatory of Naples
278—6th Avenue, Brooklyn, N. Y. Sterling 8-0763

EDWARD E. TREUMANN

Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski
and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 New York City
Summer Master Class—June to Sept.—Apply now.

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

Presenting...

The Wagness

ADULT PIANO COURSE Vol. I

The chord approach to fluent piano per-
formance for Adult, High School and College
Students.

by Bernard Wagness

Now available for your inspection at your favorite
Music Dealer or on approval from the Publisher.

Price One Dollar

RUBANK, Inc. 738 So. Campbell Ave.
Chicago, Illinois.

The Study of HARMONY MEANS OPPORTUNITY

A practical knowledge of Harmony—the Grammar of Music—will im-
measurably widen your musical horizon. It will open up many new and
bigger opportunities to you—a higher standing and recognition, and
greatly increased financial returns from your work.

Musical authorities and representative musical publications emphasize
the necessity of a knowledge of Harmony in an adequate musical education.

Qualify for Higher Positions in Music

If you feel that you have gone as far as your present musical training
will take you; if you are ambitious to make further progress, enjoy greater
recognition, and increasing financial returns, then you owe it to yourself
to find out what this great Musical Organization has to offer you.

Send for Illustrated Sample Lessons UNIVERSITY EXTENSION CONSERVATORY

Dept. A-261 1525 East 53rd Street, Chicago, Illinois

1525 E. 53rd Street Dept. A-261 Chicago, Illinois

Please send me catalog, illustrated lessons, and full information regarding course I have
marked below

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

Name..... Experience.....

Street.....

City..... State.....

Going to Buy a New Piano?

One doesn't buy a new piano every day and to invest in one is a problem,
upon which the average musician needs to give serious thought so that he
can get the most for his money. THE ETUDE has tried to help by publishing
an interesting and enlightening little booklet entitled

"HOW TO BUY A NEW PIANO"

It gives the important facts to be considered in making a satisfactory choice
of a piano in a clear understandable manner, free from any mention of
specific makes. You may have a copy upon request without charge.
Address your letter to

THE ETUDE MUSIC MAGAZINE

1712 Chestnut Street, Philadelphia, Pa.



Once there was a little girl named Betty whose family owned a piano. One rainy day as Betty was idly "playing" the piano with one finger (and getting rather bored with it), a marvelous thing happened. Suddenly, near the right hand end of the keyboard, another keyboard appeared!

Wide-eyed, wondering what in the world would happen next, she pressed a key. Was that violin music? No, but it sounded like it. She tried another key... and another... and found it was like playing piano—except that instead of just short tones there were lovely singing tones.

Then Betty discovered that by touching the "tone controls" she could have lots of other instrumental effects—as of flute, saxophone, cello, trumpet, clarinet, and many more. She tried playing the piano with her left hand and this new

keyboard with her right, and found that the two kinds of music blended beautifully. And it was all so EASY!

That ends the story—except that Betty and her Mother and Dad are all having the time of their lives making rich, colorful music with the amazing Hammond Solovox attached to their own piano. And so will you! Play the Solovox TODAY at any piano dealer's, or write for information to: Hammond Instrument Company, 2929 N. Western Avenue, Chicago.

**Easily attached to any piano
Does not affect piano's normal use or tone
Plugs into any electric outlet**

Music teachers! Write for interesting FREE booklet, "Why Jimmy Quit," telling how the Solovox has proved an important aid in piano teaching.



By the makers of the Hammond Organ, Hammond Novachord and Hammond Electric Clocks

THE ETUDE music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.
EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, Editor
Guy McCoy and Helen MacVichie, Assistant Editors
William M. Felton, Music Editor
Robert Braine, Dr. Henry S. Fry, Blanche Lemmon, Peter Hugh Reed
Pietro Deiro, Karl W. Gehrkens, Dr. Guy Maier, William D. Revelli
Dr. Nicholas Douth, Elizabeth Gest, N. Clifford Page, Henry S. Sawyer
George C. Krick, Dr. Rob Roy Peery

FOUNDED 1883 BY THEODORE PRESSER

Contents for September, 1941

VOLUME LIX, No. 9 • PRICE 25 CENTS

WORLD OF MUSIC

EDITORIAL Putting Assets to Work..... 583

YOUTH AND MUSIC

Music at Bryn Mawr..... Blanche Lemmon 584

MUSIC AND CULTURE

Will Beethoven Stop Hitler?..... Harlan W. Norton 586
My Most Momentous Musical Moment..... How Legbat 587
The Leader of the Famous Six..... Dorius Mibad 588
Russian Nationalist Composers..... Edward Burlingame Hill 589
Musical Independence for America..... Rudolph Ganz 591

MUSIC IN THE HOME

A Rich Library of New Master Records..... Peter Hugh Reed 592
Exceptional Music on the Radio Networks..... Alfred Lindsay Morgan 593
New and Lively Musical Films..... Donald Martin 594
The Etude Music Lover's Bookshelf..... B. Meredith Cohen 595

MUSIC AND STUDY

The Teacher's Round Table..... Guy Maier 596
A Technique of the Bel Canto..... John W. DeBruyn 597
Chopin's Unusual Teaching Methods..... Sidney Silber 598
A Chat with the Aspiring Violinist..... Albert Schell 599
Instrumental Adaptation and Aptitude Tests..... William D. Revelli 600
Great Musical Women of Yesterday..... C. Richard Giesler 601
Questions and Answers..... Karl W. Gehrkens 604
How to Study Schubert's Masterly Sonatas..... Webster Allen 605
Adventures of a Violoncellist..... John Farnett Edwards 607
Putting Songs Across the Footlights..... Nina Martin 608
The Technique of the Violin..... Guy Maier 609
Choosing an Accordion Career..... Pietro Deiro 610
The Caracci Guitar Method..... George C. Krick 611

MUSIC

Classic and Contemporary Selections..... 612
Fragments..... 613
Allegro con brio, Eroica Symphony No. 5..... Beethoven-Perry 614
Ballet in White..... Kravtchik-Lama 615
Off for the Hunt..... Louis Frank 616
Gavotta Pomposa..... Amber Haley Powell 617
Viennese Whispers..... N. Louis Wright 618
Lampid Waters..... Thuanclida Bursack 619

Vocal and Instrumental Compositions

A Prayer for Guidance (Vocal)..... William Leiter 618
Arkansas Traveler (Cornet or Trumpet), Clarinet, Soprano, or Tenor Sax., Bb Trombone or Baritone (Treble Clef), Bass Clarinet..... Americans Tune Arr. by Carl Webber 620
The Rose (Vocal)..... Joseph W. Cokery 621
Fugue in Bb (Organ)..... Johann Sebastian Bach—Edited by James H. Rogers 622
Rigaudon (Four Hands)..... Francois Couperin—Arr. by Leopold J. Beer 623

Delightful Pieces for Young Players

Blue-Eyed Doll..... Harold Spencer 624
To and Fro..... Elliott S. Allison 625
My Little Chickiee..... George Johnson 626
Recess Time..... Hugh Arnold 627

Technic of the Month

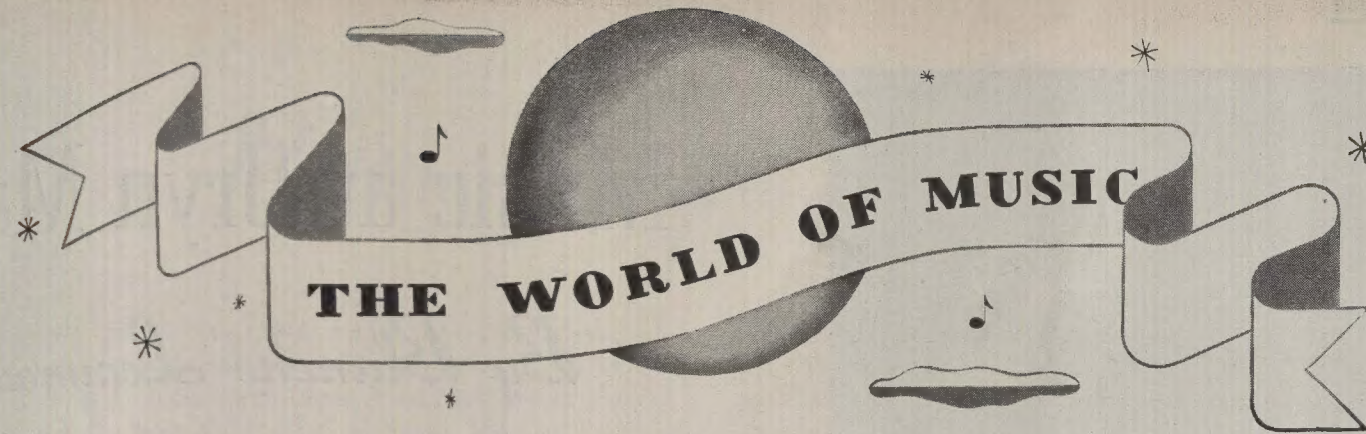
Etude in Sixths..... Lebert and Stark 628

THE JUNIOR ETUDE

MISCELLANEOUS

Voice Questions Answered..... Dr. Nicholas Douth 631
Organ and Choir Questions Answered..... Henry S. Fry 632
Violin Questions Answered..... Robert Braine 633
Not As Written..... Pearl Rogers 634
Playing and Leading..... Lawton Partridge 635
Kneeling Exercise..... Joseph M. Nichols 636
Legato Phrasing..... Annie M. Lingelbach 637
Scale Builders..... Marie Stanc 638
The Left-Handed Student..... Marguerite Noriau 639
Poise at the Piano..... Esther Dizon 640

Entered as second-class matter January 16, 1884, at the P. O. at Phila. Pa., under the Act of March 3, 1879. Copyright, 1941, by Theodore Presser Co. for U. S. A. and Great Britain.
\$2.50 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay, Canada and Newfoundland, \$2.75 a year. All other countries, \$3.50 a year. Single copy, Price 25 cents.



HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

JASCHA HEIFETZ, in a recent interview in the Philadelphia Evening Public Ledger, said, "A child of three or four is more capable of assimilating great music than an adult. I should start a young or inexperienced child off with Bach, Bach and more Bach."

As simple as he is profound, Bach, to my mind, is the A B C of any musical education," Mr. Heifetz remarked. He and Mrs. Heifetz have, from the beginning, taken their children to concerts and have given them only the best music through recordings and over the air. They feel that "by dipping them into a bath of good music now, we are providing their growing minds with the best safeguard a mind can have—good taste. For the rest of their lives, when anyone says 'Music' to them, they will be bound to think of the composers they know: Bach and Beethoven, Mozart and Haydn, Handel and Gluck."

THE "STARLIGHT" CHAMBER MUSIC Concerts at Meridian Hill Park, Washington, D. C., during July and August, presented the Perole Quartet, the Gordon Quartet, the Trapp Family Singers and the Kolisch Quartet.

BETTY HUMBY, young English pianist and "Britain's unique ambassador of good will," gave a repeat performance, by popular demand, of the "First Piano-forte Concerto" by the much neglected 19th Century Irish composer, John Field, on the Columbia Broadcasting System's symphonic program, August 3rd. John Field was born in Dublin in 1782, studied with Clementi, traveled throughout Europe on concert tours and finally settled in Russia where he created the romantic nocturne form which Chopin later perfected. Haydn, Liszt and Schumann admired Field's work tremendously, as did all of Europe and England for many years; but for some time his compositions have not appeared on concert programs, and Miss Humby has undertaken to revive his work.

THE GREEN MOUNTAIN FESTIVAL of the Arts, held in late July, at Middlebury, Vermont, featured among its musical events a performance of Mozart's "The Impresario" directed by Otto Luenig, a program of ballads directed by Mrs. Ralph Flanders, concerts by the Vermont State Symphony Orchestra, the Gordon String Quartet, the Vermont State Symphony training groups and the Bennington County Musical Association String Ensemble.

THE NATIONAL MUSIC CAMP at Interlochen, Michigan, had an enrollment of over four hundred students this summer. Boys and girls came from forty-one states, Canada and Hawaii, to study and to play and to live Music. The camp's National High School Orchestra broadcast weekly Sunday concerts under the direction of Dr. Joseph E. Maddy, the camp director, who was assisted by several guest conductors, among them: Frederick Stock, Howard Hanson, Guy Fraser Harrison, Paul Whiteman, William D. Revelli and Fabien Sevitzky.

GEORGES ENESCO, Rumanian violinist-composer, whom the German Government denied a passport to this country last year, wrote several months ago to his manager, Arthur Willmore: "My wife is still dreaming of America and of our friends there. I try to forget hard times writing scores as much as I can. It is good for me."

CARL M. ROEDER, for fourteen years on the faculty of the Juilliard School of Music, has been appointed Dean of the National Guild of Piano Teachers.



LUCY MONROE

LUCY MONROE, well-known soprano, was recently appointed director of the new department of patriotic and American music with the Radio Corporation of America. Her new duties will take her on a tour of the United States as a part of the RCA campaign for music in defense. She will, however, continue her weekly broadcast on "Manhattan-Merry-Go-Round" as well as her concert work.

SIR HENRY WOOD is conducting the Promenade concerts in London, England, for his forty-seventh season; and, according to the New York Times, Mr. Basil Cameron has recently been appointed his assistant since "wartime difficulties have added to the responsibilities of organization."

KIRSTEN FLAGSTAD, Norwegian dramatic soprano, will not return to the United States next season, according to word received by the NBC Concert Service from Henry Johansen, the singer's husband. She plans to remain in Norway until the close of the war.

ROBERT AND GABY CASADESUS, the French pianists, spent the summer in Newport, Rhode Island, where they taught at St. George's School, which is now the summer headquarters of the Fontainebleau Alumni Association School of Music.



BRUNA CASTAGNA

de Janeiro.

JEROME KERN's symphonic version of "Show Boat" will be given its premiere by the Cleveland Symphony Orchestra under the direction of Artur Rodzinski who asked Mr. Kern to compose this new version of his musical play. Dr. Rodzinski has always admired Mr. Kern's score and has already been quoted as saying: "It is already a classic. It is beautiful music, and American music, and I delight in it. I do not see why, when it is considered appropriate to play waltzes, by Johann Strauss at symphony concerts, the waltzes and other dance melodies, and the songs, such as *O! Man River*, from 'Show Boat,' should not figure in an authoritative orchestral version of our symphonic programs."

THE HAMMOND INSTRUMENT COMPANY of Chicago, despite war conditions and the defense program, reports a gain of fifteen percent in the sale of Hammond electric organs over the first six months of 1940. "By popular request" Laurens Hammond, inventor of the Hammond Organ, the Novachord, and the Solovox, has designed a special Solovox model for attachment to and use with the Hammond Organ.

MADAME AURELIA ARIMONDI, well-known opera singer and widow of Vittorio Arimondi, famous Italian basso, died on July 29th at the Cook County Hospital in Chicago. She was seventy-five years of age, had studied under the famous composer, Giuseppe Verdi, and sang the rôle of *Meg* in the premiere of his opera, "Falstaff," almost fifty years ago.

THE MEXICAN OPERA COMPANY, under the direction of Franz Steiner, formerly director of the Vienna State Opera, had a most successful first season during the summer. The entire cast, with the exception of one singer, was native Mexican and trained at the National Conservatory. The young soprano, Irma Gonzalez, sang the leading rôle in "The Magic Flute" and "The Bartered Bride" and won ovations with both performances. Carl Alwin of the Chicago Civic Opera conducted the orchestra, and Wilhelm von Wymetal of the Metropolitan, Curtis Institute, the Philadelphia, San Francisco, and Chicago Opera Companies, acted as stage director.

SERGE KOUSSEVITZKY directed a gala concert on August 15th by the Boston Symphony Orchestra, during the Berkshire Symphonic Festival at Tanglewood, Lenox, Massachusetts, for the benefit of the United Service Organizations and the British War Relief. The entire Festival was an outstanding success, and during the first week alone was attended by approximately twenty-six thousand people.

THE PALESTINE SYMPHONY ORCHESTRA, founded by Bronislaw Huberman in 1936, has given over five hundred concerts, over two hundred of which have been given since the war started.

RUSSELL BENNETT's "Symphony in D for the Dodgers" was presented by the New York Philharmonic-Symphony Orchestra at Lewisohn Stadium during the summer, with a baseball announcer as the unique soloist. Red Barber, the announcer for the Dodgers over WOR, appeared in the final movement, *The Giants Come to Town*, describing in exciting fashion a ninth-inning rally.

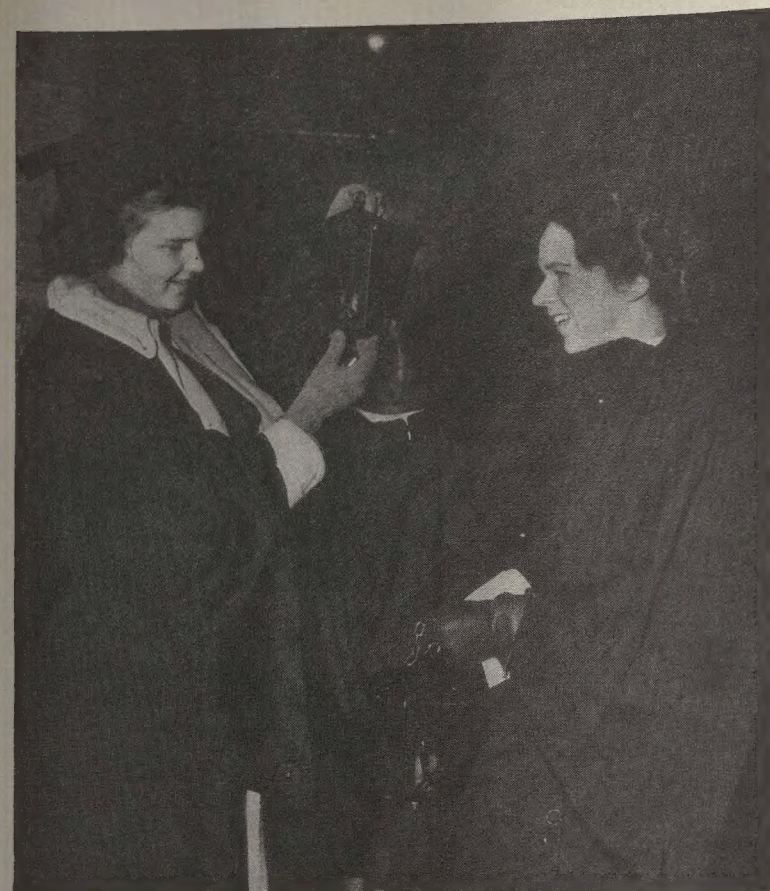


IGOR STRAVINSKY

IGOR STRAVINSKY and Sir Thomas Beecham were featured as guest conductors with the Symphony Orchestra of Mexico, in Mexico City, the past summer. Stravinsky conducted a program of his own works, including the "Capriccio" for piano and orchestra, with Salvador Ochoa as soloist.

PAUL WITTGENSTEIN, the one-armed pianist, will play Benjamin Britten's new concerto, "Divisions on a Theme," with the Philadelphia Orchestra, under Eugene Ormandy, in November.

(Continued on Page 651)



The Lantern Ceremony at Bryn Mawr College

MUSIC PLAYS A LEADING PART on the campus of Bryn Mawr College, at Bryn Mawr, Pennsylvania. And yet, when the institution was established in 1885—through a fund left by Dr. Joseph Wright Taylor for the foundation and maintenance of an institution of higher education for women (an innovation in those days)—music was deliberately omitted from the college courses of study. The founder and trustees of the college were Friends, or Quakers, and in those early years both groups frowned upon music as a light-minded frivolity; and as such they condemned it. Thus years passed, with no apparent change in their attitude concerning music at Bryn Mawr. And then, just as the century was turning, a certain dissatisfaction ruffled the serenity of the campus.

Changes were taking place throughout the country; disconcerting as the college officials found it, music was coming to the fore, and appreciation of its worth was deepening on every side. Daughters naturally attended concerts, rushed home to ask questions about symphonic poems and leit-motifs, found Bryn Mawr alumnae mothers completely at a loss for answers; sisters heard brothers and friends enthuse over college glees and glee club activities, and felt quite behind the times. Even officials of the college found Browning and Spencer disturbing in such passages as: "There is no truer truth obtainable by Man than comes of Music" and "Music must rank as the highest of the fine arts—as the one which, more than any other, ministers to human welfare." Where heretofore there had been certainty in Bryn Mawr minds, there now arose grave doubt.

Perhaps it would be wise, the college administrators decided after much serious discussion, to allow the use of music in college exercises and to permit the formation of some musical organi-

zations—say a college choir and a few musical clubs of one sort and another. Why insist upon too strict prohibition? It might be well to grant the students the privilege of—er—amusing themselves with music, so long as it did not interfere with their studies. Music had no place in the curriculum, of course; educators who advocated that were simply misled by enthusiasm for its pleasing sound. But to quell uneasiness by allowing music to enter into extra-curricular activities might be a good idea, and its inclusion in this fashion could in no way jeopardize the standards of the institution.

As a result of this decision, Bryn Mawr students seized upon music as if it were a golden thread and wove it into their college activities from the fall of freshman year to the close of senior days. Throughout the years, they accompanied ceremony and occasion with song and dance, inaugurating musical rituals that are followed to this day. Before long it was inconceivable that undergraduate life could begin without Lantern Night or close without Senior Singing, or that interim activities could be complete without the majesty or the gaiety that music so swiftly evokes.

Lantern Night, which has no counterpart elsewhere, is still held early in October and marks the entrance of the freshman into the life of the college. The cloister of the library is its setting, and the freshmen enter its darkness in caps and gowns and arrange themselves in the form of a horseshoe. Then the sophomores enter, bearing lighted lanterns in the freshman class colors, and singing their traditional lantern hymn, *Pallas Athene*. Each lantern holds a greeting or good wish, an invitation to tea a few days later, and the name of the girl who carries it. Forming a horseshoe within the one the freshmen have already made, the sophomores turn at the conclusion of their song and give the lanterns to the waiting freshmen. The latter accept them and respond with their anthem, *Sophias Philai*, filling out through the cloister garden as they sing. The formality of this induction is then followed by the informal parties held in the residence halls, and at these the chief pastime is identifying "lantern girls" and getting acquainted.

At the other end of Bryn Mawr undergraduate life occurs the most moving of all the traditional ceremonies at the college—Senior Singing, the symbolic rite in which seniors relinquish the seats at the top of the steps of Taylor Hall to the girls

who will succeed them. Below their top-ranking position as the ceremony starts, the lower classes assemble on the steps with lighted class lanterns; then favorite songs are sung, concluding with a farewell song from each class. Finally, as it must to all seniors, comes the time for them to yield their places to others and—as a symbol of this change—they rise and cross to the library, singing together for the last time the familiar measures of their class song. The lower classes move up to the positions they will assume next year for "step singing," and when juniors are seated on the highest step they lead all classes and alumnae in the audience in the singing of *Thou Gracious Inspiration*. It is the college hymn, dear to every Bryn Mawr student, and the significant ceremony's closing number.

For almost as many years as these ceremonies have been observed, the bright green lawns and the sunshine and the soft air of spring have called for the campus celebration of May Day. And once in four years May Day becomes Big May Day, an occasion when the campus is transformed for two days into an Elizabethan scene replete with courtiers, fools, masquers—and Elizabeth herself. For the pageantry of this, Bryn Mawr's most famous festival, each undergraduate has a chance to display her talents by acting, singing, tumbling, dancing, designing scenery, costumes, and working in the library on the complete documentation of costumes, wagons, furniture and all of the properties needed for the reproduction of sixteenth century life. It means a lot of work, a lot of fun, and a lot of music—for who could become saturated with memorabilia of this period without running into music?

Shakespeare's many references to it; Byrd, Morley, Gibbons and other noted composers in the Queen's court. The birth of opera and oratorio in this century. If there had been no other reason for students to demand music in the curriculum, the research for Big May Day alone would have furnished sufficient cause to complain about this lack in a Bryn Mawr education, would have led them to do what they did: request that it be added to the courses of study. Minds at Bryn Mawr had been trained to think and to reason, and you could not reason without coming to the conclusion that knowledge of the arts and sciences was incomplete without knowledge of music. Music's literature, its history were inextricably entangled with the other subjects in college curricula. Set forth on any cultural journey, and inevitably you seemed to meet music.

By 1915 the college administrators needed no oracle to tell them that the traditional order of the curriculum must go and the older courses of study make room for a new one. One obstacle remained—money—but students, alumnae and friends of the college (Continued on Page 600)

Music at Bryn Mawr

By Blanche Lemmon

Putting Assets to Work

JUST ABOUT A YEAR AGO, we met a very competent, finely trained, experienced teacher who was in utter despair over his financial condition. For four years his teaching business had been falling off so badly that he had taken other occupations and had been striving to get work of any kind in different fields highly distasteful to him.

He opened his wallet and showed us two dollar bills which he said made up his "total assets." "It is all I have in the world," he said, "and I don't know which way to turn." It was really a very serious situation, principally because the man was in what the psychologists call "a low," due to the fact that he had lost faith in himself. We went to work at once to help him. Thinking that some of our readers might be interested in this true story, we are telling it in detail.

The despondent teacher was first told that a business man would look upon his situation very differently. He had assets and plenty of them, but he was not putting them to practical use. Listing his possessions we put down:

- Good health.
- A thorough training for his profession.
- Many years of practical, honorable experience as a teacher, in a recognized conservatory.
- A home, with a mortgage, but no immediate danger of foreclosure.
- A good working library of representative educational music.
- Far more friends than he realized; all valuable in making new contacts.
- A cooperative family.
- About four hundred dollars in bills collectible.
- Satisfactory credit at the stores, as he had always paid his bills most faithfully.

After reading this list, the world did not seem so black to him. "But," he exclaimed, "this is September tenth, and I have only three pupils. I don't think that children are taking piano lessons any more. I think that the teaching profession, as far as the piano is concerned, is done."

When told that many active teachers had more pupils than they could accommodate; when told that the sales of pianos for the last twelve months had gone up twenty percent; when told that musical interest, thanks to public schools, radio and talking machines had raised music teaching opportunities to amazing new heights, he thought a

moment and then asked gravely, in complete bewilderment: "Well then, what's the matter with me?"

That was precisely the inquiry we wanted him to make, as it gave us an opportunity to tell him what we thought his difficulty was.

"In the first place," we said, "no man in your state of mind could possibly succeed in any kind of a profession. You have gone on staring at the ghost of failure so long that it has become your twin brother. You are actually afraid of yourself. Before you can do anything at all, you must take a more confident, more hopeful outlook on life as a whole. In your present state you repel all possible success, just as the negative pole of a magnet repels particles of steel that the positive pole draws to it. You can make this change in the twinkling of an eye if your will is strong enough to keep you constant in this purpose. Charles Kingsley, one of England's wisest writers, said: 'The men whom I have seen succeed have always been cheerful and hopeful, who went about their business with a smile on their faces, and took the changes and chances of this mortal life like men.'

"A hopeful, confident outlook, however, is only the first step. You must also destroy a lot of old-fashioned ideas that you have been holding over from the days when you first began to teach. You must adjust yourself to the hour and week and month and year in which you are living. Thousands of people fail because they deserve to fail. In these days, one cannot sell bustles and high wheel bicycles except in the Hollywood studios. See to it that you make a study of the most practical modern teaching materials used by teachers who have large classes of pupils. In doing this, keep free from the fancy nonsense that does not have the backing of the best teachers and the established music publishers.

"In addition to this, you must give special attention to your dress, your personal approach, your studio surroundings. Anything that suggests not merely old-fashioned dinginess, but a tendency to live in the past rather than in the future, must be ripped out. Your patrons are not interested in your illustrious past. They are concerned in the selfish interests of their own success or the success of their children in the future. Therefore, everything you do should be

(Continued on Page 644)



Plenty of pupils everywhere

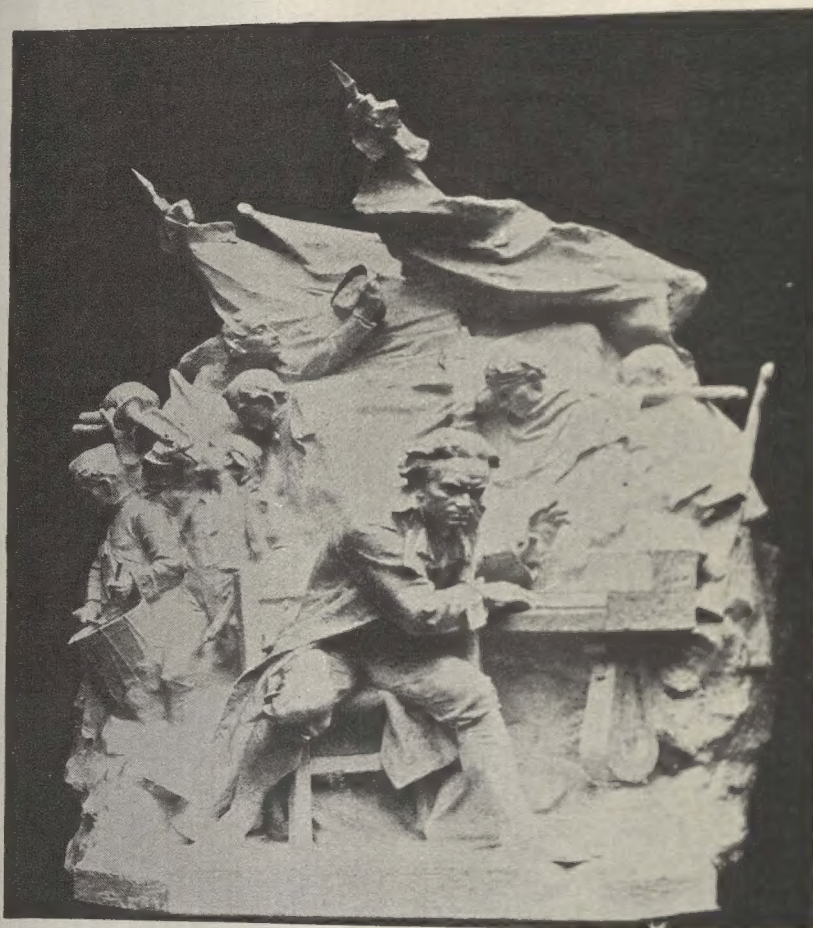
THE "VICTORY" CAMPAIGN on the European continent—in which it is believed that no less than one hundred million Austrians, Czechoslovaks, Poles, Danes, Norwegians, Hollanders, Belgians, French, Yugo-Slovaks, Greeks and also Germans opposed to Nazism are now enlisted—is seemingly one of the most curious of all the manifestations of destiny. It is also astonishing that the "V" campaign has become associated with one of the best known musical themes written by a German master of Dutch ancestry, who was the first of the great musicians to proclaim his democracy to the world, Ludwig van Beethoven.

After long residence and wide travel in Germany, the writer is convinced that it is highly erroneous to make the generalization that the German people as a whole are a brutal, cruel, bloodthirsty race. We in America, who have lived with their descendants, know differently. The great body of the people in Germany is only too happy to be engaged in peaceful occupations in industry, agriculture, and the arts. Dominating military and political rulers have taken advantage of these orderly, disciplined and submissive masses. Many have had the courage to resist, during the past century. Among them was Richard Wagner, who was exiled for sixteen years for expressing sympathy with the Revolution of 1848. It was this same revolution that sent Carl Schurz and many other Germans to these shores, where they and their descendants became invaluable members of the American commonwealth. Included among them is no less than the valiant Wendell L. Willkie.

At the time of this writing, far spread sabotage, as a result of the "V" campaign, is already being reported from the activities of the colossal underground army fired by the victory symbol. That it has been seriously felt by the hordes of Hitler is indicated by the immediate attempts of Germany and Italy to distort the ideograph, "V," symbolizing victory, to the Italian "vincere" and the rare German "Viktoria." However, few Germans think of victory as "Viktoria." The name is too suggestive of England's great queen. The word the German employs for victory is "Sieg." If "V" stands for anything in German, it stands for the ubiquitous "Verboten (forbidden)." Therefore, the frantic effort of the Nazis to misrepresent the mysterious "V" symbols, which are nightly chalked up and mysteriously tapped out (in the form of the Beethoven theme) all over the subjected countries, is both tragic and comic.

The symbol has "caught on like wild fire" and has brought a new spirit of confidence to millions. The mysterious "Colonel Britton," who in June took over the supervision of this "Voice of

Will Beethoven Stop Hitler?



BEETHOVEN AND VICTORY

By
Harlan W. Morton

Doom" campaign for the British Broadcasting Corporation, has been called the commander of this invisible army. He speaks polished English, French, German, Dutch, Polish, Czech and Norwegian. The whole idea has become a carefully camouflaged maneuver in propaganda which promises to be far more insidious and powerful than anything devised by Goebbels. That the "V" symbol is very greatly feared by the Nazis is indicated by the action taken in Paris to suppress it. It has been reported in reliable press statements (The New York Times) that thousands of citizens in the City of Light have already been prosecuted for displaying the

"V" symbol in one way or another. The connection of the "V" symbol with Beethoven is derived of course from the rhythm of the letter "V" in the Morse telegraph code, which is represented by three dots and a dash (. . . —). This is the distinctive rhythm of the opening movement of Beethoven's crowning masterpiece, the "Fifth Symphony." THE ETUDE, in the Music Section of this issue, presents the first part of this magnificent movement, arranged so that it can be effectively performed at the piano forte.

The creation of the "V" symbol is attributed to a forty-six year old former member of the Belgian Parliament, Victor de Laveleye, who, after the seizure of Belgium, went to London as a broadcaster for the British Broadcasting Corporation. Last January fourteenth he employed this symbol on the air for the first time as an emblem for the English "victory," the French "victoire," and the Flemish "vrijheid." Since then the idea has spread amazingly, becoming the motif of the great cumulative wave of irrepressible unrest which, at the proper time, is expected to develop into a tremendous mass revolt. Its backers have stated that all tyrants, dictators, and despots are necessarily cowards at heart. It is believed that the "V" campaign will strike these monsters with terror as they realize that their military machines, like those of all war-making gangsters, are now resting upon quicksand and are certain, in time, to be engulfed.

The main idea of the "V" campaign has created a wonderfully camouflaged furor on the continent and has, it is said, made the army of occupation feel that it is surrounded by an army of ghosts. In all, it is reported that there are secret "V" clubs in England and on the continent which are said to have millions of members. The "V" symbol suddenly cropped up everywhere—on pavements, on packing boxes, on the walls, in newspapers, on billboards; "V" pins, "V" hats, "V" on dress materials, "V" everywhere; all this is part of the plan. A new salute of holding up the right hand, with the second and third fingers forming a "V," has come into vogue. The Beethoven "V" motif is heard again and again over

the air. Drum beats, three short and one long, are constantly heard over the radio. In cafes they tap it out in the Morse code on the floor or on their teacups. Children in the street whistle the Beethoven motif. Railroad and auto horns toot the rhythm. "V" "V" "V" everywhere. "Time" weekly says of this amazing movement: "Symbols are strangely powerful in politics, and a symbol has been found for a future revolution against Fascism. If kept alive, 'V' might come to stand in Germany and all conquered countries for a great underground movement against Nazism for democracy's vast triumph 'V.'" Meanwhile (Continued on Page 587)

My Most Momentous Musical Moment As Told to Rose Heylbut

John Barbirolli

Conductor of The New York Philharmonic-Symphony Society

CASTING ABOUT for the most momentous musical moment of my life, I thought first of the time when I was to direct the world premiere of a symphony by Arnold Bax, in London,



JOHN BARBIROLLI

and found, on the day before the concert, that the score had been lost. That was a moment, indeed! I sat up all night, preparing a skeleton score from memory, and Bax never learned of the loss until after the performance. (As a matter of fact, that score has not turned up to this day.) My own version was before me all the while I conducted, thus blasting the notion that the mere presence of a score on the desk indicates a conductor's inability to memorize. But, on second thought, there is a moment even more special than that.

It goes back some fourteen years, to the first months of my ambitions to succeed as a conductor. I was then twenty-six years old. I had been trained as a violoncellist, and my greatest inspiration was Pablo Casals. So it was with considerable pleasure that I prepared to attend a concert to be given by the London Symphony Orchestra, under the direction of Sir Thomas Beecham, and with Casals as soloist, in the famous Monday Evening Series. Everything surrounding the concert was festive. The London Symphony is the senior orchestra of Great Britain, and it is an entirely coöperative organization; that is to say, the men govern themselves, vote for their own conductors and soloists, and make their own rules. Furthermore, the Monday Evening Series was known to include the most celebrated conductors and soloists. And most important to me, Casals was to play the Haydn "Violoncello Concerto," which I knew well and which I hoped to re-study in his interpretation. So, all things considered, I was feeling rather happy.

Then, two days before the concert, Sir Thomas was taken ill, and a substitute conductor was needed. To my petrified amazement, I was asked to be that substitute. Remember, this was the London Symphony Orchestra, and I had been active as a conductor less than a year.

I answered the telephone when the request was made. My father, a viola player, stood beside me, listening to every word. The words on my end of the wire were chiefly, "No, no! I couldn't!" First my father nudged me, then whispered to me, then burst into tears.

"Say 'yes', Tita!" he sobbed. "Say 'yes'! This is the chance of your life. Don't let it slip away from you!"

It is difficult to put conviction into a telephone conversation when your father is weeping beside you. Finally, at his insistence and under the kind persuasion of the Symphony Society, I hesitated, faltered; said I would try; finally promised to conduct the concert. So it was settled. I was not to hear Casals play; I was to conduct for him!

The program consisted of a Haydn "Symphony" which I knew slightly; the Haydn "Violoncello Concerto" which I knew well; and the Elgar "Symphony No. 2 in E-flat" which is difficult to interpret, takes fifty minutes to play, and which I had neither heard nor seen in my life. I had something less than two days in which to prepare for the public performance, and not that much time in which to be ready for my rehearsal with the orchestra and Casals.

I set to work immediately, and kept on working for two nights, without pausing for sleep. So much depended on that concert's going well! The men of the orchestra had faith in me; Casals was willing to play with me; the audience looked to me for a satisfying evening; my father was beside himself with joyful hopes. When you tackle a piece of work, conscious of the responsibility of other people's hopes and confidence, you simply cannot let yourself fail.

Well, the morning of the rehearsal arrived (I have never been able to determine whether it arrived too fast or too slowly), and suddenly there I was, facing the experienced men of the London Symphony Orchestra. And watching for Casals in the background! Then the work began, and everything else was forgotten, even Casals. We started with the Haydn. The composition opens with a rather long *Tutti*, and I stopped the men several times, to emphasize effects which seemed important to me. Again and again we stopped, repeated a passage; stopped, repeated. And then, from the back of the platform, a calm voice was heard:

"Gentlemen, you can listen to him—he knows."

I looked up to see who had spoken. It was Casals.

After that, of course, the concert went as if on wings. It could not have gone otherwise, with the good will of my idol to buoy me. And the sleep I got when the concert was over, after the third wakeful night of tense activity, was the sweetest a man ever had!

Kirsten Flagstad

IT IS DIFFICULT to talk of any one most momentous moment. By nature, I am skeptical about regarding the developments of one's life in terms of single moments. To me, they seem, rather, the result of gradual unfoldings, of the cumulative force with which natural inclinations assert themselves. Still, I suppose there must always be one event which brings these developments to light, so let us turn to that.

From my earliest childhood, in my native Oslo, it was decided that I was *not* to have a musical career. That was because both my parents were professional musicians; my father was a violinist and conductor, and my mother still is an accompanist and vocal coach. They knew from experience that the loveliest of the arts can often prove to be the bitterest means of livelihood, and so they determined that their children should be trained for more secure, more profitable callings. We were sent to school and later to the Gymnasium (comparable, perhaps, to the American high school, although its course extends somewhat further), to qualify for admission to one of



Kirsten Flagstad as Brunnhilde in "Die Walküre"

the faculties at the University. I was to become a doctor. We all studied music at home, of course, as part of a well-rounded education, but never with any thought of professional activity. Quite the reverse!

I loved music deeply, especially music for the stage. My greatest pleasure was to pore over my mother's scores and learn things from the operas.

I disliked piano practicing as a child, but sat for hours playing at the piano, building up melodies and trying out effects. This came easily to me through the gift of absolute pitch and a natural facility for sight-reading. Thus, I used the piano as my experimental laboratory for personal pleasure; always, I was learning bits from operatic scores, and getting into trouble about my regular practice assignments.

That was my childhood. At my confirmation party, I sang a few songs to help entertain our guests. I knew my voice was tiny, but I sang anyway, purely in the spirit of home fun. One of the guests was a professional friend of my mother's, who said it was a pity that so sturdy a girl should have so small a voice. A few lessons in breath control and vocal production could help me, and she kindly offered to give them to me. So I learned to sing as well as to play, but solely as an educational advantage.

In due time, I entered the Gymnasium, the youngest in my class. I was growing fast; my musical studies at home continued, and I worked hard at my lessons, hoping to finish the regular course ahead of my year, to begin medical studies and make an independent livelihood as soon as possible. The result of so taxing a program was that my health suffered. I had a breakdown from overwork.

That ended our plans for my medical career. I came home to regain my health. As I grew stronger, my father talked of entering me in the special secretarial school which trained the stenographers for the Norwegian Storting, or parliament. Ordinary stenographers were not employed in the Storting; the government accepted only such candidates as had been prepared in this special school. I was then too young, however, to enter this school. I had to wait until my eighteenth birthday, and I filled in my long hours of unaccustomed leisure with independent work at languages and music at home. And then something happened which was to have startling results.

Our municipal opera was reviving D'Albert's "Tiefand," and my mother was engaged to accompany a singer who wished to try out for the leading part. The singer did not get that part, but, while playing at the audition, my mother learned that someone was urgently needed for the part of the child. This character is no more than thirteen years old, and requires the services of a singer who looks young and has a fresh, young voice. My mother told me all this; then, since I was at a loose end with no work of my own, she suggested that I learn the part. We had to send away for the score, but since I had no professional goal in view, loss of time was unimportant. The score came, and I learned the rôle. Then my mother said I might go to the opera house! That was a great lark. Twelve candidates had already tried out for the part without success, and it seemed an adventure to be Number Thirteen in a field that was not even my own! So I sang the audition—and got the part. I was not quite eighteen. I was very proud, and worked hard, not for my own future—since in a few months, I was to be trained as a Storting stenographer—but to show my appreciation for this delightful chance, and to bring credit upon my parents.

At the first orchestral rehearsal, the conductor stopped and pointed to me.

"This girl is one of us," he said. "She is the child of true musicians, and she behaves like the child of true musicians. I need say no more."

That was the proudest moment of my life! I have been more than generously dealt with in my later career, but no praise has ever quite equalled those words, which were spoken at a decisive moment in my life and which encouraged me to believe that my beloved world of opera might still have a small place open for me. The end of the story is that I never entered the secretarial school for the Storting stenographers!

Mischa Elman

Distinguished Violin Virtuoso

IT IS SOMEWHAT DIFFICULT to select my "most momentous" musical moment; a life devoted to music is filled almost entirely with momentous moments. The experiences that a musician shares privately with his instruments can result in moments of keen, pulsing living that have few equals. In this regard, I must confess to a curious sensation. Despite my years before the public—I began my career as a little child—I still feel as though all my work lay before me. Each time I take up my violin I think that now, at last, I may be on the point of finding ultimate expression for something I have never uttered before; something that may be perfectly stated and perfectly understood. And if it should not come to-day, it may—it must!—come tomorrow. To awaken each morning with this enthusiastic conviction provides a delightfully momentous moment in itself. Still, such eminently personal experiences offer little to "tell about." A really "momentous moment" must have drama and action. And so I am carried back to the eve of my first important public appearance. I was then twelve years old.

