8-1-1941

Volume 59, Number 08 (August 1941)

James Francis Cooke

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By Dorothy Bell Briggs
Price, 75 cents

A collection of original and very easy pieces, written in an easy, musical style. The directions in the setting of the songs are written by Miss Louisette Parke, the popular and amusing author of "The Book of Musical Games for Young Musicians." The pieces are easy to play and are designed to stimulate the children's interest in music from a very early age. The pieces are written in a simple, tuneful style and are designed to be sung by small children.

More Musical Jingles
By Dorothy Bell Briggs
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By Louise Roby
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This book covers the most important and elementary matters in piano technique, and can be taken up on any first method. Each of the lessons contains numerous methods and exercises, which are illustrated with diagrams and photographs. The pieces are arranged in a logical and easy manner, and are designed to be sung by small children.

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A writing book designed to establish, for the young beginner, the relationship of the fingers to the piano keys and to the notes on the staff. The instructions throughout are given in a musical approach.
MUSIC IN CHINA continues to inspire a war-torn people, despite the tragedy within China's gates and the tempests without. In Chungking, two epoch-making concerts took place during the spring; the first was a joint orchestral concert in which the China Philharmonic Orchestra, National Conservatory Orchestra and the National Experimental School of Dramatic Arts Orchestra took part; and the second was a choral festival in which over one thousand voices participated.

JOSEPH BATTISTA, young Philadelphia pianist, won the Guloom Novas award—recently established to promote friendship between the Americas—and consequently departed for South America to give the series of concerts which the award entailed.

THE NATIONAL FEDERATION OF MUSIC CLUBS announced the winners of their 1940–41 composition contests as: George Edwin Henry of the music faculty of Women's College, University of North Carolina; Hugh F. McColl, Providence, Rhode Island; Eitel Allen Nelson, Wichita Falls, Texas; and Mrs. Dot Echols Orum, head of the organ department of North Texas Agricultural College, Fort Worth Texas. Jean Graham, fourteen-year-old pianist of Chicago, was the winner of the Edgar Stillman Kelley Junior Scholarship award of two hundred and fifty dollars, the federation also announced.

MARIO CASTELNUOVA-TEDESCO is composing his seventh overture for a Shakespearean play. This latest work for "King John" is being written especially for the New York Philharmonic-Symphony Orchestra's centennial and is dedicated to John Barbirolli.

THE BAGBY MONDAY MUSICAL MORNINGS, so long a tradition in New York society, will be continued next season for the benefit of the Musicians' Emergency Fund, a charity to which late Mr. Bagby gave whole-hearted support. Artists engaged for the series, held as usual in the Waldorf-Astoria, are Lotte Lehmann, Lily Pons, Richard Crooks, Artur Rubinstein, Gregor Piatigorsky and Albert Spalding.

THE GRADUATE SCHOOL of the Juilliard School of Music has just opened fellowships carrying free tuition to students from South America. Heretofore only United States citizens have been eligible to compete for such fellowships.

MYRA HESS, world renowned pianist, was named a Dame Commander of the British Empire, on King George VI's birthday honors list on June 12th, for her service in music.

THE NATIONAL ORCHESTRAL ASSOCIATION, under the able direction of Leon Barzin, plans to add a "music play" series to its regular Monday night concert series and the annual Cadvilleitch memorial concerts. Soloists for the Monday night series, to be given in New York City's Carnegie Hall, include: Emanuel Feuermann, Mieczyslaw Muni, Mariana Sartia and Rudolph Serkin.

LONDON'S famous old Queen's Hall and the Free Trade Hall of Manchester—England's finest concert auditoriums—have been demolished by enemy bombs. Queen's Hall was especially beloved, for it was there during almost fifty years that Sir Henry Wood conducted the famous Promenade Concerts. It was also known affectionately to Londoners as the home of the Bossey Ballad Concerts.

IGNAZ FRIEDMAN, world famous Polish pianist, is making his home in Australia for the duration of the war. He is taking a leading part in the annual Australian Celebrity Concert season.

WALTER D. EDDOWES, Minister of Music at Carmel Presbyterian Church in Edge Hill, Pennsylvania, has taken up his summer musical directorship of the great Ocean Grove Auditorium at Ocean Grove, New Jersey. Guy McCoy, violinist, choir director and associate editor of "The Eagle," has taken over Mr. Eddowes' choirmanship at Carmel Presbyterian Church for the summer months.

THE TEXAS MUSIC TEACHERS ASSOCIATION closed its twenty-eighth Annual Convention on June 19th at Wichita Falls, with the largest registration in many years. Next year's convention will be held in Fort Worth with two additional features added to the program: first, a Church Music Conference covering Evangelical, Catholic and Episcopal music; and, second, the relationship of the U. S. Government to Music, with the Nation's first regional WPA Music Festival in connection with the Convention.

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JUNIOR PROGRAMS, INC., that remarkable non-profit making organization which presents programs of professional music or opera for children throughout the country, has booked a tour of almost thirty weeks in thirty-seven states for the next season, according to its president, Dorothy L. McDadden. It will present Saul Lancer's play, "The Adventures of Marco Polo," in which music and dancing become an integral part of the plot. Ruth St. Denis will act as choreographer, and Margaret Carlisle will arrange the Asiatic folk music used throughout.

HAROLD S. SHAPIRO of Newton, Massachusetts, was awarded the $1000 Cash Prize by the American Academy in Rome for his Nine-Minute Overture and a "String Quartet." Honorable mention was given to David Diamond of Rochester, New York, for his "Concerto for Chamber Orchestra."

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS, under the direction of Ben Stad, presented its annual festival at Skytop Lodge in the Pocono Mountains, Pennsylvania, July 9th and 10th, at which Ruth Klieh-Arndt, contralto, and Tsvi Tintar, baritone, were assisting artists.

MARIAN ANDERSON received the degree of Doctor of Music from Temple University, Philadelphia, Pennsylvania, on June 12th.

ALBERT STOESEL is conducting thirty concerts during the Chautauqua season which closes August 27th, after which he begins rehearsals for the Worcester Festival.

THE CINCINNATI SUMMER OPERA ASSOCIATION completes its twentieth anniversary season on August 9th. Pausto Cleva conducted the entire series, and among the artists appearing were Rose Bampton, Elsa Zbranek, Giovannini Martinelli, Gladys Swarthout, Vivian Delia Chisea, Josephine Antoine, Jan Peerce and Frank Chapman.

RADDIE BRITAIN of Chicago won the two hundred and fifty dollar prize in the contest for American women composers sponsored by Sigma Alpha Iota, music fraternity for women. Marion Bauer and Karla Kantner of New York won honorable mention.

THE MOZART FESTIVAL, held annually in Asheville, North Carolina, takes place August 28th to 31st, under the musical direction of Thor Johnson. Five concerts will be given, sponsored by the Asheville Mozart Festival Guild, Inc., and among the artists who will participate are Guy and Lois Maler, duo-pianists; Marie Mahler Williams, soprano; John Toma, tenor; Edgar Alten and Hazel Read, violinists; John Krell, flute; William Stubbins, clarinet, and others.

SERGEI RACHMANINOFF will be featured soloist next season with the New York Philharmonic-Symphony Orchestra, the Chicago Symphony Orchestra, the Philadelphia Orchestra, the Pittsburgh Symphony, and the Detroit Symphony Orchestra.

THE NATIONAL SYMPHONY ORCHESTRA completed its fifth annual series of Sunset Symphonies at the Pote- mac Water Gate, Washington, on July 28th. Hans Kindler, the regular director, conducted the first and last concerts, with Charles O'Connell, Reginald Stewart, Antonia Brico, Alexander Smallens, Ignaz Waghalter and Erno Rapoport sharing the podium for the remainder of the series.

ARTHUR SCHNABEL will make nine solo appearances in New York City during the 1941-42 season, five in the Schubert cycle presented by The New Friends of Music in Town Hall, three with the New York Philharmonic-Symphony Orchestra, and one in solo concert at Carnegie Hall. He will also appear as soloist with the Kansas City Symphony Orchestra and the Houston Symphony Orchestra.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSICAL COMPOSITIONS have announced plans for publication this year David Van Vactor's "Quintet for Flute and Strings" and Urlo Cole's "Piano Quintet."

ROY AND JOHANA HARRIS, composer and pianist, have been appointed to the faculty of the Music Department of Cornell University, where they will take up their work this autumn.

THE U. S. WAR DEPARTMENT has commissioned five hundred and fifty-five electric organs from the Hammond Institute Company of Chicago, Illinois, for installation in as many regimental chapels in the various Army camps throughout the country.

(Continued on Page 575)
Youth Overcomes a Handicap
By Blanche Lemmon

A TRULY UNIQUE CONCERT was given in New York City's Town Hall, at the height of the 1939-40 musical season—a concert that differed greatly from the others that crowded the new auditorium. The program listed original choral music and music that had been arranged for mixed voices; and on the stage appeared thirty youthful singers—without a conductor! From the beginning to the end of a program that required musicianship of a high order and included singing with the world-famous tenor, Lauritz Melchior, they sang without leadership. For the young people making up this chorus were blind; the music they sang must lead them; they could not seek the director. Even as they were offering their voices to a capacity audience, seeking neither sympathy nor qualified approval of their performance but critical appraisal based on merit alone.

Not a First Appearance
That they had the confidence necessary for this undertaking was due to a number of things. They had been meticulously trained by their conductor, Noel Kempton, until every attack, every release, every nuance of their music was ingrained in their consciousness. They were buoyed by Dr. Melchior's faith in their ability, a faith that had induced him to lend his great voice and prestige to their program in a group of solos as well as a group of songs in which they joined him. Moreover, they were not novices in the field of public performance; they had sung over radio networks eighteen times, in churches and clubs even more frequently, and had appeared at a concert in memory of Ernest Schelling given by the New York Philharmonic-Symphony Orchestra in Carnegie Hall.

Still, this concert was in reality a debut—a venturing into the concert field where standards of excellence and critical expectations are high. On this February night, they were for the first time appearing alone as a concert hall attraction and asking a large paid audience to evaluate their professional efforts.

If one were to judge by applause, their singing was approved from the very first number. Eager, spontaneous applause greeted their first effort, and grew louder and more prolonged as the program progressed. When at its close the roar of clapping hands swelled and receded again and again there could be no doubt that their venture had been a complete success. Even for singers with normal vision this would have been a gratifying moment. For sightless ones it was a rich and rewarding one.

Backstage there came the substantiation of spoken praise, the prized sanction of teachers, their leader, their school principal, Dr. Frampton, the words and handclaps of friends. Then, in an intoxication of excitement, the singers went "home" to the New York Institute for the Education of the Blind and wonderful service has been rendered since it was founded in 1831. The Music Department of the Institute was organized in 1863, and Theodore Thomas served as director until 1889. The present chorus reached such high efficiency under the devoted and skilled training and leadership of Noel Kempton that for the past two years it has engaged in public activity.

"The Town Hall concert on February 10th represented the first bid of the chorus for strict critical consideration, with a list of Palestrina, Gibbons, Lassus, Ravel, Brahms, Rachmaninoff, Tchaikovsky, Deems Taylor, Mozart (and with the assistance of Lauritz Melchior as soloist), Grieg, Johann Hartmann, Lange-Muller and Schubert.

"It can be stated unequivocally that the blind chorus merits enthusiastic praise based on professional standards. The voices, carefully selected, harmonize effectively in quality, range and volume. Owing to the manner of learning entirely by ear, the intonation is practically flawless, attack and rhythm are intuitively exact, and the interpretations have peculiar unanimity and intensity of feeling, musicianship and sensibility. The religious and secular works had equally just publication; some of the latter are invested with delightful whimsy and humor.

"The top point of achievement came in the lovely singing of Brahms' 'Gypsy Cycle,' by turns spirited, tender, melancholy and passionate. Also the Ravel and Tchaikovsky music were outstanding performances, and of course the chorus gave its most finial cooperation as well to the compositions delivered with Melchior. The capacity audience rewarded the chorus, conductor and soloist with thunderous enthusiasm.

The hard ice of critical approval being successfully broken in 1940, the Chorus gave a second concert this past year with the same soloist in the same hall and with the same measure of success. Henceforth such a concert will be scheduled annually on the Town Hall calendar.

In addition to its Chorus members, the Institute has had a highly proficient group of musicians in its organ department. During the last fifteen years ten of its organ students have successfully passed the examination for Associate membership of the American Guild of Organists.

Also on the Lighter Side
Nor is serious music the only kind in which blind students do well. They can also play music that will never find its way into an album of classics, and they can beat out these rhythms in slow, medium orrazing style. When the Institute Swing Orchestra goes into action drums, trumpets, saxophones, pianos, trombones, accordion and vocalists unite to give a lift to tunes cacophonous harmonies. They can jive and sway with the best of them.

Because it is an art in which the blind may excel, and one which brings them much joy, music is one of the most popular courses offered at the Institute. But college preparatory, commercial, vocational and general work may also be selected by high (Continued on Page 572)
The Qualities a Pianist Must Possess

A Conference with

Artur Schnabel
Internationally Distinguished Pianist

Secured Expressly for THE EYDE by
ROSE HEYLIBUT

The notes at all, he must now discipline his mind to discover the significance within the notes. At this point, his musical studies really begin. The student no longer works with his tools alone; he feels, thinks, weighs, balances his views with facts about the composer, his life, his times, his other works. He has been taught to relax; he now learns to concentrate. These two steps prepare the way for the highest level of all. The power of thought and feeling which the interpreter exerts upon his materials, the richness of significance he draws from them depend upon the kind of person he is. Personal communication is the capstone of all art. The manner in which a man plays reveals the mental and spiritual fabric of his person. A superficial nature can scarcely give a satisfying interpretation of a Beethoven sonata, no matter how many facts he knows about Beethoven, no matter how dexterously he masters the technically difficult parts.

Regarding music study in this way, I cannot conscientiously give counsel to students in terms of hand positions and short cuts into fluency. I can tell you, for instance, that our traditional way of fingerings the C-major scale is not the most musical one. By using the thumb on the sub-dominant, there is produced an accent which, musically, is better placed on the dominant; the thumb is a stronger finger, and the dominant has a stronger base tone. But while information of this kind may help to produce more musical articulation, it can never make a better pianist! The problem goes deeper than that. The playing of notes must be preceded by (1) inner musical urge, and (2) clearly planned conceptions of the ideas to be reconstructed through playing. Only then does it become art, and the communicative power of art depends upon the personal qualities of the artist. Those are the qualities the student should cultivate even more assiduously than technique.

I believe that the world finds itself in its present state of confusion because a majority of the people have lost their hold upon these inner spiritual values. Music students, certainly, can hardly set the world right again! But living as they do in a world of art, where invisible and intangible values still hold precedence, they can preserve a little oasis in the midst of the chaos, wherein to serve music. What, then, are the qualities which the music student would do well to consider?

First, he should realize that art is not easy. The tendency of our age is to "take it easy and keep smiling." We experiment with educational methods to make everything easy, pleasant. It is a fine thing if a student finds easy pleasure in his work—but his responsibility to his work will inevitably present difficulties excluding easy pleasure. Let us stop sugar-coating the pill of practicing, dressing up the beginner's exercises as games and fun. They are not games. And they have to be mastered notwithstanding. Let the pupil learn, for the sake of his soul, to face difficulties! Often my students tell me they feel depressed, "That is good for you!" I say. "Something productive may result from such a frame of mind. Let it spur you; profit by it. Don't take it easy!" In art, there is no room for such a philosophy. And art cannot be removed from its heights. Whoever wishes to commune with it must climb to meet it on its own level. We will never reach the peak, but the higher the climb, the greater the satisfaction and serenity.

The student should (Continued on Page 571)
A Symphony of the Sawdust

Thirty Years with a Circus Band

From a Conference with

Merle Evans

Conductor of the Ringling Brothers-Barnum & Bailey Band

Secured Expressly for The Etude by JAY MEDIA

I CAME UP IN MUSIC the hard way. It was never my privilege to study at famous conservatories or with celebrated teachers. Most self-made men get praised for doing things they just couldn't help doing anyhow. I always reckon that success is largely due to being ready to make the most of opportunities when they turn up. I figure that if you work hard, treat people right, and keep looking up to better things all the time, you don't have to worry much. My big opportunity came when Mr. Charles Ringling telegraphed to ask me to lead the Ringling Brothers band. You see, all of the Ringling Brothers were musicians. In fact, they started in the show business as a concert company. John played the alto horn, Al played the cornet, Charles the baritone and the violin, while their mother, Mrs. Ringling, played the piano and the organ. They toured all around the Middle West before they ever dreamed of having a circus. Music runs very strong in the Ringling family. Charles' son, Robert Ringling, one of the few pupils Caruso ever had, was one of the leading tenors of the Chicago Opera for years. John Ringling North, the present president of the circus, is a fine practical musician. He plays the saxophone.

Well, when Mr. Charles' telegram came, I said to myself, "Merle, here's your big opportunity; boy, go to it." Just as I expected, Mr. Ringling wanted a concert before the show, in which the band could shine as an attraction, and he wanted as good music as we could play. He said to me, "Merle, you will play during our tour, to the biggest audience in the world. Most of them have only one chance a year to hear a good band." Since then, for seven months a year, we have given regular concerts twice a day on circus days and have played to millions. Here are some of the numbers on our repertoire for this year. Note that they are all good music, but not over the heads of the average audience.

MUSICAL PROGRAM

Merle Evans, Bandmaster

Overture "Rosamunde" .................................................. Schubert
Overture "Barber of Seville" ........................................... Rossini
"Mascarene" ............................................................ Lecque
"Queen of Sheba" ......................................................... Gounod
"Attila" ............................................................... Verdi
"Bohemian Girl" ......................................................... Rossini
"Daughter of the Regiment" ........................................... Balfe
"Tales of Hoffman" ....................................................... Donizetti
"La Traviata" ............................................................. Offenbach
"La Bohème" ............................................................... Verdi
"Lakmé" ................................................................. Puccini
"Herodiade" ............................................................... Delibes
"Queen for a Day" ......................................................... Massenet
Overture "Sicilian Vespers" ........................................... Adam

Of course we also play the best high class lighter music of Strauss, Friml, Herbert, Kreisler, and particularly the incomparable marches of John Philip Sousa. There is nothing that makes an audience sit up and take notice like Sousa's The Stars and Stripes Forever. But, more about the circus band later.

My first teachers were the local musicians in my home town. Obviously I was destined for music, because I seemed to enjoy practicing upon the cornet more than anything else. My folks were sincere, church-going people—Presbyterians—and when my father, my mother, and my sisters learned that at the age of sixteen I was determined to "sign up" with the band in the "Mighty Brundage Shows," a traveling carnival, there were torrents of tears. If I had enlisted for war, they could not have taken it harder. With the carnival I was headed for certain doom. It was a tough situation I shall never forget—that Sunday morning when I left. There, on the porch, was my mother, with her hands over her face,
wailing in grief, and my sisters joining in the chorus. How did I ever manage to tear myself away?

Carnival Standards Are High

The band was one of eight pieces and needed a solo cornetist. I could not resist. Everybody in a carnival works, and works hard. In addition to playing in the band, it was part of my work to help put up and later take down a portable carousel. If my mother had actually accompanied the "Mighty Brundage Shows," many of her fears would have vanished. Brundage himself was a very extraordinary man. He would tolerate no drinking and no gambling. He used to advertise, "We comply with the pure show laws," whatever that meant. He probably had in mind that he wouldn't stand for cussin' on the lot. He said to me one time, "Merle, one of the ways to tell if a man is a gentleman or not is to find out if he cusses."

Later, after leaving the carnival, I went back to it and found that Brundage had actually started "Sunday Divine Services" for the show people. Usually a local minister was called in, and I led the music. Best of all, Brundage was not a hypocrite and believed in what he was doing. It

was a small show, with the usual mechanical devices, the Ferris wheel, carousel, and the usual concessions, to which was added a one-ring circus, with the routine acrobats, clowns, ponies, and dogs, as well as an acrobat lying on his back who juggled a small live bear on his feet, in what is known as a "Risley" act. There was also a "pit show," in which the audience walked around a raised platform and looked down at the curiosities in a pit, which in this case amounted to a large, lethargic snake and an anemic anteater. It was a pretty sad outfit, compared with modern standards, but I thought it was wonderful. Every day there was something new to gratify a boy's love for adventure, and I am afraid that I got over my homesickness in a somewhat heartless fashion. If you once get the smell of sand dust in your system, you never get over it. I met a few players who knew more than I did, and it was fine to feel that I was learning things that would put me ahead.

It took very little in those days to draw a crowd, and there was a shameful lot of fraud and trickery. Nowadays, foremost circus people take pride in avoiding anything that is not "straight goods." Of course the press agent's imagination runs amuck now and then, but he is pretty sure to be called down by the big boss. For instance, it would

be difficult in these days to do what one western circus owner did in 1908 to 1910, when the airplane was new and only a few people had ever seen one. He had twenty-four sheet posters advertising an airplane. Thousands and thousands of farmers paid a dollar to see the airplane, which was not an airplane at all, but rather a cheap model, with a kind of bicycle treadle, which could never rise from the ground unless someone lifted it. It stood in the animal tent, and people paid more attention to that fake than they did to the lions or tigers or the one-eyed polar bear.

Show Boat Days

After I left the "Mighty Brundage Shows," I signed up with a band on a show boat, known as the "Cotton Blossom." Show boats almost never went on their own power. They were like house boats, or two and three story barges, which had to be towed by another boat. There were many on the Mississippi, with fancy names such as "The New York," "The Sensation," and "The Wonderland." They were large, rangy things, brightly painted, and they brought a load of hilarity and romance to every town they visited. The show boat was a link with the great world that most of the customers never saw but dreamed about. It brought in actors and actresses who certainly must have walked right up and down Fifth Avenue or Broadway time and again. In the somnolent little river towns many of the people seemed to liberate from one show boat to another. Our boat had a band of fourteen and a cast of ten for the stage show. The band gave a parade at noon and then was off for the afternoon. In the evening we doubled in the orchestra. It was a free and easy life and the trips down the river, with the refreshing scenery, were a delight to me. I can still sicken the cool, sweet air in the mornings and I can still hear the "lap, lap, lap" of the old Mississippi. I learned much from my fellow players, and I had so much time on my hands that I practiced five hours a day. While the other men were fishing, I was practicing. In the evening, from six to seven, the calliope gave a concert. If you never have heard a calliope, come to the circus this year and hear the "steam piano" while it goes around the big oval. A calliope is a kind of chorus of steam whistles, designed to be heard at a minimum distance of ten miles. It was

the nearest thing to modern sound amplification we then had. Sometimes two show boats struck the same town at the same time and both calliopes broke out, and it sounded like the noon hour in Pittsburgh. After the calliope eruption, the band gave a concert from seven to thirty. It should be remembered that this was before the time of the radio and any kind of a concert of fairly efficient players was a sensation. We, the artists, were paid ten dollars a week, "and all." "And all" meant board and lodging. The shows we gave were part vaudeville and part drama. The plays were "The Man and the Maid," "The Parish Priest," and similar masterpieces. They were filled with the commonplace heroines and "mush" that, in these days, would bring ridicule from a ten year old, but in those reverent years, now long gone by, when the leading man knelt and kissed the hand of the heroine and the orchestra played Lange's Flower Song, both the maid and the swains breathed deeply and took another drink of gin pop.

"Doc" Pullen's Technic

A youth of fifteen, sixteen, or eighteen is not likely to give much attention to the finer points of ethics. When he is on his own, his chief concern is to get a job. Thus, I once took a position with a typical medicine show. The proprietor was a very voluble gentleman named Cleve Pullen. Over night he became "Doc" Pullen. His preparation for this degree consisted in writing to the Clifton Comedy Company of Chicago, purveyors in general to medicine shows, and procuring advertising posters, pills, and other kinds of medicine such as "Snake Oil Liniment." The proprietor of a medicine show landed in a town with his company, hired an empty store, and got a few planks which, when placed on empty kegs, became seats. Admission to the show was free. Exit was likely to be fairly expensive, depending upon how many palms the (Continued on Page 566)
Music That Little Folks Like

A Word to Composers

By Helen Dallam

If a composer wishes to write tuneful and attractive pieces which are at the same time beneficial to the student, he must employ devices picturing graphically the idea he is representing. One of the important points is to consider the union of beauty and practical utility. In other words, a study or piece which is of value merely technically may not hold the student's interest. On the other hand, a melodious composition which only pleases the senses is, to some extent, wasted time from a pedagogical standpoint. Thus the binding together of musicalness and practicality is the aspiration of the composer of teaching material.

A most effective means of producing definite pictorial design is to choose appealing titles. This fact should be kept in mind by the composer of graded material. Description of animals or of nature in any form usually offer a universal attraction; therefore they are excellent vehicles for this type of work. Sports are interesting, too, particularly to the male members of the class. Some subjects are humorous and lively, whereas others are quiet and thoughtfully grave. These characteristics of planes are usually well handled by the dexterous combinations of keys, rhythms and various shades and nuances ascribed to the subject in question. In mentioning key and rhythm combinations, it is well to pause and consider the importance of these factors so necessary in composition.

When depicting a mood of happiness and joy, one immediately imagines a bright key, such as one containing sharps. An appropriate signature for the beginner is D major in that it is not difficult. It does denote cheerfulness and gaiety. Add to this a rather fast rhythm, such as two-four, three-eight or six-eight, then give the piece a picturesque name and title page, and the number is likely to sell itself immediately. Another ingenious touch is the addition of two or four lines of a poem describing the story, not to be sung as a song, but merely as a drapery, so to speak. For instance, if the title is The Grandfather Clock, one may employ D major, six-eight time, showing a marked and steady rhythm, and using some such rhyme:

Merrily, merrily,
All day long,
Happy clock sings a song.

This may be written as a simple two-part counterpoint invention, with a steady tick-tock, fashioned on the beginning and tonic notes against the melody of the given words. This suggestion would work out admirably in a violin composition, the piano accompaniment carrying the melody and the staccato strings playing the steady tick-tock. Or if written for the piano, the melody might be carried in the left hand with the staccato tick-tock taken by the right hand.

The listener, then, naturally imagines the clock ticking against the given words, without the words actually being sung. This is classed as a descriptive piece in that it sings itself, so to speak, even though written for an instrument. In this manner is the imagination pleasantly stimulated by a wise choice of key, rhythm and treatment of subject matter. The addition of the short poem is optional and not at all necessary in the scheme of things.

Composing for the Violin

In writing for the violin, simple pieces are usually confined to sharp and flat keys, such as A major, E minor, F major, D minor, B-flat major and G minor. These keys are suitable—in addition to C major and A minor, of course—because the open strings on the violin, E, A, D and G, appear in these keys and may be played on the open string rather than to employ the fourth or weakest finger. There is an exception, however, in B-flat major and G minor in which the E-flat may be utilized in the accompaniment when necessary, thus avoiding the use of the fourth finger when not desired.

The composer should have definite ideas of technic in mind before starting a composition. There are many things he can do and many avenues from which to choose, especially in writing for the violin. His facility has the contrast of color between violin and piano, not to mention excellent opportunities for contrapuntal effects between the two instruments. It is also possible to employ rich harmonies, using occasional altered chords, as the accompaniment can thus assume a trifle more difficult musical idiom than can the solo instrument. One must take care, however, not to wander too far afield in designing a background for the violin or voice, as it would then become entirely out of balance in musical content. Also, in violin writing, it is wise not to make the piano accompaniment subservient to the solo instrument, but to write them in ensemble form. This gives the two performers equal opportunity for expression, as well as lending artistry to the composition.

Composing for the Piano

In writing for the piano, there are figure groupings of three against one (triplets) or six (double triplets) in arpeggio form or otherwise; inner voices may make use of upper or lower chords against them; left hand melody; hands played separately and answering each other, then combining, and many other inventions which result from experimentation.

Try to establish a definite impression upon the mind of the listener or player. Descriptive music is always intriguing to youngsters. Unquestionably, while and marches are of value; but if a child is playing a piece about an elephant, for instance, he likes to imagine the elephant's trunk swinging in rhythm. If this idea is described in his piece, he will swing the elephant's trunk with gusto and complete abandon.

In The Elephant Tent

The elephant's trunk swings to and fro;
I wonder how long it took it to grow.

A few lines such as these at the top of a composition may create interest and even excitement in anticipation of that which is to follow. An even four-four rhythm in F-major, with heavy plodding chords, would well fit this piece.

In A B A or A B C forms, repetition should be slightly different from the original in order to avoid monotony. The recapitulation then holds promise of interest, if the third section is slightly varied. Sometimes the addition of an introduction, a coda, or both, lend balance to a composition. Naturally, it is best to combine the idea within the compass of eight or sixteen measure periods rather than to use uneven numbers such as overlapping of phrases. This latter device is good only when managed deftly and should not be encouraged in elementary writing—at least, not as a rule.

It is most important when writing teaching material to keep a uniform grade throughout. The usefulness of a piece is easily destroyed when it starts in one grade and becomes more difficult, perhaps, in the middle section if written in three-part primary form. In adding new material for B, in its A B A or A B C forms, the key signature is often changed to a nearly related one for variety in mood and color; but the composer should be sure that, in contrasting the subject matter, he does not allow the new idea to overshadow the original intention. Sometimes, unconsciously, the adjoining phrases may be mixed as to grade.

It is advisable to grade slowly with regard to the combination of mental growth and physical development. This is sometimes difficult for the reason that some students are mentally and musically in advance of their technical accomplishments, whereas others may possess such technical ability that their brains cannot easily keep pace with their fingers. But, generally speaking, in writing for the masses, it is wise to keep the grade uniform throughout; the technical and musical value are involved.

Studies and pieces may be kept separate in the students' minds. This is a good practice, for, if a study, with no prize in sight, his work becomes object of his ambition, he will have a definite last ready for his recital number, he will have a feeling of having graduated from the school and of being ready to enter the concert field. It is imperative, therefore, to hold the idea of separating the daily exercise from the beautiful composition to which he scarcely realizes embodies all the things he has been practicing daily. He is an artist now, not merely a student. This procedure may seem to be "sugar coating" the article, but it does no harm and, psychologically, it is most beneficial. These so-called concert pieces must be useful as well as beautiful.

Writing Songs for Children

Thus far, only material for the violin and piano has been considered. Writing songs for children has been considered as well as important. Voice range interval skips. Wide skips are rather dangerous.

(Continued on Page 568)
Coaching for Opera

A Conference with

Wilfred Pelletier

Conductor of the Metropolitan Opera
Director, Metropolitan Opera Auditions of The Air

Secured Expressly for The Etude by MYLES FELLOWES

The coaching of rôles is one of the most vital steps in a singer's preparation for operatic work. Let us suppose that a gifted young soprano wishes to prepare the part of Manon, in Massenet's opera. Her voice may be splendid, her vocal control in perfect order, she may be well taught, and she may possess a talent for the stage; yet, if she simply takes up a score of "Manon" and memorizes the notes, words, and gestures, she will arrive at something far from the correct interpretation of the part as it is possible to conceive. That is because the delineation of a rôle—any rôle, in any opera—depends upon elements that cannot be written into a score; elements of style, operatic tradition, rhythmic accentuations, and teamwork that no singer can acquire without the aid of a person intimately familiar with what these things are. It is at this point that the operatic coach enters the picture.

The operatic coach provides the singer with that musical and dramatic routine without which no rôle can be properly projected. His part in building careers is quite as important as the teacher's, since just as many operatic futures have been wrecked by poor coaching as by faulty vocal instruction. Hence, the work of the coach becomes an interesting field for responsible young musicians to investigate.

Every great opera house maintains a staff of assistant conductors, or coaches. Often, but not always, they become the conductors of tomorrow. In the normal routine of operatic performance, the management decides which works are to be presented during a season, and which of the conductors is to take charge of them. Each conductor, of course, has emphasis and tonal coloring of his own. He first confers with the assistant conductor and explains to him his exact wishes. The assistant conductor then works out this detailed program with the individual singers. This is what coaching means. In the case of experienced singers, who have performed their rôles many times before, the coach drills those points which are to characterize the current performance. In the case of new singers, or of new rôles for veterans, the coach studies the interpretation with them and builds up a complete delineation, bar by bar, page by page, scene by scene, until the singers are ready to present their work, in finished form, for the conductor's scrutiny at rehearsal. That is the only way in which rôles can be mastered. Singers are dependent upon their coaches; and the coach, in his turn, is fundamentally responsible for the smoothness and accuracy of the performance.

Coaching is always done at the piano, the coach playing, beating time, and explaining. The singer does not work with orchestra until he is ready for an ensemble rehearsal with the rest of the cast, at which time it is too late for glaring errors to be corrected or for characterization to be rebuilt. For that reason, the coach bears an enormous responsibility, and his own musical groundwork must be very secure.

First of all, the coach must be a thorough musician. His knowledge of orchestration and instrumentation must be as thorough as that of any conductor, and he must be as fluent at the piano as any accompanist. Moreover, he must know the languages in which the standard works are sung; he must be able to detect and correct errors in tone production; he must be conversant with dramatic acting and stage deportment; and, most important of all, he must be familiar with the authentic traditions of the Italian, French, German, and similar "schools" of opera.

It is more than mere language or melodic line that differentiates "Tristan and Isolde," "Il Trovatore," and "Manon" from one another. Each operatic work has definite traditions of its own. Certain of these were established by the composer himself; others have accumulated through years of distinguished performance. The coach must be familiar with both—as well as with the traditions of what not to do! The survival of these traditions is interesting. They are marked in no score; they can be found in no manual of operatic routine. The composers and great performers themselves spoke of their goals and their wishes to friends, pupils, and colleagues, like; and these, in turn, handed on the tradition to others. To-day, generations after the original performances, it is still possible to learn their correct traditions through someone who studied with a teacher who was a pupil of a pupil of Rossini's! To my own knowledge, a case of this type occurred. When Bellini's "La Sonnambula" was announced for the Metropolitan, some years ago, Tuilio Serafin (the conductor, and now director at La Scala) heard of an aged singer, in Italy, who in his youth had coached with one of the conductors who had worked under Bellini himself. Familiar as Serafin was with the traditions of Italian opera, he sought out the old singer, sat before him as a pupil might, and stimulated his recollections of Bellini in general and of "La Sonnambula" in particular. Traditions of Wagner, Comin, Bizet, and Massenet have reached us even more directly. Every major conductor has acquired these authentic traditions of opera (long before becoming a major conductor!), and he passes them on to those who work under him. These traditions are nothing mysterious; they have to do with exact tempi, phrasing, emphasis, coloring, length of time values, gestures of acting—all the elements of performance which make the printed notes come to life in exact accord with the wishes of the composer. Suppose a high-C is to be held, and each member of the trio holding it has a different idea as to how long; the traditions of the opera solve the point, not in terms of who is right, but of what is.

The coach, then, must be familiar with these traditions. The initial step in his work, however, is not a musical one. First of all, he explains to the singer the story and history of the opera itself—what it is about, the historical background of the time in which it plays, how the characters are expected to behave, and similar details. In approaching "Manon," for instance, he must explain that in Manon's day, all women were more or less frivolous because of the influence of the Court; that the heroine's character, viewed in the light of her times, must be conceived differently from the ideal of the pure, refined girls, like Musetta or Carmen. When the character has been thus built up, the coach begins his musical work. He assumes that the singer is familiar with the mere note sequences of her rôle. With this as basis, he indicates phrasing, tempi, rhythmic accuracy; makes certain that all these points are well memorized. Measures are repeated as at a music lesson. Some singers have careless habits of musicianship, and these must be detected and corrected. (Continued on Page 506)
Momemtous Additions to the Record Library

By Peter Hugh Reed

LOTTE LEHMANN CONTENDS, and quite rightfully so, that "poem and melody are of equal importance" in the lied. They are interwoven, she says, "one with the other, flowering as from a single root. In my opinion no one can be a good lied singer who cannot recite the poem, with music, convincingly. If I am learning a song, I recite it for myself. It was the poem which inspired the composer. I must also feel the poem as he felt it, in order to recreate the music." Mme. Lehmann has previously given us cause to admire her fine lieder artistry, but perhaps nowhere else in the records that she has made in America has she been more convincing than in her recent "A Brahms Recital" (Columbia Set M-653). It is by far the best thing she has accomplished for the phonograph in this country. In fact, this is the best collection of Brahms songs yet made by a single singer; for in all except one, Auf dem Kirchhofe, where her voice is a little light for the best projection of the dramatic quality of this lied, the songs are ideally suited to her voice. One suspects that this collection of ten songs has been built around the best qualities of the singer's art, for she sings here with rare spontaneity, intimacy of mood and human warmth, and with a greater tonal freedom and flow than in any of her other recitals. Her voicing of such lieder as Die Nachtigall, Wie bist du, Meine Königin, Wir Wandelten, An die Nachtigall, and O Liebliche Wagen are the best on records. The soprano is admirably accompanied by Paul Ulanowsky on the piano.

Although Mendelssohn's "Violin Concerto in E minor, Op. 64" is one of the great compositions in its form, his piano concertos are less convincing works, being related less to the concert hall than to the salon. It is not surprising that these latter works have fallen into disuse in modern times, even though their neglect is not fully justified. Undeniably the "Piano Concerto No. 1 in G minor" is an ingratiating work of its period—a work of fine craftsmanship and charming melodies, although largely consigned in the piano part to the right hand. In endeavoring to relate this work to the modern concert hall, Sanromà and Fiedler (Victor Album M-780) hardy do justice to the composer. True, Sanromà plays with dexterity and brilliance, but stylistically his brittle-fingered playing and the onomatopoeic orchestral background of Fiedler are not in keeping with the romantic spirit of the music. Ania Dorfmann and Walter Goehr are more in the picture (Columbia Set X-124), and the relation of the keyboard to the instruments of the orchestra in their set is better realized. From the reproductive angle the Sanromà-Fiedler set is more compelling, but that does not count so much in instrumental music of this genre.

In his interpretations of the Prelude and Love Death from "Tristan and Isolde" (Victor Set M-563) and the Prelude and Good Friday Spell from "Parzival" (Victor Album M-314), Wilhelm Furtwängler gives the most satisfying performances of these Wagnerian excerpts on records to date. Emotionally and stylistically, these interpretations are superbly planned and executed. One has but to listen to the growth of the drama and emotion in the Tristan Prelude, to the poise and majesty of the unforgettable climax, to realize what an extraordinary mind has been brought to play upon the performance of the music. "We have been given to understand that these recordings, as well as all others made by Furtwängler and the Berlin Philharmonic Orchestra, were made in London during the winter of 1937-38, when the conductor and the orchestra were playing there; and further that all royalties accruing from the sales of these albums will go to England.

The All-American Youth Orchestra

Unquestionably, Leopold Stokowski is a controversial figure in the musical world. There are many who accept his readings of all works withoutqualification, and who discriminate in their selection of his music making. There is no question that Stokowski is one of the most brilliant orchestral directors before the public; his ability to organize an orchestra in a short period of time is proved by the performances of the All-American Youth Orchestra. But exploiting an orchestra to show off its instrumental virtuosity and tonal coloring does not always allow for the best interpretative effects. In the performance of Stravinsky's "Fire Bird Suite" (Columbia Set M-446), Stokowski's style of conducting is shown to greater advantage than it is in Beethoven's "Symphony No. 5, in C minor" (Columbia Set M-451) and Brahms' "Symphony No. 4, in E minor" (Columbia Set M-452). He brings out all the color and drama of the Stravinsky score with superb effect. Although this new set is splendidly recorded, we do not find it so tonally thrilling as the earlier Victor one (Album M-291). We recommend a comparison of side 3 of both recordings to prove our contention. In his performances of the two symphonies, Stokowski indulges in a number of retards and accelerandos, sudden tonal swellings and other individual eccentricities not indicated in the scores. The style of conducting in these works is suggestive of the same technique that Stokowski brings to operatic excerpts and tone poems. The youthful orchestral players perform remarkably well, but without some bad mistakes which would not have been sanctioned in recordings of a few years back. From the reproductive angle both sets are good.

After Dvořák, his son-in-law, Joseph Suk, was regarded as the foremost Bohemian composer. Although Suk's musical output was not so large as that of his distinguished father-in-law, it was none the less worthy. Suk had the same gift for melodic charm and lyricism as Dvořák, and these are apparent in his early "Serenade for Strings, Op. 6" (written in his eighteenth year) which the Czech Philharmonic Orchestra, directed by Vaclav Talich, have played beautifully in Victor Album M-779.

In arranging a suite from his opera, "Merry Mount," Howard Hanson has not been too successful in achieving continuity. The music is ingeniously planned, with some engaging rhythmic patterns, but the sections are too similar in scoring to provide real contrast. However, the suite is well played and excellently recorded in Victor Album M-781. One wishes that Hanson had seen fit to include in his selections from this opera some of its choral passages, which were undeniably the most original and forceful parts of the score.

Aler Templeton and Andre Kostelanetz unite to give a performance of Gershwin's "Rhapsody in Blue" (Columbia Set X-190), which, although tonally luminous, does not have the strength and coordination of style apparent in the Sanromà-Fiedler recording. Templeton's playing lacks essential clarity and spontaneity, and Kostelanetz's orchestral direction does not suggest full agreement between himself and the soloist. Moreover, the cut in the exciting preparation of the work may prove annoying to anyone familiar with the music. However, the recording is good, and those admirers who have predilections for Kostelanetz may derive satisfaction from this set.

Artur Rodzinski and the Cleveland Orchestra give a brilliant performance of the coloratura Waltzes from "Rosenkavalier" (Columbia Disc 11542-D). This is by
New Horizons in Music for the Radio

By Alfred Lindsay Morgan

As a further demonstration of the good neighbor relationship being developed between North and South America, the Columbia Broadcasting System recently inaugurated a series of programs designed to give listeners an opportunity to enjoy the native cultures of countries of the Latin America. The Rio Grande (Saturdays, 4 to 4:30 P.M., EDT). The use of folk material, as well as the popular tunes of each nation, gives these broadcasts a wide appeal. Among the countries which have already supplied programs are Brazil, Mexico, Argentina, Cuba, Chile and Peru. One suspects that if this show continues to gain in popularity, more than one visit will have to be paid to each nation.

Hemisphere Defense and Pan-Americanism are to be the joint themes of the thirteenth season of the Columbia Broadcasting System's "School of the Air" during the coming season of 1941-42, which starts in October. The programs will be designed also to help the children of the Americas understand each other better. Material recommended by education committees in this country, Canada, and Latin America is to be incorporated in the scripts. The Monday occupational guidance and social studies series will again be called "Americans at Work." Instead of leasing the dramatizations on different American products, the programs this year will be based on the lives of various kinds of American workers—sailors, ship-builders, airmen and fishermen, and many others. Their contributions to defense will be especially noted. The new Tuesday musical series will be entitled "Music of the Americas." This broadcast will stress the sociological use of music in the western world.

Dr. Carleton Sprague Smith, chief of the music division of the New York Public Library, will arrange these programs, and will also act as his own commentator. Dr. Smith, this past year, made a trip to South America, surveying musical conditions in the various countries, making a study of the native music, and promoting friendship between South America and this country.

Wednesday's series, called "New Horizons," deals with geography, history and science. It will be produced, as last year, in cooperation with the American Museum of Natural History, and the American Broadcasting Company, of the Radio Corporation of America. The programs this year will be based on the lives of various kinds of American workers—sailors, ship-builders, airmen and fishermen, and many others. Their contributions to defense will be especially noted. The new Tuesday musical series will be entitled "Music of the Americas." This broadcast will stress the sociological use of music in the western world.

A Lieder Program

On July 11th, WOR, Mutual's New York station, began a new concert series from 9:30 to 10 P.M., EDT, featuring the Metropolitan Opera soprano Elizabeth Rethberg and an orchestra under the direction of Alfred Wallenstein, musical director of the nation. The programs of Mme. Rethberg will be devoted principally to the great lieder of the master composers, although she will occasion-ally sing opera arias. Mme. Rethberg is equally famous as a concert and opera singer. A member of the Metropolitan Opera Co. since 1926, is appearing on the broadcasts this year as guest speaker. These programs are heard over the NBC-Blue network from 6:30 to 7 P.M., EDT., Sundays.

The following popular artists are announced for August with the Ford Summer Hour: August 3rd—Buddy Clark; August 10th—Mary Eastman; August 24th—Maxine Sullivan. Percy Faith, who has successfully conducted the orchestra of these programs since early in June, is scheduled to conduct through August 6th.

The NBC Summer Symphony continues to be the big musical show of Saturday nights on the airways. Roy Shields, staff orchestral director of NBC's Chicago studios, is scheduled to conduct the programs of August 2nd and 9th, and on August 10th and 23rd Edwin McArthur is to return as leader of the orchestra.

The Columbia Concert Orchestra continues giving two half-hour concerts weekly—Tuesday, 4 to 4:30 P.M., and Friday 4:45 to 5:15 P.M., both EDT. The Tuesday program is arranged and directed by Victor Bay, and the Friday broadcast by Howard Barlow. Sunday afternoon, Barlow and the Columbia Symphony Orchestra are still a major feature; and, Sunday nights, Kostelanetz and Albert Spalding, with visiting soloists, still provide their unique brand of popular entertainment.

Mme. Rethberg holds a unique place on the roster; she has one hundred and five roles in her repertoire, almost three times that of any other singer.

Those who can tune in on WOR's Frequency Modulation station, W1NY, can hear an interesting program on Saturdays from 5:15 to 5:45 P.M., EDT. This broadcast, called "I Hear America Singing," is presented in cooperation with the United States Department of Justice. The program features the outstanding nationalistic choral groups of the country; each group sings selections from its native land, many of which are seen in Europe to-day, plus American patriotic airs. The purpose of this series is to create unity among all our various racial groups through the international language of music. Choral societies consisting of American, (continued on page 572)
Music in the Home

When August comes, October is but two months distant, and so we remind each of our readers to register his vote for the outstanding musical film offered the public during the first six months of 1941. The contest closes in October and, if you wait until then to send in your selection, we suggest that you jot down the names of those music films that have impressed you most favorably. Your vote may help to turn the tide of the award, and you can do your entertainment values no better service than to make known the type of musical film you most enjoy.

Although the production studios, at this writing, are occupied chiefly with annual conventions, they are still taking time to make pictures, and the interest of the mid-summer releases seems to center around bands and band leaders. "Sun Valley Serenade" (20th Century-Fox) combines the Sun Valley setting, the talents of Sonja Henie and John Payne, the comedy of Milton Berle and Joan Davis, and the music of Glenn Miller and his band into top-bracket entertainment. In this film, Miss Henie will for the first time perform a dance routine minus her famous skates.

Glenn Miller has the musical spotlight in the picture. The "king of five" is more conservative than his medium of expression. Apparently, he has difficulty in adjusting himself to the glitter of Hollywood and, even more, to the idea of waxing hot in his swing during the early hours of the day. Miller and his bandleaders have been working as actors as well as musicians in "Sun Valley Serenade," and not a little bawdierment has resulted.

"I can't get used to wearing makeup, which makes me feel self-conscious," says Miller, "and I can't get used to getting in the groove at nine A.M. My type of music is made for the nighttime. It seems very odd to start getting hot with it right after an early breakfast. The surprising part about it all is that I find we are able to do it."

There are nine full musical numbers in the production, as well as an acting role and dialogue for Miller. The top-flight song writing team of Mack Gordon and Harry Warren have contributed seven new songs, including It Happened in Sun Valley, I Know Why and So Do You. At Last, The World Is Waiting to Waltz, Lena the Ballerina, and The Kiss Polka. Glenn Miller provides two further musical specialties. One is an adaptation of nursery rhymes, played by the band on toy instruments, and the other, the inclusion of In The Mood, a number which has been first favorite in the Miller repertoire and which has thus far sold over half a million copies.