I was but a very small boy when it was found that the violin was part of me, and soon I was ready to think of a career in music. I remember that, at the very start, my father hoped I might prove good enough for a post in a ranking orchestra. When I was twelve, however, it seemed as if even better things might be awaiting me somewhere out in the big world, and my father took me to Berlin, where a debut concert had been arranged.

In my native Russia, we were quite definitely poor. We lived extremely modestly, lighting our home with oil lamps, because gas and electricity were too expensive. If you have had any experience with oil lamps, you know that to extinguish them, you simply turn down the wick until the light goes out. That was the only method I knew. Well, we got to Berlin the day before my concert, and hired rooms that were lit by gas. That was the first time I had seen gaslight, and it was an event to have it in my own room, quite as rich people did. I remember looking at the chandelier and wondering at the marvels and luxuries of the great world.

At a reasonable hour, my father bade me go to bed, to get a good rest before the great event the following day. My concert was to take place at noon; only a few hours more and the critical, discriminating audience of musical Berlin would express its opinion of this new little Russian who was I. I made ready for bed and put out the light. That is, I turned the gas-cock, after the manner of an oil lamp, until the light went out. But I did not turn it the full distance! As I dozed off, and in the midst of my thoughts of the morrow, I was conscious of a peculiarly penetrating smell. Then I knew nothing more.

When my father came in to waken me the fol-

lowing morning, he found me unconscious and in a room full of gas fumes. The concert, for which I had all worked and saved and hoped, was then five hours off, and there was Mischa, half-asphyxiated in bed. Unable to rouse me, my father frantically called in two doctors, who worked over me, stimulating circulation, putting compresses on my head, carrying me to the window for air. I recall nothing of all this. But towards eleven o'clock, I came to. I felt queer, but I was able to understand the doctor's words. What he said was:

"You can't possibly play to-day. You're a sick boy."

"But I will play!" I cried. "I must! Too much depends on it. If I can talk, I can play."

I did not think out a decision along reasonable lines; simply, I knew, from some deep instinct, source within me, that here was my great chance and I must take it, regardless of anything else in the world. I had something to say and must be heard. A mere concert might be postponed, but this would never come again.

I got out of bed after eleven o'clock, and stepped out upon the stage at noon. I do not remember seeing that audience. I felt giddy and ill, and I played with that curious surcharge of energy that sometimes flames up in sick people. The program included the Tchaikovsky "Violin Concerto," the Bach Chaconne, and other works of the classical concert repertoire—and all of musical Berlin was listening. I got through all but the final group of the program. Then I fainted, and my father would not permit me to go back. But I had been heard. The reception given me that morning launched me on my career.

Was it a wise thing to have done? That I cannot say—but I know I have never regretted the determination of that twelve-year-old boy who, dizzy and ill, faced one of the most critical audiences in the world to seize what he knew to be his great opportunity.

Other contributions to this interesting posthumum will appear in a later issue.

Not As Written

By Pearl Rogers

Several years ago, at a New York Philharmonic Symphony rehearsal, the late Ernest Schelling was present as soloist in the preparation of the "Impressions of an Artist's Life" for piano and orchestra.

According to his custom, Toscanini was conducting without score while Schelling, the composer, had the music propped up on the table before him.

The rehearsal progressed without incident for some minutes, and then Toscanini, after listening to Schelling expound a solo passage against a light orchestral background, suddenly raised his stick imperiously and called to Schelling: "What are you playing there?"

Schelling looked up in surprise and repeated the measures he had just played.

"No, no," said Toscanini. "Let me see the score."

He raised the score to his eyes in the legendary way, peering intently at the page. Suddenly he looked up. "Just as I thought," he said. "You were playing it wrong."

Schelling confirmed this astounding dictum by returning to the piano and playing a minute in different form of the passage he had just delivered. As he said afterward, he had always played it that way, never having bothered to check against the notes he had originally written.

DARIUS MILHAUD, foremost French composer to-day, is now on his fourth visit to the United States—one likely, under present conditions, to become more than a visit—and he feels fortunate to be here at all.

"It was only the happy circumstance that my family and I were vacationing in the south of France at my country home in Aix en Provence, where I was born, that made it possible for us to leave on a boat from Marseilles shortly after the fall of Paris," explained the jolly-looking composer.

Yes, once the enfant terrible of French music in the twenties and now almost at the half century mark, Darius Milhaud really does look jolly; the physical dimensions of the face bear it out, yet the expression of sadness in the eyes has a source of its own.

"I can well understand the thoughts and feelings of Stefan Zweig who, at the outbreak of the catastrophe, said that with the war a reality he could not see how it was possible to go on writing. I sometimes ask the same question, but to no avail. I must perpetually be working. It is then that I am really happy. Perhaps the composer is situated a little more fortunately than the writer, certainly in times like these. The composer has no need for a tangible world of ideas to express, indeed has no tangible world; his thoughts are subjective, more secret, deeper perhaps. And during times of stress that inner, abstract current continues to flow. With some it is the drive of the creative impulse, which only rarely is stopped altogether by outside conditions, mostly physical obstacles, and is influenced only by inner turmoil. So, although every waking and sleeping hour may be haunted with the tragedy come to pass—with thoughts of friends, associates, one's work, home, books, manuscripts, the streets, and places of Paris, the hills of one's native countryside—one somehow manages to go on working, as an artist and as a human being.

"Thus I was able, in spite of everything, to finish my first symphony for large orchestra, commissioned by the Chicago Symphony Orchestra for its fiftieth anniversary, in two months; write my *Cortège Funèbre* last May and finish my "Tenth String Quartet" on board ship while crossing here last July. These works have already been performed here, and I am very happy at the enthusiastic reception they received. The *Cortège Funèbre*, originally composed as an elegy to the French dead, has turned out singularly prophetic.

"How do I explain my facility? Well, I don't know. I suppose I just have it. But I can tell you this. When I am composing, my son may be jumping around, my wife may be speaking to me, yet nothing disturbs me. In Paris, in fact, where the Montmartre fairs were held almost under my window, this gift or adjustment was a godsend as well as a necessity; without it I could not have composed three months out of the year."

Origin of "The Six"

The history of music is replete with engaging titles and appellations bestowed upon special events and occurrences in every musical period. The imagery which they engender, however, although often true enough in itself, is sometimes more evocative of poetry than actuality. The *Groupe des Six*, always referred to as *Les Six*, with which Milhaud and five of his contemporaries are associated, is one of these. Darius Milhaud himself never fails to be questioned about this phenomenon, and although he has been quoted with explanation after explanation, the inevitable query comes to the lips, and the composer is as ever obliging. This time he even laughed.

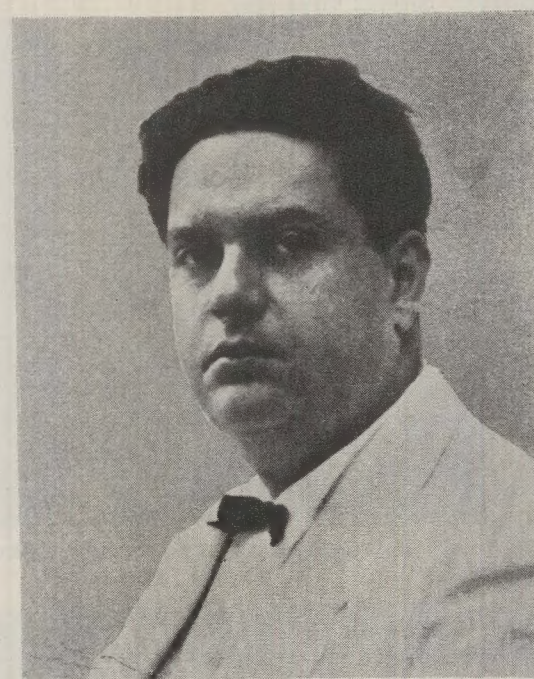
The Leader of the Famous Six

A Conference with

Darius Milhaud

Distinguished French Composer

Secured Expressly for THE ETUDE by Friede F. Rothe



DARIUS MILHAUD

"As a matter of fact, the six of us had a twentieth anniversary celebration last year in honor of the occasion, although each of us knows that we are not a homogeneous group, but only contemporaries. The critic who named us the *Groupe des Six*, after attending one of our concerts, was more inspired by the ease with which it could be compared to another group—the Russian Five—than by any definite aesthetic or style which could be applied to all of us in common. For instance, when Honegger, who is considered a Swiss composer, and I were both attending the Conservatoire, he could always be seen with a score of Reger or Schönberg under his arm, and I with Moussorgsky's 'Boris' and Debussy's 'Pelleas.'

"The organization of *Les Six* has often been attributed to me. Our getting together, however, was more of a spontaneous act than anything else. On my return to Paris in the winter of 1919 from Brazil, where I was an attaché at the French Legation, the other composers of my generation were naturally interested in what I had done in my three years' absence, just as I was in their work. It was therefore purely as friends in art, and gave programs of our own works as well as other modern compositions. The composers who comprised our group—Arthur Honegger, Francis Poulenc, Georges Auric, Germaine Tailleferre, Louis Durey and myself—although bound by the name given us, were in reality bound no further. Apart from the fact that we were all influenced by the period in which

we all lived, each of us developed individually and separately."

The period to which Milhaud refers was the period of the early twenties in music. For the whole of the musical world, it meant in some degree the new rhythmic and harmonic possibilities as set forth by Stravinsky and Schönberg. For Paris it meant not only a broader and greater expansion of the materials of music, but also those particular French additions—the fascinating and novel sonorities and colors stemming directly from Debussy and later impressionism. Paris also meant, together with the acceptance of polytonality, polyrhythm, dis-

sonant counterpoint and the general harmonic freedom, the center of the new aesthetic and the *avantgarde* elements in every art. Although the direction was from the personal to the impersonal, from thick chromatic textures to lean linear ones, and from the programmatic romanticism to the revived neo-classic abstractness, a break in the development of music never took place in the historical sense.

An Age of Tonal Tantrums

To the groups of composers who created in this dissonant, inventive, and questioning period—Stravinsky, Schönberg, Bartok, Berg, and Hindemith—Milhaud also belongs. Developing in a period of experiments when the slogan, "*épater le bourgeois*," was the guiding motive; when the witticisms of Satie gave way to the searching morbidities of Cocteau; when cubism, objectivism, surrealism and Dadaism were means of expression in painting as well (Continued on Page 640)

IN RETROSPECT, few groups of composers in the nineteenth century present so rewarding a survey as the so-called Russian Nationalists. Possessing exceedingly picturesque personalities, laboring under the handicap of various professional interests which caused their musical activities to be considered with some justice as avocations, they have, nevertheless, left graphic records in the pages of musical history. Long scorned by the critics and the more academic composers of their own land, they have become objects of admiration, study and imitation in France, Germany, and England. The latest of these, Igor Stravinsky, whether or not one is in sympathy with his recent works, has lived to see his style copied all over the civilized musical world, and to take his place in this respect with path blazing composers such as Wagner, Berlioz, Liszt, Richard Strauss, Brahms and Debussy.

Few composers have been so obviously the product of their environment, plus a conscious effort to achieve a definite stylistic purpose. To penetrate the secret of this esthetic attainment, we must first briefly examine their common background. First in importance is the enormous literature of Russian folk song, the object of many collections from the late eighteenth century onward. To these must be added the songs of Eastern Russia, Georgia and the Caucasus, as well as the frequent infiltration of Persian, Arabian and even Hindu melodies. Moreover, the folk songs of Spain have tempted Glinka, Balakirew and Rimsky-Korsakoff. A primary article in the Nationalistic creed pointed to the utilization of these popular sources as musical material in symphonic and dramatic music, or at least the imitation of their melodic contour and rhythm. Equally rich in Nationalistic adaptation for musical and dramatic ends are the innumerable Russian folk tales, legends and epics which have appealed to composers, poets and playwrights alike as sources for their works. The lack of reality and the fantastic quality of this material offered no handicap to the Russian artists in various fields, since they had absorbed them in childhood from nurses and peasant servants and thus attained a credibility quite impossible to the Western European mind. That the Slavic imagination recognizes few limits will be seen from consulting the plots of Glinka's "Russian and Ludmilla," Rimsky-Korsakoff's "Snow Maiden" (from the drama by Ostrovsky), his "Sadko" (from a popular legend), or even his "Golden Cockerel" (adapted from a tale by Pushkin).

The Church a Strong Influence

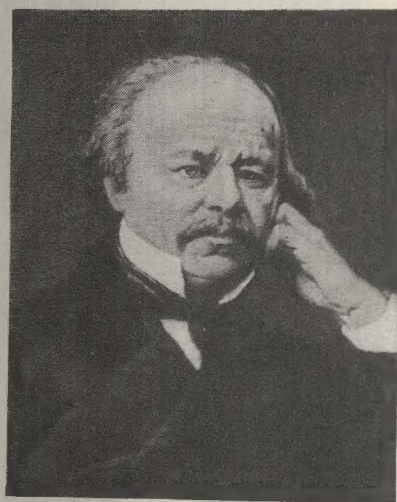
Folk song and art-music alike are impregnated with the modal harmonies of the Russian Orthodox Church music, much as the spirit of plain chant hovers over the music of d'Indy, Fauré, Debussy and others. Not without serious import also is the reaction of political strivings, such as the movement to free the serfs which brought about the democratization of Russian literature under Pushkin, Gogol, Zhukovsky and others, as

Russian Nationalist Composers

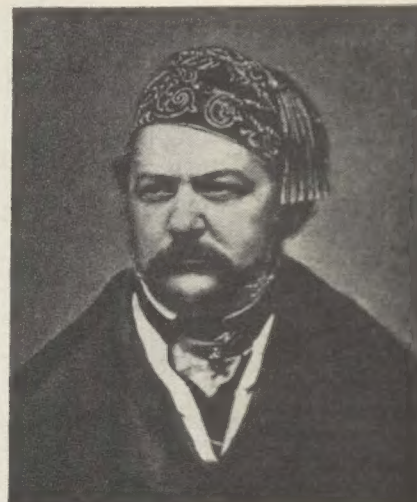
By
Edward Burlingame Hill

PART I

well as the infiltration of this Nationalistic effort into music itself. One can even trace further a continuity in all the arts (architecture, painting, the designs of clothes and the florid title pages of orchestral and opera scores) as noted by Rosa Newmarch in "The Russian Arts.") Not the least factor in producing definitely Nationalistic results came from the semi-patriarchal manner of life of Russian composers, who, especially during the



A. C. DARGOMYZHSKY



MICHAEL IVANOVICH GLINKA

summer, lived on country estates surrounded by peasants, their folk songs, their small instrumental bands, their folk dances (Khorovods), combining songs and games, their traditional rites, including sunworship, surviving from pagan times.

Nationalism in Russian opera came through the gradual evolution of dramatic style in opera. But the change from total dependence upon Italian composers, text writers, singers and conductors toward a national self-sufficiency lasted from the middle of the eighteenth century to the first third of the nineteenth and even later. The royal patronage of Peter the Great, The Empresses Elizabeth and Catherine Second (the Great), herself an author of opera texts, brought about a gradual progress through successive stages. First, Italian text and music; second, an Italian text translated into Russian with Italian music; third, the final experiments in Russian opera by Russians of more or less questionable technical capacity.

The omission of the names of Anton Rubinstein, Tchaikowsky, Glazunoff, Scriabine, Rachmaninoff and others may seem unjustifiable, but all of these were opposed to the Nationalistic group to a greater or lesser extent.

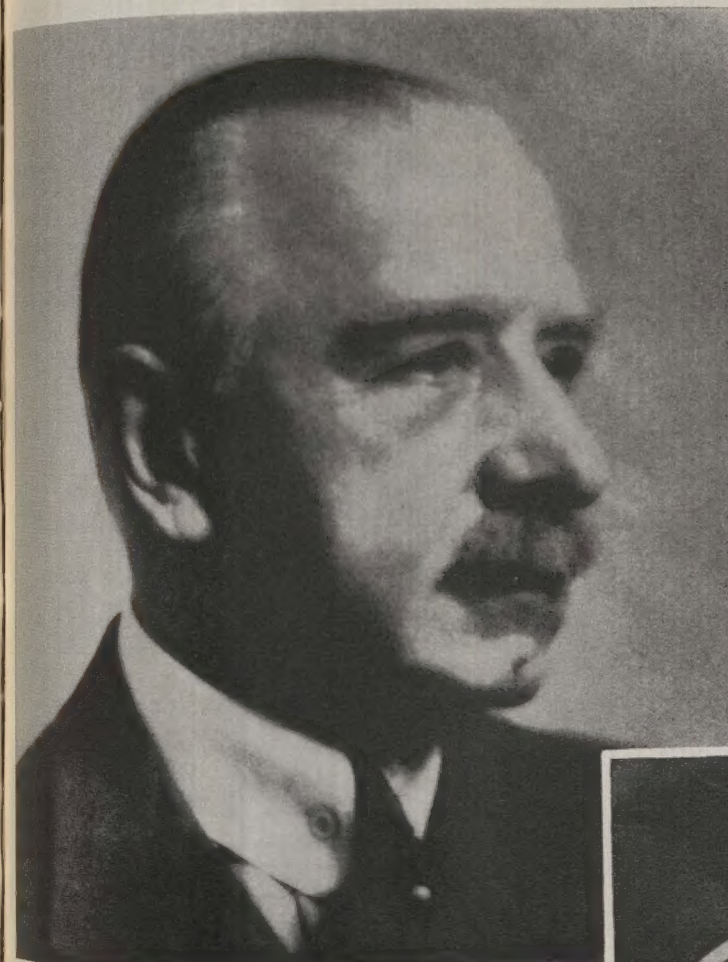
Anton Rubinstein (1829-1894) was, as a pianist, second only to Liszt; although in some respects he surpassed the latter in warmth of interpretation. As a composer Rubinstein followed Mendelssohn and the more conservative romanticists. One has only to examine the first movement of the "Ocean Symphony" to be convinced as to the closeness with which he followed Mendelssohn's procedures as to thematic development. Rubinstein had a truly terrifying fertility of invention, equalled only by the absence of his critical faculty. As a logical result few of his works have survived with the exception of his "Concerto in D minor, Op. 70," for piano. As a composer of dramatic works Rubinstein was indifferent to the source of literary material, choosing Russian or German texts without partiality. From the historical standpoint, however, Rubinstein deserves great credit for his services in behalf of musical education. Aided by the Grand Duchess Helena, he founded the Imperial Russian Musical Society (1859) in Leningrad with a branch in Moscow. He also established the St. Petersburg Conservatory in 1862, also with a branch at Moscow headed by his brother, Nicholas. The Imperial Russian Musical Society familiarized the public with the standard works of orchestral literature, but paid slight attention to the budding Nationalists. Similarly the Conservatory favored the reactionary policies of Leipzig, but nevertheless made it possible for the young Russian musician to get a systematic musical training.

Tchaikowsky, undoubtedly the most universally recognized Russian composer, had scant sympathy for the Russian Nationalists. His letters to Frau von Meck are full of derogatory remarks about their conceit, their technical deficiencies and their provincial viewpoint. Tchaikowsky was no disciple of Mendelssohn's; he was enthusiastic about Glinka, Beethoven, Schumann, Debussy, Bizet and even Massenet, but he disliked Brahms and Wagner. At times he was friendly with Balakirew, and followed his suggestions in composing a symphony, one of his weakest, based upon Byron's "Manfred." Balakirew also proposed the subject of "Romeo and Juliet" to Tchaikowsky. In general the latter was regarded as too eclectic by the Nationalists. In turn Tchaikowsky could not accept their limited tenets, although he used folk songs for thematic material ("Second String Quartet," "Piano concerto, No. 1, in B-flat minor" and the "Finale of the 'Symphony No. 4'") and possessed a definite leaning toward Russian subjects—"The Queen of Spades" and "Eugene Onegin" by Pushkin—although he was as willing to compose on non-Russian subjects.

Glazunoff (1865-1936) was a pupil of Rimsky-Korsakoff in composition and orchestration. In his first he showed sympathy for the Nationalists as in the symphonic (Continued on Page 658)

AMERICAN MUSIC EDUCATION, musicology, and performance, have progressed so rapidly during the past thirty years that the time seems ripe for American teachers to take the lead in solving one of their most important educational problems. That is the question of the editions our students shall use. There are editions aplenty of the great piano classics, but all are colored by the technical or interpretative leanings of some authority who, however eminent, uses his "edition" to demonstrate some hobby of his own. Many of these editions are very useful; some are actually harmful; but even the best of them are makeshifts. The ultimate, definitive editions are practically unobtainable in this country. I refer to the original versions, the Ur-texts, marked by no hand but the composer's.

I am strongly of the opinion that these Ur-texts of Bach, Mozart, Haydn, Beethoven, and the like, should be published in America. Our teachers have advanced to the point where they are ready to work from the composer's own indications,



RUDOLPH GANZ

without interpretative middlemen. The teachers would refresh themselves at the prime source of authority, and their students would be spared the muddle that follows working from different, often highly divergent, editions of the same work. One wonders why this step was not taken years ago? Why not put into our teachers' hands the musical texts as they were written?

No prohibitive copyright exists to prevent access to them. There is merely the task of working with the museums and libraries where the manuscripts are treasured. The very difficulty now placed in the way of such research by war conditions proves how vital it is to preserve the composer's records in more than one locality. So far, the Ur-text editions in America are mostly in the libraries.

In European publication, it is possible to secure

Musical Independence for America

A Conference with

Rudolph Ganz

Distinguished Pianist—President, Chicago College of Music—Conductor New York Philharmonic-Symphony and San Francisco Symphony Young People's Concerts

Secured Expressly for THE ETUDE
by Benjamin Brooks

the Ur-text edition of Beethoven's piano sonatas, in three volumes, for a bit less than three dollars per volume. An outlay of something under nine dollars brings teachers, students, conservatories, performers the chance of working under Beethoven's own guidance. We in America deserve the same privilege. The poor quality of some of our editions is a real check upon progress, and publishers could lose nothing by remedying this condi-

made in studies about Bach since it was issued. Czerny was entirely ignorant of what we, to-day, consider the very essentials of the approach to Bach. He knew little of Bach's orchestral works, of the important "Bach style" that they reveal. He had studied some of the "Preludes and Fugues" with Beethoven, to be sure; but Beethoven was often a willful, erratic performer, whose vast musical superiorities did not include scholarly research into the minute wishes of other composers. Thus, Czerny based himself, not upon Bach, but on Beethoven's impressions of Bach. Czerny had no conception of the real detached technic so essential to passages where Bach marked no slur. This has come to light through research made since Czerny's time. He indicated phrasing according to interest rather than accuracy, breaking phrases that should sing, overlooking slurs. Again, Czerny's day saw the decline of the clavichord; people were excited about the new piano, and gave their attention to the "new," singing effects it could produce. Thus, they emphasized the tonal values of single notes, a tendency easily seen in Czerny's disregard of embellishments and mordants. Further, Czerny, who commanded greater technic than profundity, played everything fast. We know that he took the tempo of Beethoven's concertos more quickly than the composer himself did. We know, too, that his Bach tempi are much more rapid than was



Ganz's hands at the keyboard

tion. Indeed, I predict that the first one to come out with an Ur-text edition in America would make a fortune!

Let us examine into the need for Ur-text editions. Perhaps the most popular edition of Bach is Czerny's, the first to be made. It is now over one hundred years old, and quite unsuited to modern use, in view of the progress that has been

customary in Bach's time. All of which serves to demonstrate that the Czerny edition, which represented the best in Bach study up to some fifty years ago, is miles behind the needs of to-day. Not that we presume to set ourselves up as more gifted interpreters; simply, a half-century's research has put us in possession of facts about Bach's music that were (Continued on Page 644)

A Rich Library of New Master Records

By Peter Hugh Reed

THE NEW RECORDING of Mozart's "Symphony No. 39 in E-flat" (K. 543), by Sir Thomas Beecham and the London Philharmonic Orchestra (Columbia Set M-456), is an important addition to phonograph literature. For Sir Thomas once again, as in his previous performances of the "Symphony No. 40 in G minor" and "The Jupiter Symphony," gives substantial evidence of his understanding of Mozart's music. The tragic note in the introduction to the first movement, and again in the slow movement, is expressively set forth, as are also the intimacy and charm of the minuet and the élan of the finale. The "E-flat" is not infrequently rated below the "G minor" and "The Jupiter" by those who do not understand its full significance. It is a grave mistake to believe that this music is simply an expression of untroubled serenity and joyousness. True, the "E-flat" does not contain the passionate drama of the "G minor" or the radiant architecture of "The Jupiter," but this does not mean that it is less impressive. As Eric Blom says, "Each is so detached from the others in procedure and mood that it is rather as though the same man had written Shakespeare's 'Twelfth Night,' Racine's 'Phèdre' and Goethe's 'Iphigénie'..."

The recording of Tchaikowsky's "Symphony No. 2, in C minor, Op. 17" (Victor Album M-790), played by the Cincinnati Symphony Orchestra directed by Eugene Goossens, is in every way admirable. Goossens, who has given striking evidence on records of his ability to interpret Russian music, plays this score cleanly and with invigorating energy. This early symphony of the celebrated Russian master is a better work than his "Third Symphony." It is more closely knit, more spontaneous, and thematically better balanced. Because it is unconcerned with emotional problems such as those in the three last symphonies, it contains a healthy objectivity that may endear it to many listeners.

Saint-Saëns' "Carnival of the Animals," which Stokowski and the Philadelphia Orchestra so lavishly perform in Victor Album M-785, is, of course, musical caricature; but as such is only mildly amusing. The composer wrote the work apparently as much for his own amusement as anything else, and the fact that he refused to allow it to be played in public or published during his lifetime suggests that he did not regard it too highly. Stokowski, who has always shown a predilection for music of effect, gets as much as possible out of the music.

Rodzinski and the Cleveland Orchestra give a brilliant but taut performance of Tchaikowsky's *Marche Slave*, Op. 31 (Columbia Disc 11567-D).

This is one of the most realistic orchestral recordings domestic Columbia has released, and it conveys an amazing percussive effect in the middle of the second side—an effect which we do not recall ever having heard on records.

The revival of Gluck's "Alceste" at the Metropolitan Opera last winter has thrown a welcome focus on his music. Since Gluck wrote some of the most charming ballet music ever penned, it is most satisfying to have a modern recording of the "Ballet Suite" which Felix Mottl arranged from several of the composer's scores. This music is drawn from "Don Juan," "Iphigénie en Aulide," "Orfeo ed Euridice" and "Armide." It centers around the *Dance of the Blessed Spirits* from "Orfeo ed Euridice" and the lovely *Musette* from "Armide" (sides 3 and 4 of the recording). The performance and reproduction of this music by Fiedler and the Boston "Pops" Orchestra are among the best things they have accomplished for the phonograph.

Those music lovers who are sufficiently adventurous to investigate unfamiliar music will undoubtedly have discovered that the recording of "Midsummer Vigil—A Swedish Rhapsody, Op. 19" (Victor set M-788) by the Swedish composer, Hugh Alfvén, is worth while. Here is truly melodic music, based on Swedish folk songs and dance tunes, which the composer has developed in a skillful polyphonic style. It is coupled with a poetic *Elegy* of quiet beauty and wistful melancholy from the same composer's orchestral suite, "Gustav Adolph II." Both works are excellently played by the Swedish Concert Association Orchestra under the direction of Nils Grevillius.

RECORDS

Stokowski's arrangement for strings of Bach's chorale melody, *Mein Jesu, was für Seelenweh befüllt Du in Gethsemane*, is one of the best of the conductor's transcriptions. The new recording of this work by the All-American Youth Orchestra (Columbia Disc 19004-D) has its merits but in tonal quality it is not so fine as the earlier recording by the Philadelphia Orchestra (Victor Disc 14582).

The performance of Liszt's *Les Préludes* by Weingartner and the London Philharmonic Orchestra (Columbia Set X-198) is distinguished for its fine phrasing and understanding attention to tonal gradations. But, while no one could possibly say that the conductor lacked an insight into the essential style of the music, it seems to us that his reading is somewhat lacking in excitement. The performances of Ormandy and Meyrowitz are perhaps more compelling.

Schubert's "Five German Dances," played by the New York Philharmonic-Symphony Orchestra directed by Barbiroli (Victor Discs 2182-4), do not rank among the composer's better work although the scoring for two horns and strings shows his ingenuity in instrumentation. As music for entertainment, however, they have their value—particularly when given such sympathetic performances as in this recording.

Ormandy, conducting the Philadelphia Orchestra, gives a brilliant exposition of Johann Strauss' *Voices of Spring* and a more mellow account of



ARTUR RODZINSKI

Vienna Blood (Victor Disc 18060). Both waltzes are recorded more effectively here than ever, but this does not necessarily mean that they are superior musically to any others in existence. The listener interested in the waltzes of Johann Strauss will do well to hear the several versions of each on records before making his own choice.

Mendelssohn's *Cappriccio Brillante*, Op. 19, for piano and orchestra, opens with a slow introduction and then enters into a glittering fast section which forms the main part of the work. The composition is a virtuoso one designed to display an artist's pianistic abilities.

Joanna Graudan, with Mitropoulos and the Minneapolis Symphony Orchestra, gives an effective if at times a somewhat heavy-handed performance of this music (Columbia Set X-197).

Those who are familiar with the recording of Bach's "Clavier Concerto in D minor" by Edwin Fischer will rejoice at the advent of a recording of the "Concerto No. 5 in F minor" by this artist (Victor Album M-786). For here again Fischer displays his exceptional taste and musicianship and this time he is accorded more realistic and colorful reproduction. This concerto has an especially attractive slow movement, which is often heard in an arrangement (called *Arioso*) for solo violin or violoncello. Coupled with the concerto is a most engaging *Country Dance* by Mozart known as *Das Donnerwetter* (*The Thunder Storm*), K. 534, which it (Continued on Page 63)

Exceptional Music on the Radio Networks

By Alfred Lindsay Morgan

MUSICALLY SPEAKING the month of September is by and large a transitional period in radio entertainment. For this is the month in which summer radio musical programs give way to winter fare. There are those who feel that summer music has to be "light"; and, indeed, not a few summer programs bear out that contention. But the truth of the matter is that summer music is "lightened" generally because so many stars go on their well-earned vacations. And it can be assumed that some of the more profound works of music require more rehearsals than those musicians assigned to summer musical duty can obtain. At any rate, a careful study of summer programs shows that many major works were presented. The summer concerts in America in recent years have proved that not all musicians are in agreement on the old adage that music must be "lightened" during the hot months. Further, it has become increasingly evident that summer listeners are just as much interested in the best of the classics in July as they are in December.

In the cases of conductors like Alfred Wallenstein of the Mutual Broadcasting System and Howard Barlow of Columbia, summer music does not have to be radically altered, for both conductors are constantly rehearsing their orchestral units. Wallenstein, who, in the middle of July, started a concert series featuring the noted soprano Elisabeth Rethberg, was prompted to a somewhat pointed retort, when someone remarked recently that this weekly broadcast was rather substantial fare for summer.

Featuring the Unusual

"I don't see any valid reason why summertime music has to be light and frothy," he asserted. The idea that there must be a correlation between the type of music performed and the weather, or the seasons, seems to me rather ridiculous. Serious and important music can be listened to, enjoyed, and appreciated in the summer just as well as in the winter. A concert does not have to be prepared with an eye to the thermometer. In programming his many Mutual series, Wallenstein draws no line of demarcation between summer and winter broadcasts. Nor does Howard Barlow in his Columbia series. In fact, many of these conductors' most enduring contributions to the advancement of good music by way of the airways have been made during the summer months. Cases in point have been the lieder cycle by Mme. Rethberg, heard lately on Friday evenings, with Wallenstein directing the orchestra, and the Sunday afternoon performances, heard throughout the summer, of Barlow and the Columbia Broadcasting Symphony Orchestra.

Unusual musical fare—unusual for summer or winter—has been heard of late in the two weekly

broadcasts of the Columbia Concert Orchestra on Mondays (4:45 to 5 P. M., EDST) and Fridays (5:15 to 5:45 P. M.).

Bernard Herrmann, the conductor of these programs, has the happy faculty of being able to ferret out some decidedly unusual as well as worth while scores—many of which, like the recently performed "Symphony in A major" by the eighteenth-century Bohemian composer, J. B. Wanhal, have been played for the first time in this country. Herrmann confesses to have a great curiosity regarding unfamiliar music, and he is always investigating old as well as new music. At the beginning of the summer, Herrmann returned from Hollywood to resume his work with the Columbia Broadcasting System. While in Hollywood he completed the score for Orson Welles' picture, "Citizen Kane," and a first symphony, the premiere of which he conducted in a Sunday afternoon broadcast with the Columbia Symphony Orchestra late in July.

Another concert of interest by the Columbia Concert Orchestra is heard on Thursdays from 4:30 to 5 P. M., EDST. The conductor of this broadcast is Howard Barlow. This and all of the above mentioned concerts are scheduled to be heard through this month.

A new series of musical programs featuring eminent stars of the operatic and concert stage was inaugurated on Tuesday, July 22, at 8:30 P. M., EDST, by the National Broadcasting Company in behalf of the United States Treasury Department's Defense Bond Drive. The speaker of the opening program was the Secretary of the Treasury. Entitled "For America We Sing," the new series is devoted to American music presented by a forty-four-piece orchestra and a chorus under the direction of Dr. Frank Black. The works of native composers, sung by native artists, is the programming idea behind these

RADIO

broadcasts. It was appropriate that the talented Negro soprano, Dorothy Maynor, should have been chosen as one of the soloists for the opening program, and likewise the talented tenor, Frank Munn, long familiar to radio listeners. The time and talent for these half-hour programs are being donated to the Treasury Department by the National Broadcasting Company. Those who are familiar with the work of Frank Black will no doubt have recognized his as the guiding spirit of these broadcasts—and, indeed, we suspect that the programs are a direct result of his wide knowledge of the compositions of native Americans.

The new program called "You Decide," which has been heard lately on Sundays at 1:30 P. M., EDST over the Columbia network, sets forth a crucial decision which faced some prominent American early in his life. At the point where he was forced to make his choice the dramatization breaks off, and a panel of four New York high school children discuss the course he should have taken. Then the celebrity comes on in person and tells what he actually did and why. "You Decide" is a defense show aimed at younger listeners. Its producer, Nila Mack, says its goal is "to encourage and inspire the listening audience of youth to a more active part in American economic and political activity, and by so doing to make American youth conscious of the value of democracy and determined that democracy shall live." At the end of the program, a question related to the subject of the broadcast is put up to the listening audience,

with small prizes offered for the best solutions mailed in. This would seem to us to be a worth while broadcast for the whole family to mark down on their radio calendar.

Tri-weekly, on Mondays, Tuesdays and Wednesdays from 10:30 to 10:45 P. M., EDST (Columbia network), Juan Arvizu, the Latin American singer, has been heard for some time in popular and folk songs of the South American countries. These, says the singer, are chosen "to teach Americans the beauties of Latin American music." On Monday and Wednesday Arvizu is accompanied by the CBS Tipica Orchestra, and on Tuesday he is accompanied by the Trio del Flores—a group comprising three Mexican guitarists.

An Important Conference

Important progress in the future educational work of radio in the western hemisphere, particularly in Latin America, was brought about by the first American conference of Columbia's "School of the Air of the Americas" in Mexico City on August 14, 15 and 16. The invitation to hold this conference in Mexico City was extended to the Columbia (Continued on Page 643)

New and Lavish Musical Films

By Donald Martin

THE LAVISH MUSICAL FILM, that marked Hollywood's beginnings in sound-track work a decade ago, seems to be destined for a new—and welcome—lease on life. Three of the major production studios promise fare along these lines for the late summer and early autumn. First in the list comes Metro-Goldwyn-Mayer's "Lady Be Good," with a cast headed by Eleanor Powell, Ann Sothern, Robert Young, and John Carroll, and featuring Lionel Barrymore, Virginia O'Brien, and others. The film is produced by that master of musical showmanship, Arthur Freed, who is responsible for the screen successes, "Babes in Arms," "Little Nellie Kelly," and "Strike Up The Band." Norman McLeod, director of RKO's "Little Men," handles the directorial assignment of the story, and Busby Berkeley is in charge of dance and production numbers. Music includes the original Gershwin selections, *Lady Be Good* and *Fascinating Rhythm*; a new song by Freed and Roger

M-G-M contract; Young makes his début as a songster; and Carroll is also scheduled to lift his voice in song.

Unique Dance Routines

Miss Powell abandons her wide-eyed country-girl parts and plays a rôle which, she says, is more nearly like herself. One of her dancing routines is done with a dancing dog, Buttons, that worked with the star for months before actual filming occurred, and proved so good that he was given a rôle of his own in the picture. In addition to the dog number, there is a "tap concerto," so named by Arturo Toscanini who saw the dance

on a visit to the studio. A third routine is done to the speedy eight-to-the-bar Boogie Woogie rhythm, and is said to be the first dance of its kind ever written.

"There are five pianos," says Miss Powell, "and I start with the first one, doing with my feet everything that the pianist does with his hands. For every note in the rhythm he plays, there's a matching tap."

To achieve the final speed of the number, Miss Powell approximates with her feet the notes sounded on all five pianos, all of them going at the same moment.

Warner Brothers' "Navy Blues" (possibly to be retitled "Navy Blue and Gold") is scheduled to take its place among the now famous lavish spectacles emanating from the same studio, which kept people cheerful through the ups and downs of the last ten years. Its cast includes Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley, Eddie Albert, and the "Navy Blues Sextette," a group of girls selected by the Navy gobs for their photogenic pulchritude.

Like the film "42nd Street," with which the Warners did their bit toward counteracting the low point of the late depression, with its days of closed banks, "Navy Blues" will aim at raising national spirits above the uncertainty and concern of a new world war. (Other forthcoming musicals on the Warner list, with the same purpose in view, include "Yankee Doodle Dandy," starring James Cagney in the story of George M. Cohan's career; "The Life of George Gershwin," and "Carnival in Rio," a South American story minus the usual manufactured South American atmosphere, but plus a more genuine and understanding respect for our Latin neighbors.)

MUSICAL FILMS

Music for the production is in the capable hands of Arthur Schwartz, one of the nation's top tune-smiths, and composer of Louisiana Hayride, *Dancing in the Dark*, *I Love Louis*, *You and the Night and the Music*, and *Give Me Something to Remember You By*. The current film marks Schwartz' initial Hollywood venture. Oddly enough, his connection with "Navy Blues" has brought him once more into professional contact with the man who, fourteen years ago, gave Schwartz his start in the musical world. The man is Seymour Felix, veteran choreographer who staged some of the late Florenz Ziegfeld's more memorable Broadway successes and who brought big-scale musicals to Hollywood nearly a decade ago. Mr. Schwartz recalled their meeting.

"Back in 1927 I was a song-plugger, anxious to write my town tunes. No one would give me a chance, however, until the day I played rehearsal music for Felix' production, 'Peggy Ann.' I pleaded with him to hear my compositions, little expecting an audition from a man who had staged Broadway's biggest shows. But Felix was different. He stayed after rehearsal to listen attentively. Then he gave me cards to 'big-shot' song writers, like Lorenz Hart and Richard Rodgers. They, in turn, were kind enough to introduce me to the Schuberts. And my song-plugging days were over!"

Schwartz and Felix join forces now in creating the music and the dance routines for "Navy Blues."

The Birth of the Blues

The story of the evolution of American music, from the simple, sentimental strains of *After the Ball* and *Wait Till The Sun Shines, Nellie*, to the "hot licks" and "noodles" with which the nation seeks to express itself to-day, will be told in Paramount's "Birth of the Blues," with Bing Crosby, Mary Martin, Brian Donlevy, Carolyn Lee, Rochester (Eddie Anderson), and Jack Teagarden. The film is dedicated to "those courageous pioneers who stirred the hearts of the nation when they improvised the first 'hot licks'—to those brave souls who raised American music from the rut and put it in the groove." Following the theory of those experts who say that swing is nothing but a variant of the blues, and that the blues is (or should it be *are*?) typically America's own music, the dedication suggests that those who caused "the groove" to replace Nellie's waiting for the sunshine performed a noteworthy labor of national spiritual excavation.

A total of thirteen tunes, ranging from twelve to forty years in age, all of them playing important individual parts in the story of America's musical evolution from mawkish ballads to jungle rhythms, will be heard throughout the film, thus offering what is said to be the most complete American musical history ever presented on the screen. Crosby performs *By The Light of the Silvery Moon*, *Memphis Blues*, *That's Why They Call Me Shine*, and *Birth of the Blues*; Mary Martin sings *Cuddle* (Continued on Page 538)

THE MUSICAL SHOW WINDOW

Lawrence Abbott, well known to our readers through his popular series published in *The Etude* under the title, "The Threshold of Music", which is now published in book form under the title "Listener's Book on Harmony", has just written another admirable book, "Approach to Music." In this volume, he presents in very useful form, the kind of information that the radio listener and concert goer (who does not have the advantage of a practical training) must have to know what it is all about. It is not just another "musical appreciation book", but rather a kind of general introduction to the art which the average reader should enjoy from cover to cover. Assistant to Walter Damrosch for over five years in the famous conductor's work at the National Broadcasting Company, Mr. Abbott has had splendid opportunities to secure valuable training in this particular field. Thousands of people must get their first acquaintance through the show window, as it were, and we predict that this book will make many new friends for music.

Author: Lawrence Abbott

Pages: 358

Price: \$2.50

Publisher: Farrar & Rinehart, Inc.

WHERE THE VOICE COMES FROM

Ever since man has sung, singing teachers have tried to cooperate with physiologists in attempting to explain the mystery of the human voice. One of the most famous books resulting from this quest was that of the German singing teacher, Emil Behnke, in collaboration with the great English throat surgeon, Lenox Brown. Their later works were a revelation to the teachers of singing. However, since Garcia invented the laryngoscope, few concise books have pleased the writer more than "The Physiological Basis of the Art of Singing" by Haydn Hemery, L.R.A.M. (Licentiate of the Royal Academy of Music), a lecturer at the University of London. The book is generously illustrated with anatomical drawings and is written with as few technical terms as possible.

"The Physiological Basis of the Art of Singing" by Haydn Hemery, L.R.A.M.

Pages: 139

Price: \$4.00

Publisher: H. K. Lewis & Co., Ltd. (London)

A NEW GUIDE TO PUBLIC SPEAKING

Ross H. Stover, S.T.D., D.D., LL.D., is the Professor of Public Speaking at the Temple University of Theology. He is also the pastor of Messiah Lutheran, "The Friendly Church," of Philadelphia. If, however, you were to meet him, you would probably say that he had inherited "the million dollar smile." Dr. Stover repeatedly preaches to some of the largest audiences in our country, and the personality back of his candid, sincere message has impressed millions. Your reviewer knows of no one more capable of writing a book upon public speaking; and what he has encompassed in "How Shall I Say It?" is so practical and so simple that it is difficult for one to imagine a book better adapted to self study as well as to the teacher of speaking who needs a text book which gets right down to facts without palaver.

Dr. Stover has fortified his book by special introductions and forewords to various sections, written especially for the book by noted specialists. The book covers such important subjects as Posture, Breathing, Voice, Articulation, Gesture,

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

Fervency, Touches of Excellence, and Speech Formulas. The book is filled with fine illustrations and excellent exercises.

Dr. Stover has a genius for terse, telling expression, which, in a measure, accounts for his success. Where, for instance, could be found a finer or more concise statement of simplicity in speaking than this:

city, symmetry, point and emotional force) as touches of genuine excellence in all public address."

In these days when the art of speaking has become such a valuable part of the life of the successful man and the progressive woman, particularly teachers of music, such a book becomes a necessity.

"How Shall I Say It?"