Lewis, leader and clarinetist par excellence, who once refused to play a bit of Stravinsky on the ground that the great Russian could not write for the clarinet, has asserted himself by holding fast to his convictions for twenty-six years of musical ups and downs. His famous catch line is "Is everybody happy?" but his motto is "Don't change your act!" He pioneered swing music when few others had much good to say of it; and now that the world of popular music has swung around the full circle to the point where Lewis has continued to stand, he is riding the new swing tide of popularity. His unanswerable insistence upon the merits of swing and the clarinet earned him dismissals from a cadre recipe for success is to find out what you believe in and then stick to it.

Acknowledging the unprecedented popularity which musical films have been enjoying, Columbia Pictures is at work upon a number of interesting comedies, both musical and romantic. Cole Porter has written songs in his own vein of gay sophistication for "You'll Never Get Rich," starring vehicle for Fred Astaire and Rita Hayworth, now in production. This is a timely musical treatment of the draft and draftees, with a patriotic motif, and its cast includes Osa Massen, Robert Benchley, Marjorie Gateson, John Hubbard, Frieda Inescort, and Janet Blair.

Of outstanding importance in Columbia's schedule of musical productions will be "Pal Joey," screen version of the current Broadway hit. The book is by John O'Hara, music by Richard Rodgers and Lorenz Hart. George Abbott, producer of the stage play, will also produce the film, "The Thing They Do in Rio" and "Endie Was A Lady," two Latin romantic stories with music, will both star Rita Hayworth, who has been called the most publicized girl in Hollywood. Another romantic comedy with music will be "Two Latinas from Manhattan," now in production and featuring Joan Davis; Jinx Falkenburg, "the magazine model," and Joan Woodbury. The story tells of two young models who take the place of South American night club entertainers; and special songs have been written for the production by Sam Cahn and Saul Chaplin.

Meredith Willson's New Score

Samuel Goldwyn has engaged Meredith Willson to compose an original score for "The Little Foxes," film version of the recent Broadway play. Bette Davis stars in the picture, and RKO Radio will distribute it. Impressed with the musical background which Willson provided for Gene Fowler's poem, "The Jervis Bay Goes Down," Goldwyn engaged the young composer several months ago. Willson's only previous picture score was for "The Great Dictator."

News reports from RKO Radio Pictures' tenth annual sales convention stress a number of important production policies. Radio stars who have demonstrated their audience appeal, through the ratings of both the Crossley and the Hooper surveys, are being signed up for picture work. Jim and Marion Jordan, better known as Fibber McGee and Molly, will have starring roles in "Look Who's Laughing," produced and directed by Allan Dwan, co-starred in the same film will be radio's other smash-hit team, Edgar Bergen and Charlie McCarthy. This combination sets an all-time record for radio listener interest in a motion picture production. Kay Kyser, "The Old Professor," and his gang will start work on their third production for (Continued on Page 580)
Great Program Music

Dubtless most people who attend symphonic concerts are more interested in program music than they are in formal symphonies. They have a kind of instinctive hunger for the imaginative, for pictures or stories with their music. The sedate musical aesthetes may waste oceans of words explaining that “pure music” or “absolute music,” in which there is no legend, no picture, no program, is necessarily inferior to those works which have a plot, be that plot ever so simple and chimerical. When we received Sigmund Spaeth’s “Great Program Music” we assumed that it was a guide to famous program works, but we were pleased to find that it is more a history of the development of program music, which in this day needs no apology, because the greater part of the famous music written since the death of Brahms has been largely of the program type. Haydn, Mozart and Beethoven wrote program music. With the coming of the early romanticists, Weber, Schubert, Schumann, Mendelssohn and Chopin, program music came into great favor. With Liszt and Wagner it ascended to Olympian heights; and most of the composers since then, with few exceptions, have devoted a large part of their efforts to program music. Very useful in Mr. Spaeth’s new work is the long list of notable program records.

“Great Program Music”
By: Sigmund Spaeth
Pages: 363
Price: $1.49
Publishers: Garden City Publishing Co., Inc.

A Book That Plays Piano

Readers of The Etude to whom the famous Dutch American college professor, historian, radio news commentator and artist, Hendrik Willem van Loon, is a welcome visitor to its columns, know that he is also an able musician. The erudite pundit, who has lost many pounds but not a whit of his good nature, has long been an enthusiastic friend of The Etude. Therefore, your reviewer may be somewhat prejudiced in this discussion of his latest book, “The Life and Times of Johann Sebastian Bach,” in which he has had the able assistance of Grace Castagnetta. The book comes to the reader in a substantial box. The box is over one and a half inches thick, eleven inches wide and twelve inches high. The book itself takes up half the space in the box. The remaining space is given over to an album of four R. C. A. records, played by Grace Castagnetta, presenting the world’s best known masterpieces of Bach: Chromatic Fantasy and Fugue in D minor; Prelude No. 1 in C major from the “Well-Tempered Clavier;” Two-part Invention No. 1 in C major; “Italian Concerto in F major;” Chorale: Jesu, Joy of Man’s Desiring; and Courante, Gavotte and Gigue from the “Fifth Suite, in G major.”

As for Dr. van Loon’s text, it is, as usual, inimitable. In both his written words and his illustrations, he dips his pen in many pieties of human nature and the result is that every touch commands sympathetic interest. Colloquial at times (as is his picture of the seventeen instruments in the Bach home after a “Jam Session”) he sees to it that Bach emerges as a human being and not as a Riemannschneider wooden effigy. You are bound to like it.

“The Life and Times of J. S. Bach”
Authors: H. W. van Loon and Grace Castagnetta
Price: The Book $2.50. The Album of four records, $3.00. Boxed together—Album $5.90

Opera Plots

People who buy books, which relate the story of opera libretti, do so to have a ready reference book of which there are many. Some of these good people never get near an opera house but they hear excerpts from opera on radio programs and from records. They also read about operas in histories and in reviews. The “Victor Book of the Operas” has been of real educational value in making the records enjoyable. Its handsome illustrations also make it a very attractive book.

There is, however, great need for a comprehensive, concise authoritative work of convenient size, which gives information upon the world’s best known operas, many of which are heard rarely in whole or in part, but which are representative of the greater operatic repertoire. The splendid “Plots of the Operas” compiled for the “International Cyclopedia of Music and Musicians” by Oscar Thompson, has now been published separately in a single volume.

For years the writer has found it necessary to consult scores of such books but he feels that without doubt this collection of over two hundred opera plots is done with such conciseness and lucidity that it ranks, as a kind of newer and more convenient, up-to-date work, with that excellent similar book done by George P. Upton, which we have found most useful for years and which still remains a valuable and useful guide. However, Mr. Thompson has told the opera plots with few words and retained the essential facts.

Few people can stand the strain of reading a book of opera plots continuously. It is a rather sad commentary upon opera to note that one must have a guide book to make it intelligible. What if one had to witness a play with a kind of “pony” in hand in order to get the “hang” of what it was all about! It is a task to make the opera plots understandable, because they are largely verbal hat-racks for the music. Even if one understands the tongue in which the opera is sung, there are many, many operas in which the words cannot be comprehended, which should be a cause for gratitude.

Most of the opera plots have to do with tragedy. The favorite lethal method is that of stabbing; next comes poisoning; shooting, a modern and noisy invention, is less employed. The writer’s advice is to avoid trying to follow the words of the opera, which are often absurdly inane, but to get Mr. Thompson’s book, memorize the plot and sit back and enjoy the experience; that is, if your objective in opera is artistic and intellectual, instead of social and tonorial.

“Plots of the Operas”
By: Oscar Thompson
Pages: 517
Price: $2.00
Publishers: Dodd, Mead and Company

Five Notable Musical Centuries

From 995 to about 1505, most of the world’s music of the world had its source in the clear springs of choral polyphony. In recent years, more and more of this lovely tonal material has become available to the public. In a new and finely annotated collection appear the works of Obrecht (Jacob Horebrich, also Horebus) 1430-1505, famous Netherland contrapuntist; John Taverner, 1455-1545, Professor of Music at Gresham University; Orlando Lassus (Orlando di Lasso, Roland de Lattre), Belgian, 1532-1594; Guillaume Dufay, 1391-1474; John Dunstable, reputed English inventor of the art of counterpoint, 1380-1453; and Thomas Tallis, 1506-1585, who with the composer, Byrd, were the first music publishers in the world.

Georgia Stevens has selected, from the concert programs of the American Pius X Choir, numbers which are of significant interest to musicians and especially to Catholic schools and colleges in search of material for a cappella programs. “Mediaeval and Renaissance Choral Music”
By: Georgia Stevens
Pages: 128
Price: $1.25
Publishers: McLaughlin & Reilly Company
The Teacher’s Round Table

Conducted Monthly

By

Guy Maier
Noted Pianist and Music Educator

Music and Study

 Majors and Minors Again

I noted in “The Teacher’s Round Table” for February that Dr. Maier recommended teaching the C minor scale in its “relation” to G major, calling attention to the major scale in their “relative” positions, such as C major and A minor, while at the same time he asserts that the relationship of the major keys with their proper minors must be fully understood.

With all due respect to the authority of Dr. Maier I must agree with his opinion, and I shall present my objections as follows:

1. The relationship actually exists between the scales of C major and C minor, other than a similarity of a kind which might occur with the aid of a chart by establishing the major in C minor?

2. The formation of a minor scale, by means of lowering the third and sixth degrees of the parallel major scale, produces a false conception of key signatures. For example: lowering the third and sixth degree of the scale of C major implies a key signature of two, instead of three flats, for the scale of C minor.

3. If, ultimately, the pupil is supposed to know the relationships of the major keys with their proper minors, and since the scale of (aside from their technical advantages) a crucial means for the acquisition of such knowledge, why not form a correct “first impression” by presenting them in their “relative” positions (C major and A minor) and thus eliminate the possibility of confusion, while in the case of the “average” student, are seldom adequately solved.

In two decades of teaching I have never experienced any difficulty in obtaining correct scale scales with their “relative” harmonic minor in the context of I do not claim to procedure an excellent means of creating a “key conscious” attitude on the part of my pupils. But from my observation I am voicing the opinions of many other experienced music teachers who advocate this method.

That the study may continue in its logical order and not tangle anywhere, is the wish of Sister M. H. Montrose.

Talk! Talk! I am afraid I didn’t make myself clear. You are, of course, right when you say that key relationship must be clearly taught from the beginning. I would like to make more explicit in saying that, whether we like it or not, C major and C minor have not only a planastic and harmonic relationship—same finger patterns, same key centers, same dominant, and so on—but also a subconscious association which will persist. Who, for instance, in playing the C minor triad thinks first of the E-flat major rather than the G major? Am I right, and in connection with C minor, how can a student think of E-flat major when his dominant triad is G, B, D? You simply cannot get away from it!

And key signatures, they are always artificial. You say that C minor has three flats, but has it really? If you will look over any number of charts or music found in the major mode you will see that the key signature is at variance with the accidentals actually played. Pieces in C minor use, in overwhelming majority, two flats, and a B natural. Sometimes both, for instance. It might be well to adopt a special key signature in the case of out and out minor compositions.

If, for instance, the following could be used, there would be much less key confusion and greater playing accuracy:

A Matter of Musical Principle

1. A child, who has little natural musical talent, has passed her Grade IV fairly creditably. Coming to me for lessons, after a lapse from regular lessons, I found she required much drilling and long practice before grasping pieces of Grade IV, and so I inclined toward giving her Grade III work, aiming at thorough knowledge of one piece of whatever grade it might be because many pieces half done. Her mother feels that, if she does not keep studying Grade IV pieces she will retrogress. My opinion is that, if there is anything that cannot be done in a piece, there is something to be learned by learning that piece thoroughly. This builds up one’s general knowledge and skill, and so there is little danger of retrogressing.

2. The other problem is closely connected with this one, whether to insist on perfection in the execution of studies and pieces or shut one’s eyes to glaring faults still continuing after more than sufficient time has elapsed for learning the piece in hand. A-G, Canada.

3. You are right. Keep her in her proper grade, until she is comfortable in it, until she can thoroughly master and enjoy its music. While you are in this process, give your girl especially attractive pieces to hide over the difficult period; and give her mother plenty of “tattle” (I hope you know what I mean) to keep her happy, too.

4. If, after two or three weeks of study, improvement is still slow, do not drop the piece or etude, and give something of the same kind, and rather easier—for a change; but later return to it, not only once but several times if you are aiming at “perfection.” On the other hand, always consider pedagogical lesson as assignments in the “glib” class, music to be learned, not perfectly, but casually, in the surface sense, just to develop technical, reading or musical fluency.

Pre-recital Plans

There is one question which I have not yet seen touched upon in your very important for a pupil during the final weeks—three or four, possibly more—preceding a recital. The realization in music, he will prepare, will ‘be “word perfect” in good time and have word perfect in good time, and will hear without a glimmer of any mistake in a piece that in normal times would be the Great Day, the piece must be known, and it will be known, to improve his rendering as to touch, expression, and similar aspects; and it is difficult sometimes to sustain interest in a distinct. To make a good showing on the stage, the pupil must be prepared, and will be prepared in good time, in order to improve his rendering as to touch, expression, and similar aspects; and it is difficult sometimes to sustain interest in a piece that in normal times would be the Great Day, the piece must be known, and it will be known, to improve his rendering as to touch, expression, and similar aspects; and it is difficult sometimes to sustain interest in a piece.

On the contrary, I think this the very thing to be taught around as much as possible. I think it is real importance. How many times, if ever, do you assign fresh etudes? Pieces slightly easier than the recital material, and don’t insist on “finish,” Be satisfied if the pupil just touches the high spots in them.

Give short, concentrated technical exercises to challenge mind and attention. Don’t permit extended practice on one or two topics. A way to avoid over-training is to limit it on brief, practical periods on isolated, difficult technical spots of these compositions, followed by any of the following:

1. Very slowly, dryly, lightly, without looking at notes or keyboard.
2. Clearly, transparently, at moderate tempo, with pedal, and without too much motion or expression.
3. Very slowly and firmly, with remote control—that is, with “pinky” fingers playing with as much sound, and as the effort is possible, as in other words, the tone must be “etched” in the fraction of a second, followed by instant preparation to be played.

A Broad Background

Although this boy has always studied piano, he has decided, at seventeen, to make the piano his profession. He is technically well advanced, but I feel that he is somewhat behind others of his age in repertoire and knowledge of literature of the previous years. This boy has two years of college to prepare for a graduate school and study with the best teaching, and to develop a complete repertoire. Could you give me a general outline of all the necessary material, including recital material, of the things every aspiring pupil should learn in his senior years? This would be a guide to lessons, and the best technical building—something for a broad background.—O. B., Missouri.

If I tried to answer your question, I would be insane, for I could only do it with a well-constructed chart. No one could possibly give you. Our boy sound, adequate, long distance advice on such a subject. So I hope you and other Round Tablers who ask these all-inclusive questions will forgive me for not addressing them.

In your last sentence you yourself answered. All music students, with proper ambitions, should aim at early life as possible to acquire adequate technical, and a comprehensive repertoire of great compositions. They have their professional life, and thousands, of priceless gems—ours for the taking. But don’t forget that we must not over-technic, year in and out—intelligent technique, musical technique, all-inclusive technique, before we can locate the key to unlock the door.

What more can I say? If your boy selects a good university or music school, training in music will be assured of a broad, thorough, and safe, you will have to consider his balance as to his growth. He will be able to give his music at his own discretion, and his advice to him, Bach, Beethoven, and many others. That’s a tall order, school studies, however, extra-curriculum; It’s lucky that so many of the gifted age brains are blessed with above-average quick minds, who help them think, watch, and do in fact, and in accuracy. If one addition, get there would be enough for us to do for
Singing Cures Stammering

By

William G. Armstrong

I can and I will gradually overcome it, as I would any other habit," the critical faculties will be appealed, the way to the subconcious mind cleared, and acceptance of the autosuggestion made possible. While attributing the difficulty to nothing more serious than habit, preconceived ideas as to a more serious cause will be discredited, the difficulty minimized, the conscious mind calmed, the subconscious mind made receptive, and acceptance of the autosuggestion assured.

Mental and physical poise should be cultivated and preserved. It is basically essential that every sound, word, or sentence be perfectly formed in the mind prior to utterance. In other words, the stammerer must fix in his mind what he is about to say, and stick to it, for only in this way will the nervous speech centers and the motor area in the brain know exactly what is wanted of them.

All bodily movement should be performed in a deliberate manner, and not subconsiously. Breath capacity should be increased, and power of expiration developed.

I. Secure a stout walking stick. 2. Grasp the end of the stick. 3. Standing erect, with heels touching and without bending the knees, throw the body forward as if runnning, bringing the floor with the stick and at the same time clear the lungs of air. 4. Raise the stick slowly upward, over the head, and down back of the shoulders; and, while doing this, fill the lungs slowly through the dilated nostrils. 5. While holding this position, allow the intaken air to escape between the tightly compressed lips, making an effort to prolong expiration.

II. Sitting erect in an armless chair, and with the hands clasped over the abdomen just under the breast bone, take a deep breath, directing it to the hands. And then, with vigor, inhale and exhale fifty times, being sure that the abdominal movement felt by the hands is outward when inhaling, and inward when exhaling. Upon assurance that this correct abdominal action is well established, utter, with vigor, the vowel E forty-nine times, dividing the number into groups of seven, and accentuating the first, third, fifth, and seventh of each group.

Value of Visualization

Visualization of an activity that one wishes to control works wonders. Therefore, before proceeding, we will illustrate approximation of the vocal ligaments, or cords. Extend and separate the first two fingers; then, with each utterance of E, bring the fingers together. This is an excellent representation of approximation, and since such approximation is basically essential, the mind should be centered on it if uttering E, or any other vowel.

The object of the one, three, five, seven accentuation is to restore lost coordination of nerve
Music and Study

Radio Aids Music Study in Many Ways
How Electric Devices Are Now Aiding Educators
By Dr. O. H. Caldwell
Editor, RADIO TODAY

"Radio has done for music what the invention of printing did for literature."

In these words, Dr. Walter Damrosch eloquently describes the influence Ernest Laude's NBC Home in bringing a better understanding of music to millions, young and old—in a way never before possible in the history of education. Dr. Damrosch's own Music Appreciation hours have an audience estimated at six million, who thus learn the fundamentals of musical understanding. These remarkable musical interpretations have been presented every week over NBC network stations ever since October, 1928, more than twelve years ago.

In addition, there are many other musical-instruction features presented regularly on the radio channels. In fact, as three-quarters of the total hours of all music are devoted to music in over fifty million radio sets, all must exert a tremendous influence both on growing youngsters and mature listeners.

Then there have been such special programs designed to instruct or interest listeners in instrumental music, as the Ernest Laude's NBC Home Symphony, aimed to get isolated amateur musicians to bring their unusual flutes and violins out of their cases, or down from the attic, and to play with this symphony group's music coming over the air.

"Fun in Music" has been another NBC musical instruction hour, giving lessons in band music with the aid of an instruction book which was sent to listeners on request.

All of these broadcast services of Radio Magic have thus given great audiences a taste for and a better understanding of music, and so have prepared them to go into music participation for themselves. But now, in instruction in the use of both vocal and instrumental music, Radio Magic and radio tubes are now playing an increasingly important part.

Checking up on Vocal Lessons

With the new and accurate radio-tube recorders, a singing teacher can reach his own pupils in person and then "listen to himself singing," hearing his voice the way it sounds to his audience. Without such aid, no singer can get a correct impression of his own tones, as he hears them directly. For, since the sound of his own voice reaches his ear, mostly by bone conduction through the skull, the high frequencies are masked to a great extent, while the low tones are emphasized. Thus a singer is likely to think that his voice sounds lower in tone—since he hears it thus inside his own skull—than it sounds to an outside audience.

In the same way, singers in a group can get little impression of the composite effect they are producing for their audience, much as each singer's own voice to him generously drowns out the sounds of the others' voices. But when a soloist or quartet have their voices recorded and then listen to such a record, they quickly perceive rough spots or disharmonies which the audience hears, and so can practice to correct these faults by making a succession of recordings and listening to each in turn until the right effect is achieved.

Thus with the aid of a recording device, singers find they can master a new song or musical production in one-third the time previously required.

A number of home phonograph-radio combinations now have recording attachments by means of which records can be made of voice or instrumental music. These units have a microphone through which the voice sound is picked up and then amplified by radio tubes to operate the cutting device which cuts the sound vibrations into the record disk.

Music teachers and more advanced musical pupils to use the special professional recorders which give greater fidelity of reproduction, presenting the voice sounds as being more full and true.

Such recordings also help to bring out faults in rhythm, for correction. They show up, too, the different qualities of voices of various qualities, such as the superior tone of a two hundred dollar cornet over a fifty dollar cornet.

A New Recording Device

Another interesting device to aid singers is the Voice Mirror, recording on a magnetic tape, which can be "erased" at will, and a new record may be made, as often as desired. With this instrument, the voice tones are picked up by a crystal microphone, and amplified into currents powerful enough to magnetize a steel tape with tiny areas of magnetization corresponding to the tones of the voice again run past the same coils, then used for reproduction, the little magnets generate electrical currents which can be amplified by the tubes to produce the original sound. Such a magnetized-tape record can be played over and over as many times as desired so that the artist can hear himself. Then, by pushing a button, he can apply a powerful magnet to the tape to remove all the little areas of voice magnetization, and so erasing the whole record, leaving the fact that such a magnetic-tape record can be erased and used over and over again, teaching.

The Tone Spectrum

Two other instruments, developed by S. K. Wolf of New York City, are the "resonoscope" which detects by means of which any voice sound can be resolved into its various frequency components.

The resonoscope utilizes a cathode-ray tube to being scrutinized—which may be a singer's voice the tone or a musical instrument. Projected alongside is the voice wave form of a standard tuning fork of the range of pitch which is responding pitch, so that any departures of even frequency are made. Such an instrument enables the musician to test his ability to produce tones accurately. The tone spectroscopy utilizes a great bank of scales, each scale tuned to one frequency (Continued on Page 500)
A Plea for a Serious Approach to Fundamentals of Technic

By Robert Elmore

Robert Elmore, brilliant organist, composer, pianist and teacher, was born in India, the son of American missionaries. He studied in New York with Pietro Yon and also in Philadelphia and in London with noted teachers. He is the organist of Holy Trinity Church in Philadelphia, and is on the faculty of the University of Pennsylvania.—Etron's Note.

To play the organ truly well, whether it be in church, concert, on the air, or in any of a number of capacities, one must first of all have a thorough grounding in the fundamentals of technic. Too many so-called organists have no real technical foundation. In reality, they are simply disappointed pianists.

It is very easy to "fake" on the organ. Even the smallest, most unpretentious two-manual organ has more variety of color and effect than a piano, and the simplest music can be made to sound impressive by using the color resources of the organ. When you go to your piano and strike Middle C, the result is just what you would expect; Middle C on your piano. True, if you depress the key with a heavy forceful attack, you will make a loud tone; and if you depress the key gently, you will make a soft tone; but that tone still has the same pitch and the same color. By the same color, I mean that it always sounds like a piano. You could never fool somebody into thinking you were playing the violin, for instance. But on the organ, the possibilities are limited only by the size of the instrument itself.

You sit down at the console and play your Middle C, and what happens? You hear Middle C on a trumpet, on a flute, on a clarinet; or in fact, what sounds like a reasonably good facsimile of any orchestral instrument; and besides that, you can hear them not only separately, but all at once, in combination. You can hear them at different pitches, thereby obtaining the effect of a chord; and you can hear tones from all the Cs on the keyboard, above and below the Middle C which you are still holding down. And you are still playing just the one note: plain, ordinary Middle C. All these varieties of sounds have come from the manipulation of the "stops," which are controls designed to bring the various tone qualities of the instrument into play.

Is it any wonder that the woods are full of organists, so-called, who cannot play the piano well enough to get by, but who hold down organ jobs, sometimes fairly good ones? With the infinite variety of expression obtainable on the modern organ, it is possible to cover up many mistakes, with the result that the field is crowded with incompetents.

For those who take up the organ because they cannot play the piano well enough to succeed, musicians should and do have nothing but scorn. It is like those who say they cannot play the piano well enough for solos, so they will try accompanying, not realizing that the subtle art of the accompanist is, in its way, just as difficult as that of the soloist, and, in some ways, more so.

But for those who are really anxious to become better organists, who are not just playing the instrument as a makeshift, there is always hope.

Obtain a Good Technic

The first thing to do is to check up on your technical equipment. That means, above all, finger technic. Do your fingers obey your bidding as easily as they should? Are you, after a reasonable amount of practice, able to surmount any of the technical difficulties in the standard literature? If your answer to both of these questions is in the affirmative, you are on solid ground. If not, there is work to be done. By the standard literature, incidentally, we do not mean to include the most difficult things. Many organists, playing in churches all over the country, never have occasion to use music which requires a great technical facility. But they should be able to play the standard music in their type of repertoire without too much effort.

The second item on which to check is pedal technic. If the bass part of any hymn offers any problems in pedaling, then you are deficient in this branch of your musical equipment. The average anthem and church solo, too, should be well within reach of the average pedal technic, as should the average piece of good, but not necessarily difficult, church organ music.

To acquire an adequate serviceable manual and pedal technic is not nearly so difficult as it might seem at first thought. The principal qualities required are a capacity for taking pains and a willingness to work very hard at simple, uninspiring exercises. I must admit that to me, technical practice has always seemed like sheer, unmitigated drudgery. But the results make it worth while, a thousand times over.

To improve your manual technic, I would most earnestly recommend that you practice the piano. Scales on the piano will do wonders for your Sunday morning voluntaries on the organ. Get out your metronome, dust it off, and start at the very slowest speed, four notes to a beat, gradually increasing the speed until you are playing as rapidly as you can, with ease and clarity. Scales in octaves, four octaves up and down the keyboard, and in thirds and sixths, played regularly with the metronome, are the best tonic in the world for the organist. (It goes without saying that they do not harm a pianist either!) For variety, play a few in contrary motion; also, an occasional chromatic scale will be helpful. Besides the scales, five-finger exercises and all types of studies, based on the five-finger principle, will help.

The first thirty-one studies in "The Virtuoso Pianist" by C. L. Hanon are splendid examples of this sort, especially if they are transposed into all keys; and the other standard technical works, Czerny, Cramer, Clementi, and others, all are valuable.

Finger exercises such as these, if practiced with a light, crisp touch, fingers raised high, and wrists and arms quiet and relaxed, will work wonders with your organ technic, and make many hitherto difficult passages entirely playable for you.

Fundamentals of Pedal Technic

It is harder for me to give specific advice in regard to pedal technic, for that is a subject which varies with the individual and his particular needs. However, I can say that one of the fundamental considerations in pedal technic is often overlooked, and that is lightness of touch. The action of the modern pedal-board is so perfectly adjusted, and so easy to manage, that any heaviness or excess motion of any kind, is not only unnecessary, but foolish. Far better to save one's energy for when it is really needed than to waste it on pressing down pedals which will go down with one half the weight used.

A great deal of muddy... (Continued on Page 562)
Trills in the Pastoral Symphony

Q. Will you please tell me how to play the trills in the Pastoral Symphony of "The Messiah"—B. M. C.

A. The following principles usually govern the playing of the trills in this particular composition:

1. Try only until the beginning of the last beat of the trilled note. Thus, if the trilled note is to receive three beats, trill it one half; if it is to receive two or one and a half beats, trill for only one beat.

2. If the trill is to receive two or more beats begin the trill slowly and gradually. If it is to receive less than two beats, do the entire trill as fast as possible. In no case need there be any definite number of notes in the trill.

3. Each trill is imperfect, that is, it does not end with a turn.

4. If the trilled note is preceded by a note lower in pitch, begin the trill on the note above the trilled note; but if it is preceded by a note above it, begin the trill on the pitch of the trilled note.

The Difference Between a Concert Pianist and a Virtuoso

Q. 1. Please give me the definition of these two words: (a) Concert pianist; (b) Virtuoso pianist; and (c) Accompanist pianist.

A. 1. A concert pianist or organist is one who gives recitals or concerts, as contrasted with one who plays in church, or plays only accompanying, or who perhaps does not play in public at all.

2. A virtuoso is one who has outstanding technical skill. An accompanist is one who plays for soloists, a singer, a violinist, and so on.

3. How depends on how far you want to go. In general, high school students do not have time for more than two or three hours a day.

4. A virtuoso is one who has outstanding technical skill. An accompanist is one who plays for soloists, a singer, a violinist, and so on.

5. We depend on how far you want to go. In general, high school students do not have time for more than two or three hours a day.

6. If you want to be a real musician I advise you not to play much "popular" music.

7. Any good history of music.

Books on the Psychology of Music

Q. At the suggestion of Mr. C. V. Bute- telman of the Music Educators National Conference Headquarters, I am writing to you for information on the following topic: "Music in the General Aptitude and Achievement Test." Please contact your Measurement in the Public School System. Can we write a paper which will lead to the completion of my Master's degree on the above topic? A great help and appreciation will be greatly appreciated.—W. L. D.


Materials for Grade School Music

Q. I teach music in the Public Schools and I am not satisfied with my material for teaching. Could you give me the names of some material for this. Also, could you send a list of records for music appreciation? The school has never had anything like this and I am anxious to begin such work.—W. R.

A. I have no idea what material you are using, but I know that most school systems adopt some of the four or five widely used series of children's song books. I cannot of course recommend any particular series in preference to all the others but if you will write to the various publishers I am sure they will be glad to supply you with returnable copies. After studying these you will probably be able to select a series which you like better than the others. After which you will of course have to persuade your Board of Education to adopt the books you want. The following are the names of several widely used series of books:

2. "Music Hour Series.
4. "Our Songs.

The teachers' manuals for all the above contain suggestions and lists of records for listening lessons—or "Music Appreciation" as you name it.

Any of these books may be procured through the publishers of The Etude.

How Long Does It Take to Become a Musician?

Q. 1. I am a junior in high school, and I am taking a subject which requires the selection of a vocation. I am very much interested in teaching music, especially in high school. I am also interested in directing school bands. I have taken piano lessons and I am now playing in the band. I have been in choirs all during high school and I play a clarinet in the band. I am now thinking of becoming a music teacher. Do you think this is a good selection for me?

A. 1. It seems to me that your selection of subjects is excellent for one who expects eventually to teach music in the public schools.

2. Yes, one must have some natural talent in order to be a good musician, but one does not have to be a genius. If you can sing and play in tune, if you have a sense of rhythm and harmony, and if you have some taste for the better music you are probably all right.

3. There are many good opportunities for music teachers, especially for those who can teach both vocal and instrumental music.

4. Most courses for music supervisors are four years in length. The cost varies from $200 to $600 in different institutions, and depends on the individual. I take it that you have six or seven hundred dollars a year—or even less if you are under any working, and in some schools a student can earn very nicely—so it is possible that you can work your way through the school. The students' expenses run from $1200 to $1400 in different institutions, and depends on the individual. I believe that students who are not financially supported by their families can usually support themselves by part-time work. If you are determined to become a music teacher, you should decide which kind of music you want to teach, and then start working toward that end. Many of the colleges have music education programs, which can give you the necessary training for teaching music.
ART CRITICS, and more particularly in this case, music critics, fill a sometimes unenviable rôle. Because they express viewpoints which have their own inseparable personal stamp, they are particularly subject to the attack of those who do not always think as they do. Even among themselves differences arise without much prodding. Yet in all art there are certain aesthetic standards, recognized values, by which a portion of that art may be judged.

In music adjudication, then, results are infinitely more satisfying if the judge be someone who has a reputation for having done at least careful and competent work in his field of adjudication, and if he has in addition a wide experience in listening to performances of the contest class which he is judging. One can then be sure that he has fairly mastered, through direct contact and experience, the standards of evaluation which enable him to criticize accurately.

Some years ago, in a paper before a clinic at the University of Illinois, the writer presented "A Code of Ethics for Judges and Contestants." My thesis was that the prime motivation for contests was to stimulate interest in, and raise the standards of public school music. This was in opposition to the commonly entertained idea that the purpose of the school music program was to promote and win contests. All judges, therefore, should realize their responsibility for helping set forth the standards of performance, and beyond that they should not forget the important objective of stimulating and lending encouragement to a great movement. They have it in their power to give impetus to the cause of school music, and their criticisms and decisions should be such as to further this purpose.

It is my belief that every judge should have and should study the booklet, "Standards of Adjudication." Here and on the judge's score sheets are defined the factors which will make a good or a poor performance. Fairly definite instructions are given as to the weight to give each factor in making a decision. The judge should learn first of all to listen to a performance and appraise it in terms of the factors that are indicated on the score card. If he is to be helpful as well as critical, he must be specific. By this it is not meant that he should point out that the second flute player played B-flat instead of B in the third bar after letter K, but that he be able to point out the fundamental weaknesses of the group, such as those in tone quality, intonation, precision, accentuation, and other phases. This can be used as a basis for making brief suggestions for improvement of the group being judged.

We Draw an Analogy

Granting that the musicianship of the judge is unquestioned, what are some of the qualities which he must have if he is to become a successful judge? In the first place, there is such a thing as a judicial temperament. Many a brilliant lawyer—if we may draw an analogy—would fail as a judge in a court of law because of the lack of this very quality. On the other hand, some of the finest judges have not always been the most brilliant lawyers in pleading a case at the bar of justice; their asset was the possession of the judicial temperament.

In the same way, many fine and sensitive musicians fail to be satisfactory judges, perhaps, because they are too sensitive. They might be easily influenced in their criticisms by some relatively unimportant factor in the performance that offended their sensitivities, and thus fail to give proper weight to many of the other attributes or failings displayed by the performing group.

I think that each judge should strive to prepare himself in every possible way before the contest season opens. First, he should try to familiarize himself with as many of the musical numbers on the contest list as he can. The man who has a musical organization of his own, and who can actually rehearse and play a goodly portion of those numbers, is indeed fortunate. In addition, he should hear as many performances by major concert organizations as possible, either on the concert stage or by radio or phonograph. All this will give him direct contact with the composition, enable him to apply standards of evaluation, and to know exactly how it should sound when those standards are observed.

The person who listens to a good many performances of the standard works will surely be struck by the fact that there may be several different interpretations of the same work, and all of them good. He may prefer one rendition to the other, but in his work of adjudication he will certainly not penalize the performing group on the basis of Interpretation if that interpretation is logical and does not violate the rules of good taste. He must have a more definite reason for criticism than that he likes another style better—although he may comment to that effect with propriety if he wishes. I once heard of a judge at a state contest of concert playing groups who held a metronome on the bands during the entire performance, and adversely criticized them every time their tempo varied from that indicated on the score. It was said that other factors such as quality of tone, balance, intonation, expression, articulation, and phrasing escaped his attention entirely. Such a situation, such a manner of adjudication is, of course, ridiculous, and certainly detrimental to the objectives of contest adjudication.

Above all, the man who is going to adjudicate in high school competition should have a wide experience in listening to organizations of the various levels. The judge who is inexperienced in listening to high school organizations is likely to fall into one of two errors.

1. The performance may be so much better than he expected from young players that he hears everything he hears as a credit, and, in failing to be sufficiently critical of below-standard performance, does an injustice to those groups which have achieved higher standards.

Or, the standards he holds may be based on performances of major symphony orchestras, and nothing he hears in the amateur groups will please him. The judge in a contest of thirty-five or forty violinists who could not find one to rate in First Division must have been making this type of error. He must be content with symphony orchestra, and one cannot help but feel that he was applying the same specifications of competency that he would apply to a candidate for a place in the first violin section of his orchestra.

Of these two errors one can say little more. Experts are those who are completely familiar with the materials with which they deal.

The Adjudicator Must Have Experience and Wisdom

It has been said previously that the efficient judge must learn to reduce what he hears to terms of the various factors listed on his score card. Moreover, he must learn to judge impressions in an orderly way in his mind, or he will become so confused before a day's judging is over that he is likely to commit serious errors. He must continually guard against a shifting of his own standards during the course of a day's judging of a class—a shift that may come naturally through fatigue. Perhaps things that he overlooked in the morning will begin to irritate him at the end of a long, hard day, and the last groups will be penalized simply because the judge is tired. For the adjudicator, the maintenance of a constant criterion of judgment requires concentration and experience. It may be a helpful device to keep a small chart on each class with a system of notation which will enable the adjudicator quickly to refresh his memory on performances heard earlier in the day. This will call to mind bases of judgment which can be applied consistently.

Another matter of importance is the careful weighing of the values of the various factors mentioned on the score card. A judge must not be overly influenced by any one factor to the exclusion of or... (Continued on Page 567)
Music and Study

Is Musical Talent Inherited?

Christopher Webber

Is Musical Talent Inherited?

By Stephen West

Emmanuel Bach (1714-1788), and Wilhum Friedrich Bach (1710-1784). Johann Sebastian, who lived from 1685 to 1759 —cutting across the older and younger generations — inherited from his forebears a capacity for music which he also handed on to his son. But in addition to those transmissible gifts, he possessed a solitary genius that he derived from none and gave to none.

Similarly, Francois Couperin stands as the greatest of his line, which distinguished itself for musical ability for two hundred years. Between 1650 and 1826, eight Couperins served as organists in the Church of St. Gervais, in Paris. The “great” Couperin also held this post, but lifted himself, by his unique gifts, to an eminence which none of the others attained. The Puccini clan was another musical family. The first Giacomo Puccini was known as organist, teacher, and composer in the early 1700’s. Michele studied under Donizetti. But Michele’s son, Giacomo, the composer of “La Tosca,” “Madam Butterfly,” and “La Bohème,” outranked them all.

Most of the musical giants sprang from families which had shown decided musical inclinations. Neither Handel nor Mozart broke away from their hereditary tradition of book-binding to become a musician, and made himself known as organist and composer. Beethoven’s grandfather rose to the esteemed post of Kapellmeister at the court of the Electoral Archbishop of Cologne. Although he died when his grandson was but a small child, the old gentleman’s fiery musical enthusiasm — and his child’s frail uniform — remained a shining example through the life of Ludwig van Beethoven. The Kapellmeister’s son, Ludwig’s father, became a singer in the Imperial Chapel. And young Ludwig’s environment was musical —if so dignified a term may be applied to the cruel system of forcing the child to practice day and night, so that his precocious gifts might increase the family income.

Carl Maria von Weber’s father devoted his rather bombastic self to the showy aspects of music, serving as town bandmaster, violin player, and leader of a stringed band of singing actors known as Weber’s Comedians. The travels, rehearsals, performances, and intrigues of this troupe formed little Carl’s earliest schooling. The older Weber was a man not only of his own accomplishments, but of the fact that the great Mozart had married Constance Weber, kinswoman; and he spurred his young son on to efforts for which he was not yet ready, in the hope of making a “second Mozart” of the child. Beethoven and Weber may be said to have succeeded in spite of their surroundings.

Mendelssohn inherited an ardent love of music, if not a professional background. His parents were patrons of the art and notable amateurs, who threw open their great home twice a month for splendid musical parties, at which friends and family members took active part in the playing. Liszt was the son of a man who had dreamed in vain of a musical career. Adam Liszt was steward of the Esterhazy estates in Raining-Hungary, and spent most of his leisure in playing the piano and regaling all who had missed an angel. Little Franz’s musical precocity was discovered by his absorbed reaction to his father’s playing. Brahms’ father defied his family to study music; he picked up the rudiments of violin, viola, violoncello, flute, and horn playing as best he could; became Director of Town Music in his native Haléna; and played both cornets and horn in Hamburg. Thomas Sullivan, son of a member of Napoleon’s guard at St. Helena, and father of Sir Arthur (the musical half of G. B. and Sullivan), showed early ability in music and became bandmaster at the Royal Military School at Sandhurst. Sir Arthur spent part of his childhood at Sandhurst, and entered the world of music on the wings of his enthusiasm for military bands.

Musicians Who Sold Alone

Looking at the reverse side of the medal, we find several musical giants who had no musical inheritance whatever. Haydn had none. Neither Handel had none. Indeed, Handel’s precocious ability was so deliberately discouraged by his father that his passion was turned to the atlee, to satisfy his natural bent for vocal expression by playing softly upon a lone clavichord standing there in disuse. He taught himself music in secret, pausing regularly to listen out for steps on the stairs, in constant dread of being discovered by the forbidden joy of—practicing! Neither Schubert nor Schumann had a particularly musical background. Although Schubert’s father, a schoolmaster, knew enough of the art to teach his son the rudiments of violin playing, and Schumann’s family were cultured people, who presided over an acquaintanceship, at least, with music.

The influence of environment alone is demonstrated by Wagner, who inherited no musical aptitudes, but whose youthful tastes were guided into definite musical channels by his Jewish stepfather, Ludwig Geyer.

Interpretive musical ability seems to share exactly the same ineritable and non-inheritable characteristics as creative talent. Most of our celebrated performers come from families who, at the very least, “liked” music. In many cases, they were accomplished amateur musicians to become to-day’s “stars.” On the other hand, great music has been raised from the crumbs of stardom from the shoulders of black sheep. One of the outstanding examples of direct inheritance to be found is that of Walter Damrosch who succeeded his father, Dr. Leopold Damrosch, as conductor of the Metropolitan Opera Company.

Schumann-Hahn was fond of saying that she gave vocal quality from her mother and her voice-qualities from her grandmother. The parents of Gertrude Farrar (Continued on Page 500)

THE ETUDE
The Charm of Mediaeval Tonality

By Willard L. Groom

The Gregorian Chant is originally conceived as melodies to be sung in unison, without the assistance of instrumental accompaniment. Eventually the organ became the customary instrument in the churches of Western Europe, counterpoint developed, and the composers of church music based all their motets on melodies from the chant books, and on the modality inherent in them. Finally, with the coming of harmony, the custom arose of accompanying the singers on the organ with a background, partly harmonic, partly polyphonic, but always in the mode of the chant, and it is this phase of the whole subject which has the most direct appeal to the general musician of to-day.

A famous conductor and his program annotator once visited the studio of a Gregorian Chant expert. "Our concertmaster," they said, "is going to play the 'Gregorian Concerto' of Respighi, and we do not know anything about this kind of music. This is a phase of musical knowledge with which we never had an opportunity to become thoroughly familiar." This is true of many fine pianists, violinists, singers and other musicians, simply because they believe the subject to be so vast and complicated that they would need several years of arduous study to encompass the difficulties involved. This procedure, however, is true only in the event that the candidate wishes to teach the chant, and to direct the singing of this music in churches and schools. A very good command of the modes and an understanding of their tonalities can be accomplished by anyone who can play four parts on a keyboard instrument, day by day experimentation and a little practice. Furthermore this is a most fascinating activity, because, whereas in our secular music up to and including the romantic period we have only two modes to experiment with, the major and minor, in the Gregorian Chant we have four, and each has strong individual characteristics and its own definite appeal.

For instance, the Dorian mode is derived from the scale, Example 1, which can be sounded at any pitch, but for purposes of simplicity is placed with the lowest note on D.

\[ \text{Ex. 1} \]

\[ \text{Ex. 2} \]

\[ \text{Ex. 3} \]

The chord marked X illustrates the only form of a dominant seventh allowed, the second inversion, and this only when utilizing notes actually found in the mode.

The next step is to invent simple short melodies in the Dorian mode. These may run lower or higher than the octave illustrated but must consist of the eight tones pictured. Simple melodies may also be found in books of the chant, some of which are listed at the close of this article. After considerable playing along the lines of "a separate chord to accompany each note of the melody" experiments may be made with any of the following:

1. Pedal points with passing tones.
2. Consecutive thirds or sixths (two or three).
3. Use of secondary sevenths.
4. Simple contrapuntal movement.
5. Elimination of voices (at times using three or only two).

Example 4 illustrates passing tones and consecutive sixths.
Music and Study

The conventional endings for melodies in this Dorian mode are major-minor and minor-minor. Melody on the top, ascending and descending, as in Example 5.

The chords in these endings are simple major and minor chords, but this does not preclude the opportunity of using secondary sevenths when desired. Therefore, the last two chords in Example 4 could be played in this manner if desired:

Practical experience has shown that if the Gregorian enthusiast will stay patiently with the Dorian mode, in practice and in thought, until its modality is well established in his mind, it will greatly facilitate acquaintance with the modality of the three remaining modes.

There are several interesting phases of work yet to be done in the Dorian mode, before turning the attention to the next mode. First, there is the whole question of transposition. It is most vital that musicians should not think of the Dorian mode being in any way bound to the "key of D." It is a mode, not a key, and its melodies and harmonies can be played at any pitch on the keyboard. Try consistently to transpose these harmonies which you invent to Dorian melodies, and you will free yourself from the fetters of any key or pitch.

Then, again, there is the beautiful improvisatory practice of placing your Gregorian melody somewhere in the center of your harmony, or inverting it to the lower voice, somewhat after the fashion of the 16th century polyphonists. Fine organists often make use of this form in accompanying the chant, after they have trained their choirs to be independent of accompaniment.

Example 7 is a setting of the opening melodies of the "Sequence for Easter" day in the Dorian mode—"Victimae paschali laudes." Simple chords, a few passing tones, and the melody is in the tenor voice.

It should be said that in the authentic chant melodies there are cases where a flat is allowed on the sixth degree of the Dorian scale and the fourth degree of the Lydian; but, in order not to abuse these privileges, they should be thought of as concessions, and an attempt should be made to keep the mode pure and austere, so as to be free when possible from the modernizing influence of the accidental.

Before leaving extensive work on the Dorian mode, it would be a pleasant and profitable diversion to write a short composition, either for solo instrument or ensemble, or for voices, utilizing this mode. Then it is that the musician feels the practical value and full aesthetic influence possible with a knowledge of mediaeval modality.

The Remaining Modes

The Phrygian, Lydian and Mixolydian modes are now illustrated and, to gain complete hold of them, the same procedure as outlined for the Dorian mode may be followed. Each has its own color, possibilities and appeal. The Phrygian seems more severe in its minor—minor cadences, the Lydian soft and sweet as Plato lamented, and the Mixolydian full of vigor and sunshine.

Example 8 gives the Phrygian and its conventional endings, with half-steps between 1 and 2, and between 5 and 6.

Example 9 shows the Lydian, with half-steps between 4 and 5, and 7 and 8.

Example 10 gives the Mixolydian mode, half-steps between 3 and 4, and between 6 and 7.

Incomplete Measures

By Edward J. Plank

Music students are prone to disregard the proper value of the note or notes immediately preceding the first measure of a piece. In fact, the shorter the value of the note (or notes) in the incomplete measure, the longer the pupil holds it. He thereby gives the piece an indefinite or indistinct start.

A successful method of correcting this common error is to have the pupil count the remainder of the incomplete measure in advance. Have him start counting with "one" and progress through a complete measure, with "ands" if necessary. He will then play these "extra" notes in their proper rhythmic place. The musical examples given illustrate the practical application of this method in many different types of incomplete measures.

In visualizing the incomplete measure as a whole, the music student gives these "extra" notes their correct value.

Do You Know?

Probably the first American opera was Francis Hopkinson's "The Temple of Minerva" which was printed anonymously in 1781.

Even J. S. Bach had his trials and tribulations with the "Music Committee." The Consistory of Arnstadt in 1706 censured him for allowing his cousin, Maria Barbara, to sing in the church where he was organist.
Temperament for the Violinist

By Dorothy Brandt Dallas

PLAING IN TUNE is the violinist's most important and most vexing problem. No matter how good the rest of his technique might be, it all can be lost to his listeners on a wave of "sour notes." The problem goes even deeper than most violinists realize; for the individual interpretation of the meaning of "playing in tune" can "make" or "break" one's technique to begin with. It may appear extravagant, but it is nevertheless true, that one's intonation controls his tone, his technical facility, and his interpretative possibilities.

To play perfectly in tune has been the ideal of the profession for so long that the mere thought of using tempered intonation amounts to heresy. The bowed instruments are looked upon as the chief champions of "perfect" intonation whose cause they serve with great unwillingness. But they were helpless to prevent their would-be masters from perpetrating this false and unattainable ideal; so violinists were doomed along with their instruments. For this ideal was built, and has been sustained, on fallacies.