By: Dr. Ross H. Stover

Pages: 176

Price: \$1.00

Publisher: Muhlenberg Press



Dr. Ross H. Stover

"The world will some day become conscious of the fact that men are not rational human beings, but emotional human beings. Information is vital, but any address which conveys information alone will fall short of producing inspiration and action.

"The world's greatest speeches are rare examples of emotional force. Lincoln's Gettysburg Address, as simple as it may seem in language and structure, fairly vibrates high moral purpose.

"I commend these four basic qualities (simpli-

MUSICAL DATES

A very voluminous "Almanac for Music-Lovers" by Elizabeth C. Moore has just been issued in the admirable form for which its publishers, Henry Holt and Company, Inc., are famous. Like the many previous musical calendars, which have appeared in many countries, each day of the year is presented with a series of musical events, births, dates of first performances, and similar items. In this the author has gone to great length to preserve accuracy, and many will find this book very authentic as well as interesting.

The difficulty with all such works is that the Almighty has not distributed the momentous events evenly over the calendar. Some days and months are particularly rich in happenings. Others are of little consequence, and the temptation is to pad the thin days and skimp the eventful days—with the result that significant events are not covered and others of little moment are presented. This presents a very difficult problem to the author, which Mrs. Moore has labored to meet as skillfully as possible. It is impossible in such a work, however, to solve the problem of avoiding an *ollapodrida* (mixture) of trivial and well forgotten musical items intermingled with the great events of musical history and much important recent musical data.

The writer shows wide reading in the musical fields and a commendable interest in the unusual. Interesting footnotes at the bottom of many pages add greatly to the usefulness of the book.

"An Almanac for Music-Lovers"

By: Elizabeth C. Moore

Price: \$2.50

Pages: 382

Publisher: Henry Holt and Company, Inc.

BOOKS

The Still Small Voices

The still small voices of faith and hope do not seem to count much, nowadays, do they? But just wait until the din of hate, horror and slaughter is silenced! Then you will hear the confident *crescendo* of millions of those little voices, waiting to lead us out of the darkness. Even now, if you cup your ears and listen sharply enough, you can hear the whispers. Here is one of them—scarcely a breath—from a sensitive Japanese lady who came here to study our music.

She writes:

"By your guidance I am led to believe that there must be a path in music land where I, too, can walk with hope. In college my wish to specialize in piano had to be given up when I realized that everybody else but I could reach octaves. So my major subject had to be literature. But I was always much more absorbed in my music study. Even for my graduation thesis I chose the subject, 'Economy of Learning,' in the hope of utilizing it in my piano study. In that little essay I discussed such topics as concentration, relaxation, preparedness, repetition, analysis, forming habits, and so on. It was more than a joy to me to find all these principles cleverly materialized in intelligent piano study. It was strange to find out that way back, even in my pre-school days, I had been learning 'up touch,' 'down touch,' 'paint brush touch,' 'full arm swing,' and so on, not on the piano but on a sheet of paper with a round brush. There is a striking resemblance between the art of Japanese penmanship and these touches. And perhaps you will laugh to hear that even the method of playing without looking was not new to me; I used it freely with my Japanese instrument, the Koto. Of course, I find it much more difficult on the piano!

"Even though you say some of the modern piano methods are not so 'hot,' nevertheless I envy the children who are trained by them. I let myself into a moment's daydream, that if I had been taught music by *rote* well enough, I might have been able to play my own music instead of struggling to interpret that of strange people who seem to have very little in common with me, both mentally and physically.

"I am very, very sorry that the chances of my being here much longer are fading. Wherever I live, wherever I am, I shall always be remembering you, and praying someday, somewhere our paths might come across again."

By now she has returned to her native Tokio where, I am sure, her voice will not be lost.

Blocked Scales

From nearer home, Brooklyn in fact, comes M.E.'s interesting testimony of success with those slow, awkward, laboring students who cannot develop speed.

"All my pupils play 'up chords,' 'flash bounces,' 'thumb-under drills' and 'blocked scales.' I have been especially gratified by the results in using those 'blocked scales'—the squash scale finger patterns which you recommended to develop speed. When even the slow, poky students show improvement as a result of drills, and go home excited at their

progress, tell their parents' and friends, when everybody's happy, then the drills must be good! Here are a few examples of what has happened over and over again this season, particularly with poorly coordinated students.

"(a) W., fifteen years old, over six feet tall, with great big hands. His playing has always been sluggish, but the blocked scales and instant key preparation have suddenly taken hold. Accuracy and rapidity in Burgmueller's *Race Etude* almost unbelievable. He, his family, and of course teacher are thrilled!

"(b) J., fourteen, had two years before she came to me; playing was crawly, faltering, inaccurate, no progress at all the first year, although her mother insisted she worked very hard. Naturally I felt she could not be practicing properly, so at every lesson we practiced blocked scales, swift thumb-under exercises and all the other drills. And behold! this season she has burst forth with the most beautiful scales. Even her neighbors tell her 'how nice they sound,' and that is something, isn't it? Her mother comes in just to watch her play her scales, and is excited at 'how fast' she plays. She is now intensely enthusiastic, and her new Czerny Etude sounds really beautiful. And, of course, she is able to do a piece like *Le Coucou* without any trouble. Imagine! Her improvement is very apparent to the three other girls with whom she has been playing in a two-piano, eight hand group. From being the poorest of all she is now the best; the others have been working 'like mad' on scales as a result. You've never heard so many blocked scales in your life. I've even had to promise the pupils a scale contest soon.

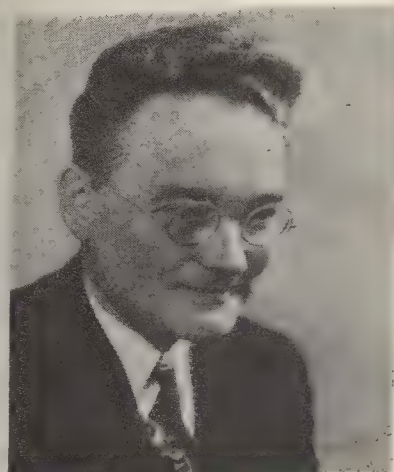
"(c) Mrs. S., a new pupil, studied for three years but has had only six lessons with me. She said, 'I know everything I'm supposed to but can't play anything,' which is exactly the case. She's had all the scales, chords, a great deal of theory, many difficult pieces; but everything played note by note, very slowly, with stiff fingers and arms. So immediately we started blocked scales, instant preparation and 'flashing' fingers. Already there is visible progress; she is 'looser,' and bounces over the keys instead of sitting down on each note. The greatest

The Teacher's Round Table

Conducted Monthly

By
Guy Maier
Noted Pianist
and Music Educator

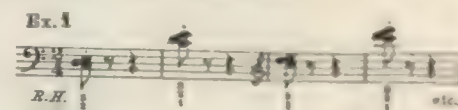
Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.



joy of all is feeling that I have something definite to help these students, something that I can confidently offer to them, knowing that it will bring 'speedy' results!"

What are blocked scales? Scales thought and played first in finger pattern "squashes" of 1, 2, 3 and 1, 2, 3, 4, combined in various ways, and finally played as scale passages. Use these steps:

(1) As you count "one," play C, D, E with 1, 2, 3, (touching key tops first) lightly squashing all the notes together; the instant they sound, slide arm along to the next C, D, E (1, 2, 3) group, touching their key tops. Then, as you count "two," wait, relaxed. Play them on "one" and go up and down the piano in this routine. Also do left hand on C, B, A with 1, 2, 3. Don't forget—on the count of "one" you play, shift and prepare, on "two" you rest.

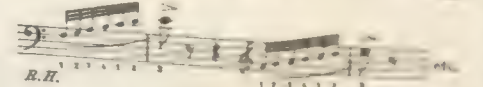
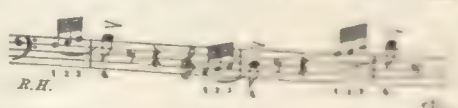
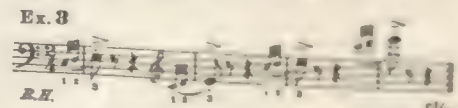


(2) Same process with F, G, A, B ♭ 1, 2, 3, 4.

(3) Combine the two groups in these rhythms:



(4) Now practice same processes in regular scale patterns, gradually combining and extending thus:



But what about "thumb under" preparation? you say. You must tackle this

problem separately with the usual exercises every teacher gives, such as:



All the thumb under exercises are practiced either very slowly or very fast—never with gradually increasing speed. Every student who is taught the correct pattern or "block" approaches to scale from the beginning of the second year will soon learn to play smooth rapid scales, and will love to work at them. The process is challenging and stimulating and never fails to produce results.

Stage Fright

From L. G. (N. C.): "I wonder if you read Dr. Brady's health column, started in the newspapers. If so, what do you think of his cure for stage fright, 'concert pattern'? He says to start the week before the performance to take one grain of quinine—about one-half a day before or after food, and repeat it right up to the time of the recital. Do you recommend that?"

"Do you know what several of the teachers call you? The 'Doc Brady of the Piano'!"

I'm afraid the "Old Doc" as he calls himself, would vehemently disclaim resemblance to the head of our table, but I on the other hand am greatly flattered. Always an ardent admirer of his straight-from-the-shoulder talk, I have followed his column for years. But as to a drug cure for stage fright, in the old foggy category when the Doc so delights, I'm frankly skeptical. No reserve judgment until I hear conclusive evidence from a number of persons who have tried his cure-all. Even nerves are quoted by R. I doubt its suitability for us. Just remember, when musicians play, he must press to the highest degree instant accurate molecular and mental communion. World seem to you that drugs of whatever kind used over long or short periods will contribute to this consummate control?

A certain amount of nerve tension is necessary for vital, warm-blooded performance. To remove such stimulation often results in cold, spasm-like playing. Every artist knows this.

Also, remember that some persons allergic to quinine find the finger-trembling and hand-trembling from even moderate doses of the drug dangerously upsetting.

No, I still maintain that moderate jitters are necessary to an artist, and that the only way to avoid extreme nervousness is to "know your stuff." You must practice so intensively that mental and physical control are assured; that so far as is humanly possible you are perfect. If you know what you want to do and how to do it, have practiced with utmost concentration, live a healthy life, and get plenty of rest, what more can drugs do for you? If you haven't worked well, are not adequately prepared—and, alas, too often the case—a drug is, think an added handicap, or at best, a very questionable prop.

TECHNICS OF VOICE are based on ideas. Thus the idea of placing the tone "in the mask" and the earlier derived conception, known as the *coup de glotte* or stroke of the glottis are the bases of worthy technics which have many adherents. Bel Canto would appear to be the oldest of all singing methods, with the exception of the chanting of the ancient Greek actors which united speaking and singing in what this author terms "speech-song."

Bel Canto is the Italian for "Beautiful Song." The equivalent of *canto* in French is *chant*. The English word "canto" also may mean "song," but in that sense is now quite obsolete. He who employs this method we here term a "Bel Cantist."

For the present let us ignore the historical aspect of Bel Canto, which the reader may connect in part with that florid style embellished with vocal adornments which once enjoyed quite uncontested patronage. In time, however, it encountered a scientific school of thought that demanded the why and the wherefore and, later on, a philosophy of interpretation requiring texts to be paramount over tone qualities, rather than tone qualities over words. Instead, let us attempt another approach. Suppose that recently we have discovered that voices may be developed from an initial mental concept of a beautiful tone—suppositionally a brand new invention! How shall we proceed to develop this new method? Such is to be our project.

Our motto shall be: Beauty of tone is both the end and the means of attainment. Beauty is all. Beauty does all. Beauty cures all. Since we have assumed a mental initiation as our point of departure, we logically must assume also that a consistent Bel Cantist does not place his voice anatomically or physiologically. Preferably he thinks, listens, sees, feels, and relies very much upon his esthetic sense—which we define as the sense of beauty.

Equipped with what he regards as a new hypothesis, the voice teacher immediately applies it to a beginning pupil, who is asked at the first lesson to sing a beautiful tone. Whereupon the instructor is rewarded with a look which says plainly: "If I knew how to make a beautiful tone I would not be here taking a lesson. Show me how, and I shall try to produce one." Therein lies the main reason why certain teachers prefer to approach the imparting of the beauty ideal with other methods more concrete. The writer has found that beginners in voice do not always take up with immediate success the technic of pure Bel Canto and that often complementary strategies are required to develop voices. These strategies will be shown in certain of the exercises to follow.

In following these exercises, the reader should hold in mind the diatonic scale notes C D E F G A B C. The first given C is that known as Middle C. Male voices sing their notes an octave lower than the scale given. These exercises are by no means exhaustive of the possibilities.

Exercise 1. Absolute Beauty. Aim: to find beauty of tone by a direct approach. Sound on the piano the descending interval F—Middle C. High voiced singers need to sound A—E. Now, in the "inner ear" of consciousness, hear mentally the most beautiful vowel sound, Oh, that you can imagine. Hold fast to this concept for a full second (the time it takes to say, "one thousand one,") and then with a light intensity and without the slightest hint of tension sing the Oh in the interval indicated.

Repeat this process with each of the vowel sounds, Ah, Ay, E, and Oh. Then repeat again on all these sounds, this time prefixing each vowel in succession with one of the consonants W, M, L,

A Technic of the Bel Canto

By John W. De Bruyn

R, P, T, B, D, and N. Always listen carefully.

Comments: 1. These psychological-physiological operations have occurred: First, the student has attempted to control attention so that the stream of consciousness will focus upon a tone heard by the "mental ear." Second, the quality of the mental tone has been affected by the past experience of the pupil, registered in the subconscious, and by the degree to which he possesses an esthetic sense. Third, the will has set into action, through the nerve channels, the motor expression of the mental concept, stimulating the voice mechanism so that, ideally, the conceived tone will be sounded as it has been mentally heard.

4. Through practice unhampered by local physiological actions, the nerve channels finally form habits of production of beautiful qualities, so that eventually they almost become reflexes.

5. Much of the success of this exercise depends upon the concentrated attention and the observation of a mental pause sufficiently extended to permit the formation of the mental concept.

6. This sort of voice exercising in the author's experience has proven not only the most profitable but also the most pleasurable. For these reasons voice pupils who are taught this method are apt to work at it diligently.

Exercise 2. Vowel Competition. Aim: to base on the best sounding vowel. Employ any pitch con-



THE UNIVERSITY OF FLORIDA GLEE CLUB

2. In addition to the mental tone, consciousness has attended in quick succession to the minor particularizations of two pitches forming an interval, to a certain degree of intensity, to a vowel sound, and to the extent of its duration when sounded. These also have found motor expression.

3. This exercise makes more definite the author's idea of what is meant by "pure" Bel Canto. This technic is based upon the ability of the mind to control the physiological mechanism and can be confirmed only by experimentation. Try it! Observe how easily the mind can govern even the fine phonetic shadings of a vowel such as Ah, as they appear in words like mat, father, awe, path and air.

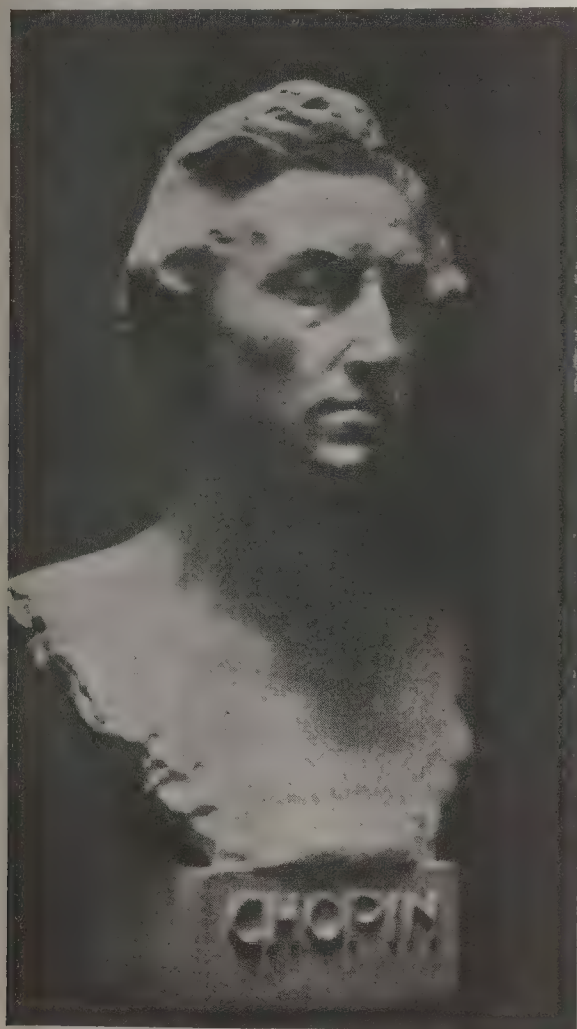
tained in either of the intervals used in Exercise 1; for example, the F above Middle C. Perhaps, in the previous exercise, you felt that one of the vowels stood out over the others in the matter of good quality. If not, sound the series Ooh, Oh, Ah, Ay, E. Probably one of these will show a superior tone. Select this vowel sound as a "lead," pairing it successively with each of the other vowel sounds until all possess the richer texture of the lead vowel. If a vowel sound preceded by a prefixed consonant has sounded better, as it may, use it with its consonant as the lead. If one in the series of vowel sounds is conspicuously poor in quality—Ay for example—double pair it with a better vowel, as Oh-Ay-Oh.

Comments: 1. It must be true that any vowel outstanding in agreeable quality was produced by a superior production. Therefore, if the sensations felt in producing the richer vowel sound are transferred to those (Continued on Page 630)

VOICE

A GREAT DEAL HAS BEEN WRITTEN of Chopin the man, the artist, the composer and his works. Of Chopin the teacher there is only fragmentary record. Niecks, one of his biographers, says: "As Chopin rarely played in public and could not make a comfortable living by his compositions, there remained nothing for him but to teach, which indeed he did, till his strength forsook him." Many of our readers have doubtless asked themselves such questions as: How did Chopin teach? What did he stress? Who were his pupils?

The immortal Pole's professional career lasted but seventeen years—from 1832 to 1849. When we recall that he was afflicted with a frail constitution and general poor health, his accomplishments are all the more amazing. He arrived in Paris—then the center of European art and especially of music—when he was twenty-two years of age. He had previously concertized in Poland, Austria and Germany, where he had achieved artistic recognition. His Parisian début, as well



FRÉDÉRIC FRANÇOIS CHOPIN

From a widely acclaimed recent bust by the famous French artist, N. ARONSON.

as several subsequent appearances in the French capital, showed decided financial deficits. He did, however, appear very frequently in select private gatherings, which were more to his liking. To Liszt he is reported to have said:

"The crowd terrifies me, their breath suffocates me, their staring eyes paralyze me. I am not made for the public; you are. If you don't win them, you overwhelm them."

Chopin's Unusual Teaching Methods

By Sidney Silber

Only toward the very close of his life did his concerts in England and Scotland bring him profit. Bidou states that his recitals at Lord Falmouth's house and that of Mrs. Sartoris brought him nearly three thousand guineas (about fifteen hundred dollars), a large sum for those days.

Distinguished Pupils

Chopin was so discouraged at his reception in Paris that he was on the point of emigrating to America, when Prince Valentine Radziwill took him to a *soirée* at the house of Baron James de Rothschild. His playing and his refinement of manner were so admired that he was at once engaged by several ladies present to teach them. In a short time he became the most fashionable teacher in Paris. The majority of his pupils were from the nobility. They were real lovers of music, all amateurs, who cultivated it for its own sake. Among these we note such names as: Princess de Chimay, Countesses Potocka, de Kalerzls, Esterhazy, Bramcka, d'Est, de Lobau and Miles. P. de Noailles and de Sudre.

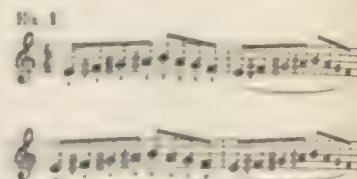
It was unfortunate that three outstanding pupils were snatched away by death before they could gain widespread recognition. These were: Karl Filtsch, Paul Gunsberg and Caroline Hartmann. Filtsch, at thirteen, made such a sensational success at his London début that Liszt declared he would have to retire from the concert platform if and when Filtsch matured. He died two years later. Paul Gunsberg was a victim of tuberculosis. Caroline Hartmann's death was likewise premature.

Chopin was dearly attached to M. A. Gutmann, in whose arms the master drew his last breath. A celebrated pupil, who lived to a ripe old age, was Georges Mathias (1826-1910), who for many years was a professor at the Paris Conservatoire. The list of other prominent pupils includes: Karl Mikuli—who prepared an edition of Chopin's works, embodying notes made by the master—Charles Lysberg, Thomas Dyke Acland Tellefsen, J. Kleczynski, Julian Fontana, Lindsay Sloper, Brinley Richards, Casimir Wirink, Gustav Schumann, Mlle. Gavard, Jane Stirling and Mmes. Dubois, Peruzzi, Rubio and Streicher.

Chopin's Theories

We are indebted to Kleczynski for the following data collected from various sources: "For Chopin, delicacy of touch was the basis of instruction. The first condition for a good touch was a good position of the hand, and he was very exacting on this point. He trained the hand with infinite care before entrusting the reproduction of musical ideas to it. In order to give the hand a position at once graceful and convenient (two qualities which, in his opinion, always went together), he

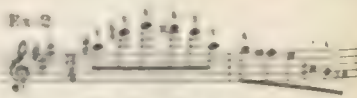
would have his pupil drop it lightly on the keyboard in such a way that the five fingers of the right hand rested upon the notes E, F-sharp, G-sharp, A-sharp and B. This was for complete normal position. In this position he would make them play five-finger exercises to ensure the evenness and independence of the fingers, first with a light staccato touch, next with a heavier one; then *legato*, but accentuated only with a complete *legato*. The following is the scheme of the exercises:



"He made them do corresponding exercises in the left hand, placing it in the position F-flat, A-flat, B-flat and C. They next worked at scales, bearing in mind that the hand must remain in its normal position."

Scales

"He began with scales in which the normal position naturally occurred—B major for the right hand, D-flat major for the left hand. He attached far more importance to the maintenance of this position than to passing the thumb. It sometimes occurred that he passed it under the fourth finger or even the fifth. The following for instance is a fingering taken from the Scherzo in B-flat minor:



"And here is another taken from the Etude in A minor Op. 25, No. 11:



"These fingerings, which scandalized pianists of the old school, left the hand in position. The same is true of certain instances of passing the third or fourth fingers over the fifth. Here is an example from the Nocturne in B-flat minor:



"The study of the scales and arpeggios was first carried out staccato and, as we have said, in the scales of B natural and D-flat. Then, by the various gradations of mezzo-staccato, of accentuated staccato, and so on, lifting the fingers high and by the mere play of the muscles, they arrived at passing the thumb without allowing it to lose its horizontal position. next. Continued on Page 598

A Chat With the Aspiring Organist

By

C. Albert Scholin

Composer and Organist of Kingshighway Presbyterian Church, St. Louis, Missouri



C. ALBERT SCHOLIN

WHO WERE THE BACHS? A tribe, as it were, of "cantors, organists or town's musicians," to quote Carl Philipp Emanuel, "employed in the service of the church and accustomed to preface the day's work with prayer," so that when they gathered from over Thuringia and Saxony and Franconia in their annual family reunion "their first act was to sing a hymn. Having fulfilled their religious duty, they spent the rest of the day in frivolous recreations. Best of all they liked to extemporize a chorus out of popular songs, comic or jocular, weaving them into a harmonious whole while declaiming the words of each. They called this touch-potch a quodlibet, laughed uproariously over it and aroused equally hearty and irrepressible laughter in all who listened to it."

Religion, melody, laughter! The true Bach embraced all three in the spirit of joy! Other days, other ways. Yet the organist today is essentially a community musician. First of all he is musician to the congregational community. And after that, musician to the town. It depends upon the man. Even here in St. Louis—center of a community of one million—the deaths of the organists, Charles Galloway and Ernest Kroege, were losses not merely to their families but to the congregations that they served; they were losses to civic life as a whole. Times change, but a spontaneous recognition of community leadership is as enduring as human nature.

Such leadership is dependent upon two things: character and personality. In character we may include—in a truly Bachian sense, perhaps—musicianship, and the religious spirit which it manifests; that is to say, the authentic inner man. The outward is the personality which meets its fellowman in fellowship, self-respecting, self-possessed.

Even As You and I

The Bachs had to make a living, as do we all. But the fun they had in doing it, as disclosed by Carl Philipp Emanuel, shows that technic was not acquired as a source of virtuosity, but as a source of fun; just as the self-respect of the great Johann Sebastian was disclosed as typical in the struggles that he had with the petty politicians of his town over their attempts to intrude upon his post as cantor. The Bachs did not wear long faces nor stuffed shirts. They could be human and

jolly. But they could respect themselves and their profession. And they could stand up for their rights.

I like to think of those quodlibets, and what they must mean in music. They and his sedulous ape-like copying are the only clues we have by which rationally to explain the miracle of Johann Sebastian Bach. For surely it is but little less than a miracle that the music he composed for organ should anticipatively command every resource of our modern instrument; while the modern organ dates back only about one hundred years, which is to say to about one hundred years after the death of Bach.

He could write that sort of music because he was never content without exploration. He adventured among tonal concepts far beyond the resources at hand. The amusing experiments of the Bachs as a tribe in their quodlibets had their counterpart in the experiments with which he silently and seriously occupied his own time when sitting at his keyboard. He did not have the three and four manual organs of our time and most certainly nothing like our pedal resources. But he had learned to experiment, partly for the fun of it, partly because of the discipline which he imposed upon himself in order to get the utmost out of the instrument at his command. By that experimentation he acquired technic, not to show off—although Bach could be a clever exhibitionist as he showed when he vanquished the great Frenchman—but to achieve completely the musical expression of a musical thought. And that same discipline of joyful and eager experimentation is a cornerstone of success to-day, whether in the smallest communities or the smallest organs or in the biggest, finest organ positions of the major cities to which, as with Johann Sebastian Bach, the conquest of the smaller leads.

Registration

One of the most important things in organ playing is registration; that is, the art of selecting the proper stops for solo and accompanying. It is true that an organist who has only a very small two manual organ to play has a more difficult job than one with a large three or four manual organ. The reason is very simple. The organist with a two manual organ and only a few stops on each manual is very limited in his registration; while the organist with the larger instrument has a greater variety of stops with which to work. The purpose of this discussion is to try to help the organist with a small organ.

We have in mind a small unit organ of only five ranks, as follows:

GREAT

- 16' Gedeckt
- 8' Open Diapason
- 8' Gedeckt
- 8' Dulciana
- 8' Oboe Horn
- 4' Octave
- 4' Flute
- 4' Dulcet
- 2' Super Octave

SWELL

- 16' Gedeckt
- 8' Open Diapason
- 8' Gedeckt
- 8' Dulciana
- 8' Oboe Horn
- 4' Octave
- 4' Flute
- 4' Dulcet
- 2' Piccolo

ORGAN

PEDAL
16' Bourdon
16' Gedeckt
8' Gedeckt
8' Dulciana
4' Octave
4' Flute

As you will see in examining the above specification, there are no couplers and only a 5 rank organ with the following units: Gedeckt; Open Diapason; Dulciana; Oboe Horn; Bourdon Pedal.

Now let us analyze this specification. The 8' Gedeckt, 4' Flute, and 2' Piccolo are taken from the 16' Gedeckt, the 4' Dulcet from the 8' Dulciana and the 4' Octave and 2' Super Octave from the Open Diapason. The softest stop is the Dulciana which belongs to the string family; the flute stops are the Open Diapason and the Gedeckt unit, and then we have an Oboe Horn which belongs to the reed family.

If an organist will spend a little time, he can get a variety of combinations from the above specifications. Here are a few suggestions for registering an organ solo. We list first the solo stop or combination, then the accompaniment, and last the Pedal.

Sw. 16' Gedeckt, 4' Flute
Gt. Dulciana & Dulcet
Ped. Bourdon & Dulciana
Sw. 8' Gedeckt & 4' Flute
Gt. Dulciana & Dulcet
Ped. Bourdon & Dulciana
Sw. Oboe Horn & 16' Gedeckt
Gt. 8' Gedeckt & Dulciana
Ped. Bourdon & Gedeckt 8'
Gt. Open Diapason & 4' Octave
Sw. 8' Gedeckt, 4' Flute & Dulciana
Ped. Bourdon, 16' Gedeckt 8' Gedeckt & Dulciana
Sw. Oboe Horn
Gt. Dulciana, Dulcet
Ped. Bourdon, Dulciana

Gt. Open Diapason
Sw. Dulciana & Gedeckt
Ped. Bourdon & Gedeckt

Sw. 16' Gedeckt & 2' Piccolo
Gt. 8' Gedeckt
Ped. Bourdon & Gedeckt

Sw. 8' Gedeckt
Gt. Dulciana
Ped. 16' Gedeckt & Dulciana

Now, these are only a very few suggestions, and an organist who is anxious to advance in his or her profession will spend a little time each day working out good combinations. Always keep in mind that your solo combination should be stronger than the stops on the accompanying manual. It is very important, too, to have a balanced pedal combination. That is, it should be about the same proportion as the accompanying manual plus the 16' Gedeckt or 16' Bourdon.

Why are so many organ recitals uninteresting? For the simple reason that an organist does not vary his or her program enough. It lacks color and variety. A good organ recital emphatically is just as interesting to listen to as one on any other instrument. In fact, it should be more interesting, because an organist has so many different stops to work with, whereas (Continued on Page 632)

Playing and Leading

By Lawton Partington

THE PROBLEMS OF THE CHOIR leader who is also the organist differ considerably from those of either office held separately. An insufficient appreciation of this fact has caused many a good organist to fail when trying to combine the two positions.

Sustaining a definite rhythm is the particular difficulty of the dual position, and the means of acquiring the ability to do this should be the immediate concern of anyone attempting the dual rôle.

A strong rhythmic sense can be developed in a choir by practicing each anthem to the point where it can be sung through with perfect time and correct speed without either accompaniment or direction. The use of a metronome is advantageous in this respect. The speed can be tested exactly at the beginning and end of the piece; and also the instrument adds quite an incentive to the choristers to concentrate on the problem before them.

If the console is in a position which enables the organist to see the choir—or, what is more important, for the choir to see the organist—much can be done by learning to play with right hand and pedals while conducting with the left hand.

This is not as easy as it sounds, and will probably require considerable practice, inasmuch as it involves filling in the correct harmony with the right hand. In four-part harmony this usually means playing the tenor part an octave higher. If there are more than four parts, then there must be at least three notes played on the manual, one of which must be the "essential" note of the chord, usually the third, unless that note appears in the pedal part.

It is also necessary—or, at least, desirable—that music be played in this style from memory to enable the player to watch the choir during the singing of difficult passages such as *planissimos*, *rallentandos*, and similar effects.

The left hand "beating" must be practiced until it can be done gracefully as well as effectively.

Considerable single part practice is advisable at each rehearsal, to ensure confident entries in contrapuntal music, since the organist cannot always indicate them as many conductors do.

There is one very common fault which we cannot condemn too strongly. That is: beating time with the organ tone by means of the swell pedal. Or, as is often done, with *staccato* emphasis of the beat where such is not indicated in the music. This sort of thing is fatal to good church music, even the singing of hymns.

Kneeling Exercise

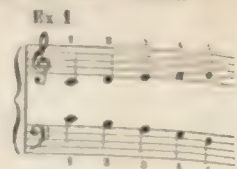
By Janet Nichols

The conscientious teacher and the careful pupil are likewise very much concerned about the first joint of the fingers and concentrate, at least mentally, on the fact that these joints must never, never cave in.

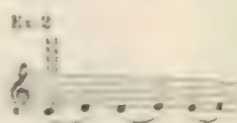
The amount of consideration that should be given to this important factor depends somewhat upon the structure of the hand. A limber or double jointed hand will require more attention than the strong, firm hand.

Regardless of the hand, the "Kneeling Exercise" will do no harm; in fact, it will really help everyone. Curve the fingers so that the entire first joints—from the finger tip to the bend in the

joint—will be flat on the keys; and play this exercise several times a day, repeating the words "I kneel, kneel, kneel, kneel."



Those who are less troubled with the first joint of the fingers caving in may do a simple "rolling" exercise. On one strike any white key with the thumb; on two roll forward, in kneeling position, with the 2nd finger. And then do the same exercise with fingers 2 and 3, 3 and 4, and finally 4 and 5. Repeat the words, "Strike-roll," with each two counts.



Both of these exercises will greatly strengthen the first joints, thereby eliminating further concern about them.

Legato Phrasing

By Annette M. Lingelbach

For the practice of smooth legato playing, give the young student this phrase from Bernice Ross Copeland's *The Gloopie's Band*. Right Hand



Remind him not to release the first double note until the fifth finger is over D, ready to play the same is true of the following notes in the measure. Stress slow playing for best results.

Call this drill, "Rocking in a Hammock," since the hand goes back and forth in reaching the notes. Transpose it into the major and minor keys for greater variety in practice.

Wanted Immediately:

An Army of Musical Enthusiasts

The present international situation offers altogether unusual opportunities for musical enthusiasts, and The Etude desires to do its part at this time of crisis, in promoting musical activity to sustain public morale.

The Etude wants to enlist an army of musical enthusiasts, who know how priceless this publication is in keeping up musical enthusiasm, enthusiasts who know from experience what The Etude means, who will eagerly go forth to introduce The Etude to new subscribers everywhere. Thousands have added substantially to their incomes by cooperating with The Etude in this way.

The sea in service, the worker in industry, the man or the woman in business, or in the home, needs The Etude now, more than ever. An opportunity is open at this moment to all Etude enthusiasts, who realize this important situation and who, for their own interests and those of others, will cooperate profitably.

Write to The Etude Music Magazine, Department E, Philadelphia, Pa., for interesting particulars of how others have found it advantageous to carry on this necessary work.

CHANGES IN EDUCATIONAL METHODS and ideas have been great—especially within the course of the last decade. Recent magazine articles, and even motion picture "shorts," have reported that the old time drudgery has been taken out of school. And the principal basis for these changes has been the careful—one might say scientific—study of the individual student, including his characteristics, his capabilities, his desires. It is with something of this same approach that the problems of starting students on the various instruments in the music program of our public schools must be handled. The methods of the past are not to be deplored, for they can be regarded as stepping stones in educational progress. But our best means of gauging the worth of the new is through contrast with the old. Formerly, the instrumental instructor had to face a situation in which the instrumental program was not being given full recognition, in which no groundwork had been laid in the ele-



Showing proper positions of Clarinet embouchure



Showing type of embouchure adapted to Baritone, Euphonium or Trombone

mentary grades, in which the demand for an instrumental program lay simply in the desire of the school and community to have performances quickly and often. In most cases the director had to gather together whatever instrumental performers were at hand, depend on them to have their own instruments, and then try to assign whatever instruments were needed for balance to whatever beginners were interested. Any groundwork which was laid in the elementary grades was sketchy and unplanned, since the pressure upon the director was strong for multitudinous engagements in school and community life.

Today, however, the school music program is a living and vital part of the educational scheme. Administrators have come to know that really good results are achieved only when firm foundations have been laid, and when the instrumental groups are carefully organized and developed, not exploited. Fortunately, also, the community has come to share these views with the school administrators and the music directors.

No one speaking from experience will deny that the groundwork laid in the elementary schools is the foundation for real success in school music. Among the beginners is spread the instruction, the training, and the fruit of experience which result in the quality of performance and lasting music values so well evidenced in the work of the public performing instrumental groups of the upper grades. The day of "rent an instrument to-day, join the band tomorrow, our first concert is next

Instrumental Adaptation and Aptitude Tests

By William D. Revelli

Head of the Department of Instrumental Music,
University of Michigan

month" is gone forever, and without any regrets at all.

Organizing the Preparatory Classes

While beginning classes should be open to all students desirous of joining the instrumental classes, it is necessary for the instrumental department to formulate a definite plan for the enrollment of beginners. It is not enough to organize the initial group in accordance with the wishes of the interested students, each one choosing his own instrument without really knowing (in most cases) what he wants. The serious responsibility rests with the

instructor, as it is at this time that he must be an expert in determining the aptitudes and physical adaptabilities of the beginners for the instruments from which choice is to be made.

Students, and their parents as well, must be made to understand that the happiest choice lies in a consideration of physical and mental aptitudes, and that the best guidance to a proper choice will be furnished through careful consultation with the instrumental instructor. The burden, of course, lies upon the shoulders of the instructor. He must be able to reach deep into his experience, and must have given close attention to physical and other individual differences in order to speak with authority.



Example of lip vibration



Showing lip vibrating with mouthpiece

ination. In addition, information concerning the student's academic background and personal habits or personality traits should be secured from the home room teacher or school principal. The

BAND and ORCHESTRA
Edited by William D. Revelli

Music and Study

tests, of course, are not given with the idea of eliminating certain students from the beginning classes, but rather to determine their status and to serve as an aid to discovering the complete facts about their musical aptitudes.

Adaptation Classes

After the students have been given the preliminary aptitude tests and some sort of partial classification has been made, the next appropriate step would be to ascertain each student's adaptability to specific instruments. Such adaptation classes will require considerable time, and decisions by the instruction staff or instructor should be made only after a very thorough analysis of the student's qualifications. It is well to have the student himself understand the objectives of such trials, and to let the parents know the purposes of such a plan of procedure. All should understand, too, that any first decision is not irrevocable, and that the determination of the advisability of any one student's playing any one instrument is subject to subsequent change. Frequently, students who have responded poorly to initial tests will show surprising changes after a time.

In organization and application of the results of the adaptation tests, it is recommended that divisions be made in accordance with the usual groupings in four sections: brass, woodwind, string, and percussion. In giving these tests it seems best to deal first with fourth grade students; and all students should be advised not to purchase an instrument until adaptation tests have been concluded. The initial tests will at least indicate to which family of instruments the student is physically best adapted. In going ahead with this plan, the school music department should have available a number of mouthpieces and a group of instruments which can be used for testing purposes. It goes without saying that such instruments and mouthpieces should be carefully sterilized and cleaned for sanitary observance.

The First Meeting

At the first meeting of adaptation classes, every student registered for beginning instrumental class instruction should be present. Up to this point, no definite instrument has been assigned. One of the first processes of classification, perhaps, is that of determining which students seem best adapted to brass instruments. Let us assume that the group of novices is gathered together. The instructor may choose to take the cornet first as the specific instrument on which he will attempt to determine adaptabilities. He begins by demonstrating, or having one of the better players in the high school band do so, the possibilities, the qualities, the functions, general position, and sound of the cornet. After such a demonstration, he explains briefly some of the elements of brass playing, stressing especially the importance of lip vibration and breath control.

The instructor next asks the entire class to participate in the following exercise: each student places his lips so that they are very much relaxed, or "loose," and away from the teeth. Then, he blows his breath outward between the lips in such a way that they are set into vibration and cause a sound which can be described as similar to the "putter" of a motor boat. By demonstrating and asking for the sound of the "putter" of a motor boat, the desired response is usually elicited. This simple exercise tends to relax the lip muscles, and encourages participation by all students including the timid or self-conscious. As the students indulge in this exercise, the instructor looks over the facial characteristics of (Continued on Page 637)

Scale Builders

By Marie Stone

The writer has found a helpful way to interest young piano students in scale construction; and, since it is done entirely by the children while they are waiting for their lessons, it encourages them to think for themselves.

On the table in the reception room of the studio lies a box containing many small cardboard squares. There is a card for every note used in building the scales (C-flat, C, C-sharp, D-flat, D, D-sharp, E-flat, E, E-sharp, F-flat, F, F-sharp, G-flat, G, G-sharp, A-flat, A, A-sharp, B-flat, B, B-sharp) and also several squares marked "W" and "H" for the whole and half steps.

So, if the pupil is studying the D-major scale, he comes to the studio a few minutes early; and, while waiting for his lesson, he takes these squares and arranges them to spell the D scale. Then, below the letter squares, he places the correct whole and half-step squares:

D E F G A B C D

W W H W W W H

If he builds his scale without a mistake, he is allowed a certain amount of credit on his lesson grade for that day. The children enjoy doing this work because to them these scales are music puzzles to be solved, and not lessons which they must learn.

The Left-Handed Student

By Marguerite Nearing

Bill is eleven years of age. He is bright, makes good grades at school; and, when he is not playing baseball, he spends most of his time at the piano, picking out tunes with very elementary accompaniments. There is no doubt about it—Bill is musical. He has a good ear, a sense of rhythm and a real feeling for the music he has heard. His mother has decided to give him piano lessons. Whatever else Bill does with his music, she knows that a few years of preliminary work at the piano are not only helpful but essential. Bill is a promising student, and he has a wise and coöperative mother. The teacher is selected with more than usual discrimination, and the lessons begin.

Now there is one peculiarity about Bill that his mother forgot to tell the teacher. And it is something that is going to affect his entire piano career. Bill is not going to say anything about it, for his peculiarity is to him perfectly normal. His teacher may be the type who will not take the trouble to find out anything about it. Or she may think, if she is the type who does find out, that it means nothing, and proceed with the same approach she would use with the average child. Happy the day for Bill and his mother if the teacher is one of the rare ones who will immediately discover it and keep it constantly in mind during his first lessons! For Bill is left-handed.

To Bill the piano is as backwards as it would be to us if the extreme top notes thundered a deep bass and the bottom notes ran up to a shrill treble. In ninety percent of the music Bill is going to play, the right hand will carry the leading part. He has had little trouble in other activities. When he plays baseball, he notices only that his left-handedness is likely to disconcert his opponent. If he wants to play golf, he can buy left-handed golf clubs. But at the piano he must be right-handed, whether or not he likes it. If Bill's teacher keeps in mind that

in addition to the usual dangers and pitfalls which perplex the earnest beginner, Bill is having to struggle to play the piano backwards, she will ingeniously in dealing with him. If she does not keep this in mind, she is likely to arrive at a false conclusion that Bill is not talented, has no gift for the piano, or is actually stupid or stupidly minded.

Aside from the problem of throwing his piano mind in reverse, Bill is likely to have more than the usual difficulty with coordination. His left-handed associates can be distracting enough when they play one hand ahead of the other, or confuse clefs, or focus their attention on one hand to the demoralization of the others; but Bill is likely to emphasize these qualities beyond belief.

What is to be done with the Bill of this world? Approximately seven percent of humanity is left-handed, so a teacher can safely count on having one pupil in every fourteen or fifteen who belongs to this group.

Obviously the first thing the teacher should do is to find out if the pupil is right-handed or left-handed. If the pupil is left-handed, the teacher should be prepared to exercise unusual patience and unflinching persistence. While it is wise to move slowly at the outset with any pupil, the foundation work of the "leftist" should be particularly thorough and sound.

Reduce the amount of one-hand practice as much as possible. While practice of separate parts is of great help to the average student, it seems to have an opposite effect on the left-handed boy or girl. Not being a psychologist, I can give no reason for this except that in my experience it has proven invariably true. The Bill should practice hands together, strengthening if need be totalitarian accuracy for coordination.

By all means, the teacher should never take the attitude that he considers the left-handed pupil abnormal or difficult. He certainly is not abnormal, and he need present no extraordinary difficulty to the teacher with sufficient intelligence to take his condition into consideration. There is no reason why such students cannot become accomplished pianists.

The teacher should constantly emphasize the point that the pianist's ideal is ambidexterity and that, while this ideal is unattainable, the mastery the pupil shows the nearer he approaches it.

Poise at the Piano

By Esther Dixon

An audience enjoys a musician who gives an appearance of poise and assurance at the piano. In achieving this air of calm assurance, good posture is one essential. Correct posture is largely a matter of habit and imitation, and it is surprising how quickly bad posture habits can become fixed. It is very necessary to have a piano bench or chair of the correct height, and the pupil should be trained to keep the bench at an easy playing position from the piano. The elbows should be slightly above the level of the keyboard, and the feet near the pedals in readiness for playing. The pupil should be told to sit tall with shoulders straight but relaxed, and to imagine the base of his spine resting securely against the back of a chair. It is quite often an indication that glasses are needed, when a pupil does not sit at a correct distance from the piano.