It has always been supposed that the violin and its bowed brethren were ideal for the production of theoretically perfect intonation; and consequently, violinists are supposed to play "perfectly in tune." Any critic could disillusion one regarding the latter; while one's invariable training in intonation generally would forestall any such possibility—which the instrument would overrule in any event. Furthermore, it is extremely doubtful whether the average ear can even distinguish "perfect" intonation; which erroneously is thought to be instinctive! The violin is far from ideal for "perfect" intonation; and "perfect" intonation is far from ideal for violinists.

The problems abounding in violin intonation are never formally recognized by the profession; nevertheless, the fact is that the bowed instruments are notorious for their difficult and indefinite intonation, a condition which has been no great incentive toward their study. Everybody knows that the violinist must "make his own notes," while the pianist has only to depress a key; and that the violinist must play "perfectly in tune," while the pianist not only enjoys temperament, but never has to think about intonation. This distinction, we are glad to say, is entirely undeserved; for the bowed instruments possess within themselves a very simple and very definite system of "playing in tune," a system which has evaded their uninquisitive "masters" for centuries.

Not that the profession has made no effort to mend matters. Though violin history makes no mention of the scandal, it is a fact that some seventy-five years ago the profession was split by an attempt of the "moderns" of that day to discard the impracticable perfections of just intonation, and to perpetrate for the bowed instru-

ments instead, equal temperament, with its due regard for instrumental technique—so that "perfect" intonation is no more uncontested than it is legitimate. But science went the dissenters one better, by discovering that the intonation actually used by artists of the instruments was neither of the two systems advocated, but was a deep, dark mystery! The instruments themselves solve this, and many other scientific and professional mysteries.

Because of the movable nature of their tones, the bowed instruments were supposed to have held no obstacles toward the production of absolutely perfect intonation; and upon this fallacy pedagogues and academicians have built hopelessly inefficient techniques, from which artists and virtuosos managed to escape only by pure accident. Were it not for this initial error, present-day teachers would be much more effective; a group

United in methods and aims, producing efficient violinists by the thousands.

As is not unusual in violin pedagogies, this theory was produced from incomplete observance of the facts. For, all the violin tones are not moveable. Due to the four fixed tones of the open strings, it is impossible to effect "perfect" intonation on the bowed instruments. We will attempt to explain this briefly.

The little bug in the ointment is called an "enharmonic error," which is not unknown to violinists, but whose villainy is underestimated. This error, also called a "comma," amounts approximately to one-five of a semitone; the observance of which interval marks the difference of playing "in" or "out" of tune. The G and E strings of the violin, as well as many of its harmonics, differ by this error; yet, even violinists properly trained in just intonation fail to notice it while playing—if at all; which demonstrates the insensitivity of the ear to "perfect" intonation.

The four fixed tones of the open strings, as well as the harmonics, occasion innumerable enharmonic errors while playing; until it is laughable to call the results "perfect" intonation. Indeed, the violinist thus produces, in the end, an intonation far less "perfect" than equal temperament, one of whose objects is to eliminate the enharmonic errors between the intervals.

Tempered intonation recognizes only twelve tones within the octave; while there is no limit to the pitches of mathematically perfect intonation—it runs the gamut of the siren. However, practice and sensation have limitations if theory has not; a conservative calculation of "perfect" intonation involves fifty-three tones between the octaves. The technical advantage of twelve tones over fifty-three is obvious.

Using just intonation, each of the violinist's fingers, in its natural capacity of intoning natural, sharp, and flat, needs to distinguish at least four different pitches for each of these deceiving notations instead of only one. This means twelve different pitches which each finger must be able accurately to intone, at split-second notice, within a short stretch of string; instead of the meager four which would be required by temperament.

It is a case where in numbers there is not strength, but weakness. Tempered intonation would require that the fingers command a total of four hundred and thirty-two pitch- placements (four fingers, three tones, four strings, and nine fingerboard positions); while natural intonation, at the rate of fifty-three to twelve, requires the staggering sum of one thousand, nine hundred and eight.

This means four hundred and seventy-seven placements for each finger over the full compass of the instrument; against one hundred and eight (which is quite enough) required by temperament. It is evident from these figures that the violinist attempting to produce "perfect" intonation labors under a forbidding handicap compared to the player employing temperament. And it is tempered intonation which artists of the instrument use while earnest students struggle along with. (Continued on Page 504)
The Father of
the Viennese Operetta

Franz von Suppé and the Viennese Operettists

By John A. Robinson

FRANZ VON SUPPÉ’S NAME is well known to the American musical public. We have all enjoyed his overtures, Poi and Peasand, Light Cavalry, Pique Dame, Jolly Boys and others, while his operettas, notably “Bocaccio” and “Donna Juana,” have found much favor in this country. But we are indebted to this genial nineteenth century composer for something more than his own delightful compositions—for nothing less, indeed, than the inauguration of the whole school of modern Viennese operetta.

It is a fact inadequately recognized that von Suppé with his earliest works, almost one hundred years ago, produced a light opera type that has served ever since as the model and inspiration for Viennese composers. For twenty years, season in and season out, he had supplied the Viennese stage with a great succession of famous and lively operettas before Johann Strauss (the Second) produced “Die Fledermaus”; and when, in 1881, Karl Millöcker, his protégé, wrote “The Beggar Student,” von Suppé had enjoyed almost half a century of successful composition.

And just as von Suppé was the forerunner of the nineteenth century Viennese operettists, so were the twentieth-century composers, Lehár, Fall, Oskar Straus and others, his lineal descendants. “Katinka” re-echoed the “Country Girl”; “Pique Dame” was the prototype of “Countess Maritza”; and “Light Cavalry” was The Chocolate Soldier of an earlier day.

We Americans, then, are peculiarly indebted to von Suppé, for Viennese operetta has long occupied a prominent place on our stage and has enjoyed, on the whole, a greater popularity than the English and French and even our native works.

Von Suppé’s heritage was cosmopolitan. Of Belgian ancestry who had acquired Italian citizenship, he was born in the Dalmatian town of Spalato, April 18th, 1819, and grew up in the neighborhood city of Zara. He early evidenced a strong passion for music, and at the age of ten was taking lessons from a regimental bandmaster and from the Kapellmeister at the cathedral in Zara, where he sang and learned harmony and counterpoint. In 1832, at the age of thirteen, he composed a mass, which was sung that year in the Church of St. Francis. Forty years later the same theme, rewritten, became one of von Suppé’s major pieces of sacred music.

Donizetti His Friend and Teacher

After his father’s sudden death, in 1835, his mother, in financial straits, moved with Franz, her only child, to Vienna, where she had relatives able to assist her. There Franz was accepted by an instructor of high reputation, Ignaz von Seyfried, and devoted himself seriously to composition, “thanking God for his musical career.” In 1840 he met Donizetti, who was then in Vienna for his own production, and the famous man extended his friendship to Franz as well as acting, for a while, as his instructor.

In 1841 the impresario, Franz Pokorny, engaged von Suppé for Das Theater in der Josefstadt; and, at that house, in the same year, appeared a farce, “The Results of Education,” with von Suppé’s music. The farce was highly successful, and in the ensuing years a score of pieces set to his music appeared at this theatre.

In 1845 von Suppé went with Pokorny to the Theatre an der Wien and there, in June, 1846, was first played his best remembered piece, the Poet and Peasant Overture. This has an unusual history. Originally written for another operetta, it proved a fiasco in the first version and was withdrawn. Revised and used in another piece, it fared no better. “Don’t again use that unlucky thing,” pleaded Pokorny. But von Suppé wrote it once more, this time for “Poet and Peasant” and in the charming form in which we know it to-day. At the time, suffering from financial calamities, he sold the overture for eight Talers to a Munich publisher, who reaped a fortune from it.

During the next two years von Suppé produced a number of successful works, “The Country Girl” and “The Thousand and One Nights” among them. But in 1846 came the revolutionary movements which shook all Europe. The theatres of Vienna were closed for a time, but he turned trouble to good account, composing a number of stirring patriotic songs. Among these was the touchingly humorous, Das Ist Mein Osterreich, which has been called, “Austria’s Second National Hymn.”

During the ensuing fifteen years von Suppé was very productive, turning out four or five operettas a year. Among these “Pique Dame,” “Jolly Boys,” “Beautiful Galatea” and “Light Cavalry” were outstanding.

In 1855 the librettists, Zell and Genée, produced a work they called, “Fatinitza.” Its story was based on the Russo-Turkish War, in which Russian women were abducted and carried off to a harem. The impresario, Karl Treumann, impressed by the manuscript, had left it with Johann Strauss (the Second), hoping to interest him; but, after it had lain long neglected in the latter’s home, it was returned as unavailable. Then, on a Sunday afternoon, Treumann carried the manuscript to von Suppé, whom he found seated in a dressing-gown and slippers, translating an Italian cookbook. Before he left that night the composer had read the libretto; and convinced that he had in his hands a splendid vehicle, he set to work on the musical score next day.

“Fatinitza” opened on January 5th, 1876, and proved to be von Suppé’s greatest success up to that time. It was soon performed in Berlin, Brussels, London, Paris and New York. In one year the composer received thirty-six thousand florins as his share.
When Chopin was nineteen he was already recognized for his great genius and was commencing to pour out compositions with such rapidity that he was welcomed as a composer and pianist wherever he appeared. The aristocracy of Europe, which made Paris a culture center, eagerly sought his instruction as a teacher. The dreamy character of his nocturnes appealed particularly to these admirers. The Nocturne in G became one of his favorite works.

The thirds and sixths, which at first present obstacles to some fingers, soon become fluent with adequate practice and are always beneficial technically. Grade 8.

Andantino  M  M  \( \text{\textit{p dolce legato}} \)  \( j = 58 \)

FR. CHOPIN, Op. 37, No. 2
CARNIVAL CAPERS

Allegretto giocoso M.M. \( \dot{J} = 126 \)

STANFORD KING

* From here go back to the beginning and play to *Fine*; then play *Trio.*

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AUGUST 1941
DEEP RIVER

Who wrote Deep River? No one knows. Some tired and troubled soul, looking into the flowing depths of a Southland stream, saw in it the vision of release to the land over the Jordan. This moving melody is one of the most beautiful of all the Spirituals. When S. Coleridge-Taylor came to America, he identified it as one of the greatest of the folk melodies of his race and made this characteristic arrangement, which has resulted in a very fine piano solo, Grade 7.

S. COLERIDGE-TAYLOR, Op. 59, No. 10
WALTZ OF THE FLOWERS
FROM "NAILA"

No writer for the ballet has ever excelled Delibes and the Waltz of the Flowers from "Naïla" is one of his loveliest inspirations. Its gentle undulating rhythm must be preserved from beginning to end. Grade 3½.

Arr. by WILLIAM M. FELTON

Tempo di Valse M.M. $d = 144$

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Triumphal March (Aida)
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Moderato M.M. 120

Agitato

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PINK PEONIES

Grade 3. Allegro moderato M.M. \( \frac{4}{4} \) 104

ROBERT A. HELLARD

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YVONNE
Valse Ballet

FREDERICK A. WILLIAMS

Grade 3½.

Allegretto M.M. \( j = 160 \)

Tempo di Valse M.M. \( j = 58 \)

A little faster
Moderato con semplicità

I would not ask for my burden to be lightened, But having borne the burden, may I know The way to help another who is falling Beneath a weight of bitterness and woe?

want not for my tears to cease their flowing, But having wept, dear Lord, O let it be That I may understand my brother's sorrow And give to him a tender sympathy.

I must not wait to sing my song eternal Until the gates of heaven open
wide; Create a wondrous song of love within me To sing for those who struggle by my side;

And when on seas of danger I am drifting, I do not ask that all life shall be fair; I only want to hear your dear voice saying, "I will not let you drift beyond my care."

Adi Raskin
Vivace

WISHIN' AND FISHIN'

JOHN BARNES WELLS
I could swim a-round all day, 'round all day, 'round all day, So I could swim a-
round all day. And have noth-ing to do but play. Presto But

when I get to think of whales And al-li-ga-tors, my heart quails, my

Andante

quails,

Animato

And an-o-ther thing I most forgot-

I can fish, and a fish can-not. Vivace
VIENNESE REFRAIN
Solo for Trumpet (Clarinet) (Soprano or Tenor Saxophone) (Bb Trombone or Baritone) (Bass Clarinet)

Andante espressivo

Folk Melody

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AUGUST 1941
DELIGHTFUL PIECES FOR(11,20),(992,985) YOUNG PLAYERS

OUR CAMP BUGLE CALL

THELMA VERA-ESTANOL

Grade 1½.

With spirit M.M. $j = 80$

It's time to wake up, It's time to get up, You sleepy, sleepy Campers. It's time to wake up, It's time to get up, You sleepy, sleepy girls.

You've slept all night as snug as could be, Tucked in your cozy beds; But now it's day and easy to see You're sleepy, sleepy heads. It's time to wake up, It's time to get up, You sleepy, sleepy Campers. It's time to wake up, It's time to get up, You sleepy, sleepy boys.

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I HEARD A CUCKOO

ANNA PRISCILLA RISHER

Grade 1½.

Allegro M.M. $j = 66$

(Cuck-oo)

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**RIVER SHOWER**

Grade 1. Moderately fast M.M. \( \text{J} = 72 \)

Sailing along the river, Pad-dling our birch-bark canoe,
Now in the shadow, now in the sun, O-ver the waves so blue.

Clouds in the sky are blow-ing, Soon it will start in to rain,
Pad-dle for cover U-n-till it's o-ver And skies are clear a-gain.

Drift-ing, drift-ing, Now the clouds are lift-ing, \( \text{mf} \) Rain-drops spark-ling In the rays of the sun.

Maybe we'll have a pic-nic Out on the island shore, My! but it's gay to be under way Over the waves once more.

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**THE MELLOW CELLO**

Grade 2\( \frac{1}{2} \). Moderately M.M. \( \text{J} = 138 \)

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D.C.
The lightest arpeggio playing in rapid tempo, with quick-rebounding fingers and very quiet hands. Grade 3.

**Vivace** M.M. \( \frac{d}{\text{Tempo}} = 112-128 \)

CARL CZERNY, Op. 335, No. 26
AFTER last month’s tough problems in thirds, this study is a cinch. Easy to read, attractive to play, with no special difficulties to set your brain or muscles perspiring; it makes an ideal hot weather chore.

How true it is that there is nothing new under the sun! Here I have been thinking for years that I am one of the few teachers incessantly emphasizing swift finger rebound, but dear old Czerny got ahead of us all. Over the study he writes, “For the lightest arpeggios playing in very fast tempo, with very quiet hands, and quick rebounding fingers.” It was probably a commonplace term with him. How I wish more teachers would make “finger rebound” a slogan to be pounded into every student’s consciousness right from the beginning!

What is finger rebound? It is the feeling of active release given by letting the finger bounce back as the key is released. The key mechanism wants to spring back, so why shouldn’t the finger follow suit?

In other words, in finger technic the finger acts (plays) in a staccato flash and then bounces back to rest on the key top. Hence that other picturesque expression, “flash-bounce.” In slow staccato practice the bounce is exaggerated, while in slow legato practice the key release is felt only, not actually done.

How well Papa Czerny must have known all this!

Play and memorize the study first in quiet up-chords—one to a measure, except in Measures 9-13 where three chords are to be played in each. As usual, be able to do this without even a sidelong glance at the keyboard.

Then practice as written, but only a few measures at a time, very slowly, with softly rebounding finger staccato. High quiet hands, fingers close to keys. Don’t worry about note values; just play them all evenly.

Now speed up a bit, stopping to rest at the end of each beat, thus:

Practice the connections in other measures also. This is a fine exercise for bumpy thumbs. Don’t curve them too much, keep them touching the key tops, light as feathers (that floating elbow will help) and don’t hesitate to use slight forearm rotation.

Sometimes I recommend an even more elementary exercise for smooth thumb connections, thus:

Also reverse:

A useful feature of this Czerny study is the work-out it gives the weak fingers. There is always difficulty with those 5-4-3 arpeggios (Measures 2, 3, 4, 6, and others). Practice these groups separately as follows:

Left hand

Right hand

(Continued on Page 562)
Coaching for Opera

(Continued from Page 513)

rected. In an ensemble work such as an opera, rhythmic precision is of tremendous importance. The coach must drill for this, emphasizing the down beats of each measure. Some of the most disciplined artists begin their first rehearsal an hour late, just to get the pulse of the rhythmic drive as a whole into their blood. Both Caruso and Farrar did this. While they sang, they beat time along with the coach, fixing each measure in their memories, first rhythmically, then musically. Only later did they study work at interpretations as such.

The coach must underscore the difference between musical phrasing, vocal phrasing, and interpretive phrasing, which are by no means the same. The coach must also give examples of all three—passages where the telling effect depends on pure voice; on expressive effectiveness, apart from voice; and on musical line. Only when rhythm and phrasing are secure does the coach start work on individual interpretations. He cannot do this unless he is able to follow the orchestral score; to play the opera through on the piano; to clarify diction and enunciation in whatever language the opera is sung; and to suggest dramatic routines.

Actually, the vast field of operatic coaching has scarcely been explored. Inasmuch as the great operas are of foreign origin, this work has been largely in the hands of European musicians. With the entrance of more and gifted Americans into the operatic field, we may look forward to developing first-class coaches from among “home talent.”

This analysis of the duties and requisites of the coach is offered in the hope of encouraging just such young people. It is a disadvantage, naturally, that present conditions preclude the teaching of this art to those unable to attend at its source. Still, word-of-mouth explanations are to be had from eminent teachers and conductors in this country. And a vast amount can be learned from phonograph recordings. Some of the best are on the entire operatic repertory, recorded by the ensemble of La Scala. An alert student, score in hand, can learn to mark breathing, tempi, phrasing, and vocal line from them.

A further part of the coach’s equipment is something that cannot be learned. That is psychological addresses in handling people, the gift of human sympathy and human leadership that must be present in every conductor. The coach must be able to arouse the same confidence in a singer that a good physician would. He must penetrate all hidden defects (of voice production, preparation, musicianship) and correct them. If the singer is self-conscious, the coach must strive to break down this barrier and build up an attitude of security. Above all, he must be scrupulously honest in his encouragement where it is deserved but never allowing a singer to overreach his limitations.

At an audition, it is possible to detect at once whether the candidate has been well or badly coached. The building of the phrase, the duration of holding notes, the purity of the vocal line, all evident within the first few measures of singing, tell as plainly as words whether the aspirant knows what he is about, or whether he has hope, and high hopes for the future. Naturally, that candidate who shows authoritative preparation is the more welcome. It is therefore of highest importance that the audition candidate begin his work with the most reliable coach he can find. It is easier to learn a new role than to un-learn the mistakes that result from inadequate coaching. And truly fine operatic coaches are all too rare!

The young man who hopes to become a conductor can find no better training than to prepare himself for the work of coaching. Let him look to his general musicianship, his piano work, his knowledge of scores and orchestration, languages, dramatic acting, and, above all, of operatic tradition. Then, even if he never becomes a conductor, he can nonetheless render valuable service to music by preserving and furthering the great traditions of opera.

Singing Cures Stammering

(Continued from Page 522)

6. Standing erect, with head up, chin in, and abdomen drawn in, swing the arms around, windmill fashion, not both arms together, but first one arm and then the left arm. Start with forward and backward motion and change to the backward and forward motion.

These exercises should be practiced, at least, morning and night, and not only by stammerers, but by all singers—that is, if they would preserve youthful bodily functions and voice.

And now a word to the stammerer. The prevailing idea seems to be that the first and exclusive cause of stammering is general nervous disorder; and, while it is true that some so afflicted are of a definite personality and have some considerable excitability, by far the greater number are composed in all effort save speech. Also, the percentage of stammerers among the thousands of neurotics is exceedingly small. Therefore, if all so afflicted would remember this, and not make a mountain of a molehill.

Is Musical Talent Inherited?

(Continued from Page 528)

were highly gifted amateur singers, the notion that music is a part of their home life and encouraged their brilliant little daughter to play at music as at any other good game. The father of Fritz and Adolf Busch was a noted violin-maker and a distinguished musician. Artur Bodanzky remembers music as part of his home life from earliest infancy. Although his family expected him to study for a medical career, his childhood tastes came in the form of opera tickets and scores. Mr. Saul Elman is a notable musical connoisseur and the ablest advice, perhaps, of his uncle, the distinguished cellist, Mischa. The mother of Kirsten Flagstad is still active, in Norway, as conductor and coach. The parents of Yehudi Menuhin have always been so deeply devoted to music that, in the early years of their married life, they smuggled their year-old son into concerts with them, rather than stay at home and miss the performance of the great artist. The father of Ruth Sienczynski is a violinist whose own career was cut short through injuries sustained in the World War. And Richard Crooks, most distinguished of all native American artists, learned music as he learned speech, from his mother.

Musical Environment a Great Asset

"Although I have no scientific theories on the subject of musical inheritance," says Mr. Crooks, "I believe that those born in the atmosphere of music are transmitting, I began practicing the violin at the age of ten, as boy soprano; but the influence of our home was such, that, long before my voice was ready to 'sound,' I was quite familiar with singing and the meaning of musical values. My mother had a beautiful natural voice, and an innate love of singing. Early and late, the house resounded to her cheery voice; and the hymns and rounds and airs she sang seemed as familiar as the air we breathed itself. This, of course, is a tremendous advantage for any child. A boy brought up in different surroundings might have had a strenuous time of it, adjusting himself to music, climbing over the mental handicap that sets it apart as something alien to everyday life. 'I cannot say whether I have inherited' my voice from my mother. Voices are not generally thought to be inherited. On the other hand, it might be possible that the structure of the throat and the vocal cords were as transmissible as that of other features. I shall not attempt to settle the point. But let it be said that the natural musical atmosphere my mother created in our home was one of the greatest influences of my life. Fortunately, such an atmosphere can be created in any home, regardless of inherited gifts.

'Apart from any professional singing, music, for its own sake, is a member of my home-to-date. My wife is an accomplished pianist and organist; during our high school years together, she played my accomplishments for me; and we hear and make music in our home because we love it. Our two children love music, have a taste for it, have been friends with it all their lives. I do not know whether my children will sing. But they will grow up with music, the same way they make for themselves the coming day will be musical homes. And from such musical homes—whether they belong to descendants of mine or the descendants of an engineer who seeks music as his recreation—may one day spring a greater artist produced than our country has yet produced.'

In such a sense, then, music can be inherited. Not in accomplishment, not in service. Music can predict the possible creativity of children. Make them hear Beethoven; no one can deny the beneficial structure that makes for the life of a Richard Crooks. And the least part of our homes is so, that those growing up there can drink easily, naturally, of the finest sources of spiritual recreation. A musical home is the basis of a valuable inheritance. And which future, a future genera may
There is no natural text in the image provided.
A Plea for a Serious Approach to Fundamentals of Technic

(Continued from Page 523)

Playing is heard these days, and a large part of it is due to sloppiness, or heavy pedaling. Therefore, cultivate lightness in pedaling and, besides, check your position on the bench every time you sit down to play. It is often the case that you are seated over the absolute center of the pedal board. If you are too far to the right, you will have difficulty reaching the stops and notes at the left, and vice versa. The ideal position on the organ bench is one from which you can control the entire console and pedal board without shifting your position.

The third point to make in regard to pedal technic is that it is a waste of time to practice, as some do, holding onto the bench with your hands while the feet play the pedals. You should try to play only pedal solos, this might be a justifiable practice, but to become accustomed to supporting oneself with the hands while playing, and then to expect those hands to play the manuals, while the pedals do the same passages, is wishful thinking. It is far better to learn from the beginning to balance oneself without hanging onto the bench. Then the hands are free to play with ease.

The principle of balance is all-important in pedal playing, and it is directly connected with the control of touch and position at the console. The three stand together as a sort of pedaling trinity, each with its own importance, and the three together form a firm foundation towards the acquisition of an easy, graceful pedal technique.