The Master Lesson upon Bach's "Air on the G String" by Sidney Silber, previously announced for this issue, will appear in the October issue.

Great Musical Women of Yesterday

By C. Richard Ginder

JULIET SAT SUDDENLY UPRIGHT. You would have done likewise, if someone had been kicking the soles of your feet before an audience of thousands. No mischief lay behind this prank, which occurred at a performance of Belini's "Romeo and Juliet." Mme. Schröder-Devrient had been watching the acting of the heroine in the high dudgeon. What a miserable actress! Romeo was pouring passionate music into her ears, and there she sat—Juliet—blinking sleepily out at the audience. It was exasperating. She must wake up the singer, somehow.

That was characteristic of Schröder-Devrient. You, perhaps, have never heard of her? It is curious that so many women musicians should have lapsed into their own unknown Valhalla. One thinks of several names offhand—Jenny Lind, Panny Mendelssohn, Clara Schumann, and Tetrassini. But when one examines the claim of each to fame, he finds that it rests not so much on her own effort, as on her connection with someone else. Jenny Lind's voice, of course, has become a tradition; another generation will have eclipsed Tetrassini; as for Fanny Mendelssohn and Clara Schumann, they would not be known to-day were it not for Fanny's younger brother, Felix, and Clara's husband, Robert.

Reveals "Leonore" to Beethoven

Wilhelmine Schröder-Devrient was a dramatic singer who achieved great fame during the last century. Her father had been the first to sing "Don Giovanni" in Germany; her mother had been known as "the German Siddons." Wilhelmine's own career was assured from the time she made her debut in Vienna, and she was just seventeen at the time. Beethoven fell in love with her acting at once and chose her to create the rôle of *Leonore* for the revival of his "Fidelio." Before that time, the opera had been on its way to magnificent oblivion. At the first presentation with the brilliant young soprano in the leading part, Beethoven was sitting "... behind the conductor, wrapped so closely in the folds of his cloak that only his eyes could be seen flashing from it." Schröder's natural anxiety only heightened the effect of her acting. A breathless stillness filled the house until *Leonore* fell into the arms of her husband, when tremendous applause broke out. And even to Beethoven his *Leonore* had been revealed in the glowing life of Schröder's representation. He smilingly patted her cheek, thanked her, and promised to write an opera especially for her. Would that he had!

Carl Maria von Weber was won by her performance in his opera, "Der Freischütz," which he directed in Vienna early in 1822. It was probably he who arranged a contract for her with his own company in Dresden. Many stories could be told of the kindly discipline to which he subjected the

young singer. It was good for her. She must be taught the earnestness of dramatic music.

On one occasion, she stood talking with Frau Weber, who was seated in one of the boxes, during rehearsal. The conversation was so interesting that she missed her cue. An appalling silence followed. Weber rapped irritably on his desk, glaring at Wilhelmine and his wife:

"Will the one who is singing *Euryanthe* please pay attention?" And, when the poor woman stepped back, mortified, he went on: "Are you being paid to talk or sing?"

Schröder's first marriage lasted only five years. She had married Carl Devrient, a celebrated actor of the day. Her second marriage was equally unfortunate; her husband appropriated her money and left her penniless. Her third husband lived with her in a state of more-or-less connubial bliss until the death of his much married spouse.

She was doubtless the first of the great genre of dramatic singers. One of those who heard her reported, "Her tones were delivered without any care, save to give them due force. Her execution was bad and heavy. There was an air of strain and spasm throughout her performance."

But Mendelssohn wrote, in 1842: "The old *Declamatrice* thoroughly delighted us all by the great strength and vigor of her voice and her whole style."

Her great virtue was her dramatic instinct. Thus, during a performance of "Blue Beard," she so thrilled the man playing opposite her that he forgot the usual trick and literally dragged her off the stage by the hair. Almost unconscious with pain, she made no outcry, rather than mar the effect; better that, than to cling to a rope pulled by some tenor, "half-sponge—half-wood." Nothing was so trying as what she called a "leather-souled audience."

Her reverence for her art becomes tinged with the absurd when one learns that she once scolded an actress roundly for carelessly flipping aside a

handkerchief used in the evening's performance as a love signal.

Henriette Sontag was another of those meteoric figures. She made her operatic début at the age of six, and later fascinated the same Beethoven and Weber. In fact, after the première of Weber's "Euryanthe," with Sontag in the title rôle, Beethoven's first question was, "And how did my little Sontag sing?" An enthusiastic crowd at Göttingen threw her carriage into the river, believing that no mortal was worthy to occupy it after Sontag had used it.

The Romance of Clara and Robert Schumann

The most appealing and perhaps interesting

of all women musicians was the lovely Clara Wieck, Robert Schumann's wife. The story of their courtship grows more beautiful with every telling. Clara was the daughter of Robert's teacher, Friedrich Wieck. The romance began when the sensitive young composer first heard Clara—then only thirteen—play in public. He was deeply impressed.

"Think of perfection," he wrote, "and I will agree to it." He was nine years older than Clara at the time.

The years passed, but Robert did not forget his Clara. He was writing, composing, drawing up epoch-making critiques—until the day when he might ask old Wieck for his daughter's hand. That

day came. In 1836 he consulted Clara's father, but Herr Wieck was unwilling to accept a resourceless young artist as son-in-law. Schumann, deeply wounded, walked back into the world, determined to earn himself a competency.

Three years later, he returned. Wieck was still adamant. By now, Robert was twenty-nine, and Clara was twenty. Following the custom of the day, he took his case to court. The process dragged through twelve tedious months before the courts decided in his favor. The anguish, the tortured suspense of those days must have worked morbidly on an already overwrought temperament. Still, he finally had his Clara, and they were married in September, 1840. His happiness during this period bubbled over exuberantly into his compositions. For the first time, he wrote songs, of which he said: "I am now writing nothing but songs, great and small. I can hardly tell you how delightful it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel within me when I sit down to it."

Their life was everything that could be wished for. The years following 1840 saw the composition of Schumann's most beautiful music. He lived and wrote for Clara and his children. She accepted as her sublime duty, after the cares of her family, the public (Continued on Page 632)



MME. SCHRÖDER-DEVRIENT

these make up Austria's golden age. And, unquestionably, Schubert relates more to this great past than to his own day.

Schubert, the Classicist

With the mood of the Counter Reformation in mind, Schubert should not be considered simply a romantic composer. Romantic he is, from the viewpoint of the time in which he lived, and the contemporaries whose writing influenced his works. But certainly not romantic, if you interpret that misused word as meaning strange and bizarre. In considering the sonatas, it fits him not at all. Schubert's writing here is utterly classic; one might almost say spare and austere. The perfection of his melodic line is the only feature which might be considered romantic in the sense of expressive, emotional outpouring. And this is the factor which has long made for the popularity of his *lieder*.

Unfortunately, in our admiration for the *lieder*, most of us have overlooked the elements of greatness in his other works. The piano sonatas are a strong case in point. Here he has never relied for his effect wholly on the melodic line. Rather, Schubert is completely individual in introducing new elements into the construction of the musical fabric: strange and unusual modulations and, above all, the use of rhythm and dynamics, which is part of his own personal manner.

The sonatas clearly show the *Sturm und Drang* (stress) through which the young composer was going, in the attempt to reconcile the dictates of his individuality with the seemingly repressive precedents of tradition. In the early sonatas, Schubert apparently tries to shape his musical exuberance in the molds of Beethoven. Then, suddenly, he becomes entirely and gloriously himself. He bursts the bonds of convention. To be sure, he wanders off into unacademic digressions, but these very wanderings give us his most beautiful and most profound music—the music of sheer melodic loveliness which has made the songs unforgettable.

With the sonatas, too, there is a continuous line of struggle and experiment. Their significance lies therefore not only in the magnificent music with which each of them is filled, but in the way in which they show that Schubert had set himself the conscious task of resolving the equation between tradition and his individuality.

The world is familiar with the story of the wonderful years during which Schubert turned out such an unceasing flow of creative work as has never been known; of his composing the first movement of a quartet in four and one-half hours, and eight songs in a single day. But his first great essay in the medium of the sonata coincided with a return to more normal output.

Why, in 1815, Schubert should have changed his center of interest and experiment cannot be said with certainty. Possible influences suggest themselves; he had met one or two very talented pianists, including J. von Gaby, who later became a fine interpreter of Schubert's music. Some of his friends owned the most modern instruments, and Schubert was inspired by the possibilities they suggested. Perhaps also, at this time, he had grown to his first full appreciation of Beethoven. At any rate, he began to write piano sonatas, a new form for the enterprising composer. Technically they present a few problems, which are unquestionably a factor in their neglect by concert artists to-day. The difficulties are far from insurmountable, however.

No one wrote for the piano as did Schubert.

Yet it is not always easy to fit his writing into the pianist's hand. It is this unpianistic aspect of the sonatas which has made them unpopular. There are many passages with repeated chords or octaves taken at terrific speed (as in the last movement of the "Sonata in A Minor, Op. 143" or in the second movement of the "Sonata in A Minor, Op. 42"), and with difficult changing harmonies. Specifically, take such a work as "Op. 42." Observe the fast chords in the last variation of its second movement. A beautiful sonata, but there is little wonder that pianists find it almost unplayable in spots.

Some of the musicologists among them claim that the piano of Schubert's day did not have the deep key action of our instrument, and that accordingly it was easier for his contemporaries to play these fast repeated chords than for us. This does not seem credible. Although the action of to-day may be deeper, the entire response of the piano is five to ten times as rapid.

Schubert, the Pianist

Apparently, for his day, Schubert performed his own works well. His father writes that Franz played beautifully, and was able to encompass these complicated passages without difficulty. Not that the composer had either the inclination or the ambition to be a virtuoso, yet he was regarded as one of the finest pianists in Vienna. He accompanied his songs to perfection, and from all accounts made dance parties a glorious pleasure with the playing of his own waltzes. His friends describe how his fingers slid over the keys with "mouse-like rapidity." But, although this throws light on certain characteristics in his writing (how much in Weber, for instance, is due to his enormous hands and the narrow keys of his Brodmann pianoforte!), we learn much more from a letter to his father, in which Schubert says how pleased he was at being told, after he had played the variations in his "Sonata in A minor, Op. 42" that under his fingers the keys "were transformed into singing voices," and adds that he cannot bear "that confounded thumping you hear even from distinguished pianists, and which delights neither the ear nor the heart."

If Schubert had no trouble playing the difficult passages in his sonatas, the fact remains that other pianists do. Yet, curiously enough, in spite of this complicated writing, the student often discovers that the music seems inadequate to express the intense emotion and the musical intelligence which lie beneath.

It is here that the interpretative faculties of the pianist are called upon, where personality and intellect are needed to bring the music to life—when one feels that the performer's keyboard is almost too meager to convey these ideas of Schubert, at times as grandiose and spectacular as any that Beethoven ever called into being. Take the opening of the unfinished "Sonata in C," for example—or rather, take the whole movement. In this, Schubert makes a statement of the theme in blank octaves, building it up with repeated chords in triplets. Eventually the theme itself is broken down, and disappears into the incessant hammering of the empty chords. It has vanished completely, and there remains only the exciting rhythm.

In considering the subtleties of Schubert's writing, one must not overlook this treatment of chords. Very often Schubert writes what we term "empty harmony"—which is to say, he does not fully harmonize the chord. If properly understood, this characteristic can become enormously effective and dramatic in the right hands. But to achieve that, the performer himself must have

a good pianistic equipment. And, even more important, he must be able to grasp the entire pattern of the piece.

After sifting out the less significant material in a long sonata movement, he should emerge with only four or five large, integrated musical ideas, not numerous little bits of musical sequences, phrases or thematic fragments. Listeners often find the length of the Schubert sonatas trying. Yet a long range view, with careful regard for the chief musical ideas which comprise each movement, will reduce that apparent length. In beginning a movement, always keep the ear in view. Subordinate the incidental arabesques and ornaments to Schubert's few intensely dramatic lines of musical thought. Take care of the whole and the parts will take care of themselves.

Tempo Should Not Be Too Slow

In general, I do not approve of the leisurely tempo which performers usually take in these sonatas. If Schubert says *andante*, in my opinion he really means *andantino*, since it is obvious from the actual writing that the music should have a more rapid pace than *andante* would indicate. This is true also of other loose terms which suggest tempo. I would make only the generalization that in this music the tempo ought to be rather on the fast side, although naturally the matter of speed is something which a pianist must sense for himself. Tempo is a primary factor in pulling a movement together, in giving it a focus. Different artists have different conceptions of the proper focus.

Schubert's grappling with the sonata form, new to him, is proof of the genius which always groped towards new problems. It should be recalled that his "Phantasie, The Wanderer, Op. 15" contains formal features that anticipate the devices later used by Liszt in his symphonic poems. Liszt himself exhibited a keen interest in this great piano work by Schubert, and arranged it as a sort of concerto for piano and orchestra. Unquestionably one must characterize Schubert's style as something altogether new and unique when it appeared.

Perhaps it is because of this individual and novel character, expressed at its fullest in the sonatas, that the world has been hesitant and slow to evaluate them. But the student would do well to ask himself this question: "Although one may gain no worldly triumph through sensationalism or showmanship, is the reward not worth the inevitable struggle?" I believe the answer is clear. Granting that the sonatas have limitations in performance, their pages cannot fail to enrich the minds and hearts of those who hear them. The sheer sound of this music, the magical outburst in E major in the first movement of the "Sonata in A Minor, Op. 164," after the softer G-flat major chord—these things are the prerogative of a man who could find fitting and perfect expression for every human feeling, and for the whole range of nature. Greater gifts we cannot ask.

I append here the chronological list of the sonatas, as compiled by Mr. Richard Capell, music editor of the London Daily Telegraph and Morning Post. "No. I, in E" (Feb., 1815). Three movements only "No. II, in C" (Sept., 1815). Three movements. There may have been a finale which is now lost. "No. III in E" (1816). Five movements. Published in 1843 as "Five Klavierstücke." "No. IV in A-flat" (May, 1817). Two movements (minuet). The finale in E-flat. "No. V in E minor" (June, 1817). Two movements. But Kölsch records an unpublished Scherzo which he believes belong to this sonata. (Continued on Page 62)

IT WAS A LONG TIME AGO—back in 1918, in the American Army camp, near Brest. That Sunday morning was glorious, with the sunny sky so often seen in France; and the suggestive tang of the nearby sea was a joy to one's nostrils. I strolled along, my mind quite free of responsibility or worry—that delicious state of being peculiar to a healthy soldier.

Presently, having reached the main streets of Brest, I began to linger about the rather indifferent shops of that famous seaport. In the corner window of one of them I noticed a handsome musical instrument about which I then had scant knowledge—other than that it was a violoncello. But why was it being offered for sale in a furniture store? Somehow my interest was aroused, my adventurous spirit stirred; and then and there I lost my heart to The Heavenly Violin.

I entered the shop and, in soldier French, engaged the proprietor in conversation concerning the instrument in his show window.

"Yes, the violoncello is very old, made back in 1786," he informed me, after looking at the ticket inside. That was indeed old. But was it genuine, made as he alleged by M. Chatelaine?" *Mais oui, mon Capitaine*," he assured me, "of a certainty it was made by Monsieur Chatelaine." But I was dubious, of a doubt engendered by much time spent in France where soldiers were often the vic-



The violoncello workshop of the famous maker, Mathias Klotz. This shop has been in uninterrupted operation since 1670—two hundred and seventy-one years.

tims of calculating, unscrupulous tradesmen. Did I still doubt? If so, look there! Burned deeply in the wood inside the instrument, out of ordinary reach but within sight, was the name, "Chatelaine," and the date. This burned brand was repeated under the varnish on the end of the neck—technically the button.

My spirit, that divine morning, was not one to cavil. I would take a chance. As to the price, Monsieur le Capitaine could perhaps pay eighty francs, no? To me, unmarried, with a pocketful of good salary, the price was not worth discussing. I took the old instrument to my quarters and set

Adventures of a Violoncellist

By

John Fassett Edwards

out on what has since proved to be a long trail, one still being traveled, although now the mud is far less deep than in the beginning. Meanwhile, I purchased, at a music store, an instruction book written in French by a man named Lee, who I assumed was an Englishman. However, the language of music is universal and, armed with this choice tome, I set out alone to learn to play an instrument which is even more difficult than the difficult violin.

Fruits of Suffering

Soldiers are long-suffering creatures, and nobody threw anything as I boomed and squeaked and moaned to my heart's content—which was considerable. By means of careful attention to cause and effect, in time I became so proficient that I could draw out a reasonably clear tone of not too bad a quality. But, today, in considering those early efforts, it was a wonder that any but the most deplorable noises came forth, for my lack of knowledge about the violoncello was abysmal. To be sure, long before our trip overseas, I had played violin with rather extensive orchestral experience. But this was quite another thing.

One day came an order from my C.O. to go up into Germany to serve with the Army of Occupation, and presently the old Chatelaine and I were billeted in the city of Coblenz am Rhein, in the home of a wizened little widow. Probably it was fear of the conqueror that kept her from tossing us out, or perhaps she needed the rent money; at any rate I was allowed unmolested to pursue my noisy way.

During occasional attendances at the Stadt Theater, I heard a violoncellist playing delightful solo parts. I went to see him. He spoke no English, and my German was quite lame. But by means of grunts, barks and assorted funny noises, plus many gestures, we managed to converse along similar channels, and I was taken on as a pupil at the extravagant rate of ten marks a lesson.

This really excellent player set me straight about the adjustment of the instrument, which he found lamentable, its tone closely resembling that of an excited parrot. Incidentally, he showed me that it was not much of a violoncello, except as to size. However, my enthusiasm was not abated by this dismal report, which served only

to arouse a decision on my part to keep on hunting for a violoncello of proper voice.

Since Cologne is only some sixty miles from Coblenz, I often went there, to browse about in the narrow, crooked streets, seeking music shops; also, I had the good fortune to visit the famous Museum of Music. Questing the elusive instrument, I went into shops of all sorts, ultimately into the ancient one where eau de Cologne originated. At this fragrant place they directed me to a music shop operated by one Herr Luelsdorf, in Mittel Strasse.

A Collector's Paradise

Words are inadequate to do justice to what was found at Herr Luelsdorf's. His excellent home consisted of three floors and, except for the top floor where he and his family lived, it was one grand mass of violins, violoncellos, and a few double basses—almost all of the last being out of order. These instruments were resting on their edges, around the floors, against the walls, cluttering every available space. One had to step most gingerly in order not to tread upon something which once might well have been the pride and joy of some musician's life. How many instruments there were could not be imagined. Luelsdorf himself did not know.

Many visits to this shop followed. Certainly in this vast aggregation of musical merchandise there must be quite what I sought, but it always seemed so difficult to make a selection. As a rule, most of the violoncellos were in good order, unlike the violins, many of which were in a sad state of dismemberment. Eventually another violoncello was selected, again a French one—a Chapuy—which had a tone that delighted me as it was played by the Herr's buxom daughter. My unloved Chatelaine was given in trade, and the Chapuy was taken back to Coblenz. Happy as a lad with a new toy, I promptly got another music teacher, a young man who played in a trio in a Germanic edition of a night club. This player had spent some years in the States and spoke a smooth form of American. Under this new set-up the bar of language that had impeded my musical education was dissolved; and somewhat rapid advancement was made—also, my investigating spirit sprouted and grew.

By that time word was noised about Coblenz that, at the office of the Attending Surgeon, an American captain was buying violins and violoncellos; and we were beset by would-be sellers of stringed instruments, many of which seemed excellent. Even pianos and harps were offered, but these were easily refused. Not so with many of the other instruments. Had I felt competent to judge worth and real maker, I might have made a fortune, because, if an instrument were over a century old, as evidenced by the ticket within it, no import duty would (Continued on Page 634)

VIOLIN

Edited by Robert Braine

Putting Songs Across the Footlights

An Interview with

Nino Martini

Distinguished Tenor of the
Metropolitan Opera Association

Secured Expressly for THE ETUDE by Annabel Comfort

GIVING A CONCERT is the singer's greatest test. He has nothing to lean on, no scenery, costumes or chorus to help him along. He must rely solely upon himself, his vocal artistry and personality. Although singing in opera is probably the least remunerative for most of us, it balances our budget in prestige gained. Many people feel that I should confine myself to the opera, but they forget that opera is seasonal in America and the artist must pay rent throughout the year. Concert engagements provide a more sustained income and enable the artist to sing before millions who have no opportunity to attend the opera.

Vocal Development

Fortunately, my vocal training was carefully developed; for with wrong guidance my natural voice would have been ruined long ago, as I started singing as a boy. For the past fifteen years I have spent hours each day in acquiring correct vocal habits. Many times in my life, have I risen at dawn to practice; and the rest of the day has been spent in study for the various requirements of my chosen career. One must know at least three languages, many operatic rôles and hundreds of songs. Yes, there is plenty of work to be accomplished, and one can spend ten or twelve hours a day in preparation, if the singer intends to reach the top rung of the ladder. I do not believe in luck. Just replace the idea of luck with plenty of hard work. That I do believe in.

The student should set aside a regular daily time to practice scales, arpeggios, trills, legato phrasing, breathing exercises and all other details that make up vocal art. Careless irregular practice never made an artist. It is the consistent daily work which counts.

Breathing is the basic factor in singing. This came naturally to me, but that does not mean that I neglect breathing exercises. So many vocal students are apt to breathe through the mouth instead of the nose. This habit is not only confined to students but to advanced vocalists as well. A good exercise to correct this habit is to sing from a sustained *pianissimo* to a loud *forte* and back to a *pianissimo* again. I know that this is difficult, but it will develop the chest and leg muscles—in fact, all the muscles. And when one sings, every muscle in the body should work; even the arms should work. If you will learn how to handle your hands and arms, your voice will come forth more freely. At least, I have found this to be true. Some people are born with what may be termed a "long breath," but if your breath is short, you should go

to a good teacher who specializes in breath control.

The student should rely upon his intelligence for, due to physical differences, human beings vary to a great degree. One singer may open his mouth one way because of the formation of his throat, while another singer must use another manner because of an entirely different throat formation. For this reason, the vocal teacher must realize that each individual has a personality entirely his own.

Students should be allowed to be natural in their singing, to be themselves and let their own personalities be their guidance. The stage is the best teacher for a singer, after he has mastered his vocal technic; and, after all, the public will be his judge, in spite of any other circumstance.

Repertoire

The singer should be skillful at program making; he must keep the listener's pleasure constantly in mind. If he sings only numbers pleasing to himself, the audiences may applaud, but only politely. If he sings what the audience enjoys, both audience and artist carry with them the memory of a happy experience.

My own preference is to open a program with a slow sustained aria or song, partly to warm up the voice and also to overcome the nervousness so common to all singers. A good way to warm up, is to use the full voice; which can be done in certain Mozart arias and fast Scarlatti numbers in contrast to a slow sustained song such as *Tu Lo Sai* by Toselli. Mozart arias are especially well placed at the end of the first group, because they require a "long breath" control and a florid technic. At this point the voice should be ready for the concert.

My second group is usually made up of French songs. In this group, to avoid anything commonplace, I use an aria from "The Pearl Fishers" by Bizet—because the line unfolds like a beautiful flower—or perhaps an aria from "Carmen." One must use great discrimina-

tion and judgment, building a varied program with sustained, fast, light, gay, humorous and dramatic songs and arias.

A group of Spanish songs appears during the last part of my program, as a rule. They are full of the rhythmic feeling which appeals to the audience. Do not forget the importance of showmanship; that is why I like to end my concerts with a song containing a high D-flat. It is also wise to finish with gay, spirited songs, in order to send your public away in a happy mood; if not, they will not return to hear you. I have had great success with songs by the Spanish composer, Granados, also with Campbell-Tipton's *A Spirit Flower* and a humorous song called *Old Mother Hubbard*.

I find it very difficult to choose concert repertoire, and always confer with my teacher, pianist, and manager as to whether my song groups are balanced. Even so, if the public reaction is not good, unsuccessful songs are discarded and replaced by new ones. Never underestimate the intelligence of the public. However, after singing difficult numbers, it is well to offer something of a sweeter, lighter character. Of course, familiar songs are most enjoyed, such as *O Sole Mio* and *The World Is Mine*, and these should be remembered in program building. I have received quantities of fan mail and have often had such requests as "Mr. Martini, will you sing *O' Filet' Sole Mio*?" I have also been asked (Continued on Page 652)



NINO MARTINI

THE ETUDE

CLASSIC AND CONTEMPORARY SELECTIONS

FRAGMENTS

This delightful pianistic dream picture by the eminent Russian composer, Rachmaninoff, was secured in person some years ago by the Editor of the Etude. At that time it was considered extremely advanced in style. It is reprinted here by request. Grade 6. SERGEI RACHMANINOFF

Andante semplice M.M. ♩=60

Copyright 1919 by Theodore Presser Co.
SEPTEMBER 1941

International Copyright secured
609

ALLEGRO CON BRIO

From SYMPHONY No. 5

This section from "The Immortal Fifth" long identified as one of the greatest of masterpieces, now promises to become one of the most famous compositions of general history, as its opening motif is in the rhythm of the Morse telegraph code spelling the letter "V," which has become the idiograph of Great Britain's "Victory Campaign" launched last July. See article in this issue, "Will Beethoven Stop Hitler?"

LUDWIG van BEETHOVEN, Op. 67
Arranged by Rob Roy Peery

Allegro con brio M. M. $\text{♩} = 108$

The first system of the musical score for 'Allegro con Brio' from Beethoven's Symphony No. 5, Op. 67. The score is in 2/4 time and B-flat major. It features a piano introduction with a forte (ff) dynamic, followed by a piano (p) section with a crescendo leading to a forte (f) section. The score includes various musical notations such as slurs, ties, and fingerings.

The second system of the musical score for 'Allegro con Brio' from Beethoven's Symphony No. 5, Op. 67. The score continues from the first system, featuring a piano (p) section with a crescendo leading to a forte (ff) section. The score includes various musical notations such as slurs, ties, and fingerings.

BALLET IN WHITE

Ballet en Blanc

Can't you just see the fluffy ballet skirts moving over the stage like thistledown? This is one of Miss Lehman's loveliest melodies. It should be played with precision, but with floating elbows. Grade 5.

EVANGELINE LEHMAN

Tempo di Valse M.M. $\text{♩} = 58$

The first system of the musical score for 'Ballet in White' consists of five staves of music. The first staff is the treble clef, and the second is the bass clef. The music is in 3/4 time and G major. The first staff begins with a piano (*p*) dynamic and a fermata over the first measure. The second staff has a *Ped. simile* marking. The third staff continues the melody with various fingerings. The fourth staff has a *Ped. simile* marking. The fifth staff concludes the system with a *Ped. simile* marking and a final cadence.

The second system of the musical score for 'Ballet in White' consists of five staves of music. The first staff is the treble clef, and the second is the bass clef. The music continues from the first system. The first staff has a *meno f* dynamic marking. The second staff has a *meno f* dynamic marking. The third staff has a *meno f* dynamic marking. The fourth staff has a *f* dynamic marking. The fifth staff has a *f* dynamic marking. The system concludes with a *f* dynamic marking and a final cadence.

OFF FOR THE HUNT

Grade 3.

Allegro con brio M.M. ♩ = 112

LOUIE FRANK

GAVOTTA POMPOSA

Grade 4.

Allegro energico M.M. ♩ = 138

AMBER HALEY POWELL

VIENNESE WHISPERS

Miss Wright's Viennese waltz has the true spirit of the Prater, that wonderful public garden in Vienna where one went in the old days to forget one's troubles and to listen to the magic pulses of the vibrant and graceful waltzes of the great Viennese masters of the waltz. Rubato must be artistically employed and all accented notes played as indicated.

N. LOUISE WRIGHT

Grade 4. Valse moderato M.M. ♩ = 126

A little faster

⊛ From here go to A and play to B, then D.C.

LIMPID WATERS

A glassy pond, studded with lilies, white, yellow, pink, and purple, the hum of insects, and the murmur of birds, is the scenic background for Miss Bircsak's very fascinating little aquarelle. Play it quietly and gently, with velvet finger tips.

Grade 3.

Andantino M.M. ♩ = 72

THUSNELDA BIRCSAK

VOCAL AND INSTRUMENTAL COMPOSITIONS

A PRAYER FOR GUIDANCE

WILLIAM LESTER

Frederick H. Martens

ORGAN or PIANO

Moderato assai

mf

Sw.

Gt.

Ped. 16'

p a tempo

Sa-viour Who art the Sun of our day, Do not de-part, but near us stay;

p tardo

Sw.

p a tempo

Man.

mp

Let not the dark - ling clouds of doubt — From Thy love's ra - diance bar us out, — Let not the dark - ling

mp

mf

rit.

clouds of — doubt — From Thy love's ra - diance bar us out.

rit.

a tempo

dim.

Sw.

Gt. mf

poco accel.

f Gt.

rit.

Ped.

mf Poco più mosso

Light - en our wear - y bur - den of care, Light - en our wear - y bur - den of care, *poco rall.* Thy gra-cious bless - ings

più agitato

Sw.

mf

Man.

rit.

pp meno mosso

let us share, — Thy gra-cious bless-ings let us share, let us share. With mer - cy's mild and sooth-ing balm

sostenuto e cresc.

pp meno mosso

Man.

Ped.

Tempo I

f devoto

Our earth-ly sor-rows still, still and calm. — Sa - viour Who art the

rit.

rit.

dolcissimo

Sw.

Gt.

Ped.

mf

poco rit.

a tempo stringendo

Star of our night, Guide us to Thine im - mor - tal light; That in Thy love's un - end - ing sea —

Sw.

mf

poco rit.

a tempo stretto

cresc.

molto allarg.

We may be-come at one with Thee, — We may be-come at one, We — may be-come at one with

molto allarg.

Gt.

marcato

ff *rall.* *a tempo*

Thee, at one with Thee.

pesante *con moto* *nobile* *rall.*

ARKANSAW TRAVELER

AMERICAN TUNE
Arranged by Carl Webber

Solo for Cornet or Trumpet, Clarinet, Soprano or Tenor Saxophone, B♭ Trombone or Baritone, Bass Clarinet.

Moderately

mf *mf* *f* *f* *mf* *f* *ff*

PIANO

THE ROSE

Katherine Howard

JOSEPH W. CLOKEY

p *mf* *f* *dim.* *p* *pp*

(Like an improvisation) This morn - ing when I came a-wake, There was a rose in full bloom Look-ing right in my win - dow. I knew her when she was a bud, Just the oth - er day; Now she is a rose, come to stay Un - til her leaves fall off. When they're all off She'll go a-way. She won't be a rose - But she'll re-turn, she knows. She won't go far, And I'll save her leaves In my rose - jar.

FUGUE IN B \flat

JOHANN SEBASTIAN BACH
Edited by James H. Rogers

Prepare { Sw. Full
Gt. Flutes 8' & 4'
Ped. 16' & 8' (without reeds)
Sw. to Gt. & Ped. } With Hammond Registration

Allegro giocoso

MANUALS

PEDAL

mf Swell (closed)

Ped. 6-4

Copyright MCMXIII by Oliver Ditson Company

Gt. [G] (7)

Gt. to Ped.
Increase ped.

3-1

add Full Sw.

sempre cresc.

add Op. Diap. 8' to Gt.

V

Arr. by Leopold J. Beer

RIGAUDON

SECONDO

FRANÇOIS COUPERIN
(1668-1733)

Allegro M.M. $\text{♩} = 100$

Copyright 1941 by Theodore Presser Co.

British Copyright secured
THE ETUDE

Arr. by Leopold J. Beer

RIGAUDON

PRIMO

FRANÇOIS COUPERIN
(1668-1733)

Allegro M.M. $\text{♩} = 100$

SEPTEMBER 1941

DELIGHTFUL PIECES FOR YOUNG PLAYERS

BLUE-EYED DOLL

HAROLD SPENCER

Grade 1.

Slowly M.M. $\text{♩} = 66$

Copyright 1941 by Theodore Presser Co.

British Copyright secured

TO AND FRO

ELLIOTT S. ALLISON

Grade 1.

Moderato M.M. $\text{♩} = 63$

Copyright 1940 by Theodore Presser Co.

British Copyright secured
THE ETUDE

MY LITTLE CHICKEE

GEORGE JOHNSON

Grade 1½.

Playfully M.M. $\text{♩} = 152$

Copyright 1941 by Theodore Presser Co.

British Copyright secured

RECESS TIME

HUGH ARNOLD

Grade 1½.

Moderato M.M. $\text{♩} = 138$

Copyright 1941 by Theodore Presser Co.

British Copyright secured

SEPTEMBER 1941

Grade 3½.

TECHNIC OF THE MONTH

ETUDE IN SIXTHS

LEBERT and STARK

Allegro M.M. ♩ = 100-112

With lesson by Dr. Guy Maier on opposite page

The Technic of the Month

Conducted by Guy Maier

Sixths

FOR INTERMEDIATE AS well as advanced students, this simple, practical little *Etude* from the old "Lebert and Stark Piano Method," is an ideal study for speed, ease and endurance in white-key sixths. By changing the sixths to octaves you can make it equally useful for light, smooth C major scale octaves. Since sixths, like thirds and octaves, are simply a form of double notes, the preliminary exercises are similar to those given in the June (for octaves) and July (for thirds) "Technic of the Month."

Reminders; hand (wrist) held high and quiet; gentle rotational direction felt toward the thumb; fingers close to keys; no whacking, slapping, jerking or flapping from wrist; the sixths practiced like the octaves in the June issue of *THE ETUDE*, first in sharply broken repeated tones, in various impulse-lengths, thus:

Ex. 1

then in straight sixths; always softly.

Ex. 2

Note that the impulse is invariably on the last note of each pattern. No

accent must ever be given to the first tone. . . . Now in scale passages:

Ex. 3

Guard against the pumping forearm habit, so fatal to speed and endurance. Remember that everybody seems possessed to use this up and down forearm movement, so be eternally on the watch for it. The moment any excess movement appears, return to the first exercises, practicing them with gentle but swift "pure" finger action from the key tops. Be sure that all the rest of the playing mechanism is quiet—wrist, forearm and full arm. At the last note of each impulse of twos, threes, fours, eights, and so on, bound to your lap and rest there for a few seconds. Refer back to your June *Etude* for a detailed description of "finger" octaves; finger sixths are, of course, easier because of the shorter hand span.

And remember, won't you, that any pouncing or jerking at the sixth's is simply evidence of inefficient lost motion and futile contraction. The quieter your mechanism, the more balanced your rotative forearm, the more concentrated your finger tip "feel," the better your sixths!

A Rich Library of New Master Records

(Continued from Page 592)

is said the composer wrote for a masquerade ball at the court of Joseph II in Vienna. Fischer conducts both works—the concerto from the keyboard as was customary in Bach's time.

Mozart's "Sonata in F major," K. 376, is full of facile melodic writing indicative of his happy youth and perhaps of his freedom from the tyranny of the Archbishop of Salzburg. It was written in Vienna, shortly after his arrival there from Salzburg in 1781. A performance of this work by Yehudi and Hephzibah Menuhin (Victor Set M-791) is distinguished by the technically pro-

ficient and tonally ingratiating playing of Hephzibah. Menuhin gives a musicianly account of the violin part, but his tone is by no means always as agreeable as it might be.

Mozart's *Adagio in E major*, K. 261, was written as a substitute slow movement for his celebrated "A major Concerto," K. 219, apparently at the instigation of the concertmaster of the Salzburg court orchestra. Although a charming lyric movement, we doubt that one would wish to replace it for the original movement in this concerto. It is good, however, to have a recording of this

(Continued on Page 640)



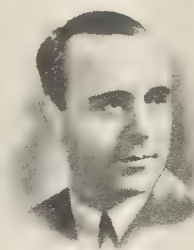
Setting for the Baldwin by W. & J. Sloane, Fifth Avenue, New York

THE BALDWIN PIANO

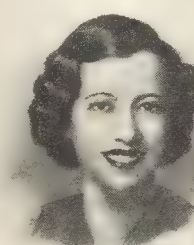
The Baldwin Piano is used by top-ranking musicians to whom the best is a vital necessity. It is the result of the combined experience and skill of three generations of Baldwin scientists and craftsmen.

For you, for your child, for anyone who loves to make music, the best is essential. With the best comes the responsive action, the thrilling tone that makes music, however simple, beautiful—an incentive to greater and more soul-satisfying performance.

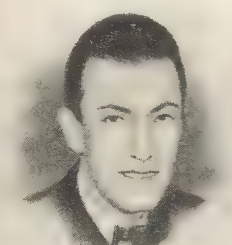
All this is yours with the Baldwin. And the Baldwin is easy to own. Your Baldwin dealer will gladly arrange convenient terms to suit your budget. Mail coupon today for free, postpaid copy of THE NEW BALDWIN CATALOG.



JOSÉ ITURBI
"Incomparably Superior"



LILY PONS
"A Noble Instrument"



EDDIE DUCHIN
"Baldwin is Tops"

Baldwin

TODAY'S GREAT PIANO

Also Built by Baldwin
HAMILTON, HOWARD AND ACROSONIC PIANOS

THE BALDWIN PIANO CO.
Cincinnati, Ohio

Please send me the new Baldwin catalog.

Name _____
Address _____

Adventures of a Violoncellist

(Continued from Page 607)

be collected at New York on my eventual return to America. Consequently, I bought everything thought to be worth while.

The more I pursued the subject of violoncellos the crazier I became; and, in company with another army officer whose own particular dementia was photographic, I frequently visited a shop in Brussels owned by a Belgian who for some years had worked in the employ of a famous Chicago firm of musical instrument dealers. M. Laurent spoke excellent English, and we became friends. During our last visit, he proudly brought out a curious brown violoncello, obviously of great age, which he had found completely unglued in a Walloon farmhouse out in the country. Recognizing its worth, he had bought it—probably for far less than the nine hundred dollars he charged me for it—and had brought it home where he lovingly restored it. This proved to be the most valuable of the many violoncellos I have owned. It was made by Giovanni Grancino, in 1684, in Milan, and was authentically ticketed.

On the wintry way across the bleak Atlantic, in a bouncing army transport, one night the Grancino was overthrown; but most happily it was not injured at all, beyond two trifling scratches on its brown old belly. Then, at last, I was back home, after three and a half years of absence, loaded to the guards with a weird and perhaps dubious collection of musical instruments—which ultimately were sold without difficulty, except the Grancino. Some years later, however, it was purchased by the well-known conductor of a famous New York symphony orchestra. He saw it first in Los Angeles, and immediately exclaimed, "Ah, there's a genuine Grancino. I want it." I was relieved to dispose of it, because I was forever haunted by the fear that, like the One-Horse Shay, some day it would collapse in my hands or between my knees, leaving me with only a handful of brown dust and snarled strings.

Since the day of the Grancino I have owned many a violoncello, from which association much of great value has been learned, perhaps the most significant item being the delicate and extremely important tonal relationship between bridge and sound-post. To-day, my twentieth violoncello seems the finest toned instrument I have owned.

Some months ago a German violoncello, probably fifty years old, was given to me, and I began boldly to cut it up, and to carry out some of the ideas long fermenting in my mind. One of them was a question as to the sanctity of the Stradivari measurements, regardless of the te-

merity of disputing the great master—because the quality of the wood used, its resonance, cellular formation and other structural conditions, that are impossible to evaluate, will always bring about a delightful element of uncertainty in every violoncello or violin. The same workmanship, highly skilled though it be, will rarely produce the same sort of instrument with respect to tone. They may look alike, but they will not sound alike.

One of the interesting points brought out by my ruthless dissection was that alteration of its contained air space (by making the side bouts much narrower) did not materially change its tonal quality but did make the instrument much more responsive. Changes in the *f*-holes failed to make much if any difference (certainly they were quite as good if made considerably larger) except that, when the floor of wood between the nearest parts of the *f*-holes was narrowed appreciably, the tone became noticeably weaker and sweeter, although not of a muted quality. I tried making *f*-holes in the C bouts, and found that the quality of the tone was unchanged although somewhat louder.

Further Experiments

At this stage of my studies, sound-posts engaged my attention, and posts were made of different diameters and of various kinds of wood, both hard and soft. My latest and most successful sound-post is constructed of very old, dense yet light white pine, as thick as possible and yet able to be passed in through the *f*-holes. So far this post is producing the very best tone quality, as well as responsiveness, of anything yet worked with, although no claim is made that it is the last word.

The bridge—well named *the soul* by the observant French—has been my pet hobby for years. I devised an off-the-standard violoncello bridge formed of two arcs supported by four columns of wood—one for each string. This gave a peculiar and pleasant result which was very noticeable in double stops and four-note chords. These chords sounded much sweeter and cleaner, an effect attributable to the uniformity of the tone quality, an outstanding characteristic of this form of bridge. However, the strength of tone was slightly reduced, perhaps by ten percent.

All this time there had been the annoyance of growling "wolf notes." These ugly sounds are to be found in every violin and violoncello, although often they are very slight, merely a slight variation in tone quality and not at all objectionable. But, if carefully sought, they will usually be found on F-natural or F-sharp at some place on the four strings.

Many remedies have been proposed to correct this tonal defect, but after

twenty years of experimentation the trouble appears to be a lack of harmonic coordination between bridge and sound-post. This statement refers to several qualities in that vital part: the quality of the wood with respect to its density, the width and thickness of the bridge feet, thickness at its top, the manner in which the strings are notched into the upper edge and the weight of contained wood. A weight of more than ten grams for a violoncello bridge will be too heavy, thus muting the tone. By cutting up dozens of bridges I have learned that a thick upper edge, with the strings well and evenly buried in the wood, will give quicker responsiveness and more tonal volume. The principles of sound-engineering show that for an instrument to develop its fullest tonal power the strings, at their juncture with the bridge, must be firmly contacted with the wood at that point. Since all of the vibration is initiated by string movement set into play by friction of the bowhair, in turn this vibrational movement is transmitted to the bridge, and flows through its wood into the bridge feet. These accurately fitted feet must be sufficiently stiff to conduct the vibrations without loss onto the relatively large area of the top of the instrument. Then the vibrating top is enabled in turn to set in motion the contained air within the instrument as well as outer air in contact with the exterior of the instrument. Hence it follows that a thin-edged bridge, where the strings bear upon the wood in a very small contact area, is mechanically defective.

If it be desirable to lighten the weight of the bridge, wood should be removed from its middle third. The height of the bridge will affect the tone to a great extent. A high bridge will furnish a tone of more brilliance and less sweetness than a low bridge, and will be slightly harder to play. Too low a bridge will produce too little tone, although it may be very sweet. Many old violoncellos and violins are using bridges that are too low, because the pull of strings through the years has tilted up the neck of the instrument, resulting in a lowering of the fingerboard at its free end, and the bridge has been reduced in height to make the instrument playable. This defect is readily corrected by removal of the fingerboard and insertion of a maple wedge of suitable thickness, ranging from nothing at the nut to whatever may be needed at the other end to tilt up the free end of the fingerboard to the required extent, thus permitting the use of a bridge of correct height.

In my opinion, violoncello bridges need not be a century old to produce satisfactory tonal effect. If a bridge is really dry—which means a few years of attic seasoning of its wood—it will not improve with the passage of time, although there does seem to be such a thing as "playing in" a bridge,

which would seem to mean an alteration of the wood fibers under increased vibration. It appears to me about a month to "play in" a bridge and this also applies to sound-post. Theoretically, a sound-post should be set up at a certain standard place but experimentation has shown that this position varies to a considerable extent and is only determined by trial and error. Likewise this also applies to respicing. A stringed instrument, which does not answer to the bow in a stimulating fashion, has something wrong that needs adjustment—if possible. Even cheap instruments usually are made of well-seasoned material, nor does it seem necessary that wood should be more than twenty years old. Again, my research has indicated that considerable variation in the thicknesses of a violoncello or violin top will make but a tiny difference in the eventual tone produced. This is not to say that one may depart far from standard procedure in this construction, for considerable difference is possible without a commensurate depreciation of tone.