There is another bit of advice which I should like to pass along in regard to organ technic, which to me is truly vital. It is this: the fingering of pedaling of any difficult passage should be determined in advance, marked on the music, and then adhered to. It may be more than one useful fingering for a given passage. Indeed, I have seen certain bits of music where a number of successful fingerings might have been used, one as good as the other. But to stick with one and stick to it, your playing will be much more secure, for your fingers will be trained to perform the same operations every time you play the piece. This is an aid to memorization, as well as to all-around security in performance. The same applies to pedal fingering. If you decide by trial and rejection of many ways, on the pedal fingering that seems to work best for you, then stick to it, and your playing will gain in polish and security.

I do not mean to imply that if after playing a piece some time, you happen to stumble on a new and better way of fingering or pedaling it, you should not adopt the new way. Quite the contrary, take the change a definite one, marking it in the music, and abiding by it definitely, never reverting to the old way.

In this article we have spoken only of some technical fundamentals of playing. None of our readers should make the mistake of thinking that I am solely interested in technic because of that. Technic is important, vastly so, but only as a means to an end. That end is music, and when organists play before an audience of one—[ed. note: incomplete sentence]

Music That Little Folks Like

(Continued from Page 514)

to adhere to diatonic melody as being singable. The range from Middle C to its higher octave is a good one to remember. Again it is wise to choose interesting subjects and attractive words. young people will enjoy singing. The accompaniment should follow the voice rather closely but in the event that it does depart for a short space, care should be taken to avoid dissonances or clashings between the voice and the piano, which might result in the singer and withdraw the proper support.

An attractive title page is also important, as this item often sells a piece by creating interest before the student has had time to open the music to see the contents. The choice of this initial page requires a particular ingenuity, in that it should be descriptive and decorative.

In the matter of editing a number, the composer must make known his intentions as to dynamics—that is, fingering, bowing, phrasing, and all matters which comprise the composition of music. It is better to be overzealous in this matter than not sufficiently detailed, for the reader must be able to sense the meaning of the composition he is reading at sight, after which he may work out the technique and final finishing touches by further practice. The use of English terms in writing dynamics is an excellent plan, although this idea seems a departure from custom. The words, "faster," "slower," "brightly," and "sadly," for example, carry much weight and register immediately in the mind and the emotional response of a child.

As a summary of the main points herein offered and perhaps adding a few more, be sure to start with a definite plan or story; keep the grade upon which you build; do not use repetitious, the pedaling becomes monotonous, but at the same time be careful not to introduce too many themes or ideas into one short number; edit carefully and, particularly, watching pedal markings for the piano and bowing directions for the violin; also, certain words were left out of high notes for the voice as well as awkward skips, and, above all, denote phrasing in any and all teaching material. If these things are done, the student will gradually come to feel dynamics naturally and without effort. The student learns to read notes at sight almost automatically after a time—that is, automatically in the sense of a subconscious feeling for the fitness of the content of the music he plays.

Thus the mechanics of music must be recognized as a foundation upon which to build structure, which, in turn, flowers into spiritual interpretation. Then is the original concept of the creative artist, the composer, richly rewarded by the understanding and thoroughly musical rendition by the interpreter.

Subconscious Musical Education

(Continued from Page 509)

runs from Hans Bach, born at Weimar about 1561, to Wilhelm Friedrich Ernst Bach who was born in Bielefeld in 1756 and who died in Berlin in 1846 at the age of eighty-six. This last male descendant of J. S. Bach was therefore a contemporary of Mendelssohn, Schubert, Verdi, Wagner, Chopin, Mendelssohn, Schumann and Liszt. The Bach family was identified with music throughout three centuries. In that time it produced twenty musicians of distinction. Music, during that period, was a part of the daily life of the nobility. The family was a chief family concern. When a child began to open his eyes and ears to things around him, he constantly heard wonderful music. He had opportunities to see and listen to what other children in other families did not have.

All the foregoing is a preamble to the main point of this editorial. This is that children of to-day, thanks to those marvelous inventions, the talking machine and the radio, are as fortunate musically as the children of the Bach family, or, not depending on the transmission being transmitted to them, whether or not they are destined to take up music as a profession is not the main question. If children of to-day are permitted to have a fare of chaotic musical trash, blaring noises, inane and mawkish tunes, we must expect a band of phony weaklings with peroxide intellects to match their artificial faces and their imitation lives.

The flood of great music, which the talking machine and the radio have brought to the world, has unquestionably had an effect upon the subconscious mind of the child which must surely condition our musical progress during the next century. This imposes a great responsibility upon the makers of records and the broadcasting companies and presses upon us a challenge which, on the whole, they have met splendidly.

They have been challenged to yield to the "jerksberg" appetites of thousands, and hence have sent a great deal of musical gibberish into the home. We cannot expect the average child to form a taste for the mature classics overnight. Musical culture of the higher order is a slow process of personal achievement. Yet there is a wide gap between the serious Palatine Mass, or the Bach Fugue, and the trash of the cheap dance hall. Within this gap there is an immense amount of music that is delightfully entertaining and inspiring and which not necessarily profound, is still musically. The parents would watch the type of music coming into the home and strategically subdue the music which is without melody, sense or reason, the subconscious banal effect upon the taste, to say nothing of the nervous systems and mental welfare of their children, might be avoided.

The recent controversy between the Broadcasting stations and ASCAP, over the proper reward for the genius of the composer, has derived the American homes of hearing a vast amount of the finest compositions by the foremost composers of America and other countries, written during the last half century. This is, of course, a whole to the country a conscious influence of notable significance to education and the State. American educators are earnestly expecting that justice for genius will soon be generously recognized so that this important national asset may not be further jeopardized.

Technic of the Month

(Continued from Page 555)

names only when you are sure you can play it swiftly, smoothly and easily. Then you may add brief touches of dexterous pedal, Transposition—which I recommend—to C-flat out change of finger-tips, and so on. Ancestral study woes the ear like body and soul—then you are doo!
Q. I want to be the organist at a well-known church of this city. We recently have had a change of organists and the present incumbent is to be released in March. The organ is a modern one. I understand that the committee is in doubt as to whether to keep it or not and has therefore asked me to survey the organ and report on its condition. It is a mechanical organ, with two manuals, pedal board, and a large number of stops. The organ is located in the eastern part of the church, and the position is considered a good one. What advice do you have for me in this situation?

A. I recommend that you write to the organ builder and ask him to send you a list of the stops and their specifications, together with a description of the keyboard and the pedal board. You should also inquire about the condition of the reeds and the quality of the sound produced by the organ. If you are able to visit the church, you should listen to the organ as it is being played, and try to assess the suitability of the organ for the church.

Q. I have recently purchased a pipe organ, and I am interested in learning how to play it. I have had some experience with the piano, and I would like to know if there are any specific techniques or exercises that I should learn before attempting to play the organ. Also, I would like to know if there are any good books or resources that you would recommend for beginners.

A. In learning to play the organ, it is important to start with the fundamentals of reading music and understanding the basic structure of the instrument. You should begin by learning to read the music notation and understanding the layout of the keyboard and pedal board. There are many good books and resources available for beginners, including instructional books and online resources. It is also helpful to take private lessons from a qualified organist to receive personalized guidance and feedback.

Q. I am a student of the organ, and I am interested in learning how to play the Organ and Choir. Can you recommend any specific exercises or methods that I should focus on to improve my skills?

A. In learning to play the organ, it is important to focus on developing a strong foundation in music theory and sight-reading. You should practice regularly, and try to incorporate a variety of exercises into your practice routine, including playing scales and arpeggios, sight-reading passages, and learning new pieces. It is also helpful to work on improving your handexterity and dexterity, and to practice playing with a variety of早い音符速度 to develop a versatile skill set.

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Temperament for the Violinist

(Continued from Page 331)

dogmatic theories of doubtful "perfection."

In contrast, each of the pianist's five fingers must command some fifty placements. Thus, we see that even temperament could relieve the violinist of his intonation burden only to the extent of its being twice that of the pianist; while just intonation is eight times the task. From this high pinnacle of perfection the violinist looks down on the pianist with a disdain which certainly should be tempered.

We have represented the bowed instruments as unwilling champions of "perfect" intonation; possessing unheeded the panacea for all the violinist's intonation ills, which latter extend far beyond their seeming, seriously crippling the whole technical and artistic instruments stand opposed to their "masters," since they create their own twelve-toned temperament—which we have introduced elsewhere as Resonant Violin Intonation ("Paganini's Secret"; The Etude, December, 1938).

Though this arbitrary and legitimate intonation of the instruments has remained undisclosed to the profession in general; artists and virtuosos of the bowed instruments have always used this violinistic temperament, unconsciously or otherwise, to a more or less degree; accounting in great part for their superior power and quality of tone, their accuracy of intonation, their technical ease and surety, and their volatile expressiveness.

This temperament created by the violin and its bowed brethren is a two-fold phenomenon; one of pitch and intonation. The superior volume of tone possessed by each of the twelve semitones when fingered at a certain place or pitch is the key to this perfect violin intonation. Resonant intonation is explained to the most exacting requirements of science in another place; but briefly, it is created by sympathetic resonance arising from the open strings and harmonics. The violinist has only to use his ears to discover it for himself; the resonant tones are outstanding in power. It is as simple as "rolling off a log."

Only when this natural intonation of the bowed instruments is used do they achieve their full tonal possibilities; resonant intonation nearly doubles the power of any violin. And only in employing this violinistic temperament does the violinist attain his full technical strength, and interpretive force.

In drawing the exacting attention imposed upon the ear by just intonation, in the futile effort to keep it absolutely true, the player is enabled to concentrate on the music.

The constant attention demanded by just intonation, pandering the alternative of playing even more miserably out of tune, might even eliminate the lack of expressiveness in the average violinist's playing. Most violinists merely "play the violin," however expertly; only a few can "make the fiddle talk." The composer can put a lot of "music" into a mere succession and combination of tones; but Robinson's text alone but the barest skeleton of his thoughts and feelings, which he .hes to capture. It is the particular task of the violinist to give the stiff notes and rhythms not only utterance but life.

Resonant intonation, with its few pitch-placements, provides unusual freedom to the fingers gain an independent accuracy unattainable in just intonation. The violinist is left almost as completely unconcerned with the elementary subject of "playing in tune" as the pianist to free his hands and produce the desired emotional effects in his region of creative genius.

Not the least of the advantages of resonant violin intonation is its tangibility. Heretofore, "playing in tune" was an intangible problem which strained between teacher and pupil. Each had a different notion of "playing in tune," and their teacher's was no better than his pupil's.

The latter gains a confused notion of intonation through the unwitting use of both the just and the equally-tempered systems in his training; being taught to sight-sing by a conventional Sol- Fa method, the next moment he was admonished to follow the piano. The teacher religiously practices "his scale," and, since he recognizes only twelve scales, while "perfect" intonation involves at least thirty-six scales (each with a different pitch for each tone), the state of his intonation is an equal match for that of his pupil's.

With resonant intonation, it is not necessary for the pupil to have any "ear," nor can his accuracy be upset by any pre-conceived ideas of "playing in tune." The violin tones are quite as "fixed" as those of the piano, and nearly as simple to isolate, once the fingers gain freedom of movement. The student has an ever-attending guide to direct his study hours; and the worry of teaching beginners to "play in tune" is lifted from the instructor's overburdened mind; while the instruments lose the undeserved notoriety for their difficult and indefinite intonation.

In drawing the attention to tone, intonation gains a double-chance, since tone and intonation are closely related. The master justly observes the "expressive" quality of this intonation, and the pupil's ability to create a fascinating tonal idiom, but the listener's interest is directed to the instrument itself. Similarly, resonant intonation encourages that aural development and discrimination without which any musician is a poor artist; one is apt to lose sight of his main objectives—tone and intonation—in the struggle to gain mechanical mastery.

Articulation is one of the most neglected essentials of technique; each note in a quick run should stand out, yet it usually happens that they run together and blur. Using resonant intonation, each individual tone, be it grace-note or semi-breve, commands the attention it should but seldom does receive; for its correct intonation also insures its tone. In that region of intonation an individualising of the tones occurs, which opens new possibilities in the "fingerling" of a composition; tones of the same pitch differing slightly in timbre and volume, according to the sympathetic reinforcement they receive from open strings and harmonics.

We have not exhausted the discussion of resonant intonation by any means; we have simply attempted to present its basic advantages to student and teacher. Its tonal indispensability is opened by the ear apprehends the resonant tones, it never can be content with any others, which thereafter become simply "out of tune."

Thus "perfect intonation" comes within the aural and digital reach of the violinist; and his technique is enhanced by the single advantage of accuracy as by its tonal and technical improvement. So do the instruments themselves solve the problems which have weighed upon earnest students and teachers since the beginning of violin playing, with the same time solving many of the violinistic mysteries of science and musical history.

Momentous Additions to the Record Library

(Continued from Page 516)

far the best recording of the warlies we have heard.

A fine set of selections from John Gay's "Beggars Opera" emanating from London on a recent album by Andre Millday and Roy Henderson of the Glynedale Opera Company. Michael Redgrave and others, has been released by Victor (Album M-772). "The Beggar's Opera" (written on the Italian opera presented by Handel and others in the early part of the 18th century, in London, and a satire on the Walpole administration. John Gay wrote the play, and Pepusch arranged the music from popular tunes of the times. The score is extraneous to the plot of the piece, since many of the songs clarify the action. Although one can enjoy these musical excerpts without a knowledge of the play, the listener will find them far more amusing and attractive when intimately acquainted with the action, since Victor does not provide a printed text and the dictum of the singers is not especially good, we suggest that those purchasing the set acquire a copy of Gay's play. The Modern Library includes it in "Faust and the Restoration Drama of the Eighteenth Century." The thirty-odd songs which make up the recording are delightful entertainment.

"I Hear America Singing" by Kleinsinger (Victor Album M-777) is a cantata based on poems of Walt Whitman. It is moulded along the lines of Whitman's "Ballad for Americans, although it does not have the same spontaneity. Whitman's patriotism and philosophy mainly impress the listener in this work, rather than the music, which the composer has "drawn from the American people."

The solo part, delivered by John Charles Thomas, is divided between recitation and song. Thomas is accompanied by orchestra and chorus. In a patriotic rally, this cantata would certainly go over well. That it is effective and even stirring at times is hard to deny, but it is confusional when one will want to hear it many times. The work has been given an impressive performance and recording.

Both Marian Anderson and Bruna Castagna have recorded recently the aria, Mon Coeur d'Amour from "Samson and Delilah." Anderson sings in English and Castagna in French. Strange as it may seem, neither of these eminent vocalists does full justice to this famous pastoral aria. Castagna sings smoothly but without real fervor, and Anderson is handicapped by a poor translation. On the reverse side, Castagna does somewhat better with Dallilah's Fair Spring is Returning (Columbia Disc 71055-D), while Anderson struggles with an even worse English translation of Amour! viens adorer ma faible (Victor 18008). Castagna's disc, made recently, is excellently recorded, but the Anderson record, made nearly a decade ago, is less satisfactorily reproduced.

Two American chamber works, Frederick Jacobi's "Hagiology" Three Biblical Narratives (Victor Set M-782) and Roy Harris's "Quartet No. 3" (Columbia Set M-450), are by the depth of thought and emotion that American composers can realize. The Jacobi work, well played by Irene Jacobi and the Coolidge Quartet, is more readily understood. It is based on the Biblical Book of Job, Ruth, and Joshua and in its first two sections deeply felt music of subdued but nonetheless dramatic intensity. Harris' quartet is emotion; it gives further evidence of the fertility of this contrapuntal idiom. Many of the preludes and fugues, harmonically at least, is cast in a different mold. Harris' themes are harmonic texture tends toward more abstract and interesting, but the notony. The latter work is well performed by the Roth String Quartet.
A Good Repairer Needed
R. H. R.—The name of Abraham Prescott (or Prescott, New Hampshire, maker of violins, violas, and other instruments, is not listed among eminent instrument makers, in works on the violin. He may have been a skilled maker, for all that. Maybe some of our readers may be able to enlighten us about the maker of this instrument. If so, a good repairer can do no doubt repair the cracks in your violin, so that it will be as good as new, but do not have the work done by a carpenter, or "fiddle tinker." Repairing violins, violas, and other stringed instruments is a difficult art, and takes years to learn.

Absolute Pitch
I. F. J.—The gift of "absolute pitch," which you say your daughter has, is in many ways a sign of great talent, and it is also quite rare. Chicago, St. Louis, and Louisville are all class cities, and your daughter could obtain a good musical education in any one. I note that your preference is for Chicago, which is one of our largest American cities, and very musical. However, if you have relatives in any of the three cities I have named, it would be an advantage to have her make her home there, while she is pursuing her musical studies. She is quite young (twelve years), and not to get the full advantage of study in a large city, it would be better for her to live in the city where she is studying. In this way she could get the advantage of attending concerts, plays and other musical events.

She should also play in the student orchestra of the conservatory or school she attended, and she could herself play in recitals and concerts. In a city like Chicago she would be able to hear some of the greatest violinists of the world. In fact, it is surely an advantage for her to know the leading violinists of the world. There are many eminent teachers of the violin in Chicago, and many excellent schools of music and conservatories. The best arrangement would be if you could move your family to Chicago, so that your daughter would have the advantage of home life, in addition to her musical studies.

A Sorrowful Bow
J. E. W.—I fail to find any information on violins made by G. A. Herod and Mathias Honk. There are thousands of violin makers who have only local reputations. 2.—In a catalog of violins and violin bows I find the following information about the Stradivari bow about which you inquire: "Stradivari, Paris, bound Elite. Silver mounted frog. Fine playing bow. Price, $125.00."

Musical Income
S. L. E.—The U. S. Treasury release figures every year giving details of the highest salaries received by the leaders in the various professions and business enterprises. These figures are compiled each year from the Income Tax reports of the individuals named. Jascha Heifetz, famous violinist, received $150,000 for work in one film for Samuel Goldwyn, Inc., and Leonid Kogan received $90,000 from the Walt Disney Studios for four recordings for musical work on animated cartoons. Louis B. Mayer, motion picture magnate, and F. A. Crowninshield, Massachusetts soap manufacturer, were the two highest salaried men in America in 1938. Mayer received $88,000 and Crowninshield $89,000.

Ginza actors and actresses received higher salaries than musical artists. Ginza actors and actresses received $100,000, while a famous violinist received $100,000, and a famous pianist received $150,000 for work in one year.

Value of Guarneri
S. A.—A genuine Joseph (del) Guarneri violin sells for from $32,000 to $35,000, and even higher in the case of exceptional specimens. It is not known how many violins of this maker are in existence at the present day. I do not think he made violins in the year 1728, although it is possible. You cannot get by letter or by wire, as they are mostly counterfeit. There is not one chance in many thousands that your violin is genuine. It is probably a copy, however. Remember that it is difficult to sell violins, the price of which runs into thousands of dollars. Customers are very particular. If you made up your mind to sell the violin, you will have to get the price of $25,000, or the violin will not be sold.

Playing with the Back of the Bow
J. E. W.—For a few strings of the violin are sometimes struck with the back of the bow, for instance, in the music of the second string, the back of the bow has sometimes been employed in striking the strings. The use of this technique in the violin has been largely employed in striking the strings. The use of this technique in the violin has been largely employed in striking the strings. The use of this technique in the violin has been largely employed in striking the strings. The use of this technique in the violin has been largely employed in striking the strings.

"Hopf" Violin
F. L.—There is an enormous number of "Hopf" violins scattered all over the world. Some good, some bad and some indifferent. There were only two real makers of violins at any time—David Hopf, who worked at Glotenmamin, near Klingenthal, in 1760, and Christian Denit Hopf, who also worked in Klingenthal, about 1728. These two are listed, among others, in the catalogues of the firm. They made some violins of medium quality, which are listed in catalogues of American dealers at from one hundred to two hundred dollars, according to quality. Besides the violins of these two makers, there are quantities of imitation "Hopf's," which are of only nominal quality, and sell for ten dollars, or even less. For some reason or other, Hopf violins are very popular, especially by amateurs, at far more than their worth. In the opinion of many collectors of violins, the "Hopfs" are dismissed with only a line or two, while paraphrase, or even pages are given to makers of real value.

Albert Spalding
T. H.—Albert Spalding, eminent native American violinist (born Chicago, 1858), was trained at the Bologna Conservatory, and by Leopold. He made his debut as a concert artist in 1880 at Paris, then toured in France, Germany, England, Scandinavia, Russia, Holland, Italy and Egypt. He made a successful tour in America in 1880-9, and has since made many others. He was in the service in the World War in 1917-18. As a composer he has written two violin concertos, orchestral works, a violin suite and a sonata. Many miscellaneous pieces and songs. Among his own compositions, he has won honors for himself and his country in every musical capital of the world. He is the only American violinist—and one of five world-famous violinists—to be asked to play at the great La Scala Opera House in Italy. Along with Kreisler and Ysaye he is one of only three violinists who have appeared with the famous Conservatoire Orchestra of Paris.

Membership of Symphony Orchestras
R. G.—All the world over, it is really remarkable how long the great symphony orchestras of the world remain in existence, often with practically the same membership. This is the 55th Anniversary season of the Chicago Symphony Orchestra, and represents the thirty-fifth year of the continuation of Frederick Stock. During this time there have been few changes in the personnel of the orchestra.
A Symphony of the Sawdust

(Continued from Page 513)

“Doc” made you believe you had. The show consisted of Billy Dale, a comedian who played a wheezy organ when I played the cornet, and Pul- len's wife, who did a serpentine dance to this kind of music. This, with a few crude moving pictures, made up the show. Then the “Doc” well groomed in cutaway, with pince-nez and flowing ribbon, got in his fine work. That cutaway cost and Cleve's line of talk were better than a degree from Harvard, Edinburgh, or Vienna. One look at him proved that no one could doubt he was a great specialist. The pills came in big jars like pickle jars—thousands of them—which the “Doc” put up in small packages and sold for high prices. I am sure that none of us knew whether the pills contained arsenic or putty. They probably had a light physic because invariably people came back for more, like soldiers after peanuts, and gladly told how beneficial they found them. After a long, closed winter, those pills made them jump around like grasshoppers. The Doctor had regular hours for consultation for men and women and probably more pills. He had a high opinion of music as a means for drawing audiences and making people buy. He used to say, “Give a man good music and he’ll reach for his pocketbook a whole lot easier.” Of course, such “Docs” in these days would soon run into the local medi- cal laws and would have a short existence, but at one time there were scores of medical shows in America. Cleve Pullen, the “Doc,” was, however, a good musician and, for the short time I was with the show, I learned many new musical tricks. I also went out with the National Stock Company, which opened up in Baton Rouge. They played “tuming Josh Spruceley,” and our band of fourteen was dressed in “Rube” cos- tumes. By arrangement, we would go to different parts of the town and play like clowns, knowing that all the members would come together later at one place and agreed upon, and give a concert, usually on the post office steps. It was a wonder- ful way of drawing a crowd. I not only led the band, but also took the tickets and played in the orchestra.

In addition to this, I must explain that I turned the “Saw Mill” into the climax of the show. The heroine was played by the relentless villain who, bent on getting her out of the way so that he might come into a fortune, lashed the luckless maid to the plank in a saw mill. There was a real circular blade which tore through two concealed levers, raising blinding clouds of sawdust as well as an ungodly din, as said luckless

liss approached her doom. This, of course, she never reached because of a safety device which stopped her six hundred feet away. The orchestra feverishly played “hurricane,” “storm music” and “battle scenes,” as the stereotyped orchestra books called this supposedly exciting music. I sat on a kind of bicycle contrivance behind the scenes, which turned the whole act. Once we had to turn the scene to play this act in an old loft, and the only scenery showed a parlor with highly decorated wall paper. A saw mill in a parlor was somewhat out of place. This absurdity did not make the slightest difference to the audience. They got the same thrill, which they would have got them than that from a present day cinema earthquake in which multitudes are killed. In the “real show” the audiences screamed and women fainted and everybody had a good time. The sophisticated younger of today has seen so many murderers in the movies that he views them with the calm he has when eating a lollipops. He knows it all done in Hollywood and that somewhere there must be a fellow turning a camera. The thing that gets me, when I go to the movies, is where the fellow who turned the camera stood while the earthquake, or the shipwreck, or the fairly fire went on. I keep thinking more about that camera man than I do about the show.