Incidentally, of the hundreds of fine instruments found in the past twenty-five years, the king of them all was a robust François Lupot violin. It had everything one might wish: a fiddle power, brilliant tones, of tone and responsiveness coupled with a soul-stirring sonority.

One time, in Brussels, the kindly proprietor of a large musical emporium took me to his home and showed me a ruby-red violoncello of great beauty, which he declared was made by Stradivari. "But," he added, "Hill and Sons, in London, without having seen the instrument, declare that it is not a Strad." To convince me, at least, he brought out a huge book picturing in actual colors all the leading makes of violoncellos and violins and pointed out the exact illustration of the instrument we were discussing, then went on to mention that it was not a Strad. I was convinced, especially when I played upon the violoncello. Usually one thinks of Strads as being golden-yellow in color, but the old master did make some of ruby-red color, as is well authenticated. Apparently of such was this instrument.

But the unusual part of the Belgian gentleman's history of this magnificent specimen is that, when he fled Brussels and went to England at the time of the invasion of his city by the German army, in 1914, respectfully he had to leave the ruby beauty hanging in the stairway that led down to his cellar at home. Five years later, when he returned, he found the violoncello unmolested, although the house obviously had been entered by the soldiery—and only the highest string on the instrument had broken. The other three strings were still in tune!

"...THANKS TO CENTURY!"



"...I now have more pupils than ever before. The depression habit does not leave people quickly. So, even if there is more money about, folks still spend it with care. My teaching is based on Century Edition at 15c a copy with the result that folks have come to the conclusion that I am careful with their money. This, I believe, is just one of the reasons why I am getting more and more pupils... Thanks to Century."

You can check for your pupils from the world's great music store. Century Edition your regular choice... here are some of the numbers which make teachers say, "I don't see how you can do it for 15c."

- 86 Moonlight Sonata... Beethoven
- 236 Finlandia... Sibelius
- 334 Scherzo, Opus 32... Chopin
- 217 Liebestraum... Liszt
- 8 Polonaise Militaire... Chopin
- 333 Reverie... Debussy
- 294 Tales From The Vienna Woods... Strauss
- 448 March Militaire... Schubert
- 46 Rustic Dance... Hovell
- 15 Star of Hope... Kennedy
- 15 Valse, Opus 64, No. 1... Chopin
- 544 Beautiful Blue Danube... Strauss
- 1292 Merry Widow Waltzes... Lenar
- 341 Poet and Peasant Overture... Suppe
- 417 Fifth Waltz, Opus 88... Godeard
- 1015 Kamennol Ostrow... Rubenstein
- 128 Prelude, No. 1... Romyshoff
- 496 Ruelle of Spring, Opus 32, No. 3... Sinding
- 104 Sonata Pathetique... Beethoven
- 104 Valse Arabesque, Opus 82... Leck
- 127 Second Hungarian Rhapsody... Liszt
- 1044 Witches Dance, Opus 17, No. 2... MacDowell
- 1309 Fantasia Impromptu, Opus 66... Chopin

Get a copy of the Century CATALOGUE at your dealer or write us asking for one... more than 3400 numbers are listed.

15¢ A copy 20c in Canada

CENTURY MUSIC PUB. CO. 251 WEST 40th STREET, NEW YORK CITY

SEPTEMBER, 1941

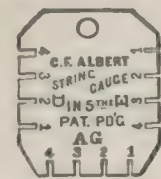
VIOLIN QUESTIONS

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.

Finding the Right String

L. K. T.—Violin students, especially those studying in the first few years, as a rule pay scant attention to stringing their violins with strings of the proper size. Many such pupils are possessed of the idea that strings are of exactly the same diameter. The fact of the matter is that all the strings of the violin come in slightly different thicknesses—very slight to be sure—but enough to make quite a difference in the tone. Advanced violinists give this matter much attention. They try different strings on their violins, until they find those which give the best tone, and then always string their violins with the same kind. This they accomplish by the use of a little gadget called a string gauge. This is a small square-shaped thin plate of brass or other metal, which has four slots of slightly different sizes cut in the edges. The slots are numbered, 1-2-3-4. When the violinist finds a string which gives exceptionally fine tone, he tries it in the different slots, until he finds one in which it fits; thus, A-3, G-4, D-2, E-1, and so on. He keeps a note of these sizes, and when he goes to his string dealer, he tries different strings in the gauge, until he finds those of similar size.



Every violinist should keep one of these gauges in his violin case, for, by its use, he can always have strings of the sizes which give the best results.

String gauges can be bought for a few cents at every well stocked music store, and are worth their weight in gold to the violinist, if he will but use them.

Acquiring the Vibrato

C. VonT.—The vibrato is one of the prime essentials to good violin playing, and I do not wonder that you are so anxious to learn it. Without it, violin playing is lifeless, insipid, and lacking in character. Just when it was first used no one knows, but now that it is here, it is universally used, and is one of the prime beauties of the violin.

Some find it difficult to learn, while others fall into it naturally. Many pick it up instinctively, without its ever having been spoken of by their teachers. They feel the necessity for it, and naturally set about producing it without instruction. Others go to concerts, the movies, and other places where violin playing is to be heard, and note the tremulous motion of the left hand which produces the vibrato. Then, during their practice hours, they try to imitate this motion of the hand, and many times succeed in acquiring it, without instruction.

The principle of the vibrato is very simple. It is produced by a to and fro motion of the left hand, while the finger or fingers producing the tone or tones are held firmly on the string. Ferdinand David, the great violinist, says of the vibrato in his "Violin School": "The vibrato arises from a trembling motion of the finger, causing a fluctuation of the pitch a trifle above and below the true tone. The index finger must leave its accustomed place at the neck of the violin, that now is held only with the thumb and the tip of the stopping finger. The player should be able to make it rapid or slow, but should be on his guard against too frequent or unnecessary use of it."

Of course, the best way to learn it is to study it under a good teacher, but if the pupil has to learn it without a teacher his principal hope is in visiting concerts, and watching the violinists in the orchestras perform it.

Much can be learned on the vibrato by a careful study on the subject in the book by Eugene Gruenberg: "Violin Teaching and

Violin Study." This book has suggestions on the vibrato by many eminent violinists, and has six illustrations on the "Vibrato Gymnastique".

The Klotz Family

A. B. C.—There was a family named Klotz, operating as violin makers in the Mittenwald, a region in Germany, largely given over to the making of violins, and other string instruments. Josef Klotz, one of the family, made some good violins, which, however, are not to be compared to the violins made by Matthias and Sebastian Klotz, the two most famous makers of this talented family. The Klotz family made most of their violins from 1732 to 1795. Write to the publishers of The Etude for quotations on the book, "The Violin and How to Make It", by a master of the instrument.

Small Sized Master Violins

I. J. G.—Some of the masters of violin making occasionally made violins of three-quarter size. One of the most interesting of these is one by Jacobus Stainer, the greatest maker in Germany. The scroll is carved in the form of a lion's head. The violin was given to the Duke of Edinburgh, by his mother, Queen Victoria, of England, and was the instrument he learned to play as a boy. The tone is of exquisite quality and very large for so small a violin. The value is estimated at \$1,200.

George Gemünder

Y. N.—George Gemünder, who made violins at Astoria, Long Island, New York, was one of the most famous American makers. His instruments command high prices, and are in great demand even up to the present day. One of his best violins, which is valued at \$1,500, was purchased from Gemünder himself, by the late Theodore Thomas, famous orchestra conductor. This violin is modeled after one of the Cremona masters, Joseph Guarnerius del Jesu, and is described as follows: Back: two pieces of handsome maple, with sides to match. Top: spruce, of medium grain. Varnish, dark orange. The tone is large and of splendid quality. Another of Gemünder's violins, modeled after a Stradivarius, was also purchased by Mr. Thomas, after it had been selected for him by the great violinist, August Wilhelm. It is believed that these violins will steadily improve with age.

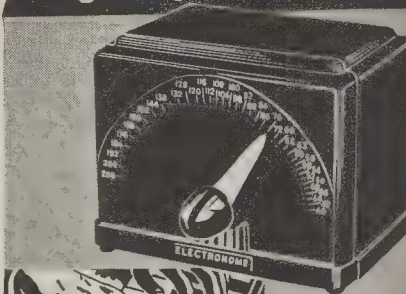
Orchestral Concerts in the Open

R. E. T.—Symphony orchestras have their troubles when they play in the open air, especially if the atmosphere is cold, damp and windy, as sometimes occurs in the summer months. I shall never forget a concert which I attended at Coney Island, New York, one summer. The orchestra, of full symphonic instrumentation, with a large string section, was playing in a pavilion, which had a roof, but no sides. All was going magnificently, when suddenly a storm arose. A cold damp wind blew in from the ocean, accompanied by sheets of lightning, and bursts of thunder. This wind simply played havoc with the violins and other string instruments, and the orchestra was all out of tune in no time.

There was nothing to do but to stop the performance. Fortunately, the wind went down after a short time, the ushers adjusted the canvas sides of the building, and after a prolonged tuning match on the part of the members of the orchestra, the concert was resumed.

If your concert is to take place on an ocean beach, I would advise you to choose a spot near a large building, to which, if there happens to be bad weather, the orchestra and audience could adjourn and finish the performance. Besides, a symphony orchestra is not heard to advantage in the open air, for it lacks the resonance which it has in a large building. A great master of instrumentation has said that fifty men playing in a building with good acoustics, will produce greater volume of tone than six hundred playing on an open plain.

Tempo as the Composer Originally Intended It!



Always Accurate Ever Uniform

ELECTRONE ELECTRIC METRONOME

Trade Mark Reg. U. S. Pat. Off.
"THE METRONOME THAT OPERATES ELECTRICALLY"
Perfect timing without winding. Simply plug in, flip the switch, and ELECTRONE begins beating time with 100% accuracy in the composer's own indicated tempo. Guaranteed for 5 years.

TEACHER...
"Will be used by many teachers aware of ordinary metronome's deficiencies."

PROFESSIONAL...
"An invaluable aid to the professional, whatever his instrument."

STUDENT...
"Heartiest wishes that every student be proud possessor of ELECTRONE."

(Authors of above unsolicited testimonials furnished on request.)
Six-day FREE trial at our risk. Send for details of money-back offer.

FRED GRETSCH MFG. CO.
Makers of Musical Instruments Since 1893
60 BROADWAY, BROOKLYN, NEW YORK

VIOLINISTS—EXPERT ADVICE—APPRAISALS
Consult a Recognized Authority
E. N. DORING, 1322 Hinman Ave., Evanston, Ill.
Send 25c for copy America's only Violin Journal
"VIOLINS and VIOLINISTS"

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

FOR SALE—55 piano pupils. Established 15 years. Class will number 65 in winter. Located large Ohio City. \$3,000.00 a year income from same. Box — NM — ETUDE.

WANTED: Second hand portable "Virgil Clavier". Write giving specifications, price, condition, etc. 308 W. 121st Street, Apt. 1-D, New York City.

ANNOUNCEMENTS

COMPOSITIONS CORRECTED and prepared for publication. Arrangements made from melodies. Original music composed to your words. Send work for free criticism. Harry Wooler, B. Music, 11206 Harborview Drive, Cleveland, Ohio.

PLAY PIANO JAZZ like dance and radio players. Quick mail course. Information free. Erskine Studio, Dept. B, 2228 Rosedale Ave., Oakland, Calif.

Russian Nationalist Composers

(Continued from Page 590)

poem "Stenka Razin" (a famous brigand whose exploits are known to most Russians) where he employed the *Volga Boatman's Song* to give background. He also showed interest in the ballet "Raymonda," "The Seasons," and others, although leaning toward the conservative type of Delibes, rather than toward the Nationalistic vein outlined by Rimsky-Korsakoff and continued by Stravinsky. As he matured, Glazunoff became more and more conservative and found his best medium of expression in the classical forms (seven symphonies and a violin concerto). While never ceasing to be a Russian composer, he moved farther and farther away from the Nationalists.

Scriabin (1872-1915) was even more limited in his esthetic viewpoint than the Nationalists. Educated at Moscow, a skillful pianist, his early works were redolent of Chopin. Later he professed great enthusiasm for theosophy and strove to embody its tenets in his works ("Third Symphony, The Divine Poem," "Poem of Ecstasy," "Prometheus"). He cultivated an original harmonic scheme, the chief feature of which was monotony of effect. It resembled a vocabulary of a limited number of words used again and again. Whatever one may think of the ultimate value of Scriabin's music, it is obvious that it has nothing in common with that of the Nationalists.

Similarly, Rachmaninoff (1873—) —world famed as a pianist and as composer of piano concertos, symphonies, choral works and "Rhapsody on a Theme of Paganini," used previously by Liszt and Brahms—is an unquenchable admirer of Tchaikovsky. Educated at Moscow, living for many years in Dresden and Switzerland and now in the United States, he is a follower of Tchaikovsky. This statement serves to place him as far as esthetic principles are concerned. Whatever his sentiments toward the Nationalists, his practice has been along more conservative and eclectic lines.

There is no infallible prescription for recognizing Russian music, but certain traits are so persistent as to constitute a guide toward recognition. First, the use of folk song or melodies imitating the folk song style. Second, the use of "modal" harmonies arising from the influence of the Russian Orthodox Church, both in folk song and art music. Third, the use of insistent rhythm, and the frequent change in time signature.

Glinka

That a country gentleman, pampered as a child, with a fair general education and a most irregular musical training, tormented throughout

his life by uncertain health, should become the indisputable founder of the Russian Nationalistic school of composers, still borders on the miraculous. A phenomenal gift for languages (including English and Persian) undoubtedly broadened his mental horizon. But travels in Italy brought him in contact only with Italian opera, and added the acquaintance of Donizetti and Bellini. He spent five months in Berlin, making a rapid survey of musical theory under Siegfried Dehn, a scanty preparation for the arduous task to which he ultimately dedicated himself, but giving him a certain technical self-reliance on which he could and did build. But even while in Italy he had yearnings to compose genuinely Russian music. This aspiration was made definite by his friendship with Pushkin, Gogol and Zhukovsky who had similar ambitions in regard to Russian Nationalistic literature. It was finally Zhukovsky who suggested the subject for Glinka's first opera "A Life for the Czar" which had been utilized by the Italian composer, Caves, some fifteen years earlier. Surmounting every obstacle, including the hostility of his wife toward her husband's musical career, the indifference and even active intrigues on the part of the opera management, Glinka achieved a signal success with this opera, including both a royal gift and an appointment as conductor of The Imperial Chapel by the Czar. The patriotic spirit of the new opera made Glinka, in particular, the idol of the younger generation. To obtain new singers for The Imperial Choir, Glinka traveled far afield, and incidentally came in contact with the folk songs of the Caucasus and other eastern Russian provinces.

Glinka had the natural impulse to continue his success as an opera composer. His choice fell upon a fantastic and often obscure poem by Pushkin, "Russian and Ludmilla." Pushkin was willing to aid in preparing the text, but his tragic death in a duel forced Glinka to seek other collaborators. Several of these labored to satisfy Glinka, with unfortunate results as far as dramatic continuity was concerned. When "Russian" was performed in 1842, it would be difficult to say which was more astounded, Glinka or his first night audience. For "A Life for the Czar," with its undercurrent of patriotic sentiment, contained a sufficient proportion of the familiar Italian style to induce his hearers to accept the Russian element, although the occasional use of folk song brought the unfavorable comment, "Coachmen's Music." In "Russian and Ludmilla" the Italian musical element was still present to a considerable degree, particularly in Ludmilla's arias. But the exigencies of the subject necessitated the use of Finnish and Persian musical style as well as Oriental dances. In place of

an underlying patriotic motive, an ultra-romantic plot centered upon the abduction through magic of the heroine by an evil wizard, various fantastic exploits by the hero to recover his bride leading to the final happy ending. The audience was completely mystified, and "Russian and Ludmilla" was virtually a failure. Paradoxically, the music of Glinka's second opera was infinitely more mature than that of his first. The conciseness of the overture, despite its Italianate "second theme," the originality of the harmony, which offered many a hint to Borodin and Rimsky-Korsakoff, and furthermore foreshadowed the use of the whole tone scale, the telling and often ingenious use of the orchestra made Glinka's artistic progress patent to intelligent musicians. The *Persian Chorus*, *Ratmir's Song* and more especially the *Eastern Russian Legend* showed the way to several later Russian Nationalists. In addition all Nationalistic Russian composers of opera after Glinka followed his example by using subjects either in the historical or the fantastic category. Also, Glinka's use of the sonata form overture, choruses for women's voices and his transparent treatment of the orchestra were imitated by many of his successors.

Glinka was also a source of inspiration in his orchestral pieces. The best of these, "La Kamarinskaya," a fantasy on two Russian folk tunes, highly praised by Tchaikovsky as "a little masterpiece," incited all Nationalists to compose orchestral works based on Russian themes. Glinka's journey to Spain in 1844 convinced him that its folk song was also felicitous musical material as shown in "La Jota Aragonesa" and "Souvenirs of a Night in Madrid." Clear in form, effective in thematic manipulation and coloristic in orchestral style, these pieces were the ancestors of Rimsky-Korsakoff's brilliant "Spanish Caprice."

There is scarcely a Russian composer, Nationalistic or not, who does not show in his music an unconscious admiration of Glinka. What Glinka lacked in specific technical training, he more than made up by abundant common sense, instinctive feeling for clear part writing and a gift for graphic treatment of the orchestra. His convictions, his practice and his esthetic integrity forever stood before later Nationalist composers as models and sources of inspiration.

Dargomyzhsky

Dargomyzhsky (1813-69) was to some extent a collateral founder of Russian Nationalism. Even more of an amateur than Glinka, since his only technical training consisted of the study of Glinka's notebooks from his lessons with Dehn, his progress toward originality of style was further hampered by the refusal of the Russian opera to produce his

works, "Esmeralda" and "The Triumph of Bacchus," until long after their completion. By and large, it seems no injustice to declare that Dargomyzhsky's dramatic sense was far superior to his power of musical invention. His first success came with the performance of his opera, "The Roussalka," based upon a poem of Pushkin—in which the heroine, after seduction by a young prince, drowns herself and becomes a water sprite. Lured to the edge of the mill pond by their child, also a water sprite, the prince meets his fate at the hands of the miller who has become insane since the death of his daughter. The biographical inconsistencies of the story did not bother the audience any more than the plots of Rimsky-Korsakoff's "Snow Maiden" or his *Sadko*. With the rise to fame of Chabrier, his impersonation of the old miller made "The Roussalka" a popular opera.

Dargomyzhsky's last work, left unfinished at his death, an opera, "The Stone Guest," set to Pushkin's poem was composed in the last of his firm conviction that the lyric element in opera was destructive of dramatic continuity. The music consisted almost entirely of recitative with brief interludes by the orchestra. Almost ignorant of Wagner's theories, Dargomyzhsky wanted—as did his great contemporary—to stress the drama in opera by means of a heightened declamation "I wish the note to be expressive of the word," was his oft repeated statement. For this reason, Dargomyzhsky exercised a direct and powerful influence on Mussorgsky, who after a successful, if unfinished experiment, "The Marriage of Figaro," proceeded to incorporate Dargomyzhsky's viewpoint in his own masterpiece, "Boris Godunov." Even Rimsky-Korsakoff was similarly tempted in his one act opera, "Mozart and Salieri," also on a poem by Pushkin, for he first composed the recitatives in the declamatory manner, and proceeded to the orchestral part afterward. Dargomyzhsky's "The Stone Guest" was completed by Cesar Cui, orchestrated by Rimsky-Korsakoff, and performed by public subscription.

Dargomyzhsky's songs are greatly admired by Russians for their graphic humor, but to Western ears they seem less significant. Yet it is likely that their declamatory values were not without a favorable reaction upon Mussorgsky, the greatest song writer among Russians. Without prejudice it seems likely that Dargomyzhsky is chiefly important from the historical standpoint rather than in the intrinsic value of his music.

"A man's music does him justice, but only when it comes from the place of his thought, if it speaks of him as he is before he turned himself into a definition."—Frederick Lawrence

Instrumental Adaptation and Aptitude Tests

(Continued from Page 602)

the various students. It is at this point that he studies the student's jaw, teeth, lips, muscle strength, and general qualifications. After a few minutes of this exercise, it is advisable to move quickly about the class, testing each student individually on his ability to "putter." It will be quite amazing to find that some students are quite flexible in performance of the exercise, and others have the greatest difficulty in doing it.

If the instructor makes a note of which students can "putter" easily, he has a start towards classification of the students. He has at least an idea of which students can be assigned to the brass family; while a student's inability to perform this exercise properly is not a definite proof of his being unable to play a brass instrument, there is at any event an indication of prospective brass players.

The first "putter" exercise is not the type of lip vibration necessary to the playing of a brass instrument, and the next step would be that of beginning an actual lip-vibration. This exercise would be conducted by asking the class as a whole to place the lips in a position slightly touching each other, and in the manner of a pucker, or a sort of whistling position. The breath is then blown between the lips, producing a vibration and a resultant sound very similar to the buzzing of a bee. The "buzz" exercise, it must be realized, is far more intricate than the "putter" exercise. There are many teaching techniques which must be observed in the proper performance of this exercise. Many teachers permit the students to place their lips too firmly together. This is a bad start, because a too firm position of the lips causes inflexibility, and through the tightening of the lips a strain and rigidity occur in the muscles of the throat and chin. Another common fault at this stage is to allow the "red" of the lips to be pursed out too far. When the lips are in the proper position, the "red" of the lip is turned under. The lips, although only touching each other, should be puckered away from the teeth. The lips do not change their position while the breath is being blown between them, and there must be absence of strain with ease of performance. Properly begun, however, this vibration can be attained with little more effort than the student would ordinarily use to hum or whistle. It is the constant over-exertion at this stage that causes so much of our inferior playing at a later stage of the student's training.

The amount of progress made and the time spent on these exercises will be determined, naturally, by the number of students enrolled and the length of the class period. But, in any

case, ultimate good results must depend on the thoroughness and care given to these first few "lessons." Usually, if given at all, these preliminary endeavors are too hurried. These classes should meet at least three periods—of not less than thirty minutes each—depending, again, upon the size of the class and special circumstances.

Ordinarily, the first class period concludes with the "putter" exercise, collectively and individually. The second session concludes with everyone having had the opportunity to "buzz," both individually and collectively. If the class is too large, an added section is recommended rather than rushing over the important phases of the class problems. At the end of the second, or "buzz" session, the instructor will have recorded the names of those students showing adaptation for instruments of the brass family. By this time there will be a number of students showing little or no aptitude for these instruments. The next step will be that of testing the class, both as an ensemble and individually, with cornet mouthpieces. Each student should have an opportunity to vibrate with the mouthpiece.

The instructor should be sure to advise the student to avoid pressure, and to insist upon a relaxed, easy manner of "buzzing." It will be found that some students, who were unable to "buzz" before using the mouthpiece, are now able to produce a satisfactory vibration and should be considered as prospective brass players.

Other factors involved in adaptation to brass playing include an evenness of the teeth, and a certain texture of lip and type of face muscles. Usually the instructor must avoid assigning cornet to those students having short upper or lower teeth, also those who have a decided underslung jaw, or whose lip muscles are weak. The rugged, heavy lip, square jaw, long, even teeth, and sufficient "red of the lip" to provide a cushion, usually indicate the embouchure and facial characteristics conducive to good brass playing. Those having unusually heavy lips, with more than average "red," are prospective trombone, baritone, and tuba players. Naturally, in transferring students from a cornet group to one of the other brass instrument groups, the instructor must consider mental quickness, strength, size, general attitude and interest of the student being shifted.

If operating on an adequate schedule, we will find at the end of the third adaptation lesson that we have reached the following decisions:

First, we have temporarily selected the students for the fourth grade cornet classes.

Second, we have listed those students assigned to cornet classes who, in view of adaptation tests, will later be transferred to other instruments

Have your Chorus and members of Band SING these Beautiful Compositions with Band Accompaniment.

Sing-O-Pep

for PEP and PATRIOTIC MEETINGS, FOOTBALL, BASKETBALL, Etc.
The Most Interesting Collection for School Bands Ever Offered



A SINGING BAND BOOK
by John Paul Jones
Well-known School and College Chorus along with many original pieces with catchy words.

For Junior or Senior School Bands CONTENTS

- PEP—(Vocal March)**
By MARION MOORE
This band arrangement is in the correct key for use with chorus arrangements, Union, S. A. and T. T. B.
Published by J. A. Parks Co., York, Neb.
Price 15c Per Copy
- HIGH SCHOOL CHEER SONG**
This band arrangement is in the correct key for use with the union chorus.
Published by Theo. Presser Co., Philadelphia, Pa.
Price 15c Per Copy
- BOOSTING THE OLD HIGH SCHOOL**
By VINCENT ENGLEHART
This band arrangement is in the correct key for use with chorus, S.A.T.B. arrangement.
Published by J. A. Parks Co., York, Neb.
Price 15c Per Copy
- FOOTBALL SONG**
By ALICE LARRY WOODCOCK
This band arrangement is in the correct key for use with the chorus S.A.T.B. arrangement.
Published by The Willis Music Co., Cincinnati, Ohio
Price 15c Per Copy
- Other Attractive Compositions Contained in "SING-O-PEP BAND BOOK"
- ROLL ON TO VICTORY**
By JOHN PAUL JONES
- DOWN THAT LINE**
By JOHN PAUL JONES
- TRIUMPHANT TEAM**
By LUAP SENOI
- INSTRUMENTATION**
- | | |
|------------------------------|--------------------|
| 2nd and 4th Bb
Alto Horns | 2nd Trombone T. C. |
| 1st Bb Cornet | 1st Bass |
| 2nd Bb Cornet | 2nd Trombone B. C. |
| 3rd Bb Cornet | Baritone T. C. |
| 1st Bb Horn | Baritone B. C. |
| 2nd Bb Horn | Bass |
| 3rd Bb Horn | Drums |
| 4th Bb Horn | Violin |
| 5th Bb Horn | Piano |
- Band and Violin Parts 35c each.
Piano Part, 60c
- FREE—Complete Cornet (Conductor) Part, Mailed Upon Request.**

JENKINS MUSIC COMPANY • KANSAS CITY, MO.

NEW IMPROVED CONQUEROR



Easy TO PLAY

World's largest manufacturer announces sensational improvement in Band Instruments. New patented VOCABELL revolutionizes tone effects. Easier to play. You'll develop talent fast with these new Conns. Choice of world's greatest artists. See your dealer or write today for FREE BOOK and home trial, easy payment offer. Please mention instrument.

C. G. CONN, Ltd., 913 CONN BLDG.
Elkhart, Indiana

Write FOR NEW FREE BOOK

CONN BAND INSTRUMENTS

WM. S. HAYNES COMPANY

FLUTES OF DISTINCTION
STERLING SILVER—GOLD—PLATINUM
Catalog on request
108 Massachusetts Avenue, Boston, Mass.

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils Completing Courses in Music
THEODORE PRESSER CO.
1712-14 Chestnut St. Phila., Pa.

Do you take advantage of the many excellent merchandising opportunities which ETUDE Advertising Columns offer you?

of the brass family. (Because of their age and size in this grade, they would not as yet be able to perform upon the larger brass instruments.)

Third, we have temporarily eliminated from these cornet classes those students showing no adaptation for that instrument, and have tentatively assigned them to one of the three remaining groups of instruments.

The Woodwind Adaptation Class

All students enrolled in beginning classes will likewise attend the woodwind adaptation class, and for the present all are considered students of the *clarinet*. It is the clarinet which

serves as the trial instrument for determination of woodwind adaptation. The problem of physical adaptation for woodwind instruments are far less numerous than those of the brass family. This is especially true in the matter of embouchure, as there are many more requirements for brass embouchure. While the teeth, type of lip, jaw formation, and other characteristics all have some effect upon the playing of woodwind instruments, they do not influence performance to the same extent that they do with brass performance. But there are other characteristics which

(Continued on Page 640)

Chopin's Unusual Teaching Methods

(Continued from Page 598)

the hand was allowed to proceed to more difficult scales, to arpeggio passages, in which even very wide intervals are stretched as they occur, without effort, and even without lifting the fingers very high. I know by experience that by this means one arrives at an even and sure touch."

Technical Materials

"Chopin made all his pupils work at the second volume of Clementi's 'Preludes and Exercises,' especially the first exercise in A-flat. Every toneless or hard note had to be repeated and was pointed out severely. To complete his distress, at the very outset, the pupil met with an arpeggio which caused many tears:—



"It had to be played *crescendo*, rapidly, but not abruptly. It was this passage which brought down upon the pupil a somewhat too hasty exclamation from the master, who bounded in his chair, crying: 'What is that? Was it a dog that barked just now?' This luckless study had to be worked at in every manner; it was played first slow, even delicate and light, without being weak. Next, he made them work at Clementi's 'Gradus ad Parnassum' and lastly at Bach's 'Well Tempered Clavichord.'"

Chopin's Teaching Repertory

Mikuli says that Chopin assigned the following compositions, carefully graded, to his pupils; Clementi "Concertos and Sonatas," works by Mozart, Bach, Handel, Scarlatti, Dussek, Field, Hummel, Ries, Beethoven, Weber, Moscheles, Mendelssohn and Hiller. Chopin held that Clementi's "Gradus ad Parnassum," Bach's pianoforte "Fugues" and Hummel's compositions were the key to piano playing, and he considered a training in these a fit preparation for his own works. He was particularly fond of Hummel and his style. He liked Beethoven less. The first movement of the "Moonlight Sonata," however, was one of his favorites.

Mme. Dubois' repertory included the following: Hummel, *Rondo Brilliant*, Op. 98, *La Bella Capricciosa* Op. 55, "Sonata in F-sharp minor, Op. 81," "Concertos in A-minor and B-minor" and the *Septett*, Op. 73; Field, several concertos and nocturnes; Beethoven, concertos, "Sonatas Op. 27, No. 2; Opus 26 and Opus 57"; Weber, "Sonatas in C and A-flat major"; Schubert, laendler and waltzes, "Divertissement à l'honorable, Op. 54"; Mendelssohn, "Concerto No. 1 in G-minor," "Songs without Words"; and Liszt, *La Tarantelle de Bossin*.

It is a controversial point whether

or not Chopin held his hand flat. The cast of his hand, showing the first joint of the thumb definitely bent and the other fingers curved, and about to touch the keys with the cushion at the tip of the finger, seems to point to the contrary. The question of touch is closely akin to that of *legato*, which seems to have been the very soul of Chopin's playing. Mme. Streicher writes: "He took definite pains to teach his pupils to play *legato* and how to play *cantabile*. His severest criticism was: 'He (or she) cannot play two notes *legato*.'"

There is a very delicate quotation concerned with the free rhythm known as *tempo rubato*. This latitude in time had already been employed by Beethoven in his later works. He indicates *rubato* in the "Trio, Op. 97" and the "Sonata, Op. 101." Mendelssohn related that Mme. Ertmann, to whom the "Sonata" was dedicated, used to play it in this spirit. Liszt has left a charming description of Chopin's rubato: "In his playing, the great artist rendered enchantingly that sort of emotional trepidation, timid or breathless, which seizes the heart when one believes oneself to be in the neighborhood of supernatural beings... He always made the melody undulate, like a light boat borne on the bosom of a mighty billow; or else he would give it a wavering motion, like an aerial apparition, suddenly arising in this tangible and palpable world. In his writings, he indicates this manner which gave such a peculiar stamp to his virtuosity, in the first place by the words '*tempo rubato*'; stolen, broken time, at once supple, abrupt and languishing, quivering like a flame beneath the breath which stirs it, like a cornfield rippling under the soft pressure of the whim of a capricious gust."

"But this expression, which explained nothing to those who knew, meant nothing to those who did not. Later on, Chopin gave up adding this indication to his music, being convinced that for those who understood it, it was impossible not to divine this rule of irregularity. So all his compositions ought to be played with this kind of accentual and prosodic lilt, this 'morbidezza,' the secret of which it was hard to grasp when one had not heard it in person. *Tempo rubato*, then, is a free prosody, flexible as the rhythms of life and thought, and not at all a suppression of the beat. It would also be an error to make it insipid, instead of giving it its living character."

Mme. Streicher writes: "Chopin insisted upon strict rhythm, hated languor, dragging the time and misplaced *rubato*, as much as he did an exaggerated *ritardando*." George Mathias is even more explicit: "Chopin often insisted upon the observance of strict time in that part of the music which formed the accompaniment, simultaneously with a freedom of expression in the melodic part,

which should admit of a modification of the time. This is what Chopin meant, when he said: 'Let your left hand act as conductor and always keep time.'"

The "Method of Methods"

Chopin wrote three études for the so-called "Method of Methods" by Moscheles and Fetis. These are without opus number and are to be found in the appendix of his "Twenty-Four Etudes, Op. 10 and Op. 25." We are indebted to Princess M. Czartoryska for the following translation of a manuscript found in the master's posthumous effects, which she received from Chopin's sister:

"It must be well understood that there is here no question of musical feeling or style, but simply of technical execution-mechanism, as I call it. The study of this mechanism I divide into three parts. To learn to play the notes with both hands, at one key's distance from one another, distant, that is to say, a tone or half tone. This includes the diatonic and chromatic scales and the trills."

"As no abstract method for pursuing study exists, all that one can do, in order to play the notes at a half tone or whole tone distance, will be to employ combinations or fractions of scales, or to practice trills. It is unnecessary to begin study of the scales with that of C, which is the easiest to read, but the most difficult to play, as it lacks the support afforded by the black notes. It will be well to play, first of all, the scale of G-flat, which places the hand regularly, utilizing the long fingers for the black keys."

"The Student will arrive progressively at the scale of C, using each time one finger less on the black keys. The trill should be played with three fingers, or with four as an exercise. The chromatic scales should be practiced with the thumb, the forefinger and the middle finger, also with the little finger, the third and middle fingers."

"In thirds, as in sixths and octaves, use always the same fingers."

"Words were born of sounds; sounds existed before words. A word is a certain modification of sound. Sounds are used to make music just as words are used to form a language. Thought is expressed through sounds."

"An undefined human utterance is mere sound: the art of manipulating sounds is music. An abstract sound does not make music, as one word does not make language. For the production of music many sounds are required. The action of the wrist is analogous to taking breath in singing."

N.B. "No one notices inequality in the power of the notes of a scale when it is played very fast and equally, as regards time. In a good mechanism the aim is, not to play everything with an equal sound, but

to acquire beautiful quality of sound and a perfect shading. For a time players have acted against nature in seeking to give an equal power to each finger. On the contrary each finger should have an appropriate part assigned to it. The thumb has the greatest power of the fingers and the first finger. Then comes the little finger, at the other extremity of the hand. The middle finger is the most supporting, the hand, and is assisted by the first. (Note: Chopin here refers to the old method of fingering where the thumb was indicated by a *c* and the other fingers numbered consecutively one, two, three and four. In our notation, the appropriate passage should read: 'thumb, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, eighteenth, nineteenth, twentieth, twenty-first, twenty-second, twenty-third, twenty-fourth, twenty-fifth, twenty-sixth, twenty-seventh, twenty-eighth, twenty-ninth, thirtieth, thirty-first, thirty-second, thirty-third, thirty-fourth, thirty-fifth, thirty-sixth, thirty-seventh, thirty-eighth, thirty-ninth, fortieth, forty-first, forty-second, forty-third, forty-fourth, forty-fifth, forty-sixth, forty-seventh, forty-eighth, forty-ninth, fiftieth, fifty-first, fifty-second, fifty-third, fifty-fourth, fifty-fifth, fifty-sixth, fifty-seventh, fifty-eighth, fifty-ninth, sixtieth, sixty-first, sixty-second, sixty-third, sixty-fourth, sixty-fifth, sixty-sixth, sixty-seventh, sixty-eighth, sixty-ninth, seventieth, seventy-first, seventy-second, seventy-third, seventy-fourth, seventy-fifth, seventy-sixth, seventy-seventh, seventy-eighth, seventy-ninth, eightieth, eighty-first, eighty-second, eighty-third, eighty-fourth, eighty-fifth, eighty-sixth, eighty-seventh, eighty-eighth, eighty-ninth, ninetieth, ninety-first, ninety-second, ninety-third, ninety-fourth, ninety-fifth, ninety-sixth, ninety-seventh, ninety-eighth, ninety-ninth, hundredth, hundred-first, hundred-second, hundred-third, hundred-fourth, hundred-fifth, hundred-sixth, hundred-seventh, hundred-eighth, hundred-ninth, hundred-tenth, hundred-eleventh, hundred-twelfth, hundred-thirteenth, hundred-fourteenth, hundred-fifteenth, hundred-sixteenth, hundred-seventeenth, hundred-eighteenth, hundred-nineteenth, hundred-twentieth, hundred-twenty-first, hundred-twenty-second, hundred-twenty-third, hundred-twenty-fourth, hundred-twenty-fifth, hundred-twenty-sixth, hundred-twenty-seventh, hundred-twenty-eighth, hundred-twenty-ninth, hundred-thirtieth, hundred-thirty-first, hundred-thirty-second, hundred-thirty-third, hundred-thirty-fourth, hundred-thirty-fifth, hundred-thirty-sixth, hundred-thirty-seventh, hundred-thirty-eighth, hundred-thirty-ninth, hundred-fortieth, hundred-forty-first, hundred-forty-second, hundred-forty-third, hundred-forty-fourth, hundred-forty-fifth, hundred-forty-sixth, hundred-forty-seventh, hundred-forty-eighth, hundred-forty-ninth, hundred-fiftieth, hundred-fifty-first, hundred-fifty-second, hundred-fifty-third, hundred-fifty-fourth, hundred-fifty-fifth, hundred-fifty-sixth, hundred-fifty-seventh, hundred-fifty-eighth, hundred-fifty-ninth, hundred-sixtieth, hundred-sixty-first, hundred-sixty-second, hundred-sixty-third, hundred-sixty-fourth, hundred-sixty-fifth, hundred-sixty-sixth, hundred-sixty-seventh, hundred-sixty-eighth, hundred-sixty-ninth, hundred-seventieth, hundred-seventy-first, hundred-seventy-second, hundred-seventy-third, hundred-seventy-fourth, hundred-seventy-fifth, hundred-seventy-sixth, hundred-seventy-seventh, hundred-seventy-eighth, hundred-seventy-ninth, hundred-eightieth, hundred-eighty-first, hundred-eighty-second, hundred-eighty-third, hundred-eighty-fourth, hundred-eighty-fifth, hundred-eighty-sixth, hundred-eighty-seventh, hundred-eighty-eighth, hundred-eighty-ninth, hundred-ninetyth, hundred-ninety-first, hundred-ninety-second, hundred-ninety-third, hundred-ninety-fourth, hundred-ninety-fifth, hundred-ninety-sixth, hundred-ninety-seventh, hundred-ninety-eighth, hundred-ninety-ninth, two hundredth, two hundred-first, two hundred-second, two hundred-third, two hundred-fourth, two hundred-fifth, two hundred-sixth, two hundred-seventh, two hundred-eighth, two hundred-ninth, two hundred-tenth, two hundred-eleventh, two hundred-twelfth, two hundred-thirteenth, two hundred-fourteenth, two hundred-fifteenth, two hundred-sixteenth, two hundred-seventeenth, two hundred-eighteenth, two hundred-nineteenth, two hundred-twentieth, two hundred-twenty-first, two hundred-twenty-second, two hundred-twenty-third, two hundred-twenty-fourth, two hundred-twenty-fifth, two hundred-twenty-sixth, two hundred-twenty-seventh, two hundred-twenty-eighth, two hundred-twenty-ninth, two hundred-thirtieth, two hundred-thirty-first, two hundred-thirty-second, two hundred-thirty-third, two hundred-thirty-fourth, two hundred-thirty-fifth, two hundred-thirty-sixth, two hundred-thirty-seventh, two hundred-thirty-eighth, two hundred-thirty-ninth, two hundred-fortieth, two hundred-forty-first, two hundred-forty-second, two hundred-forty-third, two hundred-forty-fourth, two hundred-forty-fifth, two hundred-forty-sixth, two hundred-forty-seventh, two hundred-forty-eighth, two hundred-forty-ninth, two hundred-fiftieth, two hundred-fifty-first, two hundred-fifty-second, two hundred-fifty-third, two hundred-fifty-fourth, two hundred-fifty-fifth, two hundred-fifty-sixth, two hundred-fifty-seventh, two hundred-fifty-eighth, two hundred-fifty-ninth, two hundred-sixtieth, two hundred-sixty-first, two hundred-sixty-second, two hundred-sixty-third, two hundred-sixty-fourth, two hundred-sixty-fifth, two hundred-sixty-sixth, two hundred-sixty-seventh, two hundred-sixty-eighth, two hundred-sixty-ninth, two hundred-seventieth, two hundred-seventy-first, two hundred-seventy-second, two hundred-seventy-third, two hundred-seventy-fourth, two hundred-seventy-fifth, two hundred-seventy-sixth, two hundred-seventy-seventh, two hundred-seventy-eighth, two hundred-seventy-ninth, two hundred-eightieth, two hundred-eighty-first, two hundred-eighty-second, two hundred-eighty-third, two hundred-eighty-fourth, two hundred-eighty-fifth, two hundred-eighty-sixth, two hundred-eighty-seventh, two hundred-eighty-eighth, two hundred-eighty-ninth, two hundred-ninetyth, two hundred-ninety-first, two hundred-ninety-second, two hundred-ninety-third, two hundred-ninety-fourth, two hundred-ninety-fifth, two hundred-ninety-sixth, two hundred-ninety-seventh, two hundred-ninety-eighth, two hundred-ninety-ninth, three hundredth, three hundred-first, three hundred-second, three hundred-third, three hundred-fourth, three hundred-fifth, three hundred-sixth, three hundred-seventh, three hundred-eighth, three hundred-ninth, three hundred-tenth, three hundred-eleventh, three hundred-twelfth, three hundred-thirteenth, three hundred-fourteenth, three hundred-fifteenth, three hundred-sixteenth, three hundred-seventeenth, three hundred-eighteenth, three hundred-nineteenth, three hundred-twentieth, three hundred-twenty-first, three hundred-twenty-second, three hundred-twenty-third, three hundred-twenty-fourth, three hundred-twenty-fifth, three hundred-twenty-sixth, three hundred-twenty-seventh, three hundred-twenty-eighth, three hundred-twenty-ninth, three hundred-thirtieth, three hundred-thirty-first, three hundred-thirty-second, three hundred-thirty-third, three hundred-thirty-fourth, three hundred-thirty-fifth, three hundred-thirty-sixth, three hundred-thirty-seventh, three hundred-thirty-eighth, three hundred-thirty-ninth, three hundred-fortieth, three hundred-forty-first, three hundred-forty-second, three hundred-forty-third, three hundred-forty-fourth, three hundred-forty-fifth, three hundred-forty-sixth, three hundred-forty-seventh, three hundred-forty-eighth, three hundred-forty-ninth, three hundred-fiftieth, three hundred-fifty-first, three hundred-fifty-second, three hundred-fifty-third, three hundred-fifty-fourth, three hundred-fifty-fifth, three hundred-fifty-sixth, three hundred-fifty-seventh, three hundred-fifty-eighth, three hundred-fifty-ninth, three hundred-sixtieth, three hundred-sixty-first, three hundred-sixty-second, three hundred-sixty-third, three hundred-sixty-fourth, three hundred-sixty-fifth, three hundred-sixty-sixth, three hundred-sixty-seventh, three hundred-sixty-eighth, three hundred-sixty-ninth, three hundred-seventieth, three hundred-seventy-first, three hundred-seventy-second, three hundred-seventy-third, three hundred-seventy-fourth, three hundred-seventy-fifth, three hundred-seventy-sixth, three hundred-seventy-seventh, three hundred-seventy-eighth, three hundred-seventy-ninth, three hundred-eightieth, three hundred-eighty-first, three hundred-eighty-second, three hundred-eighty-third, three hundred-eighty-fourth, three hundred-eighty-fifth, three hundred-eighty-sixth, three hundred-eighty-seventh, three hundred-eighty-eighth, three hundred-eighty-ninth, three hundred-ninetyth, three hundred-ninety-first, three hundred-ninety-second, three hundred-ninety-third, three hundred-ninety-fourth, three hundred-ninety-fifth, three hundred-ninety-sixth, three hundred-ninety-seventh, three hundred-ninety-eighth, three hundred-ninety-ninth, four hundredth, four hundred-first, four hundred-second, four hundred-third, four hundred-fourth, four hundred-fifth, four hundred-sixth, four hundred-seventh, four hundred-eighth, four hundred-ninth, four hundred-tenth, four hundred-eleventh, four hundred-twelfth, four hundred-thirteenth, four hundred-fourteenth, four hundred-fifteenth, four hundred-sixteenth, four hundred-seventeenth, four hundred-eighteenth, four hundred-nineteenth, four hundred-twentieth, four hundred-twenty-first, four hundred-twenty-second, four hundred-twenty-third, four hundred-twenty-fourth, four hundred-twenty-fifth, four hundred-twenty-sixth, four hundred-twenty-seventh, four hundred-twenty-eighth, four hundred-twenty-ninth, four hundred-thirtieth, four hundred-thirty-first, four hundred-thirty-second, four hundred-thirty-third, four hundred-thirty-fourth, four hundred-thirty-fifth, four hundred-thirty-sixth, four hundred-thirty-seventh, four hundred-thirty-eighth, four hundred-thirty-ninth, four hundred-fortieth, four hundred-forty-first, four hundred-forty-second, four hundred-forty-third, four hundred-forty-fourth, four hundred-forty-fifth, four hundred-forty-sixth, four hundred-forty-seventh, four hundred-forty-eighth, four hundred-forty-ninth, four hundred-fiftieth, four hundred-fifty-first, four hundred-fifty-second, four hundred-fifty-third, four hundred-fifty-fourth, four hundred-fifty-fifth, four hundred-fifty-sixth, four hundred-fifty-seventh, four hundred-fifty-eighth, four hundred-fifty-ninth, four hundred-sixtieth, four hundred-sixty-first, four hundred-sixty-second, four hundred-sixty-third, four hundred-sixty-fourth, four hundred-sixty-fifth, four hundred-sixty-sixth, four hundred-sixty-seventh, four hundred-sixty-eighth, four hundred-sixty-ninth, four hundred-seventieth, four hundred-seventy-first, four hundred-seventy-second, four hundred-seventy-third, four hundred-seventy-fourth, four hundred-seventy-fifth, four hundred-seventy-sixth, four hundred-seventy-seventh, four hundred-seventy-eighth, four hundred-seventy-ninth, four hundred-eightieth, four hundred-eighty-first, four hundred-eighty-second, four hundred-eighty-third, four hundred-eighty-fourth, four hundred-eighty-fifth, four hundred-eighty-sixth, four hundred-eighty-seventh, four hundred-eighty-eighth, four hundred-eighty-ninth, four hundred-ninetyth, four hundred-ninety-first, four hundred-ninety-second, four hundred-ninety-third, four hundred-ninety-fourth, four hundred-ninety-fifth, four hundred-ninety-sixth, four hundred-ninety-seventh, four hundred-ninety-eighth, four hundred-ninety-ninth, five hundredth, five hundred-first, five hundred-second, five hundred-third, five hundred-fourth, five hundred-fifth, five hundred-sixth, five hundred-seventh, five hundred-eighth, five hundred-ninth, five hundred-tenth, five hundred-eleventh, five hundred-twelfth, five hundred-thirteenth, five hundred-fourteenth, five hundred-fifteenth, five hundred-sixteenth, five hundred-seventeenth, five hundred-eighteenth, five hundred-nineteenth, five hundred-twentieth, five hundred-twenty-first, five hundred-twenty-second, five hundred-twenty-third, five hundred-twenty-fourth, five hundred-twenty-fifth, five hundred-twenty-sixth, five hundred-twenty-seventh, five hundred-twenty-eighth, five hundred-twenty-ninth, five hundred-thirtieth, five hundred-thirty-first, five hundred-thirty-second, five hundred-thirty-third, five hundred-thirty-fourth, five hundred-thirty-fifth, five hundred-thirty-sixth, five hundred-thirty-seventh, five hundred-thirty-eighth, five hundred-thirty-ninth, five hundred-fortieth, five hundred-forty-first, five hundred-forty-second, five hundred-forty-third, five hundred-forty-fourth, five hundred-forty-fifth, five hundred-forty-sixth, five hundred-forty-seventh, five hundred-forty-eighth, five hundred-forty-ninth, five hundred-fiftieth, five hundred-fifty-first, five hundred-fifty-second, five hundred-fifty-third, five hundred-fifty-fourth, five hundred-fifty-fifth, five hundred-fifty-sixth, five hundred-fifty-seventh, five hundred-fifty-eighth, five hundred-fifty-ninth, five hundred-sixtieth, five hundred-sixty-first, five hundred-sixty-second, five hundred-sixty-third, five hundred-sixty-fourth, five hundred-sixty-fifth, five hundred-sixty-sixth, five hundred-sixty-seventh, five hundred-sixty-eighth, five hundred-sixty-ninth, five hundred-seventieth, five hundred-seventy-first, five hundred-seventy-second, five hundred-seventy-third, five hundred-seventy-fourth, five hundred-seventy-fifth, five hundred-seventy-sixth, five hundred-seventy-seventh, five hundred-seventy-eighth, five hundred-seventy-ninth, five hundred-eightieth, five hundred-eighty-first, five hundred-eighty-second, five hundred-eighty-third, five hundred-eighty-fourth, five hundred-eighty-fifth, five hundred-eighty-sixth, five hundred-eighty-seventh, five hundred-eighty-eighth, five hundred-eighty-ninth, five hundred-ninetyth, five hundred-ninety-first, five hundred-ninety-second, five hundred-ninety-third, five hundred-ninety-fourth, five hundred-ninety-fifth, five hundred-ninety-sixth, five hundred-ninety-seventh, five hundred-ninety-eighth, five hundred-ninety-ninth, six hundredth, six hundred-first, six hundred-second, six hundred-third, six hundred-fourth, six hundred-fifth, six hundred-sixth, six hundred-seventh, six hundred-eighth, six hundred-ninth, six hundred-tenth, six hundred-eleventh, six hundred-twelfth, six hundred-thirteenth, six hundred-fourteenth, six hundred-fifteenth, six hundred-sixteenth, six hundred-seventeenth, six hundred-eighteenth, six hundred-nineteenth, six hundred-twentieth, six hundred-twenty-first, six hundred-twenty-second, six hundred-twenty-third, six hundred-twenty-fourth, six hundred-twenty-fifth, six hundred-twenty-sixth, six hundred-twenty-seventh, six hundred-twenty-eighth, six hundred-twenty-ninth, six hundred-thirtieth, six hundred-thirty-first, six hundred-thirty-second, six hundred-thirty-third, six hundred-thirty-fourth, six hundred-thirty-fifth, six hundred-thirty-sixth, six hundred-thirty-seventh, six hundred-thirty-eighth, six hundred-thirty-ninth, six hundred-fortieth, six hundred-forty-first, six hundred-forty-second, six hundred-forty-third, six hundred-forty-fourth, six hundred-forty-fifth, six hundred-forty-sixth, six hundred-forty-seventh, six hundred-forty-eighth, six hundred-forty-ninth, six hundred-fiftieth, six hundred-fifty-first, six hundred-fifty-second, six hundred-fifty-third, six hundred-fifty-fourth, six hundred-fifty-fifth, six hundred-fifty-sixth, six hundred-fifty-seventh, six hundred-fifty-eighth, six hundred-fifty-ninth, six hundred-sixtieth, six hundred-sixty-first, six hundred-sixty-second, six hundred-sixty-third, six hundred-sixty-fourth, six hundred-sixty-fifth, six hundred-sixty-sixth, six hundred-sixty-seventh, six hundred-sixty-eighth, six hundred-sixty-ninth, six hundred-seventieth, six hundred-seventy-first, six hundred-seventy-second, six hundred-seventy-third, six hundred-seventy-fourth, six hundred-seventy-fifth, six hundred-seventy-sixth, six hundred-seventy-seventh, six hundred-seventy-eighth, six hundred-seventy-ninth, six hundred-eightieth, six hundred-eighty-first, six hundred-eighty-second, six hundred-eighty-third, six hundred-eighty-fourth, six hundred-eighty-fifth, six hundred-eighty-sixth, six hundred-eighty-seventh, six hundred-eighty-eighth, six hundred-eighty-ninth, six hundred-ninetyth, six hundred-ninety-first, six hundred-ninety-second, six hundred-ninety-third, six hundred-ninety-fourth, six hundred-ninety-fifth, six hundred-ninety-sixth, six hundred-ninety-seventh, six hundred-ninety-eighth, six hundred-ninety-ninth, seven hundredth, seven hundred-first, seven hundred-second, seven hundred-third, seven hundred-fourth, seven hundred-fifth, seven hundred-sixth, seven hundred-seventh, seven hundred-eighth, seven hundred-ninth, seven hundred-tenth, seven hundred-eleventh, seven hundred-twelfth, seven hundred-thirteenth, seven hundred-fourteenth, seven hundred-fifteenth, seven hundred-sixteenth, seven hundred-seventeenth, seven hundred-eighteenth, seven hundred-nineteenth, seven hundred-twentieth, seven hundred-twenty-first, seven hundred-twenty-second, seven hundred-twenty-third, seven hundred-twenty-fourth, seven hundred-twenty-fifth, seven hundred-twenty-sixth, seven hundred-twenty-seventh, seven hundred-twenty-eighth, seven hundred-twenty-ninth, seven hundred-thirtieth, seven hundred-thirty-first, seven hundred-thirty-second, seven hundred-thirty-third, seven hundred-thirty-fourth, seven hundred-thirty-fifth, seven hundred-thirty-sixth, seven hundred-thirty-seventh, seven hundred-thirty-eighth, seven hundred-thirty-ninth, seven hundred-fortieth, seven hundred-forty-first, seven hundred-forty-second, seven hundred-forty-third, seven hundred-forty-fourth, seven hundred-forty-fifth, seven hundred-forty-sixth, seven hundred-forty-seventh, seven hundred-forty-eighth, seven hundred-forty-ninth, seven hundred-fiftieth, seven hundred-fifty-first, seven hundred-fifty-second, seven hundred-fifty-third, seven hundred-fifty-fourth, seven hundred-fifty-fifth, seven hundred-fifty-sixth, seven hundred-fifty-seventh, seven hundred-fifty-eighth, seven hundred-fifty-ninth, seven hundred-sixtieth, seven hundred-sixty-first, seven hundred-sixty-second, seven hundred-sixty-third, seven hundred-sixty-fourth, seven hundred-sixty-fifth, seven hundred-sixty-sixth, seven hundred-sixty-seventh, seven hundred-sixty-eighth, seven hundred-sixty-ninth, seven hundred-seventieth, seven hundred-seventy-first, seven hundred-seventy-second, seven hundred-seventy-third, seven hundred-seventy-fourth, seven hundred-seventy-fifth, seven hundred-seventy-sixth, seven hundred-seventy-seventh, seven hundred-seventy-eighth, seven hundred-seventy-ninth, seven hundred-eightieth, seven hundred-eighty-first, seven hundred-eighty-second, seven hundred-eighty-third, seven hundred-eighty-fourth, seven hundred-eighty-fifth, seven hundred-eighty-sixth, seven hundred-eighty-seventh, seven hundred-eighty-eighth, seven hundred-eighty-ninth, seven hundred-ninetyth, seven hundred-ninety-first, seven hundred-ninety-second, seven hundred-ninety-third, seven hundred-ninety-fourth, seven hundred-ninety-fifth, seven hundred-ninety-sixth, seven hundred-ninety-seventh, seven hundred-ninety-eighth, seven hundred-ninety-ninth, eight hundredth, eight hundred-first, eight hundred-second, eight hundred-third, eight hundred-fourth, eight hundred-fifth, eight hundred-sixth, eight hundred-seventh, eight hundred-eighth, eight hundred-ninth, eight hundred-tenth, eight hundred-eleventh, eight hundred-twelfth, eight hundred-thirteenth, eight hundred-fourteenth, eight hundred-fifteenth, eight hundred-sixteenth, eight hundred-seventeenth, eight hundred-eighteenth, eight hundred-nineteenth, eight hundred-twentieth, eight hundred-twenty-first, eight hundred-twenty-second, eight hundred-twenty-third, eight hundred-twenty-fourth, eight hundred-twenty-fifth, eight hundred-twenty-sixth, eight hundred-twenty-seventh, eight hundred-twenty-eighth, eight hundred-twenty-ninth, eight hundred-thirtieth, eight hundred-thirty-first, eight hundred-thirty-second, eight hundred-thirty-third, eight hundred-thirty-fourth, eight hundred-thirty-fifth, eight hundred-thirty-sixth, eight hundred-thirty-seventh, eight hundred-thirty-eighth, eight hundred-thirty-ninth, eight hundred-fortieth, eight hundred-forty-first, eight hundred-forty-second, eight hundred-forty-third, eight hundred-forty-fourth, eight hundred-forty-fifth, eight hundred-forty-sixth, eight hundred-forty-seventh, eight hundred-forty-eighth, eight hundred-forty-ninth, eight hundred-fiftieth, eight hundred-fifty-first, eight hundred-fifty-second, eight hundred-fifty-third, eight hundred-fifty-fourth, eight hundred-fifty-fifth, eight hundred-fifty-sixth, eight hundred-fifty-seventh, eight hundred-fifty-eighth, eight hundred-fifty-ninth, eight hundred-sixtieth, eight hundred-sixty-first, eight hundred-sixty-second, eight hundred-sixty-third, eight hundred-sixty-fourth, eight hundred-sixty-fifth, eight hundred-sixty-sixth, eight hundred-sixty-seventh, eight hundred-sixty-eighth, eight hundred-sixty-ninth, eight hundred-seventieth, eight hundred-seventy-first, eight hundred-seventy-second, eight hundred-seventy-third, eight hundred-seventy-fourth, eight hundred-seventy-fifth, eight hundred-seventy-sixth, eight hundred-seventy-seventh, eight hundred-seventy-eighth, eight hundred-seventy-ninth, eight hundred-eightieth, eight hundred-eighty-first, eight hundred-eighty-second, eight hundred-eighty-third, eight hundred-eighty-fourth, eight hundred-eighty-fifth, eight hundred-eighty-sixth, eight hundred-eighty-seventh, eight hundred-eighty-eighth, eight hundred-eighty-ninth, eight hundred-ninetyth, eight hundred-ninety-first, eight hundred-ninety-second, eight hundred-ninety-third, eight hundred-ninety-fourth, eight hundred-ninety-fifth, eight hundred-ninety-sixth, eight hundred-ninety-seventh, eight hundred-ninety-eighth, eight hundred-ninety-ninth, nine hundredth, nine hundred-first, nine hundred-second, nine hundred-third, nine hundred-fourth, nine hundred-fifth, nine hundred-sixth, nine hundred-seventh, nine hundred-eighth, nine hundred-ninth, nine hundred-tenth, nine hundred-eleventh, nine hundred-twelfth, nine hundred-thirteenth, nine hundred-fourteenth, nine hundred-fifteenth, nine hundred-sixteenth, nine hundred-seventeenth, nine hundred-eighteenth, nine hundred-nineteenth, nine hundred-twentieth, nine hundred-twenty-first, nine hundred-twenty-second, nine hundred-twenty-third, nine hundred-twenty-fourth, nine hundred-twenty-fifth, nine hundred-twenty-sixth, nine hundred-twenty-seventh, nine hundred-twenty-eighth, nine hundred-twenty-ninth, nine hundred-thirtieth, nine hundred-thirty-first, nine hundred-thirty-second, nine hundred-thirty-third, nine hundred-thirty-fourth, nine hundred-thirty-fifth, nine hundred-thirty-sixth, nine hundred-thirty-seventh, nine hundred-thirty-eighth, nine hundred-thirty-ninth, nine hundred-fortieth, nine hundred-forty-first, nine hundred-forty-second, nine hundred-forty-third, nine hundred-forty-fourth, nine hundred-forty-fifth, nine hundred-forty-sixth, nine hundred-forty-seventh, nine hundred-forty-eighth, nine hundred-forty-ninth, nine hundred-fiftieth, nine hundred-fifty-first, nine hundred-fifty-second, nine hundred-fifty-third, nine hundred-fifty-fourth, nine hundred-fifty-fifth, nine hundred-fifty-sixth, nine hundred-fifty-seventh, nine hundred-fifty-eighth, nine hundred-fifty-ninth, nine hundred-sixtieth, nine hundred-sixty-first, nine hundred-sixty-second, nine hundred-sixty-third, nine hundred-sixty-fourth, nine hundred-sixty-fifth, nine hundred-sixty-sixth, nine hundred-sixty-seventh, nine hundred-sixty-eighth, nine hundred-sixty-ninth, nine hundred-seventieth, nine hundred-seventy-first, nine hundred-seventy-second, nine hundred-seventy-third, nine hundred-seventy-fourth, nine hundred-seventy-fifth, nine hundred-seventy-sixth, nine hundred-seventy-seventh, nine hundred-seventy-eighth, nine hundred-seventy-ninth, nine hundred-eightieth, nine hundred-eighty-first, nine hundred-eighty-second, nine hundred-eighty-third, nine hundred-eighty-fourth, nine hundred-eighty-fifth, nine hundred-eighty-sixth, nine hundred-eighty-seventh, nine hundred-eighty-eighth, nine hundred-eighty-ninth, nine hundred-ninetyth, nine hundred-ninety-first, nine hundred-ninety-second, nine hundred-ninety-third, nine hundred-ninety-fourth, nine hundred-ninety-fifth, nine hundred-ninety-sixth, nine hundred-ninety-seventh, nine hundred-ninety-eighth, nine hundred-ninety-ninth, ten hundredth, ten hundred-first, ten hundred-second, ten hundred-third, ten hundred-fourth, ten hundred-fifth, ten hundred-sixth, ten hundred-seventh, ten hundred-eighth, ten hundred-ninth, ten hundred-tenth, ten hundred-eleventh, ten hundred-twelfth, ten hundred-thirteenth, ten hundred-fourteenth, ten hundred-fifteenth, ten hundred-sixteenth, ten hundred-seventeenth, ten hundred-eighteenth, ten hundred-nineteenth, ten hundred-twentieth, ten hundred-twenty-first, ten hundred-twenty-second, ten hundred-twenty-third, ten hundred-twenty-fourth, ten hundred-twenty-fifth, ten hundred-twenty-sixth, ten hundred-twenty-seventh, ten hundred-twenty-eighth, ten hundred-twenty-ninth, ten hundred-thirtieth, ten hundred-thirty-first, ten hundred-thirty-second, ten hundred-thirty-third, ten hundred-thirty-fourth, ten hundred-thirty-fifth, ten hundred-thirty-sixth, ten hundred-thirty-seventh, ten hundred-thirty-eighth, ten hundred-thirty-ninth, ten hundred-fortieth, ten hundred-forty-first, ten hundred-forty-second, ten hundred-forty-third, ten hundred-forty-fourth, ten hundred-forty-fifth, ten hundred-forty-sixth, ten hundred-forty-seventh, ten hundred-forty-eighth, ten hundred-forty-ninth, ten hundred-fiftieth, ten hundred-fifty-first, ten hundred-fifty-second, ten hundred-fifty-third, ten hundred-fifty-fourth, ten hundred-fifty-fifth, ten hundred-fifty-sixth, ten hundred-fifty-seventh, ten hundred-fifty-eighth, ten hundred-fifty-ninth, ten hundred-sixtieth, ten hundred-sixty-first, ten hundred-sixty-second, ten hundred-sixty-third, ten hundred-sixty-fourth, ten hundred-sixty-fifth, ten hundred-sixty-sixth, ten hundred-sixty-seventh, ten hundred-sixty-eighth, ten hundred-sixty-ninth, ten hundred-seventieth, ten hundred-seventy-first, ten hundred-seventy-second, ten hundred-seventy-third, ten hundred-seventy-fourth, ten hundred-seventy-fifth, ten hundred-seventy-sixth, ten hundred-seventy-seventh, ten hundred-seventy-eighth, ten hundred-seventy-ninth, ten hundred-eightieth, ten hundred-eighty-first, ten hundred-eighty-second, ten hundred-eighty-third, ten hundred-eighty-fourth, ten hundred-eighty-fifth, ten hundred-eighty-sixth, ten hundred-eighty-seventh, ten hundred-eighty-eighth, ten hundred-eighty-ninth, ten hundred-ninetyth, ten hundred-ninety-first, ten hundred-ninety-second, ten hundred-ninety-third, ten hundred-ninety-fourth, ten hundred-ninety-fifth, ten hundred-ninety-sixth, ten hundred-ninety-seventh, ten hundred-ninety-eighth, ten hundred-ninety-ninth, eleven hundredth, eleven hundred-first, eleven hundred-second, eleven hundred-third, eleven hundred-fourth, eleven hundred-fifth, eleven hundred-sixth, eleven hundred-seventh, eleven hundred-eighth, eleven hundred-ninth, eleven hundred-tenth, eleven hundred-eleventh, eleven hundred-twelfth, eleven hundred-thirteenth, eleven hundred-fourteenth, eleven hundred-fifteenth, eleven hundred-sixteenth, eleven hundred-seventeenth, eleven hundred-eighteenth, eleven hundred-nineteenth, eleven hundred-twentieth, eleven hundred-twenty-first, eleven hundred-twenty-second, eleven hundred-twenty-third, eleven hundred-twenty-fourth, eleven hundred-twenty-fifth, eleven hundred-twenty-sixth, eleven hundred-twenty-seventh, eleven hundred-twenty-eighth, eleven hundred-twenty-ninth, eleven hundred-thirtieth, eleven hundred-thirty-first, eleven hundred-thirty-second, eleven hundred-thirty-third, eleven hundred-thirty-fourth, eleven hundred-thirty-fifth, eleven hundred-thirty-sixth, eleven hundred-thirty-seventh, eleven hundred-thirty-eighth, eleven hundred-thirty-ninth, eleven hundred-fortieth, eleven hundred-forty-first, eleven hundred-forty-second, eleven hundred-forty-third, eleven hundred-forty-fourth, eleven hundred-forty-fifth, eleven hundred-forty-sixth, eleven hundred-forty-seventh, eleven hundred-forty-eighth, eleven hundred-forty-ninth, eleven hundred-fiftieth, eleven hundred-fifty-first, eleven hundred-fifty-second, eleven hundred-fifty-third, eleven hundred-fifty-fourth, eleven hundred-fifty-fifth, eleven hundred-fifty-sixth, eleven hundred-fifty-seventh, eleven hundred-fifty-eighth, eleven hundred-fifty-ninth, eleven hundred-sixtieth, eleven hundred-sixty-first, eleven hundred-sixty-second, eleven hundred-sixty-third, eleven hundred-sixty-fourth, eleven hundred-sixty-fifth, eleven hundred-sixty-sixth, eleven hundred-sixty-seventh, eleven hundred-sixty-eighth, eleven hundred-sixty-ninth, eleven hundred-seventieth, eleven hundred-seventy-first, eleven hundred-seventy-second, eleven hundred-seventy-third, eleven hundred-seventy-fourth, eleven hundred-seventy-fifth, eleven hundred-seventy-sixth, eleven hundred-seventy-seventh, eleven hundred-seventy-eighth, eleven hundred-seventy-ninth, eleven hundred-eightieth, eleven hundred-eighty-first, eleven hundred-eighty-second, eleven hundred-eighty-third, eleven hundred-eighty-fourth, eleven hundred-eighty-fifth, eleven hundred-eighty-sixth, eleven hundred-eighty-seventh, eleven hundred-eighty-eighth, eleven hundred-eighty-ninth, eleven hundred-ninetyth, eleven hundred-ninety-first, eleven hundred-ninety-second, eleven hundred-ninety-third, eleven hundred-ninety-fourth, eleven hundred-ninety-fifth, eleven hundred-ninety-sixth, eleven hundred-ninety-seventh, eleven hundred-ninety-eighth, eleven hundred-ninety-ninth, twelve hundredth, twelve hundred-first, twelve hundred-second, twelve hundred-third, twelve hundred-fourth, twelve hundred-fifth, twelve hundred-sixth, twelve hundred-seventh, twelve hundred-eighth, twelve hundred-ninth, twelve hundred-tenth, twelve hundred-eleventh, twelve hundred-twelfth, twelve hundred-thirteenth, twelve hundred-fourteenth, twelve hundred-fifteenth, twelve hundred-sixteenth, twelve hundred-seventeenth, twelve hundred-eighteenth, twelve hundred-nineteenth, twelve hundred-twentieth, twelve hundred-twenty-first, twelve hundred-twenty-second, twelve hundred-twenty-third, twelve hundred-twenty-fourth, twelve hundred-twenty-fifth, twelve hundred-twenty-sixth, twelve hundred-twenty-seventh, twelve hundred-twenty-eighth, twelve hundred-twenty-ninth, twelve hundred-thirtieth, twelve hundred-thirty-first, twelve hundred-thirty-second, twelve hundred-thirty-third, twelve hundred-thirty-fourth, twelve hundred-thirty-fifth, twelve hundred-thirty-sixth, twelve hundred-thirty-seventh, twelve hundred-thirty-eighth, twelve hundred-thirty-ninth, twelve hundred-fortieth, twelve hundred-forty-first, twelve hundred-forty-second, twelve hundred-forty-third, twelve hundred-forty-fourth, twelve hundred-forty-fifth, twelve hundred-forty-sixth, twelve hundred-forty-seventh, twelve hundred-forty-eighth, twelve hundred-forty-ninth, twelve hundred-fiftieth, twelve hundred-fifty-first, twelve hundred-fifty-second, twelve hundred-fifty-third, twelve hundred-fifty-fourth, twelve hundred-fifty-fifth, twelve hundred-fifty-sixth, twelve hundred-fifty-seventh, twelve hundred-fifty-eighth, twelve hundred-fifty-ninth, twelve hundred-sixtieth, twelve hundred-sixty-first, twelve hundred-sixty-second, twelve hundred-sixty-third, twelve hundred-sixty-fourth, twelve hundred-sixty-fifth, twelve hundred-sixty-sixth, twelve hundred-sixty-seventh, twelve hundred-sixty-eighth, twelve hundred-sixty-ninth, twelve hundred-seventieth, twelve hundred-seventy-first, twelve hundred-seventy-second, twelve hundred-seventy-third, twelve hundred-seventy-fourth, twelve hundred-seventy-fifth, twelve hundred-seventy-sixth, twelve hundred-seventy-seventh, twelve hundred-seventy-eighth, twelve hundred-seventy-ninth, twelve hundred-eightieth, twelve hundred-eighty-first, twelve hundred-eighty-second, twelve hundred-eighty-third, twelve hundred-eighty-fourth, twelve hundred-eighty-fifth, twelve hundred-eighty-sixth, twelve hundred-eighty-seventh, twelve hundred-eighty-eighth, twelve hundred-eighty-ninth, twelve hundred-ninetyth, twelve hundred-ninety-first, twelve hundred-ninety-second, twelve hundred-ninety-third, twelve hundred-ninety-fourth, twelve hundred-ninety-fifth, twelve hundred-ninety-sixth, twelve hundred-ninety-seventh, twelve hundred-ninety-eighth, twelve hundred-ninety-ninth, thirteen hundredth, thirteen hundred-first, thirteen hundred-second, thirteen hundred-third, thirteen hundred-fourth, thirteen hundred-fifth, thirteen hundred-sixth, thirteen hundred-seventh, thirteen hundred-eighth, thirteen hundred-ninth, thirteen hundred-tenth, thirteen hundred-eleventh, thirteen hundred-twelfth, thirteen hundred-thirteenth, thirteen hundred-fourteenth, thirteen hundred-fifteenth, thirteen hundred-sixteenth, thirteen hundred-seventeenth, thirteen hundred-eighteenth, thirteen hundred-nineteenth, thirteen hundred-twentieth, thirteen hundred-twenty-first, thirteen hundred-twenty-second, thirteen hundred-twenty-third, thirteen hundred-twenty-fourth, thirteen hundred-twenty-fifth, thirteen hundred-twenty-sixth, thirteen hundred-twenty-seventh, thirteen hundred-twenty-eighth, thirteen hundred-twenty-ninth, thirteen hundred-thirtieth, thirteen hundred-thirty-first, thirteen hundred-thirty-second, thirteen hundred-thirty-third, thirteen hundred-thirty-fourth, thirteen hundred-thirty-fifth, thirteen hundred-thirty-sixth, thirteen hundred-thirty-seventh, thirteen hundred-thirty-eighth, thirteen hundred-thirty-ninth, thirteen hundred-fortieth, thirteen hundred-forty-first, thirteen hundred-forty-second, thirteen hundred-forty-third, thirteen hundred-forty-fourth, thirteen hundred-forty-fifth, thirteen hundred-forty-sixth, thirteen hundred-forty-seventh, thirteen hundred-forty-eighth, thirteen hundred-forty-ninth, thirteen hundred-fiftieth, thirteen hundred-fifty-first, thirteen hundred-fifty-second, thirteen hundred-fifty-third, thirteen hundred-fifty-fourth, thirteen hundred-fifty-fifth, thirteen hundred-fifty-sixth, thirteen hundred-fifty-seventh, thirteen hundred-fifty-eighth, thirteen hundred-fifty-ninth, thirteen hundred-sixtieth, thirteen hundred-sixty-first, thirteen hundred-sixty-second, thirteen hundred-sixty-third, thirteen hundred-sixty-fourth, thirteen hundred-sixty-fifth, thirteen hundred-sixty-sixth, thirteen hundred-sixty-seventh, thirteen hundred-sixty-eighth, thirteen hundred-sixty-ninth, thirteen hundred-seventieth, thirteen hundred-seventy-first, thirteen hundred-seventy-second, thirteen hundred-seventy-third, thirteen hundred-seventy-fourth, thirteen hundred-seventy-fifth, thirteen hundred-seventy-sixth, thirteen hundred-seventy-seventh, thirteen hundred-seventy-eighth, thirteen hundred-seventy-ninth, thirteen hundred-eightieth, thirteen hundred-eighty-first, thirteen hundred-eighty-second, thirteen hundred-eighty-third, thirteen hundred-eighty-fourth, thirteen hundred-eighty-fifth, thirteen hundred-eighty-sixth, thirteen hundred-eighty-seventh, thirteen hundred-eighty-eighth, thirteen hundred-eighty-ninth, thirteen hundred-ninetyth, thirteen hundred-ninety-first, thirteen hundred-ninety-second, thirteen hundred-ninety-third, thirteen hundred-ninety-fourth, thirteen hundred-ninety-fifth, thirteen hundred-ninety-sixth, thirteen hundred-ninety-seventh, thirteen hundred-ninety-eighth, thirteen hundred-ninety-ninth, fourteen hundredth, fourteen hundred-first, fourteen hundred-second, fourteen hundred-third, fourteen hundred-fourth, fourteen hundred-fifth, fourteen hundred-sixth, fourteen hundred-seventh, fourteen hundred-eighth, fourteen hundred-ninth, fourteen hundred-tenth, fourteen hundred-eleventh, fourteen hundred-twelfth, fourteen hundred-thirteenth, fourteen hundred-fourteenth, fourteen hundred-fifteenth, fourteen hundred-sixteenth, fourteen hundred-seventeenth, fourteen hundred-eighteenth, fourteen hundred-nineteenth, fourteen hundred-twentieth, fourteen hundred-twenty-first, fourteen hundred-twenty-second, fourteen hundred-twenty-third, fourteen hundred-twenty-fourth, fourteen hundred-twenty-fifth, fourteen hundred-twenty-sixth, fourteen hundred-twenty-seventh, fourteen hundred-twenty-eighth, fourteen hundred-twenty-ninth, fourteen hundred-thirtieth, fourteen hundred-thirty-first, fourteen hundred-thirty-second, fourteen hundred-thirty-third, fourteen hundred-thirty-fourth, fourteen hundred-thirty-fifth, fourteen hundred-thirty-sixth, fourteen hundred-thirty-seventh, fourteen hundred-thirty-eighth, fourteen hundred-thirty-ninth, fourteen hundred-fortieth, fourteen hundred-forty-first, fourteen hundred-forty-second, fourteen hundred-forty-third, fourteen hundred-forty-fourth, fourteen hundred-forty-fifth, fourteen hundred-forty-sixth, fourteen hundred-forty-seventh, fourteen hundred-forty-eighth, fourteen hundred-forty-ninth, fourteen hundred-fiftieth, fourteen hundred-fifty-first, fourteen hundred-fifty-second, fourteen hundred-fifty-third, fourteen hundred-fifty-fourth, fourteen hundred-fifty-fifth, fourteen hundred-fifty-sixth, fourteen hundred-fifty-seventh, fourteen hundred-fifty-eighth, fourteen hundred-fifty-ninth, fourteen hundred-sixtieth, fourteen hundred-sixty-first, fourteen hundred-sixty-second, fourteen hundred-sixty-third, fourteen hundred-sixty-fourth, fourteen hundred-sixty-fifth, fourteen hundred-sixty-sixth, fourteen hundred-sixty-seventh, fourteen hundred-sixty-eighth, fourteen hundred-sixty-ninth, fourteen hundred-seventieth, fourteen hundred-seventy-first, fourteen hundred-seventy-second, fourteen hundred-seventy-third, fourteen hundred-seventy-fourth, fourteen hundred-seventy-fifth, fourteen hundred-seventy-sixth, fourteen hundred-seventy-seventh, fourteen hundred-seventy-eighth, fourteen hundred-seventy-ninth, fourteen hundred-eightieth, fourteen hundred-eighty-first, fourteen hundred-eighty-second, fourteen hundred-eighty-third, fourteen hundred-eighty-fourth, fourteen hundred-eighty-fifth, fourteen hundred-eighty-sixth, fourteen hundred-eighty-seventh, fourteen hundred-eighty-eighth, fourteen

The Leader of the Famous Six

(Continued from Page 589)

as in music and literature; and the greatest confusion and uncertainty seemed to be the order of the day, Milhaud managed to emerge with a directness of expression, confidence of form and a personal style which in every age are the true evidences of an individual and creative talent.

Milhaud's second visit to the United States, during the season of 1922-23, helped influence his direction toward jazz, then stirring more on the continent than in this country as far as serious music was concerned. An earlier impetus had also been provided by the Negro element so prevalent in the popular music of Brazil with which Milhaud had acquainted himself as thoroughly as he did with the Negro idiom of New York's Harlem.

On this occasion, happily recalling his journeys uptown, he said, "There I discovered scores of Black Swan records, to which at that time no one paid any attention, but which today are considered prizes in a collection of early jazz. I brought them home, studied them and then made use of their special effects to suit my own purpose. As everyone knows, my 'Création du Monde' was written before Gershwin wrote his *Rhapsody in Blue*."

That this work is also a little masterpiece of its kind, besides being a most compelling example of serious symphonic jazz, was not of course for Milhaud to say. Composed in 1923, before other composers self-consciously took to the utilization of such an idiom, this ballet, to a text by Blaise Cendrars, based on African legends of the creation, lends itself admirably to this manner of treatment. Arriving for his third visit in New York in December 1926, Milhaud told of his new interest, then centered in his experiments in dramatic form. "Lately I have written several operas of a very condensed nature. One of them, 'Le Pauvre Matelot' (produced by the Opéra-Comique in 1927 and heard in New York in 1937) requires only four soloists and takes but forty minutes. Another is in three acts, lasts thirty-five minutes and demands an orchestra of only thirteen players ('Les Malheurs d'Orphée,' La Monnaie Theatre, Brussels, 1926). 'Esther de Carpentras,' an opera bouffe in two acts, lasts but an hour and a quarter."

To the radical composers of the twenties—in their flight from the over-ripe Wagnerian expansiveness of the 19th century—the earlier dramatic forms of the 18th century *opera di camera* appealed most directly when it came to the question of opera. With chamber opera another aspect of the neo-classic direction, new harmonic devices, manneristic rhythms, fantastic tonal com-

binations and bizarre situations were everywhere the order of the day. But an organic form and a homogeneous style were more difficult to achieve. For Milhaud, it came forth in a seemingly inevitable mold and embodiment. His three "minute operas," "L'Enlèvement d'Europe," "L'Abandon d'Ariane" and "La Délivrance de Thésée"—each taking about eight minutes to perform—are, for all their experimental structure, the most natural, genuine and complete works. In these short but wholly rounded little dramas, the vocal line is uppermost, and the orchestra, which is relegated to a secondary position, is used with unerring sensibility for economy and effect. The choruses, used in the ancient Greek manner, are expressions whose texture and passion, notwithstanding the modern idiom, recall those of Lully and Gluck.

Modern Operatic Works

"Twentieth century opera ran its own inevitable course," Milhaud explained. "Chamber opera was the natural reaction to Wagner in France as well as in Germany. The full length opera, however, has continued to be written. From the beginning of the century, there is Debussy's 'Pelléas et Melisande,' Dukas' 'Ariane et Barbe Bleue,' Berg's 'Wozzeck' and 'Lulu' and perhaps several others of near stature. My own 'Christophe Colomb' is a two and a half hour work, and my 'Maximilien' is also a full length opera. Recently, with Sauguet's 'Chartreuse de Parme,' the world is richer one more masterpiece, I believe. This is not a small work, but a four hour opera. I myself, fascinated and delighted, have heard it seven times."

When "Christophe Colomb," Milhaud's most important opera, received its first performance at the Berlin State Opera under Erich Kleiber in the spring of 1930, it created a sensation. The story of Columbus, as written by Paul Claudel, was read by a narrator to the chorus assembled before the stage. The chorus is here again a protagonist, as in ancient Greek drama, exhorting, protesting, questioning. The action was illustrated by twenty-seven tableaux in scenery and with projections on the screen. Sometimes used in combination, the contrast between the two produced the most fascinating and mystical effects. At the end, the house was wild with approval and protest.

Milhaud's latest opera, "Medée," managed to receive three performances in Paris last May, before the great offensive forced it to be taken off. It was the last of the many works commissioned by the French government over a period of years, from her outstanding composers, to be heard and applauded. Having also written extensively for the movies, Milhaud, the abstract composer, was asked about the ultimate value a

score composed for the films might have in other surroundings. He replied very simply: "It all depends on the kind of picture the music was composed for. From my first picture, 'Madame Bovary,' for instance, I extracted a group of little pieces of three and four minutes duration and published them for piano under the title of 'L'Album de Mme Bovary.' Then one of my later pictures, 'Cavalcade d'Amour,' written in 1939, which is divided into three parts taking place in the 17th, 19th and 20th centuries, has the elements of a suite for five wind instruments. But the most important thing in my opinion in writing for the movies, is to create a score which will add imperceptibly to the meaning of a picture and not attempt to capture for itself the most conspicuous place. One of the greatest compliments that can be paid me upon seeing a picture of mine is to say, 'Oh, but the music, I hardly noticed the music.'"

Now teaching at Mills College, France's Number One composer may be seen taking his place beside Debussy and Ravel. As for his American students, one knows that they will be accorded the same sympathy and concern which Milhaud formerly gave to almost every young French composer of to-day, and which by temperament he cannot help but give.

Instrumental Adaptation and Aptitude Tests

(Continued from Page 637)

must be observed—the fingers especially in regard to length, thickness, agility, dexterity. These factors are important to the woodwind beginner. The students should be given a clarinet mouthpiece with a satisfactory reed carefully adjusted.

From the student's handling of the mouthpiece the instructor can judge lip position, control, embouchure in general. After the third session in this group, just as in the brass classes, will be found those students who are best adapted for clarinet, including those who later will be transferred to other instruments in the woodwind family.

There is little need, perhaps for discussing in detail the procedures to be followed in testing adaptability to the string and percussion groups. In each case a procedure similar to the one outlined above, with appropriate equipment and attention to the physical and mental requirements will bring about the desired results.

Every student should be given an opportunity to take tests for adaptation in each of these four groups. It is quite possible that some students are versatile enough to do well in all of the groups, in which case a great deal more attention would be paid to the student's feelings about what he wishes to play. Instructors should never assign certain instruments to students simply with the idea that

they will thereby achieve balance in instruments for their organization. In every case, actual adaptability of the student should be the criterion for assignment. Experience shows that many nature provides certain differences in student to discover and organize.

The instructor who carefully observes the adaptability of students will find that the problem of correct position as well as correct approach will solve itself. The psychological problems which are usually met with beginning students, who have doubts about what instruments they wish to play, usually solve themselves when the instructor carefully lets the student find his own way. The student who has had his parents assign that instrument to him, but who has no interest in it, will not be out of the act.

With a more careful approach, the matter of adaptability for the student of instrument education, our present process will be simplified and the student will be more interested in the program.

A Rich Library of New Master Records

Adapted with the permission of Victor Records, an extensive library of master records is the compilation of the Victor Records Company, which is a "Library of the Victor Records Company." This library, which is a "Library of the Victor Records Company," contains a vast collection of master records, including those of the Victor Records Company, which is a "Library of the Victor Records Company."

Perhaps the best example of the Victor Records Company is the German Museum of Harvard University. E. Power Bass has been the director of this museum since 1927. The museum is a "Library of the Victor Records Company," which is a "Library of the Victor Records Company."

Bartók's "Mikrokosmos" is a series of over one hundred and fifty short piano pieces, progressing from the simplest style to the most technically complex. The composer wrote most of these little works for his own students. That other teachers have found them valuable arguments for piano instruction, there can be no doubt. The imagination and skill of the composer are demonstrated in the group of pieces which Bartók plays in Columbia Set M-455. However, these pieces seem to us more for the student than the general listener.

FRETTED INSTRUMENTS

The Carcassi Guitar Method

By George C. Krick

SINCE THE EARLY PART of the nineteenth century, when the guitar became known to everyone as a musical instrument worthy of serious study, numerous "methods" have been compiled by most of the great virtuosos and composers for this instrument, presenting to the future students their ideas of what studies were necessary to become a proficient performer. Of all these, none have approached the consistent popularity of the "method" by Matteo Carcassi, an Italian guitar virtuoso, who was born in Florence in 1792 and died in Paris, January 16th, 1863. Philip J. Bone in his book, "The Guitar and Mandolin," speaks of it as follows: "This Volume, 'Complete Method for Guitar, op. 59,' is a scholarly and useful work, in fact one of the best, if not the best compilation of its kind. It has been favored with the widest and most universal circulation of any Guitar Method ever published and has enjoyed the distinction of being translated, revised, rewritten, condensed, augmented and mutilated by succeeding guitarists of every nationality."