The mustres were not yet vanished, and in 1918 I went out with Gus Hill's Minstrels. There were sixty people in the show, including twenty-eight in the band. I wonder if the people of America realize the popular music for supply used by the minstrelsy for over seventy-five years.

Buffalo Bill and His Wild West Show

Finally, I began to realize that if I was ever going to do anything in music I would have to strike out in bigger things. We were going on tour more and more and more fine music. Sousa was a kind of god to me, and I once stayed up all night so that I might hear him and his band in St. Louis. Then came my first big chance, I was engaged by Ranch 101 for their huge Spring Novelty Show, the “Lancers” and the quadrilles, and then gradually gone into the “silences.” The show of this present year, which to my mind far transcends any circus ever given anywhere, in its lavish equipment, requires music on a similar scale. The beautiful “Old King with the Wonder Goat Fantasy” required a special score which had to be just as “spiffy” as the Norman Bel Geddes costumes. I have a feeling in these jittery times every child under ninety ought to see the circus this year. It is a better kind of education than the Kewy (secret) peanuts are still half cents a bag.

Elephants Do Remember

I am often asked whether music has any effect upon animals. All that I can say is that horses and elephants do seem to remember musical cues. I have known certain horses, going through a routine, to wait for a chord. Likewise, elephants, when they hear certain dance music, will, without direction, hurry on to get on a public automobile horn, do this, alas, upon concealed signals from their masters and do not know the difference between “America” and a fat mackerel. On the other hand, however, requires great patience and kindness upon the part of the trainer.

Circuses in these days are far safer than they were at one time. The construction of the tents is stronger, and the discipline of the employees is better because more intelligent men are employed. The old days, when tents were blown down by comparatively light winds, are gone. I have known, however, of a case many years ago, when a tent was blown in and a near panic was averted because the band kept right on playing, never missing a note. The drum head was broken through, but the drummer quickly procured an inverted metal water pail and “the show went on.” There have been no accidents in the circus of to-day. Nevertheless, a complete medical unit, including two physicians, is carried with the show in case of acci- dents to the performers. A staff of W. J. Burns detectives accompanies the show, and objectionable charac- ters learn that the Ringling Broth- ers-Barnum & Bailey lot is not a very safe place for them.

The moral tone of the circus generally is notable. Drinking and carousing has been made impossible by the serious execution of the busi- ness. No man who drinks can play in my band. If I catch one at it, he is paid off at once and dismissed. I don't drink and smoke, myself. I do not believe that I could stand the strain of my work if I did. Judging people as a whole, I would say that the moral and the standards maintained in the circus are far above the average. The mothers left in tears has a different idea of the show. When she and my sisters, all good Presbyterians, still come to see me, they take a pride in what I have accomplished, which is very gratifying to me.

No one has ever yet explained what might be called “circusitis.” The greater you are in the game, the stronger is the pull, when springtime comes, to get out with the show. There is a kind of reaction to the life that just “gets you.” This, for the fields, the neighing of the horses, the trumpetings of the elephants, the glow of the lights, the crowds of people—well, “circusitis” is incurable, once you catch it.
The Piano Accordion

The Bellows in Interpretation
By Pietro Deiro

When we hear someone say that a certain accordionist has a fine technique, we are inclined to interpret it as meaning that he has developed skill in rapid passage playing. This may be true, but it constitutes only one small part of accordion technique. He who desires to become an accomplished player must realize that every part of accordion playing must have its individual technique. These parts form a valuable mosaic, and all are essential to form the perfect pattern. Neglect of one will handicap the others.

It matters not how talented an accordionist may be, nor how truly he may inwardly feel the interpretation of his music, he will not be able to project that interpretation to his audience if he has neglected the necessary technical preparation. Does it seem like a paradox when we say that, although technique is always associated with the mechanical part of playing, yet a highly developed technical is the only means by which the mechanics of playing can be concealed so that the performer can tell his musical story? Musicians who are considered artists employ a very definite technical in every part of their playing, but do it so skillfully that it is completely submerged and the audience is aware only of the finished performance.

Much has been written of finger technique, bass technique, bel lows technique, and all other techniques; but one form of technique has rarely been discussed. The reason is that accordion artists and teachers use it unconsciously without stopping to analyze it. For want of a better term we shall call it the synchronization of the particular kind of touch being used for the right hand with a corresponding touch for the bass accompaniment, and the correct bellows manipulation for both. A bass accompaniment which might be perfectly suited to one type of right hand touch would be wrong for another. This answers the question of students who cannot understand why their playing does not sound like that of an artist, even though they play the right notes in the right time and observe all signs for tonal shading.

When an accordionist plays tone poems or the type of legato music which resembles an organ, he uses a certain right hand touch. His fingers remain close to the keys, and, as the melody progresses, he prepares each successive finger in advance so that one tone leads or merges into the next. Another selection may require an entirely different right hand touch, to produce a staccato or some other effect. It is important that the bass manipulation and bellows action correspond with the right hand touch. Accordionists should avoid a stereotyped accompaniment, for the bass is intended to complement and enhance the music of the right hand. It should never detract from it. To illustrate this point, we present two contrasting musical examples. The first was taken from Anton Dvořák's Largo from his "Symphony from the New World."

This passage calls for the right hand to play close to the keys, with the fingers prepared so that the first chord may flow smoothly into the second. The effect may be entirely ruined unless the bass accompaniment is played accordingly and unless the bellows are manipulated so that they aid in bringing out the crescendo from mezzo piano to forte in both the first and second measure. The third measure begins a crescendo which increases for the climax of the fortissimo. The key to the bellows action in this passage is to manipulate them as one would inhale a deep breath, with increased pressure toward the end of the breath. There must be a continuous flow of air rather than a series of gasps. The perfect coordination of right hand touch, bass and bellows will produce a perfect climax.

While on the subject of climaxes, we would like to impress upon students that the smooth approach to a musical climax is considered a sign of artistry. It is never difficult to plan an individual measure, such as the fourth measure of Ex. 1. fortissimo; because if it were by itself one would merely accent it heavily by a brisk bellows action. However, that is not the desired effect in this particular passage. There must be a gradual leading up to the climax, and the air in the bellows must be so arranged that it is increased with ease and with enough reserve for fortissimo. These little points seem unimportant, but they really spell the difference between interpretable music.

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By JOHN M. WILLIAMS

Price. $1.00

Mr. Williams' Fourth Year at the Piano has been planned with special consideration for technical advancement. While a number of delightful and interesting pieces are contained in this work, it also provides excellent training in the matters of dexterity, written accent, use of the pedal, sustained chords, etc. The author again supplies his useful suggestions on the best use of the book, and his explanations to the student on certain points are especially appropriate.

Fifth Year at the Piano
By JOHN M. WILLIAMS

Price. $1.00

In his Fifth Year at the Piano, Mr. Williams concentrates largely on interpretation. Explicit and carefully prepared analyses of the various pieces in the book are a special feature. A clear understanding of many interpretative points, useful in all piano playing, will come of close attention to the author's instructions. Valuable technical material is involved in the study of this book and many attractive pieces, largely from the later composers, are included.

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The Qualities a Pianist Must Possess
(Continued from Page 511)
not allow the integrity of his enthusiasms to become jeopardized by the wealth of musical riches that are flung at him, without effort of his own. No matter how small the community in which he lives, his dilemmas are not of finding good music, but of choosing from among many aural delights, the one that pleases him best. He hears the opera, great symphonies, eminent recitals at no greater expenditure of energy than twisting a dial-button or putting on a record. Compare that with young Bach who, after petitioning the council at Arnstadt for leave of absence from earnest duties, walked the fifty leagues to Lübeck, to hear Buxtehude play the organ! Certainly, I do not wish for a return to the conditions of Bach's day. The ease with which good music is put into our grasp is a magnificent thing—provided we accept it as a stimulating rather than a softening influence. If we value advantages cheaply because we get them easily, we have only ourselves to blame, not the mechanical progress which makes the advantages possible. Instead of using the radio as a means of combating boredom, the student should let it sharpen his powers of discrimination, raise his standards, help him become more aware and more appreciative. Discrimination, critical awareness, and enthusiasm are among the qualities that can build him into a better musician. The greater the work of art, the more demands it makes; the listener who follows this line of greater demands upon himself rather than the line of least resistance, becomes more discriminating.

The Joy of Music Making
The chief drawback to the excellence of our mechanically reproduced music is its tendency to decrease personal music-making. The superficial argument, of course, that one does better by listening to Toscanini than by attempting less perfect performance one’s self. I do not agree with this view. Certainly, the average music lover cannot duplicate the sheer performance standards of a great artist. But he can duplicate the joy of personal creation which the artist brings to his work, and which is the very element that makes his performance notable! That is the important thing. Personal communication grows only from personal effort.

How fortunate it would be if we might strike a just balance in the accepted methods of introducing young children to music. As it is, we are inclined to wait for the child to show signs of musicality himself. If the signs are weak, we leave him alone. If they are moderately pronounced, we have him play finger exercises, and give him treats in the form of children’s concerts, which wedge some time-worn masterpiece (which is new to the child and even more exciting upon first acquaintance than it will be later on) between nursery songs and lighter melodies (with which he is somewhat familiar and naturally prefers). And if his gifts are marked, we grow him for the status of infant prodigy. Would it not be more wholesome to initiate him into the beauties of some great music from his earliest infancy onward, letting him hear it at home under usual home conditions; making him naturally, easily familiar with it; giving him a chance to become as aware of it as of the popular ditties? This, of course, presupposes home conditions in which the child can absorb the benefits of great music naturally. Still, a child can grasp what he hears at home, be it music or speech, and good music should therefore not be kept a stranger to him. Then a truly general musical education could be built (in contrast to a merely technical one), the goal of which would be the amateur’s—literally, the listener’s—appreciation of great art.

Let the student find his way into simpler and deeper relationships between himself and the world around him. There is no need to be forever doing things and spending money in order to enjoy one’s self. Sitting in the sun and thinking can be charming recreation. We often hear the curious word “highbrow” applied to great music. In reality, there could be nothing less calculated, less sophisticated than Schubert! To my mind, the height of “highbrowism” is reached by the “boogie-woogie” type of music, because it is sheer calculation. (The fact that the performers do not realize this does not alter the sophisticated manufacture of the music.) Great music grows from the direct opposite of the “boogie-woogie” tendencies, and the restless tension which makes them possible. A return to our primary sources of happiness—inner quiet, communion with nature, meditation, the ability to command fresh, unjaded enthusiasm—can do much toward bringing the student on terms of harmony with himself and hence with the art he hopes to serve.

The best aid we can give our students lies far beyond the level of technical facility. It consists in teaching them to turn away from the softness, the restlessness, the materialism that has made the world look as it does today. Let us help them not to take it easy. Let us encourage them in the adventure of exploring their own minds. Let us instill into them the courage it takes to live with lofty standards. In such a way, they will approach art on a surer foundation, and reach a higher goal than mere surface relationships can ever provide for them.
New Horizons in Music for the Radio
(Continued from Page 517)

Welsh, French, German, Russian, Swiss, Hungarian, Finnish, Greek, Austrian, Dutch, Swedish, and Norwegian descent have been asked to perform.

If you like a bit of close harmony now and then, tune in on a Thursday at 8:30 P.M. EST, to the CBS network. It's quite possible that from most of the stations on the network you will be able to hear the voices of some group of amateur gentlemen who are carrying on the barber shop tradition of singing. This program is picking up its group from a different section of the country each week. You see, it's being sponsored by a society called SPBSOSA, a name which stands for The Society for the Preservation of Barber Shop Quartette Singing in America. There are many famous names among its members—and they all take the musical activities of these various quartets very seriously indeed.

Although the most striking feature of radio's weekly entertainment value, the value of radio as a disseminator of news during the present world war crisis has given it a new status. Radio is compiling not only a talking history of World War II, but also a collection of oral records of the events that led up to it.

Mutual's Ways in New York's entertainment compiled and is daily adding to a library of recordings to be used for whatever educational purposes a postwar generation may decide. No other station in the country is equipped with such a large library; there are thousands of old and rare records that are still being exploited by the CBS network.

The “Telephone Hour”--featuring tenor James Melton, soprano Francesca White, Donald Voorhees and his 57-piece Symphonic Orchestra, and the Christie Mixed Chorus—still remains one of the most popular of all musical programs on the air. Heard over the NBC-red network from 8 to 9 P.M. EST, the “Telephone Hour” honors the evening with the “Voice of Firestone” program, which follows it from 8:30 to 9 on the same station. Those who admire the voices of James Melton and Francesca White may be interested to know some of their selections are scheduled for the month of August. On August 4th, Melton is announced to sing the Spanish song Princesita and Tschalkowsky's None But the Lonely Heart, and Miss White is to be heard in the aria, In qu'elle trine monge, from Puccini's Manon Lescaut".

On August 11th, Melton is to sing a spiritual De O'Arb's a-Moverin' and the aria, Ah! fuyez douce image from Massenet's "Manon, "Miss White is to sing Gounod's To Spring, and together they will sing La Golondrina. On August 18th, Melton is to feature Bizet-Korngold, and alone in the feature Nightingale, the familiar lyric of our grandparents days, I'll Sing Thrice of Araby, and will join his colleague in the fifth act duet from "Manon." On the 25th, Melton will sing another popular Spanish song, Ay-ah-Ay. Miss White will be heard in Rachmannhoff's In the Silence of the Night, and with the chorus both artists will later perform excerpts from "The Pirates of Penzance."

Youth Overcomes a Handicap
(Continued from Page 508)

school students. The curriculum lists the electives for these courses, and firefox handcrafts than to be found in those given to boys and girls who can see; otherwise education is the same. All courses at the Institute are subject to the examinations of the Board of Regents of the State of New York who wisely show no favoritism.

So that living may approach normal family conditions, pupils of the school live in cottages which accommodate twenty pupils with a housemother. Parties, dances and festivals—are given; and there are likewise many special trips made, in order that they may experience and enjoy contact with outside influences. The latter have included visits to the S. S. Norman, the Bronx Terminal Market, a fire station, the Museum of Natural History, the Hayden Planetarium, the Metropolitan Museum of Art and the Bronx Zoo.

Last year and the year before they took field trips extraordinary—to the Woodstock, New York, for the purpose of attending the Exposition at Flushing, New York, for a whole day and seeing its thousands of thrilling sights. To us, possessing vision, it seems incredible that sightless youth could use these trips and trips we use this term ad

visually. In their opinions of the trip "we saw" and "we were expressions frequently encountered. Their word pictures of sights and scenes seem conclusive proof that they did see and enjoy everything that came under their inspection; even the young children seemed to visualize perfectly every object with which they came in contact. Here, for example, are a few paragraphs from a letter written by pupils of the second grade:

"We had a ride on the moving chair in the Gift Shop. We saw a make-believe city, with the cars only toys, but it looked and they were moving. And we heard a story about 1960 as we went around in the chairs. We went on some real trains. They were standing still on a track at the World's Fair. We saw where the engine stands, and we saw where the firemen put the coal. One of the trains had sliding doors. We saw a streamlined train. We had to go up quite a few steps before we got into the train. In the train we saw some bedrooms and a little kitchen. There was a bell hanging over the side of the engine, and a couple of boys rang it. The train had rugs on the floor, and there were zippers on the curtains. There were beds with some more beds on top. The beds could be made into chairs in the daytime and turned into beds at night. There were places where you wash, and they were pushed into the wall when you finished, and there were toilets that turned into seats. We went into the Beechnut Building. A make-believe circus was in there, with dogs and elephants and all kinds of animals. We got candy and gum from the Beechnut Girls. Some of the children saw a machine that talked. A lady pressed down keys, and the machine started to say words. We couldn't understand the machine very well, but it was fun to hear it. The busses had musical horns. They sounded like 'East Side, West Side.' We saw many kinds of cars."

They saw the Fair with a sense of that; if you attended this Fair yourself, you find their descriptions bringing to life your own memories of it. They saw the Fair, and they have an equally accurate mental picture of every sight that comes within their radius of observation on all of their field trips. Written accounts by both younger and older students confirm this.

Using a facile explanation for this perception, seeing persons often say, "The Fair have an unusual sense of touch," an explanation which the blind promptly accept. They are not, they explain, superstitious, ab on or any way; they are just normal persons who are handicapped by blindness.

To overcome this handicap the blind must work diligently, and their education must be guided by the use of four senses instead of the usual five. Because of this intellectual growth of the sightless was by many years retarded. Then, quite as a caricature illuminated the world for those with seeing eyes, Braille, the radio, touch-system typewriting and other inventions and devices illumined the world for the blind. With these modern aids and modern methods of education they may now become informed and valuable citizens who can capably, even skillfully, perform work of many kinds.

Blind young persons can pass regents examinations and college entrance examinations, perform chemistry and physics experiments, assemble automobiles motors and radio transmitters and receivers, operate power machines such as highspeed lathes, and excel in arts and crafts, as these students at the Institute do, ask no pity; they want, instead, only sympathetic understanding of their problem. For achievement is measured not by their concert successes they expect only recognition of the technical skill, the beauty and the finesse of their offering. That they are blind means only that they had the additional problem of surmounting a severe handicap; which they did.
FRETTE INSTRUMENTS

Getting Ready for the Fall Season
By George C. Krich

At this time of the year, when a new musical season is not far distant, many young artists are hopefully looking into the future with the expectation of earning a large share of public acclaim. While we thoroughly believe that a musician should take time off during the summer months to indulge in outdoor exercise and thus keep physically fit, we also recommend that a few hours daily be devoted to improving technique and adding new compositions to one's concert repertoire. We have known players of guitar, mandolin and banjo who year in and year out adhere virtually to the same program numbers, giving as an excuse that "there are the pieces the public like best." To us it seems that, having played these numbers so often, the artist is enabled to "put them over" with ease—a fact which the audience is quick to realize.

To get out of this rut one should experiment with new compositions just off the press. An experienced player will study the reaction of his audiences to his concert numbers and, by adding new numbers and occasionally eliminating an old one, build up an interesting and comprehensive repertoire that will please his listeners and add to his reputation and success.

While the musical public is well aware of the high standard set for the violin by such artists as Kreisler, Heifetz, Elman and others, a great many people are still in the dark as to judging a performer on the guitar or mandolin, and a carelessly selected program coupled with a slipshod performance will only harm the cause of the fretted instruments.

So why not use a part of your vacation to polish up your technique; review your old pieces, paying particular attention to tone quality, phrasing and expression until they are well-nigh perfect; to memorize some new compositions, remembering that your memory needs daily practice as well as your fingers? We have often wondered whether the average radio listener realizes the hours of thoughtful work on the part of the artist which preceded his fifteen-minute performance over the air. It reminds us of a definition given in the word, vacation: "Forty-nine weeks of anticipation, two weeks of preparation and one week of realization."

The thought we wish to impress upon you is that the summer months are ideally suited to the study of music, which requires concentration of all our faculties, for then we are free from the interruptions and demands made upon us during the busy concert and teaching season. It is granted that one is thoroughly prepared to play a radio or concert program when called upon to do so; in fact, nothing gives one more self-confidence and assurance than such knowledge.

Teachers specializing in the fretted instruments will also find that the summer months can be put to good use. Some teachers offer special rates to beginners, thereby keeping their studios open at least a few days each week. This is an opportune time to send for music publishers' catalogs of fretted instrument music, in order to keep up with modern teaching material. The alert teacher knows that teaching material and methods for his instruments are constantly being improved, and he will give his pupils the benefit of his foresight in such important matters. The mere fact that a person enrols as a pupil shows that he is anxious to learn to play, and his teacher must guide him properly in his studies by using the correct methods and pieces for recreation in order to keep him interested.

Now let us briefly examine the studies and teaching music available to the teachers of the fretted instruments. For the mandolin there are methods, etudes and technical exercises properly graded; interesting pieces for beginner, intermediate and advanced students, comprising sufficient material to provide a course of study from five to six years. Most of this music has been produced by classic and modern writers who well knew the needs of serious students of the mandolin. The same may be said of the classic guitar. Methods, etudes, technical exercises covering every phase of guitar playing, by all the classic and modern writers for guitar, are available in abundance; and a great variety of original compositions and classic transcriptions are at the disposal of the advanced student and concert artist. There is, however, a need for more recreational music for the first and second year student, original compositions and arrangements of modern pieces of medium difficulty. We firmly believe that the classic guitar would attract a still greater number of students if the publishers of the higher type of popular music would employ capable arrangers, to make this

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Music available to the younger generation of amateur guitarists who are just as much interested in modern music as in the classic.

Another aid to the teacher of the classic guitar would be the opportunity to obtain instruments at a moderate cost. From our own experience we have learned that beginners are usually unable or unwilling to invest more than twenty or twenty-five dollars in an instrument, and American manufacturers would do well to try to fill this want. While the writer has always been a strong advocate of using high grade instruments, which naturally are high priced, there are great opportunities in the lower price field that should not be neglected by enterprising manufacturers of classic guitars.

The teacher of the tenor banjo should have no trouble finding the teaching material necessary to keep stay students busy for four or five years; and the catalogs of publishers of banjo music include quite a number of banjo methods, books of technical exercises and a great variety of recreational and concert numbers.

The teaching material for the electric guitar is still somewhat limited, although there are a number of so-called "methods" on the market, some fairly good, others not so good. The main trouble is that most of them are not scientifically graded and it requires a lot of ingenuity on the part of the teacher to select the proper ones to insure steady progress of his pupil. There is also room for more recreational and concert music in the intermediate grades.

A tremendous amount of music has been published for Hawaiian guitar, and teachers can easily fill their wants from the different catalogs. The "methods" for Hawaiian guitar, however, do not contain sufficient technical material, and teachers would welcome additional books containing intermediate and advanced technical exercises for this instrument.

This department will be glad to be of help to any teacher or student in the matter of selecting the right study material for any of the fretted instruments.

The Father of the Viennese Operetta

(Continued from Page 532)

of the Vienna proceeds alone.

"Boccaccio" was his Greatest Success

The peak of von Suppé's career was reached in 1879 with "Boccaccio," which he himself recognized as his greatest success. It was a sensation in Vienna and was performed throughout Europe and America. New York saw it in 1888, with Marion Macaire and DeWolfe Hopper, and, in 1895, with Fritz Wunderlich. In January, 1911, it was revived at the Metropolitan Opera House, with Jeritza in the leading rôle, and the modern audience enjoyed it immensely.

Donna Juanita," which first appeared in 1886, was, in 1932, also revived at the Metropolitan, and on that occasion the critics had some compliments for it. One called it "the most amusing thing heard in New York this season" and suggested that works of a similar light character might well replace some of the operatic war horses annually presented at that staid old house.

After this von Suppé wrote several operas in the grand manner, although they were well received and were acknowledged to have merit, it was a true talent in the field of light music, with the exception of these productions, and he never attempted grand operas.

A normal, hearty person in his mode of life and intercourse, von Suppé, nevertheless, indulged in occasional amusements with his friends. He would have no heat in his study, even on the coldest winter days, preferring to bundle up in layers of stockings, vests and dressing-gowns. In that state, he stood an old splint, dilapidated and horribly out of tune. "How," he was asked, "could one compose to the accompaniment of such a wretched instrument?" "I don't," he laughed. "I hear the full instrumentation in my head — then I write it down."

He was a sociable man with a wide acquaintance and entertained extensively. He taught the great singer, Materna, the Italian language and was on terms of friendship with the Princess Metternich. When, in May, 1885, von Suppé was decorated by the Emperor Franz Joseph and expressed his thanks for the honor, the Austrian ruler replied: "It is I who am indebted to you, sir, for I have spent many a happy hour listening to your music." And he added: "Whenever I hear tears to my eyes."

The composer died on May 9, 1885, at the age of seventy-six. At his funeral services in St. Augustine's Church, the combined choruses from the three theatres sang his own composition, "Rest, Wandering Man." A monument was provided by the municipality of Vienna marks his grave. Von Suppé, as the creator of the Viennese operetta, had a distinct flavor and style of his own, and the genuineness and simplicity of his character was reflected in his music.
its vitality and inspiration down to our own day.