The original edition, with English and French text, bears this interesting introduction by the author: "The flattering reception given to my works by professors and distinguished amateurs up to this period, and a long experience in teaching the guitar having furnished me much useful information, I am induced to bring this method before the public. It will facilitate the study and give a thorough knowledge of the instrument in a concise and simple manner. I have taken great care to make each lesson so progressive that the pupil, however ignorant of the instrument, will be interested from the beginning to the end of his studies, avoiding those dry difficulties, which too often tend to discourage beginners. Besides the fingering of the left hand which I have treated extensively, the exact management of the right hand has always appeared to me one of the most essential means of acquiring a sure and brilliant execution. From the success attending the application of this method amongst my own pupils, I can give assurance that any intelligent person who will study it with attention from beginning to end will acquire a perfect knowledge of the guitar."

The method consists of three parts, the first, beginning with an introductory chapter on the rudiments of music, explains proper position of holding the instrument, gives explicit instruction in the matter of fingering for left and right hand, presents scales, chords, preludes and simple pieces all arranged progressively. The second part gives examples of special effects—slurred notes, *legato*, *staccato*, trills, *vibrato*, grace notes, harmonics—followed by practical studies in the 4th, 5th, 7th, 9th position and scales in thirds, sixths, octaves and tenths. The third part is a collection of short pieces in different grades of difficulty further to improve the execution and musical taste of the student. This method was later supplemented by a volume of "Twenty-five Melodic and Progressive Etudes, Op. 60," a work containing a great variety of technical exercises designed for the development of right hand fingering.

Not a great deal is known concerning the early career of Carcassi beyond the fact that he studied the guitar in his youth and, by his concentrated efforts and natural musical endowments, acquired most extraordinary skill upon his chosen instrument. After establishing an enviable reputation as a performer in his native land, he toured Germany, where he was received with unbounded enthusiasm. In 1820 he arrived in Paris and, two years later, made his first appearance in London. These cities had been visited previously by Ferdinand Sor; and the English and French musical public, recognizing the genius of Carcassi, received him with open arms.

Ferdinando Carulli, sometimes called the father of the Italian school of guitar playing, had been a resident of Paris for some years and by his concert performances and guitar compositions had drawn to himself the favor and patronage of the wealthy Parisians. Up to this time he had written and published more than three hundred compositions, among them a method which was a universal favorite. But, with the arrival of Carcassi, the fickle Parisians were ready to transfer their allegiance to the new star on the guitar firmament. Carcassi was in the prime of life, and he introduced a new style of music, more modern, melodious, brilliant, abounding in artistic and pleasing effects and also of but medium difficulty. Publishers imported him for his compositions, and salons of Parisian artists and of the

(Continued on Page 642)

AMERICAN CONSERVATORY of MUSIC

CHICAGO

56th SEASON

Founded in 1886 by John J. Hattstaedt, today The American Conservatory of Music is outstanding among institutions for music education in this country. Its graduates are to be found occupying positions of honor and responsibility in every department of music.

Member of the National Association of Schools of Music

The Faculty—One hundred and thirty artist teachers, many of national and international reputation, including pianists: Henriot Levy, Rudolph Reuter, Allen Spencer, Edward Collins, Kurt Wanick, Louise Robyn, Tomford Harris, Earl Blah, Mabel Osmer and others; Voice: Theodore Harrison, Charles Le-Jerge, John Wilcox, Elaine De Sellem; Violin: John Weicher, Herbert Butler, Scott Willits, Stella Roberts; Organists: Frank Van Dusen, Edward Eigenschenk; Theory: Leo Sowerby, John Palmer, Irwin Fischer. School Music—C. Dissinger, Ann Trimmingham.

Accredited Courses are offered in Piano, Vocal, Violin, Organ, Orchestra and Band Instruments, Public School Music, Children's Piano Work, Class Piano, Musical Theory, Dramatic Art and Dancing.

Degrees—Bachelor of Music, Bachelor of Music Education, Master of Music and Master of Music Education are conferred by authority of the State of Illinois and recognized as a guarantee of accomplishment.

Professional and Teaching Engagements—Although the management does not guarantee positions, it has been most successful in assisting students to find remunerative situations in colleges, academies, music schools and in concert, opera, radio, orchestra, lyceum and choir work.

Tuition is reasonable in keeping with the times and may be paid in convenient installments. Complete particulars given in catalog which will be mailed on request.

Students' Self Help—The management makes every endeavor to assist needy students to find part-time employment. Many find work as teachers, accompanists or part-time positions working for commercial houses, etc.

Dormitories—Desirable living and boarding accommodations can be secured at the Conservatory Dormitories at moderate rates. Particulars on request.

Fall term begins September 15th.

For free catalog address John R. Hattstaedt, President

576 Kimball Hall, Chicago, Ill.

OBERLIN Conservatory

A Division of Oberlin College. Thorough instruction in all branches of music. 46 specialist teachers, excellent equipment (200 practice rooms, 23 modern organs, etc.) Degrees: Mus. B., Mus. M., with music major. Delightful college town. Catalog, Frank H. Shaw, Dir., Box 591, Oberlin, Ohio.

DePaul UNIVERSITY CHICAGO

THE SCHOOL OF Music

offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, and Orchestral Instruments. Confers Degrees of B. M., A. B., and M. M.

Distinguished faculty including

ARTHUR C. BECKER
SERGEI TARNOWSKY
MME. MARIA KURENKO
RICHARD CZERWONKY
WALTER KNUPFER
SAMUEL A. LIEBERSON

The Dept. of Drama offers a 3-year Course

Address Registrar for Bulletin

DePAUL UNIVERSITY

Room 401, 64 E. Lake Street, Chicago, Ill.

NORTHWESTERN UNIVERSITY School of Music

A Professional School of Music in a University Environment For Free Bulletin Write Northwestern University School of Music, EVANSTON, ILLINOIS

COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford University, England, President. 37th year. Accredited. Offers courses in all branches of music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center. Box E, 306 S. Wabash Ave., Chicago.

NORTH PARK COLLEGE

E. Clifford Toren, Director School of Music 50th Year

Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, voice, violin, cello, reed and brass instruments, church and choral music, theory, music education and expression. Fall semester begins September 16.

Write E. CLIFFORD TOREN, Dir. 3201 Foster Avenue, Chicago, Illinois.

Will Beethoven Stop Hitler?

(Continued from Page 586)

Beethoven's one hundred and twenty-three year old symphony is being heard far more than ever.

Many of the extraordinary uprisings in history have been motivated by even less significant symbols. The popular song, *Ca ira*, of the Reign of Terror of the French Revolution, was the rallying cry of the masses and left the baskets of the guillotine filled with a gruesome assortment of tyrants' heads. The story of *Ca ira* is one of blood and horror. In this song, the words, *Ca ira*, are repeated over and over again, just as the words, "Vee, vee, vee, vee," are now repeated in popular songs in London. *Ca ira* is a common French expression meaning "That will do" or "It will work," literally, "It will succeed." It is said that Benjamin Franklin, when in France, was frequently asked what he thought would be the outcome of the American Revolution. He always replied, "Ca ira." The song is said to have been born on the very night in October 1789 when the enraged and hungry mob of French people marched to Versailles, in an attempt to bring Louis XVI and Marie Antoinette back to Paris. Thereafter it became a part of every attack by the people during the revolution. To Ladré, a popular singer of the day, is given the credit of writing the words. The tune, however, was very much older and came from a contre danse, *Carillon National*, by a theater violinist, Bécourt. Its spontaneous adoption was incredible and its incendiary influence astonishing. In England the tune became the regimental march of the West Yorkshire Regiment. Those were the days when bands played at the front during the battle. When the West Yorkshire Regiment attacked the French in 1794, the English colonel saw that the French were so inspired by *Ca ira* that the battle seemed hopeless. Then he ordered his band to play the same tune, saying, "Come on, lads, we'll beat them to their own damned tune!"

Because of its notable connection with the "V" campaign, the "Fifth Symphony" may become one of the most famous compositions in all general history, as well as musical history. Indeed, it is not inconceivable, after this uncanny relationship, that the glorious "Fifth" may come to be known as "The Victory," just as we refer to the "Third Symphony" as "The Eroica."

There is an almost eerie significance in the forceful but simple phrase which the great master worked into this magnificent and awesome "Fifth." When Beethoven's doting friend, Schindler, asked the composer what this motif signified, Beethoven replied mysteriously, "So pocht das Schicksal an die Pforte."

(Thus Fate knocks at the door.) Is this Fate knocking at the door of the grotesquely superstitious Hitler? It might indeed be the challenge of Destiny, coming from the most democratic of all composers, whose great hatred was despots. When Napoleon rose to fame as the republican consul of France, Beethoven dedicated his "Third Symphony" to him. Later, when Napoleon put the crown of emperor on his own head, the composer tore up the title page and wrote the dedication in Italian, thus: "Sinfonia Eroica, composta per festeggiare il souvenire d'un grand uomo." (Heroic Symphony, composed to celebrate the memory of a great man.)

The "Symphony No. 5 in C minor" was composed during the period from 1805 to 1808. It was first published by Breitkopf and Härtel in 1809. The autographed copy of the score, which was once owned by Felix Mendelssohn, is in the Prussian State Library of Berlin, to which the family of the high minded Felix presented it in 1908. It is dedicated to two personal friends of Beethoven, Prince Lobkowitz and Count Rasumovsky. It was first performed publicly in Vienna at the famous Theatre an der Wien in 1808. Beethoven was then thirty-eight years old. The original orchestration calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, one double bassoon, two horns, two trumpets, three trombones, two tympani, first violins, second violins, violas, violoncellos, and double basses. The endurance of audiences in those days was heroic. On the program at which the "Fifth" was first given, there was also presented the "Pastoral Symphony," the "Piano Concerto in G major," the *Sanctus* from the "Mass in C major," and the "Choral Fantasia." At this time Beethoven had become conscious of the progressive nature of his deafness and was affected by the forbidding prospect. Beethoven conducted at this concert and was severely criticized for having made a serious mistake in forgetting a change that he had made at a rehearsal.

The rhythm of the victory motif appears in various forms over one hundred times in the first movement of the symphony. This theme, repeated over and over again on short wave radio, reaching out to all the subjugated countries, and the frequent reiteration of this theme, coming from unknown sources during blackouts, is said to be striking terror to the Nazis and is already making them realize the hopelessness of overcoming one hundred million people who abominate the very thought of totalitarian tyranny. It is obviously impossible to police a fifth column of one hundred million people; and military experts state that this very invisible foe, with its gigantic dimensions, makes the dreams of "Mein Kampf" a chimera, horrible and fantastic. Its protagonists claim that all

that is needed is a modern *Ca ira* to call forth the united strength of the enemies of Nazism, which have been temporarily paralyzed by the ogres of military might. As soon as they realize that this military might cannot continue to exist if the people themselves choose to destroy it from within, Hitlerism will fall.

Beethoven's sordid surroundings during his childhood no doubt affected his entire life. His drunken father made his boyhood a nightmare and filled the child with resentment to cruel oppression. This is probably the psychological inhibition responsible for his hatred of tyrants.

Beethoven, in his "Fifth Symphony," followed a general plan frequently used, a plan that is known as *per aspera ad astra* ("through hard work to the stars," or literally, "through struggle to victory"). The "Fifth," therefore, is divided in its movements. First Movement—struggle; Second Movement—repose, comfort, reassurance; Third Movement—inner struggle; Fourth Movement—final victory. Endeavor to hear some fine recordings of this work and see how clearly this general plan is followed. The writer feels that it is a great mistake to regard the opening first movement of this tremendous work as a gay and festive section, as it sometimes is played. Its organic strength, its inner power seem to symbolize a gigantic attack upon some great enemy.

Goethe referred to Beethoven as "an untamed animal" when the great composer refused to kowtow to the aristocracy. Beethoven demanded freedom and saw to it that he received it. He loved the poor and unfortunate with an almost Christ-like sincerity. When he visited Czerny's parents, who were poor, he insisted upon paying for his own dinner. He was scrupulously honest in all details. And he was essentially an extremely religious man.

Beethoven's interest in politics was always most acute. Former Premier Edouard Herriot of France, who gave THE ETUDE an article in July 1936, and who has written one of the finest and richest biographies of Beethoven, refers to him as a democrat and a republican who detested the Austrian government because it adhered to the policy of absolute power.

The influence of music in affecting the mass mind at a time of serious national emergency cannot be overestimated. Music is unquestionably one of the most valuable means of promoting patriotism and upholding public morale. This has been recognized by so many statesmen and so widely indicated by popular adoption that it is now axiomatic. At the time of the present international emergency, it is the writer's opinion that one of the most regrettable circumstances in the recent controversy between certain broadcasting companies and ASCAP has been that American radio listeners have been

deprived of the stimulation of powerful national patriotic music such as Sousa's *The Stars and Stripes Forever*, Berlin's *God Bless America*, and other compositions greatly needed to fortify the spirit of Americanism.

In these days, when propaganda has become as much a part of warfare as ammunition itself, battles are fought in the minds of the entire population. There is a sense of inevitability that comes with the consciousness that one is fighting for a noble and righteous cause, which is half of the battle. On the other hand, the Nazi propaganda has from the start, been to intimidate, by means of propaganda, threats of monstrous catastrophes that will never be forgotten by civilized countries. They thereby hope, if possible, to win victories, many of which have already come without firing a gun. Strands of music in Beethoven's great master work would seem so powerful in overcoming totalitarian propaganda that the Nazis would realize that their attempt to rule the world through fear and revenge and horror is a self-inflicted disaster to the German people. In particular the world. That many of the enlightened German people realize and repudiate Nazism is now well known, and they are taking a part in the "V" campaign to restore the honor of the race.

It is reported that the splendid American citizens of German origin, conscious of the stigma which the German military philosophy and the Nazis have brought to the fine name of the Germany of magnificent scientific, musical and literary achievement, are joining in the "V" campaign with unusual enthusiasm. Perhaps through some strange alchemy of Fate, Beethoven's motif of the "Fifth Symphony" is destined to play a cabalistic part in the downfall of Hitler and all that his name signifies.

The Carcassi Guitar Method

(Continued from Page 641)

nobility were thrown open to him. After a few years in Paris, Carcassi again journeyed through England and the various countries of continental Europe, later returning to his adopted city where he died in 1857.

Carcassi must be counted among the greatest masters of the instrument. In his compositions of white about eighty were published, he shows much originality and individuality. He perfected the method of fingering, introduced many novel effects and carried the length of the instrument to greater lengths than any guitarist before him.

On several occasions we have been asked if a study of the Carcassi method would successfully serve as a foundation for modern guitar technique. To this we can truthfully re-

spond in the affirmative. Carcassi advocated, as did some other guitarists, the resting of the little finger of the right hand on the sounding board, near the bridge. Most modern guitarists keep the right hand entirely free, which we also approve. During Carcassi's time, the right hand fingering of scales was done with alternating thumb and first finger on the three lower strings, followed by the alternation of first and second finger on the three gut strings. The modern Spanish guitarists omit the thumb in scale playing, using alternating first and second finger on all strings. As we have suggested before in this column, a guitarist should make a comprehensive study of all the different methods, etudes and exercises by all the great composers of guitar music, in order to become a master of the instrument. As an example, you may begin by using the Carcassi method during the first year, together with his "Six Caprices, Op. 26" and his "Twenty-five Etudes, Op. 60." During the second year, the Second Book of the "Foden Grande Method" is in order, and along with the "Etudes, Op. 31, 35, 6 and 29" by Ferdinand Sor. The following years will call for etudes by Giuliani, Merz, Coste, Legnani, Albert, Arenas, Aguado. Along with these etudes, one should make a comprehensive study of the concert repertoires of the same masters, finally leading up to the compositions and transcriptions by Tarrega, Segovia, Torroba, Turina, Ponce and other modern writers. Only by following a similar plan will a serious guitar student reach a high standard of proficiency.

Exceptional Music on the Radio Networks

(Continued from Page 593)

Broadcasting System by the Government of Mexico. Educators, government officials, and radio men from all the American countries were invited to the conference, and approximately one thousand delegates from Latin America, the United States and Canada were in attendance.

The Mexican Government provided the Mexican National Palace of Fine Arts as the conference meeting place, and also contributed the services of the Mexican National Symphony Orchestra, under the direction of Carlos Chavez, for the demonstration of the School's anticipated new Tuesday music series, "Music of the Americas." Columbia's education department gave four demonstrations of classroom use of the "School of the Air" during the conference, with Alan Lomax, the folk song authority, the Golden Gate Quartet, and Joshua White, famous folk musician, of-

Dr. Carleton Sprague Smith, director of the music division of the New York Public Library, and the scheduled arranger and commentator of the new "Music of the Americas" series to begin next month in the Tuesday broadcasts of the "School of the Air," gave three talks on different aspects of music in Latin and North America. The Mexican Secretary of State, Ezequiel Padilla, and the Mexican Secretary of Education, Dr. Luis Sanchez Pontón, who was the conference chairman, also gave talks.

The NBC Summer Symphony concerts will continue to be heard on Saturday evenings through September. The programs of September 6th and 13th will be under the direction of Roy Shields, music director of the NBC Chicago studios, and those of the 20th and 27th will be conducted by Fritz Kitzinger, who has previously been associated as assistant conductor with Fritz Reiner and Otto Klemperer.

"Manhattan Merry-Go-Round," heard on Sunday evening from 9 to 9:30 P.M., EDT, and the "American Album of Familiar Music" heard immediately after, from 9:30 to 10, are scheduled to continue with the same personnel during September. The former program features Conrad Thibault, baritone, and Lucy Monroe, soprano, with Victor Arden and his orchestra; and the latter brings to the microphone Frank Munn, tenor, Vivian Della Chiesa, and Jean Dickerson, sopranos, with Gustave Haenschen and his orchestra. On Mondays the "Voice of Firestone" show continues this month with Margaret Speaks, soprano, as soloist and with Alfred Wallenstein as the conductor of the concert orchestra (8:30 to 9 P.M., EDT, NBC-Red network).

A new defense show called "America the Free" has come into prominence on Saturday mornings (10:30 to 11, NBC network) featuring Victor Arden and his orchestra.

Other familiar programs scheduled to be with us through the month of September as they have been heard all summer are the Sunday evening broadcasts of Kostelanetz and his orchestra and the Ford Summer Hour.

LONGY SCHOOL OF MUSIC

26th Season
1941 - 1942

Melville Smith, Director
Registration
September 2nd to 13th
Classes and Private Lessons
under
Distinguished Instructors
begin
Monday, September 15th
(Catalogue on Request)
One Follen Street
Cambridge, Massachusetts

SEVENTY-FIFTH ANNIVERSARY YEAR CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, President

Member of the North Central Association of Colleges and Secondary Schools; Institutional member of the National Association of Schools of Music.

A Professional school of music conferring accredited Bachelor and Master of Music Degrees with major in Piano, Voice, Violin, Cello, Organ, Orchestral Instruments, Musicology, or Composition.

Faculty of internationally and nationally famous artist teachers.

STUDENT AID AVAILABLE TO A NUMBER OF DESERVING STUDENTS.

FALL SEMESTER OPENS MONDAY, SEPTEMBER 8.

Write now for Free Catalogue; Address the Registrar

CHICAGO MUSICAL COLLEGE

R. A. Elmquist, Business Manager

64 EAST VAN BUREN STREET, CHICAGO, ILLINOIS

College of Music

ALBINO GORNO, Dean SIDNEY C. DURST, Dr. of Studies
Founded 1878

Faculty of internationally known artists. College courses lead to Artist Diplomas in applied music, to B. Mus. degrees (vocal or theory); B. S. Mus. Ed., B. Ed. Pub. Sch. Mus. and M. Ed. in collaboration with Univ. of Cincinnati. Close association with noted Cincinnati Symphony Orchestra and with WLW. Professional instruction in radio broadcasting and recording; complete studios. Weekly college broadcast over Station WLW. For catalog and folder write: Office of the Dean 1228 Central Parkway Cincinnati, Ohio

Lindenwood

CONSERVATORY OF MUSIC

Division of Lindenwood College for Women. Thorough preparation for careers in music under a distinguished faculty. B.M. degree, certificate and diploma in piano, voice, violin, organ, harp, other instruments, public school music, theory, harmony, history and appreciation of music. Well-equipped studios, beautiful buildings on 138 acres near St. Louis with its frequent concerts, operas, other musical attractions. For catalog and view book, write Harry Morehouse Gage, Pres. Box 12491, St. Charles, Mo.

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director, 3411 Euclid Avenue, Cleveland, Ohio

MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offers thorough training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods. Bulletin sent free upon request. W. ST. CLARE MINTURN, Director

"Pacific Northwest's Oldest Musical School"

ELLISON-WHITE Conservatory of Music

Ariel Rubinstein, Director
All Branches of Music—Outstanding Faculty
Courses leading to B. Mus., M. Mus. and Artist Diplomas
1539 N. E. 10TH AVE., PORTLAND, OREGON

THE JULIUS HARTT MUSICAL FOUNDATION • HARTFORD • CONN.

THE JULIUS HARTT SCHOOL OF MUSIC

MOSHE PARANOV, DIRECTOR

RECENT APPOINTMENTS

HAROLD BAUER, Piano; AARON BODENHORN, Cello; ALFRED EINHORN, History and Musicology; ROSS LEE FINNEY, Composition; FREDERICK JACOBI, Composition; WILLIAM KROLL, Violin; FRIEDRICH SCHORR, Voice and Opera; JULIA SMITH, Public School Music.

BACHELOR OF MUSIC DEGREE

WITH MAJOR IN INSTRUMENT, VOICE OR COMPOSITION

CATALOG ON REQUEST

187 BROAD STREET • • • HARTFORD, CONNECTICUT

Putting Assets to Work

(Continued from Page 585)

concentrated on that.

"Next, take a look into the advertising and business methods which the best teachers now employ. Have you a circular?"

"No."

"Have you ever had one?"

"No. I wouldn't know how to compose one."

"Well, by all that's sensible, get someone who knows how to write and print a circular to help you."

"But I haven't any money."

"Well, then go to some good friend and borrow the amount."

"But I have always looked down on teachers who advertise."

"Representative teachers have advertised for years," we replied.

"There is a very good reason for this," we continued. "The public is still unacquainted with the real importance of music in the child's life, and it is a part of your professional duty to promote this educational work."

"Well," he asked, "how shall I get my newspaper notices and go about writing a circular?"

"Forget your newspaper notices," we told him. "Always remember that any buyer is selfish. He thinks about what he is going to get. Sell the advantages of music study to them, not stories about your musical greatness. They are interested in themselves, not in you until you produce convincing results."

We then wrote this circular for him. It was attractively printed on four pages, 5½" x 8½". The name, of course, is anonymous. The last page of the circular was left blank to give the appearance of dignity.

We then brought to this teacher's attention the fact that, since it was very unlikely that pupils would come to him, he would have to do a great deal of missionary work, even door bell ringing, which is a polite name for "hustling." You see, his position was an extreme one. He had to do something and do it quickly. There was no question about his ability. He really had something worth while to sell, and there was no reason why he should not proffer his services where they were needed.

How did it all come out? In less than a month, he had acquired twenty new pupils; and one of the first things he did was to pay off the loan that he had secured to help him get a fresh start. In another month, much to his amazement, he had forty pupils. He came in to see us, wreathed in smiles. He said:

"I wouldn't have believed it. One month ago I was a failure. Now I am back in my chosen profession, have confidence in myself, have restored my self-respect, and most of all I feel that this is the beginning of a new life and I will never be afraid of myself again. I expect to be giving sixty lessons in a few months."

The Most Important Thing in the World

by
Hedley Greer Preston

The most important thing in the world to the right-minded parent is the life, health, happiness, prosperity and security of his child.

Singularly enough, music is now looked upon by thousands of educators, business men, psychologists and sociologists as one of the foremost essentials in the training of the child who has to face the varied problems in modern complex life.

From wide contacts and years of experience in teaching children, as well as adult students, the following truths have made themselves prominent over and over again:

Music stimulates the mind to far greater activity.

Music develops accuracy of thought and performance as does no other subject.

Music develops poise—that poise which the child must have to help him meet the world face to face.

Music cultivates refinement of taste and enables the child to prepare for any social emergency.

Music has to do with the nobler and loftier things in life and its influence upon the character development and discipline of the child has in thousands of instances been shown to be beneficial.

Music more than ever in the past has become a "must" in the daily life of most people, and the child who is not acquainted with it is decidedly handicapped.

Music study puts the child in the possession of one of the most delightful of all accomplishments and entertainments.

Therefore, Music calls for a necessary and extremely reasonable investment in your child's future which will pay precious lifetime dividends.

MR. PRESTON'S CIRCULAR

Musical Independence for America

(Continued from Page 591)

unknown when Czerny prepared his work. And still the Czerny edition continues to guide our students!

Even if the use of an Ur-text is beyond the grasp of less mature students, it should be obtainable to the teacher. He should be able to get it, to consult it, to have it lying on the piano for corrective comparison when his students come with passages prepared from other editions. And he cannot find it in any American edition!

I never venture to teach the last of the Beethoven Sonatas without at least showing my students the Beethoven Ur-text edition. This does not imply that the editions of masters like von Bülow or Schnabel are in any way incorrect. But they reflect tendencies—personal, national, temporal—that are not what Beethoven himself indicated. Take the matter of fingering, for example. Beethoven himself marked fingerings which are natural and simple, yet how few of the editions follow them! The reason, quite simply, is that there are cycles of fingering, deriving from the performance standards of the time of their origin. We know, for example, that the thumb was not used in playing before Bach; Beethoven used the thumb but indicated it sparingly on the black keys. Later, the upswing of "free expression" of the Romantic epoch quite did away with distinct phrasing and accurate fingering; people played as they "felt." Then came von Bülow. Precise by nature, disciplined by orchestral routine, and anxious to restore some measure of order to music, he set about correcting the errors he found. In preparing his edition of Beethoven, he based himself less on the composer himself than on his own concept of correcting the approach to Beethoven! The result was that his reforms were quite

as eccentric (though in a different way) as the points he sought to reform.

Hence, von Bülow's overdone fingerings are quite different from Beethoven's, and are calculated along the lines of his (von Bülow's) own performance abilities. We know, for instance, that von Bülow had little or no repeating technic; that is, when he repeated the same note many times, his wrist action was such that his tone quality suffered if he used the same finger. Hence the mania for changing fingers on repeated notes. There is no fundamental pianistic need for this; performers with good repeating wrists laugh at it. But it set a fashion, from which we have not entirely recovered. In von Bülow's drive for greater general accuracy, it was considered a major sin to deviate from marked fingerings. In my own youthful studies, I was made to follow the fingerings on the page; if I could not, even if my tone improved when I used my own fingerings, I was scolded. To-day, we have studied our way out of the "Romantic" errors of von Bülow's time. Also, we accord chief concern to tone, not to the finger which produces it! Thus, we have another instance of an edition which served excellently for the needs of its time, but which is pointless for us, who have inherited the fruits of more recent research. Yet the von Bülow edition still ranks among the authoritative ones! It is quite like expecting our theater audiences to wax excited over the social problems in Ibsen's plays, regardless of the fact that passing time has quite corrected them.

All of the dependable editions have something to recommend them—the French edition of Bach (Durand) can be used successfully because it is so little "edited"; the Italian edition (Ricordi), though much over-edited,

restores and explains to compelling moments—but those of them compare with the Ur-texts themselves. Indubitably, Tovey's edition of Bach is absolutely the Ur-text, and the fact that we can find it over one as a tribute to Beethoven's masterful teachers will want to be at hand. They are the not so much to the student and teacher to be read, if he permits himself to be misled by the Ur-text. The Ur-text is that they follow the structure, the phrasing, the tone, the dynamics, the gradations of the music quite as the composer intended them. They are the editions which competent teachers will want to have at hand. They are the editions which should be entrusted to the student himself. And he will find it profitable to work directly from the composer's indications.

The Ur-text of Bach is immensely important because of the intellectual and artistic problems which, as we have seen, the coming of the piano raised to a new level. Now that musicology has given greater insight into historical and stylistic accuracy, we would do a great deal to know exactly how Bach intended them to sound. The best work on this subject is the treatise by Philipp Emmanuel Bach, published nine years after his father died, and accurately documented according to his own usages. It will surprise you to know that only now is this invaluable source book being translated into American publication.

Prior to 1914, there was no musical engraving in France. Some lithographing existed, but the French depended almost entirely for printed music on German editions. With the World War, France became musicless. The plates of Cesar Franck and Chabrier lying in Leipzig, melted down for bullets. A number of us in Switzerland used the good offices of our national neutrality to get tools, machines, and materials

technic out of Germany and into France, so that music might be published there, and the French government at once ordered a national edition of the great classics. Is it not time for us, in America, to profit by that example? Are we to continue risking musical authenticity, as France did in 1914?

We must prepare an American Declaration of Musical Independence. Whether or not the invaluable Ur-texts are presently to be endangered, we should have editions prepared from them, here and now. Possibly our great publishing houses might divide the great composers among themselves, one taking Bach, one Beethoven, and so on. But however it be arranged, the work should begin. Our future musical standards rest upon two pillars: (1) respect for the printed page—for every least note, rest, and indication upon it, and (2) the realization that the truest interpretation of any work was its writing—the meaning put into it by its composer. In the Ur-text alone do we find the printed page most wholly worthy of respect; the free, unhampered expression of the composer. Cycles in fingering, phrasing, and "feeling" will come and go; but there can be no change in Bach's and Beethoven's own wishes about their works. Shall we not do all we can to persuade our American publishers to allow us to learn at first hand what these wishes are?

Choosing An Accordion Career

(Continued from Page 639)

tion teaching, so let us think of the concert accordionist. He must be a fine musician and an artistic performer. His technic must be flawless, his memory perfect, and he must have a large repertoire of concert numbers. The percentage who attain success in this line is so small that we recommend it only for those who are talented and who are skilled performers. It is a fine goal for a student to set for himself, if he possesses the qualifications just named and if he can afford to take the time to prepare for it. After all musical preparation has been completed, sufficient time must be allowed for the ground work necessary to build up a professional name.

The career of a professional accordion entertainer is one which requires the least preparation and one which brings the quickest remunerative results. However, we wish immediately to emphasize the fact that accordionists who enter this line must consider it merely as a stepping stone and must never be satisfied with it as a permanent career. The musical requirements for this vocation are so small that a player limits his progress and will wake up some day to the realization that his popularity is on the wane and his playing

not good enough to enter any other field of accordion work.

A reasonable amount of technic is necessary, and a good memory is essential. The real success of a popular entertainer, however, depends much upon his appearance, personality and selection of a repertoire. He must possess that certain magnetism which enables him to "put over" his numbers.

Those who enter this work must be prepared to adapt themselves to any playing circumstances, for their engagements will vary from society homes to hotel dining-rooms, private parties, lodge affairs, church banquets and numerous other similar affairs. The home type of boy and girl will not enjoy this type of playing unless prepared to take rebuffs occasionally. Theatrical and similar engagements require travel, for which the accordionist must be prepared.

The income from popular entertaining is not so steady as that from teaching, but neither is the work so confining. There is an element of gamble in it, for those who are in demand can earn large sums while they are popular. Business acumen is essential for securing engagements and keeping the entertainer's name before the public.

Orchestra accordionists and radio accordionists must prepare along the same lines, since both must specialize in developing rapid technic and in being good sight readers. An orchestra accordionist is not required to do much memorizing, but a radio accordionist must have a nice repertoire of varied selections memorized and at his finger tips when needed. Both must understand harmony and be able to arrange music.

Popular orchestra accordionists must be more than good musicians. They must have a natural ability for style in playing and in the projecting of modern rhythms. Players who cannot improvise and who are at the mercy of every written note do not make good modern orchestra accordionists.

Experienced orchestra accordionists are well paid after they have gone through the necessary period of gaining experience and have located with a good orchestra which is in demand.

We have enumerated the essentials required for each branch of the accordion profession; and we have tried to bring out the good and bad features of each, so that students may consider them well before making a decision on their future career.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania.

"Every day that we spend without learning something is a day lost."—Beethoven.

NEW TERM BEGINS SEPT. 15

- Sherwood emphasizes professional training, under noted artist-teachers, for successful careers in all branches of music. Choose from 18 well-planned courses, at moderate rates. Accredited instruction. Courses lead to certificates.

diplomas, and degrees in piano, violin, cello, voice, organ, wind instruments, theory, composition, public school music, conducting. Dormitory accommodations at moderate cost. Write for catalog. 412 S. Michigan Ave., Chicago, Illinois.

Sherwood Music School

Institutional Member of National Association of Schools of Music

JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, President

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, Dean

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

Catalog on request.
Room 122, 120 Claremont Avenue, New York

DETROIT INSTITUTE OF MUSICAL ART

DR. FRANCIS L. YORK, Chairman
DR. EDWARD B. MANVILLE, President

Member of the National Association of Music Schools. Founded 1897. All branches of Music and Dramatic Art. School of Sacred Music. Faculty of 70 artists. Accredited Teachers' Certificates, Diplomas and Degrees.

H. B. MANVILLE, Business Manager
52 Putnam, Detroit, Mich.

BALDWIN-WALLACE CONSERVATORY OF MUSIC

BEREA, OHIO (suburb of Cleveland)

Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Send for catalogue or information.

ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

RIVERDRIVE SCHOOL OF MUSIC & ARTS

84 RIVERSIDE DRIVE, NEW YORK CITY

FREDERICK G. KOEHLER, Director

Dormitories Catalogue on request Fall Scholarships
For further information address Secretary

BOSTON UNIV. COLLEGE OF MUSIC

Thorough preparation for careers in music. B. Mus., M. Mus. Ed., and A. M. degrees, and diplomas. Voice, Piano, Organ, Violin, Cello, Brass, Wind and Percussion instruments. Public School Music, Theory, History of Music, Musicology, Composition, Church Music. Distinguished faculty, including many Boston Symphony Orchestra members. Cultural opportunities of Boston. Attractive dormitories. Catalog. Alfred H. Meyer, Dean, 53 Blagden St., Boston, Mass.

PHILADELPHIA CONSERVATORY OF MUSIC

Chartered by the Commonwealth of Pennsylvania. 216 South 20th Street. MARIA EZERMAN DRAKE, Managing Director. Courses leading to Degrees.

PARAGON OF RHYTHMIC COUNTING FOR ALL RHYTHMS

PARAGON OF HARMONIZING applied to
FOUR KINDS OF HARMONIZATIONS
Send for explanatory circular
EFAA ELLIS PERFIELD
103 East 86th St. (Park Ave.) New York City

Alviene Academy and Theatre

Opera, Drama, Dance, Music. Study for culture; teaching; or a career. Stage, Screen, Platform, Radio. New York appearances. Private and class courses. Separate children's dept. Catalog. Secy. Schuler, 65 W. 85 St., New York.

Voice Training for Serious Students and Teachers
LOUISE WEIGESTER
100 WEST 73rd STREET NEW YORK

Excellent merchandising opportunities are to be found in Etude advertising columns

Fall Term Begins October 1st

PEABODY CONSERVATORY

BALTIMORE, MD.
REGINALD STEWART, Director

One of the Oldest and Most Noted Music Schools in America.

The Junior Etude

Edited by
ELIZABETH A. GEST

Junior Club Outline Assignment for September

Biography

(a) Give story of Bach's life as found in the "Standard History of Music," or any similar history of music.

(b) Give explanation of polyphonic music.

(c) Bach's "Mass in B minor" is considered to be one of the greatest compositions ever written by any composer. The principal vocal parts of the mass are: Kyrie Eleison; Gloria; Credo; Sanctus; Benedictus; Agnus Dei. Give translations of these titles.

(d) Give explanation of the "Well-Tempered Clavichord."

(e) What is a clavichord?

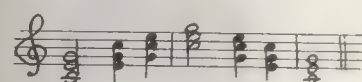
(f) What is a fugue?

(g) Give in your own words a definition of MUSIC.

(h) Select the two best definitions presented and write them in your notebook.

Keyboard Harmony

(i) Play the following pattern of triad and inversions in all major keys, without stumbling (hands together or separately).



(From the "Keyboard Harmony for Juniors")

Musical Program

Any of the small pieces in the Anna Magdalena "Notebook" (pieces which Bach wrote for his young wife to play)

Any of the Little Preludes and Fugues
Any movement from one of the suites
One or more of the Chorals
A Two-part Invention

Records: If possible borrow some records of the great "Mass in B minor"; and of the "Concerto for

Two Solo Violins and Orchestra"; or the "Toccata and Fugue in D" (or any similar Bach recordings).

(Juvenile Clubs may adjust this program to meet their own grade of advancement, omitting what is too difficult)

(The books mentioned and the other materials to be employed may be obtained through the publishers of THE ETUDE)

A Musical Rainbow

By Mrs. Paul Rhodes

Name the colors that will complete the following titles:

1. The Beautiful _____ Danube (Strauss)

2. The _____ Mill (Herbert)

3. The _____ Peacock (Griffes)

4. The Land of the _____ Water (Cadman)

5. The _____ (Mozart)

6. The Big _____ Bear (Man-

Zucca)

7. The _____ of Tralee (Glover)

8. Old _____ Joe (Foster)

9. Little _____ Home in the West (Lohr)

10. Deep _____ (DeRose)

11. The Girl of the _____ West (Puccini) (poot-chê-nê)

12. Mighty Lak' a _____ (Nevin)

Answers on Next Page)

My Own Junior Music Club Book

Why not start a Junior Music Club? Hundreds have done so with great success. Follow the plan that you need to make a start.

MY JUNIOR CLUB CREED

To study and hear good music as much as I am able;
To appreciate my musical opportunities;
To be careful and regular in my practice and club attendance;
To appreciate the talents and abilities of my companions;
To realize that music benefits the mind and body and exalts life.

Pledged by: Name _____
Address _____
Date _____

OUR CLUB

The name of our club is _____
We have (number) _____ members.
We meet at _____
Our meetings are held on _____
Our colors are _____
Our motto is _____
Our club song is _____
Our club pin is _____

OUR OFFICERS

Our President's name is _____
Address _____
Our Vice-president's name is _____
Address _____
Our Secretary's name is _____
Address _____
Our Treasurer's name is _____
Address _____
Our Counselor's name is _____
Address _____

OUR COMMITTEES

The chairman of our Program Committee is _____
Members of Committee are _____

The chairman of our Hospitality Committee is _____
Members of Committee are _____

The chairman of our Entertainment Committee is _____
Members of Committee are _____

The chairman of our Refreshment Committee is _____
Members of Committee are _____

The chairman of our Membership Committee is _____
Members of Committee are _____

The President and Counselor shall be members of the committee.

The chairman of our Scrapbook Committee is _____
Members of Committee are _____

MY ATTENDANCE RECORD

Date Present Absent

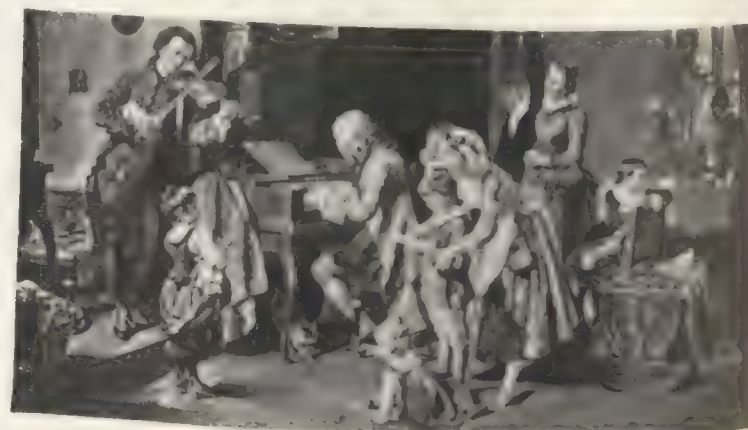
OUR MEMBERSHIP LIST

Name Address

COMPOSITIONS I HAVE PLAYED AT CLUB MEETINGS

Name of Piece Composer Date

(Continued on next page)



Johann Sebastian Bach with some of his family

My Own Junior Music Club Book

(Continued)

PROCEDURE FOR ORGANIZING A JUNIOR MUSIC CLUB

The COUNSELOR, or LEADER, calls together all who may be interested (the group may be confined to the pupils of one teacher, or each pupil may be asked to bring a friend).

The purpose and ideals of the club are explained; when and where to meet discussed and voted upon; the question of dues and fines is discussed and voted upon.

Nominations for officers are offered, and officers elected by ballot to serve for one year.

The President appoints chairmen of committees. (Members may express preference for the committee on which they would serve.)

If there is much variation in age of members, the club should be divided into a Junior and Juvenile section.

PROCEDURE FOR CONDUCTING MEETINGS

The President opens the meeting; The Secretary calls the roll (to which members may respond, if time permits, with name of composer, musical term, and so on).

The President brings up for discussion new or old business, then turns the meeting over to the Program Chairman.

The program usually consists of solos and duets; a short paper may be read on the topic of the day; games and quizzes may be used; a short period devoted to ear-training and keyboard harmony is beneficial. When the members are very young, rhythm orchestras may be included.

Meeting should be closed with group singing club song.

If the Club consists of a choral or orchestral group, the procedure at meetings may be arranged differently to meet conditions.)

DUTIES OF OFFICERS

Officers serve for one year. The President conducts the meetings, appoints chairmen of committees, brings up for discussion any old or new business.

The Vice-president has these duties, if the President is absent.

The Treasurer collects all dues (some clubs do not have dues); and collects all fines (some clubs do not have fines). The Treasurer must be careful in keeping her records and render an account of the club's fund at stated times.

The Secretary calls the roll, keeps a record of meetings and attendance, and writes letters when any are

necessary; also she reads at the meetings all the communications she has received.

The Counselor, or Leader, attends all meetings and offers advice or suggestions as needed.

DUTIES OF COMMITTEES

The Program Committee outlines the programs in advance and contacts those who are to take part on each program.

The Hospitality Committee arranges the chairs and makes ready everything that will be needed for the meeting.

The Entertainment Committee provides games when such are desired; prepares for special occasions, and procures special entertainment not scheduled in regular meetings. When special affairs are to be held, the Entertainment Committee should confer with the President and Counselor.

The Refreshment Committee takes charge of preparing and serving refreshments at regular and special meetings. (Many clubs do not serve refreshments.)

The Membership Committee attends to admitting new members into the club. The President and Counselor should be members of this committee. Clubs make their own regulations and requirements for new members.

The Scrapbook Committee attends to collecting interesting items and pictures and putting them in the club scrapbook.

The Radio Committee listens to good concerts on the radio and sends post cards to program directors.

Additional committees may be formed as needed, large clubs needing more committees than small clubs.

SUGGESTED TOPICS FOR MEETINGS

Lives of great composers (as appeared in The Junior Etude, Little Biography Series)

History of the Symphony

Orchestral Instruments

Stories of Famous Operas (as appeared in The Junior Etude opera series)

Folk Songs and Folk Dances

Music of the American Indian

Dance Forms in Music

Music of Specified Composers

Music of Specified Countries

Musical Quizzes (such as appear in The Junior Etude)

Current Events in Music

The Oratorio

Music by American Composers

Music Memory Contests

Keyboard Harmony and Ear Training (One or more meetings or an entire season may be devoted to each of the above suggestions)

LIST OF SUGGESTED MATERIAL For Junior Clubs

Standard History of Music

James Francis Cooke

What Every Junior Should Know

about Music Elizabeth Gest

Magic World of Music

Olga Samaroff Stokowski

Keyboard Harmony for Juniors

Elizabeth Gest

Story of Music Balbour and Freeman

Handbook of Terms Gehrckens

Noted Names in Music Baltzell

Miniature Duets from Master

Symphonies Elizabeth Gest

Miniature Duets from Master

Overtures Elizabeth Gest

Musical Playlets for Young Folks

James Francis Cooke

For Juvenile Clubs

Young Folks Picture History of

Music James Francis Cooke

Prince Melody in Music Land

Simpson

North American Tunes for Rhythm

Orchestra Elizabeth Gest

RULES AND REGULATIONS

(Each club makes its own rules, as clubs meet under very different circumstances)

The above outline, published in booklet form, may be obtained through THE ETUDE at nominal cost. Every club member should have his own booklet. If there is no Junior Club in your neighborhood, why not start one? You will find it lots of fun. You may also obtain club buttons, bearing portraits of great musicians, through THE ETUDE at nominal cost.

Bach Puzzle

The year of Bach's birth, plus the number of letters in his surname, plus the number of his children, plus the year in which he went to Leipzig, minus the year of Mozart's birth, plus the number of fugues in the "Well-Tempered Clavichord," plus the number of times he married, plus his age at the time of his second marriage, minus the number of letters in his middle name, will give the year of his death.

(Answers must present entire problem)

Junior Etude Contest

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

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

"Is it more fun to belong to a Junior Music Club or to study by myself?"

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

CONTEST RULES

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

Answers to Umbrella Puzzle:

1-2, songbooks; 1-3, signature; 1-4, serenader; 1-5, saxophone; 1-6, selection; 1-7, sotto voce; 1-8, Siegfried; 1-9, semi-breve; 1-10, songbirds; 2-10, serenades.

Honorable Mention for April Umbrella Puzzle:

Marjorie Ann Pettit; Eugenia Undergraf; Margaret Forley; Mary Elizabeth Long; Ann Benners; Isabel Campbell; Florence Tucker; Mildred Horstman; Robert Eugene Frankfort; La Verne Whitehead; Eunice Roberts; Muriel Dixon; Stelle Lee Green; Elsa Andrews; Joyce Whitney; Anna Marie Malone; George Waterson; Esther Matthews; Mary Lou Hillman; Marian Saunders; Florence White; Emily Pearlman; Anna Marie Gold; Ethel Millarsky; Anna Olsen; Mary Witkowska; Agnes Borek; Mary Jo Black; Dorothy Price; Blanche Wellman; Irene Wasilewska; Vera Probrajensky.



Juniors of Fond du Lac, Wisconsin

Prize Winners for April Umbrella Puzzle:

Class A, Elsie Taschek, (Age 16), Wisconsin
Class B, Jane Chudzik, (Age 12), New Jersey

Answers to Musical Rainbow:

1. Blue; 2. Red; 3. White; 4. Skyblue; 5. Violet; 6. Brown; 7. Rose; 8. Black; 9. Gray; 10. Purple; 11. Golden; 12. Rose.

Presser's Fall Bargain Offers

ADVANCE OF PUBLICATION OFFERS

The following Offers No. 36 to 50 are works as yet unpublished. Orders placed now at the Special Advance Price will be filled as soon as each work is published.

ADVANCE OFFER No. 36

LITTLE PLAYERS

A Piano Method for Very Young Beginners

By ROBERT NOLAN KERR

Teachers are going to like this little book which will have a page size of approximately 9 3/4 x 6 3/4, and with its illustrations the whole physical character of the book will be just right for little folks. The name of the author is well-known to many teachers by reason of successful little piano pieces for beginners and, as may be expected, the musical material in this little beginners' book is very attractive. There is a combining of rote and note presentation, and by means of words and illustrations the various aspects of notation, etc., are connected with usual and familiar experiences in the average child's day. Particular attention is given to developing the rhythmic sense through such bodily motions natural to children in the way of skipping, stepping, marching, or swaying from side to side.

ADVANCE OF PUBLICATION CASH PRICE, 20c, Postpaid

ADVANCE OFFER No. 37

MY PIANO BOOK, Part 2

By ADA RICHTER

This book is planned to complete the year's work begun in Part One. It may, however, be used by beginners who have had another instruction book and are ready to begin the study of scales and pieces of grade one-and-a-half. The scales are placed at the end of the book, with reference to their proper presentation at each lesson. The technique continues with "finger under" passages for both hands, chromatic scale passages, grace notes, triplets, arpeggios, and the introduction of new note values and rhythms. As with Part One, special holidays are recognized, with suitable selections for Valentine Day, May Day, and Easter. There are several teacher and pupil duets, one trio, and a few simplified arrangements, such as *Old Black Joe*, and Rubinstein's *Melody in F*. The book closes with a test on the material covered.

ADVANCE OF PUBLICATION CASH PRICE, 25c, Postpaid

ADVANCE OFFER No. 38

STUNTS FOR PIANO

A Very First Exercise Book

By ADA RICHTER

In this book various elementary needs in first piano study are presented in a very clever fashion. A little piece entitled *Stretch Yourself* covers an extension of the fingers over a one-octave arpeggio. *Relay Race* is a running scale passage divided between the hands. *Pole Vaulting* is a stunt for hands and feet, giving an easy pedal study, and so on the material in this book captures the imagination of the young piano pupil and soon the 18 studies it contains have been studied and real development achieved. In toothpick or matchstick type illustrations the various title suggestions are made graphic.

ADVANCE OF PUBLICATION CASH PRICE, 25c, Postpaid

ADVANCE OFFER No. 39

NUTCRACKER SUITE, by Tchaikowsky

A Story with Music for Piano

Arranged by ADA RICHTER

With many youngsters taking up piano lessons in pre-school ages there are many pupils who at ages below 10 require piano pieces and piano study material which technically might be graded as grades 2, 2 1/2, and 3. Such piano pupils and perhaps some a few years older will enjoy this early grade adaptation of the widely liked music selections in Tchaikowsky's *Nutcracker Suite*. These adaptations or arrangements will give the young piano pupil the thrill of playing music which he no doubt has heard played by important orchestras on their radio concerts, or which surely he has heard in witnessing Walt Disney's famous entertainment feature "Fantasia."

ADVANCE OF PUBLICATION CASH PRICE, 25c, Postpaid

ADVANCE OFFER No. 40

CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS for Piano

By CLARENCE KOHLMANN

Transcriptions such as will be included in this volume are ideal for those pianists who must contribute something to religious services, and these transcriptions are sure to be very popular with countless home pianists who take great delight in pianistic arrangements of favorite hymn melodies.

Mr. Kohlmann's experience in all phases of musical activity in the church is reflected not only in the fine transcriptions which he has made for this volume, but also in the hymns that he has selected. These transcriptions are not difficult, staying chiefly in grades 3 and 4 and they give additional charm to these inspired melodies. Mr. Kohlmann shows in these transcriptions rare ability to add brilliance and embellishment in keeping with the character of the hymn melodies arranged. The pianist will be delighted with the ease of execution found in these transcriptions.

ADVANCE OF PUBLICATION CASH PRICE, 40c, Postpaid
(Sold only in the United States and Its Possessions)

ADVANCE OFFER No. 41

STRAUSS ALBUM OF WALTZES FOR PIANO

Prompted by an ever-increasing demand for the immortal waltzes of Johann Strauss, we are pleased to announce the publication of a collection of these works for piano. The waltzes of Johann Strauss, the Viennese "Waltz King," have long been the favorites of many people, and have enjoyed an almost universal popularity. The complete contents include the most popular and appealing of the Strauss waltzes.

ADVANCE OF PUBLICATION CASH PRICE, 40c, Postpaid

ADVANCE OFFER No. 42

CHILDHOOD DAYS OF FAMOUS COMPOSERS—The Child Mozart

By LOTTIE ELLSWORTH COIT AND RUTH BAMPTON

In presenting this series of stories and musical compositions from the childhood days of famous composers, it is the authors' purpose to create and develop in children a deep and abiding love of music. This first booklet in the series is devoted to the life and music of Mozart, and contains five easy-to-play arrangements for solo, and one duet. The authors are well known in their respective fields. Mrs. Coit is the Director of Children's Classes in Introduction to Music at the Eastman School, Rochester; and Miss Bampton is Assistant Professor of Music at Beaver College, Jenkintown, Pa. An unusual feature of the series is the dramatization of the story on a miniature stage. Full directions and diagrams for making the stage and settings have been prepared by Virgil Poling, Director of the Student Workshop at Dartmouth College, Hanover, N. H., and are included in each volume. The book is handsomely illustrated with conditions for its use with children of varying ages, and provides a list of recordings of Mozart's music of special interest to children.

ADVANCE OF PUBLICATION CASH PRICE, 20c, Postpaid

OFFER No. 43

CHILD'S OWN BOOK OF GREAT MUSICIANS—John Philip Sousa

By THOMAS TAPPER

Some years ago the dynamic Dr. Thomas Tapper thinking upon the musical instruction of children conceived the plan of a booklet telling the life story of a great composer in simple language, and through giving the child a sheet of pictures to cut out and paste in spaces throughout the story make it play for the youngster to become acquainted with the things in the booklet about the great composer. This idea of Dr. Tapper's proved so successful that music teachers everywhere have used thousands of copies of the 19 books already issued in the series.

Now in course of publication is a booklet on the beloved American composer, John Philip Sousa, who as a boy was a music student in our own Nation's Capital City and who later gained international fame as a composer of many stirring and patriotic marches. Teachers may obtain a single copy at the nominal

ADVANCE OF PUBLICATION CASH PRICE, 10c, Postpaid

OFFER No. 44

SYMPHONIC SKELETON SCORE, No. 6

Symphony in G minor—Mozart

By VIOLET KATZNER

Miss Violet Katzner knowing how much joy it would give the true music lover among radio and concert audiences listening to great orchestras performing symphonies, evolved the *Skeleton Score* presentation of the symphony, using the single staff line to carry along the melodic framework of the symphony, indicating the various symphonic motives and their development, and noting the instruments carrying the melodic flow throughout the various portions of the entire symphony.

There are five previously published *Symphonic Skeleton Scores*. Only volume No. 6, however, is available under this special advance of publication offer and no music lover who has the opportunity to enjoy symphonic music in the concert hall, or through the radio, or records should pass by the chance to secure this *Skeleton Score No. 6 on Symphony in G Minor—Mozart* at the

ADVANCE OF PUBLICATION CASH PRICE, 25c, Postpaid

OFFER No. 45

LAWRENCE KEATING'S JUNIOR CHOIR BOOK

This Lawrence Keating's Junior Choir Book offers a fine variety and some of these two-part anthems are adaptations of music from the works of Bach, Handel, Schubert, Grieg, Beethoven, Liszt, Mendelssohn, Tchaikowsky, and Sibelius. Other numbers are original settings utilizing some well-known Gospel texts and such special occasions as Christmas, Easter, Thanksgiving, and Communion are covered. Only a single copy of this collection may be ordered in advance of publication.

ADVANCE OF PUBLICATION CASH PRICE, 25c, Postpaid
(Sold Only in the United States and Its Possessions)

ADVANCE OFFER No. 46

ADAM GEIBEL ANTHEM BOOK

Few composers of church music in this country have attained the remarkable success of the late Adam Geibel, long active in Philadelphia as composer, organist, and teacher. A prolific writer, Geibel composed many cantatas and anthems for the church service, some of which were published by his own firm, the Adam Geibel Music Co. Through a recent acquisition from the estate of this firm, we are pleased to be able to offer a new edition of the most successful of Dr. Geibel's anthems, which are now made available in book form for the first time.

ADVANCE OF PUBLICATION CASH PRICE, 35c, Postpaid

ADVANCE OFFER No. 47

THE INFANT HOLY

Christmas Cantata by LOUISE E. STAIRS

Choir leaders seeking a Christmas cantata suitable for women voices will be pleased to learn that another such work by Mrs. Stairs will be available early in October. The melodious and harmonic beauty of this work, together with its limited voice range and ease of execution, make it an excellent addition to the repertoire of the average small choir. Besides the usual four-part choruses, there are solos for each voice; a tenor and baritone solo; a trio for soprano, alto, and tenor; a contralto solo with organ and alto humming chorus; and a tenor recitative.

ADVANCE OF PUBLICATION CASH PRICE, 30c, Postpaid

ADVANCE OFFER No. 48

IN ROBOT LAND

An Operetta for Men's Voices, in Two Acts

By L. E. YEAMANS

Many authors have attempted to set down their conception of life in the city of the future, but few have succeeded as well as did the composer of this two-act operetta for men's voices entitled *Robot Land*. Written by the late Mr. L. E. Yeamans, a time traveler of the faculty of the Oberlin Conservatory of Music, Oberlin, Ohio, this operetta will be welcomed with enthusiasm. The action of the story takes place in a country in which a race of supermen has been developed and from which women, with the exception of Miss Summuth and Miss Johnson, have been excluded. The staging of this work offers no problems, and the costumes can be arranged with little cost and effort. There are seven musical numbers with the overture, including four solos, five duets, a quartet, and a number of choruses. Eleven principals are required, including five tenors (one heavy). Intriguing melodies, satirical wholesome humor, and ease of production make this operetta worthy of being placed on the "must have" list of every male chorus director.

ADVANCE OF PUBLICATION CASH PRICE, 40c, Postpaid

ADVANCE OFFER No. 49

THE SINGER'S HANDBOOK

By LAZAR S. SAMOILOFF

It was to have been expected that a man of such vast experience both as a singer and a singing teacher, as Dr. Samoiloff, that some day give to the world a book containing the fruits of his experience. Written in clear English, and with a sense of form and climax, his work is logical and sound. 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 are covered as this book gives information and advice on almost everything necessary to an artistic career.

There are lists of suitable songs, a chapter addressed especially to teachers, and an interesting section on the speaking voice. The book, by an internationally known authority on voice, should be read and studied by every voice teacher, singer and voice student.

ADVANCE OF PUBLICATION CASH PRICE, \$1.25, Postpaid

ADVANCE OFFER No. 50

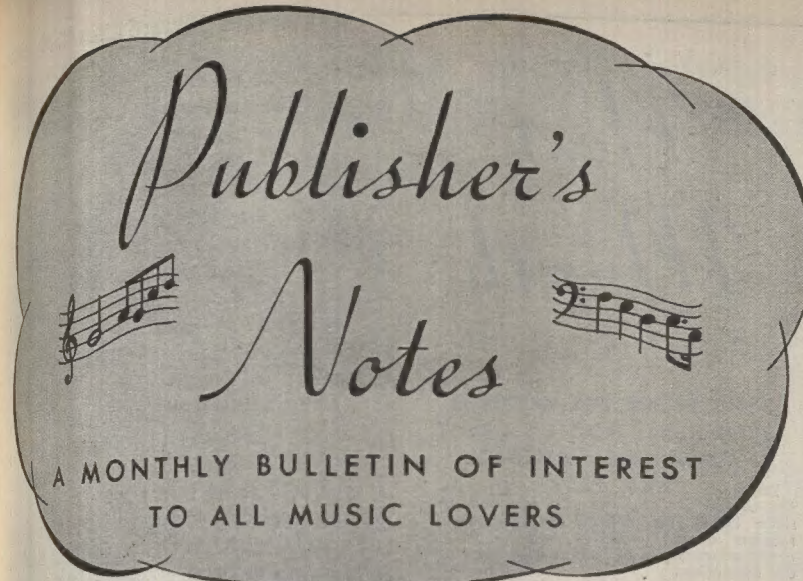
LET'S CHEER! Band Book

By JAMES M. FULTON AND MAJOR ED. CHENETTE

A rousing collection of marches and novelty numbers, entire or all, for High School, College, or general band use. Some numbers consist of jolly old tunes with texts to be sung when desired, but all have got "it." The scoring by the experienced arrangers, James M. Fulton and Major Ed. Chenette, is full throughout, but the parts are easy and the music will "come out" effectively whether played by large or medium sized bands, on the field or in the hall. There are practically no double note parts, assuring the player of all essential harmony. The Piano-Conductor score serves a double purpose, for support during practice, or for the Director on the podium.

Books will be published for the following instruments: Flute, Piccolo, C Flute and Piccolo, E-flat Clarinet, Solo and 1st B-flat Clarinets, 2nd B-flat Clarinet, 3rd B-flat Clarinet, E-flat Alto Clarinet, B-flat Bass Clarinet, Oboe, Bassoon, B-flat Saxophone, E-flat Alto Saxophone, 2nd E-flat Alto Saxophone, B-flat Tenor Saxophone, E-flat Baritone Saxophone, B-flat Baritone Saxophone (B-flat Bass or 3rd Trombone), Treble Clef, Solo and 1st Cornet or Trumpet (Conductor), 1st B-flat Cornet or Trumpet, 2nd B-flat Cornet, 3rd B-flat Cornet, 1st E-flat Horn or Alto, 2nd E-flat Horn or Alto, 3rd and 4th E-flat Horn or Alto, 1st Trombone, 2nd Trombone, 1st and 2nd Trombones or Tenors (Treble Clef), 3rd Trombone, Baritone, Baritone (Treble Clef), Basses, Drums, Piano-Conductor.

ADVANCE OF PUBLICATION CASH PRICES
Parts, 20c Each; Piano-Conductor, 30c, Postpaid



THE COVER FOR THIS MONTH—It is a matter of sincere regret to the publishers of THE ETUDE MUSIC MAGAZINE that it is not possible to make use of the many charming children's portraits submitted by ETUDE friends and readers. It must be remembered, however, that the mere inclusion of a piano or some other musical instrument along with a portrait of a charming and cunning child is not sufficient to make the portrait one of definite musical interest. It is hard to define just how some pictures have that musical interest and others do not.

There is such a real tie-up between the child portrayed on the front cover of this issue and the piano before her, that here we have a picture of real musical interest in which a charming child just seems to be bubbling over with the pleasure of having a chance at the piano keyboard. A child's natural interest in music makes a fine message to give out just at the beginning of the fall term of music study when teachers everywhere are opening their studios and giving the parents of their communities the opportunity to have their little ones start on the happy path of music that will lead them to so much genuine pleasure throughout their lives.

The young lady portrayed on the cover of this September, 1941, issue is Miss Beverly Jean Bunjes, the daughter of Mr. and Mrs. B. Bunjes of Brighton, Colorado.

LOOK AHEAD FOR SPECIAL MUSIC NEEDS

Christmas is over three months away but the number of choirmasters already choosing music for their special Christmas services is surprising. Christmas is not the only special musical season ahead. Many piano teachers like to conduct Halloween pupil recitals, while others like to have fall recitals, featuring piano pieces characteristic of the season. Armistice Day also brings along special programs for which suitable music is required, and many churches always make it a point to have particularly attractive and joyous Harvest Home Celebrations and Thanksgiving services.

With stocks of music embracing the catalogs of all publishers and covering every classification of music publications, the Theodore Presser Co. is able to give prompt, direct-mail service on such musical needs. Lists covering any classification in which you are interested will be sent cheerfully upon receipt of your re-

quest, or if your credit standing is such that will justify the extension of charge account privileges to you, you may request that we send to you "On Approval" music for the particular occasion or occasions you have in mind and of the type to meet the grades and classifications you describe.

Music sent "On Approval" gives you examination privileges and the opportunity to return any unused music for full credit within 30 days. It is privileges such as these in the direct-mail service of the Theodore Presser Co. that has caused numerous music buyers thousands of miles away from Philadelphia to depend upon the Theodore Presser Co. as a convenient and economical source of supply for their requirements in music publications.

PRESSER'S FALL BARGAIN OFFERS—

When an individual reads a book he seldom realizes that usually it has cost more to set in type one page of that book than he paid for the whole book, which had added to it paper, printing, binding, and merchandise costs. However, when the cost of publishing a book can be divided over a fairly good number of copies the cost per copy is very reasonable.

In the field of music, teachers and other active music workers always show such an interest in becoming acquainted with new music publications of merit that the Theodore Presser Co. usually can count upon a market for a first edition of a worthwhile quantity, and then again when a wide distribution is gained in the sale of a first edition of a new work of worth to those in music education, to those on the concert stage, or to those directing choirs or choruses, there is sure to be a continuing demand for that work over a number of years to come.

These considerations make it possible for the Theodore Presser Co. to give special price advantages during its annual September Bargain Sale featuring its book publications of the last twelve months at low Introductory Cash Prices. In these Fall Bargain Offers there also are included Advance of Publication Offers on new works in preparation. All works listed with Introductory Postpaid Cash Prices are ready for immediate delivery, but those listed at Advance of Publication Postpaid Cash Prices will be delivered as soon as published. Even though in some instances it may be a

few months before a work now in preparation comes from press, it is decidedly to the buyer's advantage to reserve a copy at the low Advance of Publication Cash Price, which is good only when the order and remittance is made "In Advance of Publication."

The entire group of Presser's Fall Bargain Offers will be found described on display advertising pages elsewhere in this issue. You will find it profitable to turn to them now and make up your order immediately.

CHANGING YOUR ADDRESS?—If you have changed or are going to change your address, don't neglect to notify THE ETUDE. A postcard will do, giving BOTH your OLD and NEW addresses. Prompt notice (four weeks in advance, whenever possible) will enable our subscription department to make the desired change and continue service to your new address without interruption.

SPARE TIME REWARDS—Would you like to have, without cost, an attractive, chromium-finish Bread Tray, a lovely Cheese and Cracker Tray, a Flashlight, Camera, Fountain Pen, or your choice of dozens of other useful and valuable articles? These are the rewards we offer to music lovers making new friends for THE ETUDE—the rewards you can easily and quickly obtain by inviting your musical friends and neighbors to subscribe for THE ETUDE. Let us send you complete details of how you can profitably put to use some spare time, together with a free copy of our Premium Catalog. Address your request to the Circulation Department.

THE ELECTRIC METRONOME—In music education, particularly with piano pupils, many teachers always have considered the metronome an indispensable aid in helping pupils to establish a sense of the proper tempo at which a piece should be played. Teachers who want something more modern than the conventional Maelzel metronome with its spring-driven pendulum and sliding weight will be delighted with the FRANZ ELECTRONOME (Trademark Name), which like an electrical clock runs on a 110-volt, 60-cycle AC current. A little indicator on the front of the ELECTRONOME makes it possible to set the ELECTRONOME to mark time in audible, distinct, and even beats at the desired rate per minute. There is the choice of any tempo speed from 40 to 208 beats per minute.

This accurate tempo indicator is powered by the finest synchronous electric motor it is possible to make, and the whole outfit is neat and compact, the case being 5 inches wide, 4 inches high, and 3 1/2 inches deep. It is made in a smooth polished black plastic, with soft feet on the base to protect furniture. The FRANZ ELECTRONOME is guaranteed by the manufacturers for five years, and complete with a 10 foot cord and plug sells for \$10.00. The Theodore Presser Co. carries a good stock of these precision tempo indicating devices, making it possible to give prompt service on orders to be shipped to any part of the United States.

ORDER VICTOR RECORDS BY MAIL—Any individual who can be reached by the United States Mails can obtain desired Victor Records for their musical enjoyment through the convenient direct mail service offered by the Theodore Presser Co. With a stock embracing everything

available in Victor Records, any order can be filled immediately. Whether it be for one of the very latest releases or for a long standing favorite, and whether it be for one of the Victor Popular Records at 50 cents or the Victor Bluebird Popular Records for 35 cents, or one of the Album releases of a classic symphonic number, you will find the Theodore Presser Co.'s Record Department a reliable source from which to obtain Victor Records.

Bulletins of current releases will be sent cheerfully on request, or should you desire a complete catalog of RCA Victor Records just send 25 cents in stamps and one of these fine catalogs will be mailed to you. The complete RCA Victor Record catalog is a veritable encyclopedia of choice musical selections to meet all tastes and it is a veritable Blue Book of outstanding individual artists and famous musical ensembles from small chamber groups to the world's greatest symphonic and operatic organizations. Just send orders or inquiries to the Theodore Presser Co., Victor Record Department; 1712 Chestnut Street; Philadelphia, Pennsylvania.

The World of Music

(Continued from Page 651)

OTTO KLEMPERER completed a new composition for orchestra, entitled "Variations and an American March," during the past summer.

MRS. JANE PHILIP ENGLISH, known professionally as Jane Verona, died in Wayne, Michigan, July 23rd, at the age of fifty-five. As a coloratura soprano, Mrs. English made her debut in Milan, Italy, and later sang leading rôles for the Chicago Civic Opera Company.

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.

A PUBLIC APPEARANCE IN THE MACDOWELL CLUB AUDITORIUM, New York City, is offered the winner of the annual Young Artists Contest sponsored by The MacDowell Club. Only students who have not appeared in public recital in New York City may enter. Applications must be filed before September 30th. Application blanks may be procured by writing to The MacDowell Club Young Artists Contest, 166 East 73rd Street, New York City.

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.

Putting Songs Across the Footlights

(Continued from Page 608)
to sing *The "Fight" of the Bumble Bee*.

Popular arias go over well, for when about to sing *La Donna Mobile* or *Vesti la Giubba* there usually is applause before I begin. This did not happen before the motion picture came into existence, but because concert audiences have heard these arias so often over the radio and in the movies, they have become familiar with them and love them. I hope this will happen with Mozart. I feel that it is only a matter of time and a question of familiarity.

There is very little difference between the audiences in small towns and large cities—with the exception of those in New York who have so much to choose from. Through the radio, people have learned to understand music to a far better degree, which has made it worth while for artists to sing in smaller towns. Intelligent audiences are springing up everywhere because of this phenomenon.

Things Can Happen

After having made many concert tours throughout the United States and Canada, I have become used to the unexpected. Things do happen while concertizing. Last year I was singing in a Texas city, and the concert was progressing well, until I noticed a large horsefly buzzing around the footlights. The fly circled the stage several times and finally flew straight toward my head. I did not want to stop singing and shatter the mood that I was trying so hard to build up; moreover, I have a wholesome respect for horseflies. Well, this Texas audience certainly saw an entirely new interpretation of this aria; I gestured wildly and moved about the stage, turning my head from side to side while the buzzing fly seemed several times to dart for my mouth. Finally, I saw the fly poised in mid-air above my head just as a high C was coming up in the aria. Taking the high note, I flung out my right arm in a dramatic gesture—and, with a lucky grab, I caught the fly. At the conclusion of the number I bowed and flung the fly into the wings. After the concert, several autograph seekers came back stage and told me that they had never seen such magnificent acting.

Background

I was born in Verona, the historic Italian city where my father was honorary custodian of the tomb of Romeo and Juliet. I started to sing when I was ten but my teacher, the local choirmaster, insisted that I stop for I was singing so vociferously that he was afraid my voice would be ruined. For a while I was soloist in

San Fermo's church, and at twenty-one made my operatic debut as *The Duke* in "Rigoletto." They liked my work so much that they immediately signed me for "I Puritani," an opera that had not been sung in its original key for fifty years because one of the tenor arias calls for an F above high C. I could sing this tenor aria, a happy asset which resulted in sixteen successive performances in Milan.

A concert tour followed, and my first concert outside of Italy was with the Kurhaus Orchestra in Ostend, Belgium. Naturally, all singers like to receive encores, and to-day I sing many; but at this concert in Ostend I was desperately nervous and wished that I could die, or that I had never been born, or that the floor would swallow me up. As I started onto the stage I heard the manager say sarcastically, "Remember, Martini, we allow no encores." "Encores!" I cried. "I hope I can get through my first song." Well, by a turn of fate, I got through the first song and the second and the third, and finally the audience broke into thunderous applause and called, "Encore! Encore!" So here was where I defied my managerial archangel.

When I was in Paris in 1929, I met Jesse L. Lasky. He asked me to come to America for a singing rôle in five short pictures in Italian. I also had bit parts in "Paramount on Parade," "A Night in Venice" and other films. After this I was signed as leading tenor by the Philadelphia Grand Opera Company, and then came success in radio. There followed another European concert and opera tour, after which I returned to America where I was to have an audition for the Metropolitan Opera. I waited my turn to walk onto the big stage; finally, my name was called and, at that moment, all I could see was huge black emptiness. A man spoke to me. It was Tullio Serafin, the conductor. He said, "I might as well tell you, Mr. Martini, this is a waste of time." My heart sank as I saw fifteen years of my life slip by and plunge into an abyss. It seemed ages but perhaps it was only a second before Serafin smiled and said, "It is a waste of time because regardless of what you sing, you have already been engaged." If he had not held out his hand to congratulate me, I would have fallen into the orchestra pit.

My Metropolitan debut took place in "Rigoletto" in 1933; then again I was called to Hollywood to star in three films, "Here's to Romance," the "Gay Desperado," and "Music for Madame." All three of these were musical films, but in only one did I play a familiar rôle, that of an opera singer. I have just completed my eighth season with the Metropolitan.

Let Children Be Children

Children, it seems to me, should not be kept from concerts simply because the parents are afraid that a

Next Month

THE ETUDE FOR OCTOBER SYMBOLIZES MUSIC'S GREAT ADVANCE IN AMERICA

Do you know that the sales of pianos in the United States have mounted over 900% since 1935? THE ETUDE keeps its regular readers and subscribers eligible for the great advantages of this country-wide musical expansion.



MAJOR JOHN A. WARNER

MUSIC AS A LIFE ASSET

The unusual career of Major John A. Warner, Superintendent of New York State Police, is notably interesting. Harvard bred, he became interested in penology and has made himself a national authority on crime and upon the preservation of public welfare. As a musician, Major Warner has played as a piano virtuoso with several of our leading American symphony orchestras. In this rare interview, he tells of the great practical value of music at this time.

RUSSIA'S AMAZING MASTER COMPOSERS

Edward Burlingame Hill, former professor of music at Harvard University, starts a momentous series of three historical articles about a country uppermost in world interest. Subscription now insures the entire series.

A MASTER LESSON ON BACH'S "AIR"

Dr. Sidney Silber has given us more than a master lesson, in that he has prepared the first practical and artistic arrangement for piano we have seen of this "luscious" melody, taken from the great cantor's Suite for String Orchestra, No. 3, in D major.

OUR MUSICAL GOOD NEIGHBOR POLICY

Elsie Houston, prima donna, despite her English sounding name, is a Brazilian. In these days, when Latin America means so much to world balance, Miss Houston gives some very interesting facts about our musical neighbors.

SHE COLLECTS WAR WHOOPS

One of the most distinctive musical figures in America is Miss Frances Densmore, who has spent a lifetime visiting Indian tribes in all parts of the country and making records of their melodies. The story of how she has done this, under U. S. supervision, is unusually readable.

HAROLD BAUER AND LAWRENCE TIBBETT

A great pianist and a great singer relate in engaging fashion the most momentous moments in their exciting artistic careers.

MUSICAL LIFE IN CAIRO

THE ETUDE has been amazingly fortunate of late in being able to present educational articles about localities of immediate world interest. You will want to read this fine article about Cairo—by Harry Mayer, American born virtuoso and teacher who, after seven years of music teaching at the Conservatory in Cairo, Egypt, has now returned to his native Philadelphia to resume his work anew in America.

child might disgrace himself. My own parents found that my own restlessness was soon dissipated by curiosity as to the actions of the artist, which in turn aroused great interest in music itself. Children are very much like adults in one respect. Unfamiliar intangible things do not stimulate attentiveness or alert reactions. I have seen grown-ups, attending their first symphony concert, squirming more conspicuously than any child—all because this medium was unfamiliar to them.

The United States is probably the most musically alive country in the world to-day, and no one is more conscious of this than the artist on tour. There seems to be a freshness and a vigor, a desire to hear and to see among concert audiences. So why not instill this same vitality in children with careful handling? If a child is restless at his first concert, do not be discouraged.

Diversions

I have always loved horses and, even as a child, I was allowed to ride. Some day I will buy a ranch and breed and train them. If the individual wishes to make singing a career, he should indulge in hobbies and diverting pastimes that will offset the strain of his artistic endeavors. This balance will give zest to life and help to put his songs across.

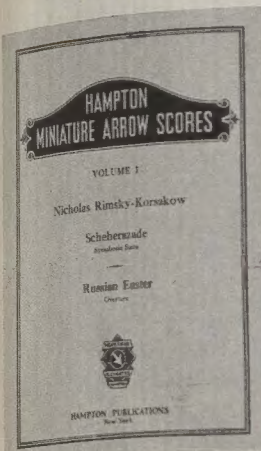
How to Study Schubert's Masterly Sonatas

(Continued from Page 606)
and he finds its finale in the Rondo published as Op. 145.

"No. VI in E-flat, Op. 122" (June-November, 1817. Transposed from D-flat when first published in 1830. "No. VII in F-sharp minor" (July, 1817). Unfinished. There are completions by Heinz Jolles (1925) and Walter Rehberg. "No. VIII in B, Op. 147" (August, 1817). "No. IX in A minor, Op. 164" (1817). "No. X in C" (April, 1818). Unfinished. "No. XI in F minor" (September, 1818). Unfinished. There is a completion by Walter Rehberg. "No. XII in C-sharp minor" (April, 1819). Fragment. "No. XIII in A, Op. 120" (1819). Formerly ascribed to a later date; but the evidence is conclusive that it must have been composed at Steyr in July-August, 1819.

"No. XIV in A minor, Op. 143" (February, 1823). "No. XV in C," the so-called "Reliquiae" (April, 1825). The Minuet and Finale are unfinished. There are completions by Ludwig Stark (1877), Ernst Krenk (1923) and Rehberg. "No. XVI in A minor, Op. 42" (May, 1825). "No. XVII in D, Op. 53" (August, 1825). Composed at Gastein. "No. XVIII in G, Op. 78" (October, 1826). "No. XIX in C minor" (September, 1828). "No. XX in A-flat" (September, 1828). "No. XXI in B-flat" (September, 1828). The autograph is dated September 26th.

An Announcement of Real Interest to Those Interested in Miniature Scores THE HAMPTON SERIES OF DOLLAR MINIATURE ARROW-SCORES



Brief Description of HAMPTON SCORES

Each Hampton Dollar Miniature Score volume comprises 96 pages, sheet music size, printed on superfine paper. There are four miniature pages of scoring on each large (8x12) page; therefore each volume contains about 380 pages of actual score. The cover is an attractive green, durably and flexibly bound.

Vol. 1—RIMSKY-KORSAKOW

SCHEHERAZADE

- I. The Sea-Sinbad's Ship
- II. Kalendar Prince
- III. Young Prince and Princess
- IV. Festival at Bagdad

RUSSIAN EASTER Festival Overture

96 Pages—Price \$1.00
Cost separately \$6.00

Vol. 2—MOZART-GLUCK

MOZART OVERTURES

- Abduction from the Seraglio
Così Fan Tutti
Don Giovanni
Idomeneus
Impresario, The
Magic Flute, The
Marriage of Figaro
Clemenza di Tito

GLUCK OVERTURES

- Alceste
Iphigenia in Aulis
Orpheus and Eurydice

96 Pages—Price \$1.00
Cost separately \$7.20

Vol. 3—BEETHOVEN

BEETHOVEN OVERTURES

- Coriolan
Egmont
Fidelio
Leonore No. 1
Leonore No. 2
Leonore No. 3
Prometheus

96 Pages—Price \$1.00
Cost separately \$5.40

These Scores are on Sale at all Music Stores in the United States

HAMPTON PUBLICATIONS Inc. 400 Madison Ave., New York

EARN A Teacher's Diploma or A Bachelor's Degree IN MUSIC In Your Spare Time at Home

IN EVERY COMMUNITY there are ambitious men and women who know the advantages of new inspiration and ideas for their musical advancement. It is to those our Extension Courses are of the greatest benefit.

The most successful musician, of course, is the very busy one. Yet he is the one who finds extra time for something worth while. And to such a one Extension Courses are the greatest boon. It isn't always possible to give up an interesting class or position and go away for instruction.

The Home Study Method is equally advantageous to the beginner or the amateur. Because the work can be done at home in spare time, with no interference with one's regular work, many minutes each day may be used which ordinarily go to waste.

Look Back Over the Last Year

What progress have you made? Perhaps you have wanted to send for our catalog and sample lessons before—just to look into them. That is your privilege.

The Increased Requirement for DEGREES has Resulted in
Larger Demands for the ADVANCED COURSES offered by

The UNIVERSITY EXTENSION CONSERVATORY

(Address Dept. A-263) 1525 E. 53rd ST., CHICAGO, ILL.

We offer them without obligation to you.

We are the only school giving instruction in music by the Home Study Method which includes in its teaching all the courses necessary to obtain the Degree of Bachelor of Music.

Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

Do you hold the Key to the best teaching position—a Diploma?

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it!

This great musical organization now in its 37th successful year—has developed and trained many musicians and many successful teachers. To you we offer the same advantages which have been given to them. Don't wait any longer! The coupon will bring you our catalog, illustrated lessons and information about the lessons which will be of untold value.

This Is YOUR Opportunity—Mail the Coupon TODAY!

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-263
1525 E. 53rd Street, Chicago, Illinois.

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

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

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

Street No.....

City.....State.....

Are you teaching now?.....If so, how many pupils have you?.....Do you

hold a Teacher's Certificate?.....Have you studied Harmony?.....

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

Thrilling Successes In Books for Juvenile Piano Beginners

Music Play for Every Day

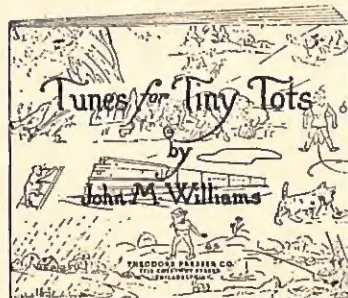
(The Gateway to Piano Playing)



A MOST emphatic triumph among all instruction books for teaching children from five to eight years of age to play the piano. It appeals to the child mind with game-like procedures, cut-out pictures, captivating illustrations and charming melodies. Both clefs are used from the beginning.

Price, \$1.25

"Music Play for Every Day" also is published in four parts, price 40 cents each. This divided form is particularly convenient for class instruction.



Tunes for Tiny Tots

By John M. Williams

THIS is a John M. Williams' triumph in a teaching aid for leading youngsters of primary grade and pre-school ages to making music at the piano keyboard with their own little fingers. Both clefs are used from the start and, with its pleasing tunes along with the note chart and many illustrations in the most recent edition, it accomplishes wonders in both private and class lesson use.

Price, 75 cents

The Very First Pieces

Played on the Keyboard
By N. Louise Wright

IDEAL pieces for use just as soon as the first rudiments are gained in the early lessons. The text with each piece adds to its attractiveness.

Price, 50 cents



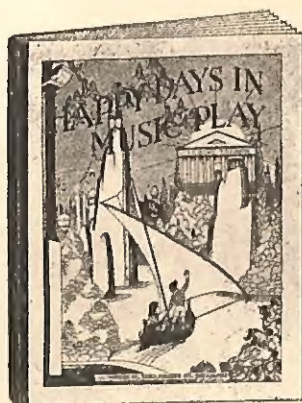
Answering the demand for a set of study pieces to follow the above book Miss Wright created another excellent work in "Twenty-five Primary Pieces." (Price, 75c.)

Happy Days in Music Play

(Sequel to "Music Play for Every Day")

A BRILLIANT work, giving the child genuine pleasure in piano study leading right up to the third grade. Keeps up the high plane of interest and the irresistible attraction for piano study created by the delightful and distinctive features in "Music Play for Every Day."

Price, \$1.25



Priscilla's Week

Seven Little Characteristic Pieces for the Piano
By Mathilde Bilbro

IN these wonderful little first grade pieces, with quaint illustrations, clever words and characteristic music the tiny tot finds much delight in following Priscilla through the week in her daily activities.

Price, 75 cents



Bilbro's "Middle C" Kindergarten Book

By Mathilde Bilbro Pr., 75 cents

THIS "both-clefs-from-the-start" book is a great favorite with many teachers who have success in teaching little children. It is acceptable for class or private lessons.

Playtime Book

For the Pianoforte

By Mildred Adair Price, 75 cents

AN exceedingly good book to use practically from the very beginning as a supplementary work to almost any instruction book. It pleasingly rounds out the start for little folk. Its first pieces help in the gaining of a knowledge of notation up and down from Middle C.



New Rhymes and Tunes

For Little Pianists

By Helen L. Cramm Price, 75 cents

ANSWERS the question, "What shall I do with the children while they are trying to learn the notes on the staff?" Many, many teachers have found this book a valuable accessory during the young pupils' first months of study. Both clefs are used from the start.



On Our Street

Twelve Piano Pieces for Beginners

By Allene K. Bixby Price, 75 cents

THERE is a great appeal in these tuneful, characteristic little pieces covering vital points in elementary technic such as the tie, stretching intervals, passing under of the thumb, wrist staccato, playing all five fingers in correct position and strengthening the fourth and fifth fingers. Illustrated.

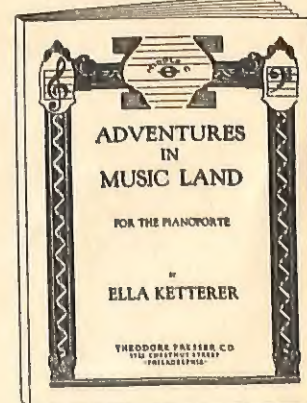


Adventures in Music Land

A First Instructor for Piano Beginners

By Ella Ketterer Price, \$1.00

EVERY page in this popular method for 7 to 9 year old piano beginners is one of progress and each lesson is the fun of a new piece. Miss Ketterer is outstanding as a creator of good, attractive material for young pianists and in many instances the study pieces in this book have texts. This up-to-date instructor gives the pupil both clefs in first lessons.



Ada Richter's Kinder- garten Class Book

By Ada Richter Price, \$1.00

THE story of Goldilocks and the Three Bears musically and pictorially illustrated is used in this book to captivate children in their first piano lessons.

Obtainable from All Leading Dealers or from the Publishers

THEODORE PRESSER CO.

1712 CHESTNUT ST.

PHILADELPHIA, PA.

Any Established Teacher May Order Any of These Books "On Approval" To Examine and Have Return Privileges If Not Used

TO "Music on a Beam of Light"
 ... **PHILCO** adds another
 exclusive phonograph invention!

PHILCO AUTOMATIC RECORD CHANGER with STROBOSCOPE PITCH AND TEMPO CONTROL

ONCE MORE, the inventive genius of Philco engineers brings you new and greater enjoyment of recorded music, finer tone and greater thrills from your favorite records than you have ever known before. For the first time, the sensationally famous Stroboscopic principle is applied to phonographs in the new Philco Automatic Record Changer with Stroboscope Pitch and Tempo Control.

Now you can hear your records with absolute fidelity of pitch, exactly as the artists recorded them in the studio. And, in addition, you get simpler, gentler, more reliable automatic changing of records. It's another Philco first . . . and, again, *only Philco has it!*

All this is now added to "Music on a Beam of Light," the revolutionary invention of Philco engineers, the first basic improvement in reproduction of records since the invention of the phonograph.

No needles to change; surface noise and record wear reduced by 10 to 1; glorious new beauty of tone . . . these great benefits you enjoy only in a Philco. For only Philco gives you the amazing, new Photo-Electric Reproducer.

And then, Philco offers you the new and exclusive Tilt-Front Cabinet . . . no lid to lift, no need to remove decorations, no dark, unhandy compartment. Just tilt forward the grille, place your records and tilt it back again.

These important features, plus exclusive Philco *radio* inventions, are the mark of the *modern* radio-phonograph . . . and they are yours *only in a Philco*. See the new 1942 Philco models at your Philco dealer today. You'll find a gorgeous array of cabinet styles, in conventional and period designs, priced to suit your purse. Liberal allowance for your old radio; easiest payment terms.



PHILCO 1015, ILLUSTRATED . . . IN WALNUT OR MAHOGANY . . . Philco Photo Electric Radio-Phonograph; plays any record on a Beam of Light. New Philco Automatic Record Changer with Stroboscope Pitch and Tempo Control. Exclusive Philco FM System for Frequency Modulation broadcasts. American and Foreign Reception. Philco Built-in Super Aerial system; separate built-in FM aerial. Authentic 18th Century Georgian Tilt-Front Cabinet, Walnut or Mahogany. Philco Home Recording Unit optional. *Easiest Payment Terms.* (Upper left) Philco 1010 Photo Electric Radio-Phonograph. Only \$15.95 down.

Prices subject to change without notice; slightly higher Denver and West.

RADIOS, RADIO-PHONOGRAPHS, PORTABLES, AUTO RADIOS . . . FROM \$9.95 to \$525. SEE AND HEAR THEM TODAY