Viennese Operetta Through the Years
1846 "Poet and Peasant," Franz von Suppé
1856 Paragraph 3... Franz von Suppé
1862 "Pique Dame," Franz von Suppé
1865 "Jolly Boys"... Franz von Suppé
1864 "Light Cavalry," Franz von Suppé
1865 "Beautiful Galatea," Franz von Suppé
1867 "Die Fledermaus," Johann Strauss (Sohn)
1876 "Fatinitza"... Franz von Suppé
1877 "Nanon"... Richard Genée
1879 "Boccaccio"... Franz von Suppé
1880 "Donna Juanita," Franz von Suppé
1881 "The Beggar Student," Karl Millöcker
1885 "The Gypsy Baron," Johann Strauss (Sohn)
1905 "The Merry Widow," Franz Lehar
1907 "The Waltz Dream," Oskar Strauss
1907 "The Dollar Princess", Leo Fall
1908 "The Chocolate Soldier," Oskar Strauss
1909 "The Count of Luxembourg," Franz Lehar
1911 "Der Rosenkavalier," Richard Strauss
1922 "The Rose of Stamboul," Leo Fall
1924 "Countess Maritza," Emmerich Kálmán
1928 "Marietta"... Oskar Strauss
1931 "Land of Smiles"... Franz Lehar

The Bellows in Interpretation
(Continued from Page 589)

playing and merely playing a group of notes.
The first four measures of Chopin's Polonaise, Op. 40, No. 1 illustrate an entirely different touch for the right hand with its corresponding bass and bellows action.

They must be played allegro con brio. This can be produced best with a flexible wrist for the right hand so that it carries the hand and fingers with its action, rather than playing with the fingers alone. Each note must be brought out distinctly and, while not exactly staccato, yet detached. It can be readily discerned that this would call for an entirely different kind of bass accompaniment as well as a different type of bellows manipulation than that used for the Example 1. The basses should be played almost staccato and the buttons released immediately after being played. The bellows should be so manipulated that they produce a constant gush of air for the staccato effect but are not influenced by it to play jerkily. Sufficient air must be reserved to bring out the little bass solo at the end of the second and fourth measures.

Some according feel that they cannot spend the time and concentration necessary to study the finer points of playing. They prefer to learn an endless chain of new compositions without ever really perfecting one. Of what avail is it to learn fifty selections, if not one of them can be played in such a way that it tells a musical story? We urge accordians to listen to their playing and to strive constantly for improvement. The various types of accordion technique are stepping stones which pave the way to good musicianship, and none should be neglected.

Pietro Delrio will answer questions about accordion playing. Letters should be addressed to him in care of The Evans, 1718 Chestnut Street, Philadelphia, Pennsylvania.

The World of Music
(Continued from Page 507)

ALBERT SPALDING was awarded the honorary degree of "Doctor of Music" by the Chicago Musical College on June 18th, in Chicago, Illinois.

THE WOMEN'S DIVISION of the Committee to Defend America by Aiding the Allies awarded the first prize of three hundred dollars, in their recent song contest, to William A. Dillon's song entitled "Me and My Uncle Sam." Second prizes of one hundred and fifty dollars were awarded to the songs entitled "Prepare America" by Ralph Herrick and "My Own America" by Willie Whelde. Third prize of one hundred dollars was won by Ada R. Strickling and Edu A. Wright for "Wings Over America."
Great Composers and Strange Instruments
By Paul Touquet

Uncle John always had a fund of interesting musical facts that made his visits memorable to his nephew, Bobby. And this visit would be no exception.

"What are you going to tell me about-to-day, Uncle John?" asked Bobby, eagerly.

"Well," mused Uncle John, "suppose we consider a couple of strange, obsolete instruments for which some of the great composers wrote music. Did you ever hear of a harmonica, Bobby?"

"You must be fooling, Uncle John. Everyone knows what a harmonica is. Why, I can play one myself."

Uncle John laughed.

"I'm sure you never played the one I mean. I refer to the instrument invented by our own Benjamin Franklin. He called it the armonica. It was also known as the 'musical glass.'"

"What was it like, Uncle John?"

"It consisted of a series of bowl-shaped glasses arranged on a spindle. It had a treadle operated by the foot which caused the glasses to revolve."

"How was it played?" asked Bobby.

"What kind of sound did it have?" Uncle John explained. "The player moistened his fingers with water and squeezed the glasses as they turned around, increasing or diminishing the tone by more or less pressure of the fingers. The tone was said to be very sweet. No less composers than Mozart and Beethoven wrote music for it."

"Does anyone play it now?" Bobby wanted to know.

"No, the instrument fell into disuse after having been popular for quite a number of years. It seems that the tone, while very sweet, had a bad effect on the nerves of the performer."

"That's interesting, Uncle John. What was the other instrument you were going to tell me about?"

"Do you know what a hurdy-gurdy is, Bobby?"

"I remember Mother telling me about the hurdy-gurdy man who used to play on the street. He had a little dressed-up monkey on a string."

Bobby saw his uncle's eyes twinkle.

"That is another example of how the meaning of a word can be changed as time goes on. The word 'harmica' now suggests a different instrument than the one originally called by that name. The old-fashioned street-organ was confused with the hurdy-gurdy by the fact that both were used by the Italian street-musicians and both instruments were played by turning a handle."

"The hurdy-gurdy was very popular during the eighteenth century, although it had been in existence for hundreds of years before. It was shaped like a lute or small guitar. It had four strings. A handle turned a wooden wheel covered with rosin, which came into contact with the strings and caused them to sound."

"Who wrote music for the hurdy-gurdy, Uncle John?"

"Joseph Haydn."

"Thanks, Uncle John," cried Bobby in excitement. "Won't I have something to tell at the next meeting of our Music Club!"

Musical Transportation
By Mrs. Paul Rhodes

Fill in the blanks with methods of transportation.
1. Swing low, sweet ................................................................. (Negro Spiritual)
2. ................................................................. (Rimsky-Korsakov)
3. ................................................................. (Gilbert and Sullivan)
4. ................................................................. (Wagner)
5. ................................................................. (Handel)
6. ................................................................. (Mendelssohn)
7. ................................................................. (Kern)
8. ................................................................. (Schumann)
9. ................................................................. (Dacre)
10. ................................................................. (Grieg)

Answers to Musical Transportation
A Musical Map
By Priscilla M. Pennell

Walter was so enthusiastic about the trip across the country which he was going to take with his father that he had to tell his music teacher about it.

"It's going to be great fun," he confided. "I've studied the map so many times that I know just what routes we're going to take and what towns we'll pass. Even if we lost the map, I think I'd know the way."

"How would you like to make a musical map, so you will be just as sure not to lose your way when you play your pieces from memory?" asked his teacher, Miss Farwell.

"That would be great," replied Walter, "but how can you make a map of music?"

"Just try and see," suggested Miss Farwell, handing him a box of colored pencils. " Pretend the piece you are learning is uncharted territory and you are going to map out the routes; but look it over very carefully so you will be sure to make a good map."

Walter studied his piece in silence for a few moments. He noticed that it was in three parts and that the last part was like the first.

"I see this is going to be a round trip," he remarked, "for I will come back over the same route I started out on. It's like setting out from Maine and going into New Hampshire and coming back through Maine again. Now I'll have to mark the routes."

When he was sure of the length of the first phrase, he underlined it with the red pencil and marked it Route One. Under the second phrase, he drew a blue line and marked it Route Two. Then he noticed that the third phrase was like the first. He was back on Route One again. The fourth phrase which was different from the others, he underlined in green. Route Three. When he found two phrases almost alike, he gave them the same route number but marked "Detour" where the difference occurred. The chords in the bass were the towns along the way.

"This is easy," said Walter, "I didn't know a map could make the music so much clearer. All I have to do is to learn the routes and where to change, and I won't have to worry about forgetting my piece."

And when Walter played at the recital, everyone praised him. He knew the routes so well that he could play attention to the scenery (expression) along the way and make others enjoy it with him.

As usual the Junior Duke Contests will be omitted in August, but will be resumed next month.

The Minuets Were Read and Approved
(For Your Fun Book)
By Aetha M. Bonner

The Grand Opera Club held its regular meeting last week at the home of Lucia Di Lammerrmoor. After a short business meeting, conducted by the president, Madam Butterfly, the meeting was then turned over to Aida. An interesting program followed given by Mignon, Louise, Martha, Natoma, Hansel and Gretel. Also a vocal quartette given by the Meistersingers, accompanied by the Chimes of Normandy, played by the Flying Dutchman. The Jugler of Notre Dame also entertained with some tricks. A delightful social period concluded the meeting, at which time the guest of Honor displayed his Magic Flute. The meeting adjourned, to meet next month at the home of Samson and Delilah.

What Am I?
By Mrs. G. A. Rieck

My first, second, seventh and fourth mean pure and unmind.
My fifth and sixth mean not out.
My seventh, eighth and ninth are a snare.
What musical instrument am I?
Answer: Clarinet.

Advice
By Martha C. Burgess

Patricia and Patience were two little maids, the one had short hair, the other had braids. These two little maidens once tried a duet. (It was Mozart's exquisite "Don Juan" Minuet). Patricia played treble, and Patience played bass; alas, poor Patricia kept losing her place. They started the metronome, steady and slow, in hopes it would keep them together; when lo! The metronome spoke in a voice deep and gruff: "Thou can't make music, I've heard quite enough, to know, if you wish to play pieces like these, keep eyes on the notes but don't look at the keys."

They thanked the old metronome for his advice (Patricia and Patience have manners quite nice.) If you've had some trouble in keeping your place, remember this—it may help your cause.

Putting Life Into Music
By Daisy Lee

"I wish my playing sounded rhythmical and peppy like yours," Della remarked wistfully, as she listened to Florence playing the piano.

"It isn't hard to put life into music!" declared Florence. "It's mostly a matter of keeping good time, and putting the accents where they belong. When I get a new piece of music, I first learn where the accents come in each measure, and the rest is easy."

"That may be true," Della admitted, "but I usually forget the accents, and that deadens the whole performance."

"Do get your Metronome, some music, and a sheet of paper, and let me show you how to study accents," begged Florence.

And after they had the materials before them, she said: "First I'll write out a table of accents, showing where they come in the different types of measures:

When I begin working on a new piece," she continued, "I set my Metronome going at a fairly slow speed. Then I read the left hand (bass) notes; but, instead of playing them on the piano, I simply clap them on the Metronome ticks."

"Oh, that's easy!" cried Della, as she tried clapping the bass notes of a piece in time to the Metronome.

Dickinson, North Dakota, Junior Club in costume playlet.

"Yes, it is," replied Florence. "Now try to bring out every accent."

This bothered Della a little; but after a while it did, too. When the girls clapped together, Della following the bass notes, and Florence the treble.

"If you would try this method of studying rhythm and accents, Florence concluded, "you'd learn your new pieces far more quickly, and your playing would be just as peppy as mine!"

Woodland Melody Club, Pierre, South Dakota, in costume playlet.

For Your July Valley

Dear Junior Duke:
Our Junior Duke Club is composed of boys, and girls, who have reached high school age. Our monthly meetings include the musical program, and some meeting games and refreshments. This past year we had studied American composers. From Your Friend, Gloria Gans.

A musical map.
PROFESSIONAL PRE-SEASON PREPARATION—The wise and successful person looks constantly ahead, with a system ready that the schedule of activity is planned to the most advantageous use of his time. And certainly no one can more profitably look to the days ahead than the busy musician who, during the leisure hours of summer, has his finest opportunity to outline his work so as to begin his winter season with the matters of detail well in hand.

The choice of the right materials presents a major problem for the musician and teacher. And what better way is there, in which to prepare for the new term and to stock up on the odds and ends of supplies today from the Theodore Presser Co. A letter or post card mailed now, rather than during the "hectic" days of fall, will bring your studio at once a supply of music, chosen according to your needs, from which you may make your selections as you require them. Simply specify the quality and the musician, which means that you may keep teaching materials so secured until next June, when the unused music should be returned for full credit, and when settlement should be made.

In requesting "On Sale" supplies please make clear the kinds of material you need, suggesting grades and the approach you are using.

Any of the numerous Presser catalogs and folders are yours for the asking. Especially helpful are the thematic collections published in Pieces for Little Pianists (Grades 1 to 3) ; Entertaining Piano Pieces (Grades 3 to 6); and Songs of Exquisite Charm. Also useful are the catalogs, Handbook of Organ Music, Choir Director's Handbook; A Guide to New Teachers on Teaching the Violin; and the Guide to New Teachers on Teaching the Piano.

LITTLE PLAYERS, A Piano Method for Very Young Beginners, by Robert Noe Kie—T. This new method, designed for children of the first grade who have not learned to read, offers a logical approach to the study of this subject by combining rote and note presentation. In addition to emphasizing the necessity of a legato touch, the author has stressed good hand position, the value and location of the notes, and the understanding of fundamental rhythmic figures. To aid in accomplishing the latter, many strong rhythmic characters are presented throughout the book, enabling the pupil, as the teacher plays, to express in rhythm such bodily movements as tapping, stamping, marching or swaying from side to side; the pulse or flow which is so vital to all music.

Long years of playing, which might only confuse the pupil, have been omitted, but a preface to the teacher serves to point out the method of procedure which the author considers most favorable to successful use of this book. An effort has been made through words and illustrations to connect the various aspects of musical notation, etc., with the pupil's everyday experience so that he may look on music as something familiar rather than something strange and bewildering.

Appenning teaching pieces over this composer's name are well known to music teachers everywhere, here the usual high standard has been maintained, as the melodious pieces in this book will testify. Each piece is complete with words, and the book is illustrated in an attractive manner.

Since all teachers of beginners will want a copy of Little Players for reference, we offer the privilege of ordering a single copy now in advance of publication at the special cash price of 20 cents, postpaid.

STUNTS FOR PIANO, A Very First Exercise Book, by Ada Richter.—The ingenuity and inventiveness of this very successful writer of teaching materials for piano compel the constant enthusiasm of her publishers, and it is with real pleasure that we make this first announcement of a book which will be welcomed widely by piano teachers everywhere. There is no need here to remind readers of these columns of the many successful books by Mrs. Richter, beginning with My First Song Book and Kindergarten Class Book, and more recently including My Own Hymn Book and the "Story with Music" series.

In an effort to "sugar coat" the lesson period and maintain pupil interest, some teachers have reached the point where they almost apologize for giving pupils exercises and scales, with the result that not all pupils possess that first qualification of a good pianist, a well-developed, finger technique. It has been said that chil-
Schubert's "Fantasie in G Minor..." Mozart

Due to the enthusiastic reception which has attended the publication of these scores, we have been obliged to augment this series with the next book which, when published, will be No. 6 in the series and the series then will include the following new scores:

No. 1, Symphony No. 5 in C Minor

No. 2, Symphony No. 6 in B Minor

No. 3, Symphony in D Minor... Franck

No. 4, Symphony No. 1 in C Minor

Brahms

No. 5, Symphony in B Minor (Unpublished)

No. 6, Symphony in G Minor... Mozart

For those who are unacquainted with the publication of this series, we shall repeat that the symphonies are those which at the instance of Miss Katzer's intention to make it possible for both students and those who are merely musical enthusiasts, to follow the melodic thread of these symphonies with the utmost possible ease. Only the melody line is given, with clear indications as to which particular instrument is carrying the melody. It is often difficult to follow the thread of the melody, especially in the slow movements, and it is quite obvious how easy it will be, with the possession of one of these volumes, to follow the symphonic motifs, with their developmental process, without being burdened with the accompanying parts.

The greatly reduced size of these volumes, in contrast to the large size scores... is another factor in their favor, when carrying them to concerts.

Each volume includes the analysis of the various musical forms which are found in its respective symphony and the details clearly marked as they appear. Nos. 1 to 5 are already on the market and the price of each is 35 cents.

Volume No. 6—Symphony in G Minor by Mozart, may be ordered now, at the special price of publication price of 25 cents, postage delivery to be made as soon as published.

NUTCRACKER SUITE by Tchaikowsky, "A Story with Music for Piano. Arranged by Ada Richter..."

The third in her group of stories with music... Tchaikowsky's delectable Nutcracker Suite. Long familiar through orchestral performances everywhere. A presentation in Walt Disney's Fantasia... can be a prime favorite with children and adults alike... Miss Richter's experiences as a practical teacher is reflected in these arrangements. Despite the fact that this arrangement run beyond grade three, its ease and flavor have been retained.

The story of this famous suite is related in the simpler language of youth... full feeling to the music. It is charmingly illustrated throughout... young pianists will find many delights among its pages. The titles include The Christmas Ballet; March of the Toy Soldiers; Dance of the Candy Fairies; Russian Dance; Arabian Dance; Chinese Dance; Dance of the Mice; and the popular Waltz of the Flowers.

While this work is in process... orders for a single copy... be delivered... 25 cents, and the delivery of publication...

INTRODUCTORY THREE MONTHS OFFER... August 1st. is the date when... subscriptions for three summer issues of True Eurus at 35c will be accepted. Do not delay in sending your subscriptions at this low rate... The composition of the "March King" are being heard more and more frequently as America turns to patriotic music... The following are the Stripes and Stripes Forever, Liberty Bell, Columbia's Pride, Hands Across the Sea, Keeps the Step—The Inventors, ET Capitan, Man Behind the Gun, etc., are serving as inspirational music at patriotic rallies, on radio and concert programs, on school band contests and in the programming of instrumental collections with greater frequency.

The life of Sousa as related in this latest addition to the Child's Own Book series... composed of the three numbers which are in grades 3 and 4, and all necessary fingers, pedaling, and dynamic markings have been supplied.

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

ADVANCE OF PUBLICATION OFFER WITHDRAWN... This month... it is a very promising piano educational work... Withdrawal means that no orders will be accepted hereafter... at the low advance of publication cash price... Furthermore, for those teachers who desire these publications but are not able to pay cash at the time of publication cash price it means that each of these teachers will receive a copy of a book bearing a fair list price, which is double the very nominal advance of publication cash price... These prices and advance orders are this book... This book... this month's advance offer is My Piano Book, Part 1, by Ada Richter, price 50 cents. This book is for young pupils and... It is a practical teacher's solution of so supplementing the instruction material in the latter part of the usual preparatory book...
On Adjudication of Music Contests

(Continued from Page 576)

unalterable human element. Judges are human, and 4a human to err. But music contest adjudicators can prepare themselves fully and to the best of their ability. They can take their job seriously, be kindly though just in their criticisms, and if they have made mistakes they must philosophically overlook the minutiae in order to see the larger endeavor to further this immeasurably valuable movement.

There are many points about contest adjudication which one could go into lengthily and controversially. For example, I would strongly oppose asking a judge to turn in his reports before he can analyze them, which is criticizing has finished playing. Each class does, to a certain extent, set its own standards, and it is somewhat unfair to force a judge to render final decisions before all contestants have been heard. I would also deplore the system of having stenographers serve the judge at contests; it is certainly a distraction to dictate while a musical group is playing, for in attempting to give the stenographer the material to be transcribed, concentration on a musical performance must be at a minimum. Stenographers may as well be useful in filling out score sheets, having scores ready, and in taking down a few general comments after performance, but it should be the attitude of the judge to attend fully to every phase of the performance which he is to render upon adjudication.

As adjudicators and contest critics fill an important trust. Through their care, their application to the high purposes of a worth while movement, school music in America can move to hitherto unattainable heights.

Gay Musical Films
Open the Season

(Continued from Page 518)

RKO Radio, which (though as yet untitled) promises to be the most ambitious Kyser "filmusical" to date. The recent appointment of Constantine Bakaleinikoff as head of RKO Radio's studio music department continues the company's policy of envisaging a new high level for the musical settings and backgrounds of its films. Heading one of the most carefully staffed studios in Hollywood, Bakaleinikoff has an enviable record of accomplishment in the field of film music. From 1929 to 1936, he was music director for Paramount productions; from 1930 to 1935, he was in charge also of the music department at Columbia Studios; and, for the past five years, he has been musical director and scorer at MGM Studios. The staff which Bakaleinikoff directs includes Frederick Webb, Bernard Herrmann, Frank Waxman, Werner Heyman, Anthony Collins, and Paul Sawtell, all of whom have distinguished careers in the composing and arranging both of radio and motion picture music. Two musical productions will call heavily upon the resources of Bakaleinikoff's department. The first is titled "Street Girl" and has to do with the fortunes of a small group of amateur musicians. The other, the recently acquired "The Music Box," calls for an unusually full musical background. With over twenty-five composers, arrangers, copyists, and other workers listed in the department's personnel, and with the new director's plan for further developments, this department soon will employ the largest staff in the studio's history.

A final bit of news from the RKO radio commission is that, after using a silent, streamlined rooster in shadowy form on its main title for eight years, Pathé News has again turned to the rooster. After a long search, a rooster whose crow would be sufficiently impressive to announce world events was found in California, a blue ribbon fowl, the best of his breed. It took days of patient waiting, however, before he made his appearance. The old rooster, whom the staff has been feeding for a quarter-pound of raw hamburger by a cameraman who wanted to speed up the bird's vocal action.

Radio Aids Music Study in Many Ways

(Continued from Page 522)

to its own frequency when a musical sound is fed to the instrument. When the reeds are in the radio wave radiation field, at 5000 kilocycles or even 5 megacycles, you can hear day and night the U.S. Bureau of Standards' standard A note of 440 cycles per second. This tone is heard continuously except for a one minute interruption every five minutes, for a code or phone explanation, and provides an accurate pitch for tuning.

Records have also been used to give instruction in music, particularly in orchestras and band instruction. With the recent growth in school musical organizations, which now number over 250,000 in the United States, it is very necessary to supplement the local musical instructor with specialized aids, if he is going to try to teach a dozen different instruments.

Another organization now makes available records and instruction sheets covering such instruments as the trombone, clarinet, saxophone, cornet, trumpet, French horn, tuba, euphonium, flute, oboe, English horn, bassoon, Xylophone. The records prepared by well known authorities on each instrument present the rudiments of these instruments, followed by complete compositions as played by the noted professional. With these aids, the student, guided by his musical instructor—who need not, however, be an expert in the particular instrument—is able to compare his amateur performance with the recorded playing of an authority and see where his mistakes are needed.

And, while Radio Music is thus doing great things for the teaching of music, it is also helping his next door neighbor endure what used to be agonizing practice periods. I have told you how the various electronic pianos can be tuned down so that little or no sound emerges, although the student himself hears full piano volume in his headphones. Now the same thing has been done for violin practicing. A special muted violin is used, which can be heard only a few feet away, the strings attached to a condenser microphone, through which, in his earphones, the buzzing violinist can hear himself bowing away at full concert volume, while sweet peace continues to brood over the neighborhood.

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Sidney Silber, virtuoso teacher, and Leschetizky pupil, of Chicago, presents a singularly clear and helpful lesson upon his masterly transcription for piano of the Bach Air on the 6 String from the orchestral "Suite in D." The composition, which is sure to be widely played, will appear for the first time in the September Etude.

Frank La Forge... American composer, pianist, vocal authority, who has known and taught more famous singers than any other man, tells vivaciously and profitably upon "Back Stage with Great Singers."

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Ernest Hutcherson... Eminent Australian-American pianist and teacher, President of the Juilliard School of Music, gives The Etude a remarkable conference upon "Unifying Piano Study." Many piano students will exclaim, "That's just the advice I needed!"

Mme. Schoen-Rene... One of the few living pupils of the great Manuel Garcia is now professor of singing at the Juilliard School of Music. Her discussion of "The Traditions of Fine Singing" is invaluable to vocal students.
NEW developments, new triumphs have just been announced from the Philco laboratories, bringing you new and greater enjoyment of radio and records...new delights which only Philco owners may enjoy!

"Music on a Beam of Light"...that revolutionary invention which startled the phonograph world...is greater than ever for 1942. The scraping steel needle is gone forever. Instead, a permanent jewel that needs no changing floats over the record and reflects the music on a Beam of Light from a tiny mirror to a photo-electric cell. Surface noise and record wear are reduced by 10 to 1. You enjoy glorious new beauty from your records. And, with the Tilt-Front Cabinet, there’s no lid to lift, no need to move decorations; just tilt forward the grille, place your records and tilt it back again.

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