7-1-1941

Volume 59, Number 07 (July 1941)

James Francis Cooke
PIANO SOLO—Cont’d

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<th>Cat. No.</th>
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<td>Young America's Patrol</td>
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PIANO, FOUR HANDS

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ONE PIANO, SIX HANDS

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ONE PIANO, EIGHT HANDS

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<td>Salute to the Colors, March</td>
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TWO PIANOS, EIGHT HANDS

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HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

YEHUDI MENUHIN will appear at Robin Hood Dell on July 15th, having curtailed his South American tour to do so. José Iturbi will act as soloist and conductor on July 8th, the date previously reserved for Fritz Kreisler whose unfortunate accident—from which he is happily recovering—prevents his appearance.

THE MUSIC EDUCATORS NATIONAL CONVENTION, a Department of the National Education Association, is holding its Summer Session in Boston, Massachusetts, from June 30th to July 2nd, in connection with the N.E.A. Convention. The Organization also announces its 1946 Biennial Meeting to be held in Milwaukee, Wisconsin, from March 28th to April 2nd.

BRUCE SIMMONDS, professor in the Yale School of Music and Chairman of the Department of Music in Yale College, has been appointed Dean of the School, beginning July 1st. Mr. Simonds will also continue his courses in piano and the history of music.

Competition

A PRIZE OF ONE HUNDRED DOLLARS will be awarded to an American Composer for a composition for Symphony Orchestra, by the Washington Heights "Y" Symphony Orchestra of New York City. All scores and parts must be submitted by July 15th. Address all communications to Bertha E. Nagen, Secretary, Y. M. & W. J. A. of Washington Heights, 17th Street, New York City.

A PUBLIC APPEARANCE IN THE MACDOWELL CLUB AUDITORIUM, New York City, is offered to the winner of the annual Young Artists Contest, sponsored by the MacDowell Club. Only students who have not appeared in public recital in New York City may enter. Applications must be filed before September 10th. Application blanks may be procured by writing in The MacDowell Club Young Artists Contest, 165 East 73rd Street, New York City.

PHILIP JAMES' arrangement of "The March of Rahabenus" was given its first performance by the Welsh Women's Chorus of New York in their annual concert, at Town Hall, New York City, on May 12th.

ARTHUR HONEGGER'S musical setting for Denis de Rougemont's "Nicholas de Flue" was given its American premiere by a group of well known choral organizations and the orchestra of The New Friends of Music at Carnegie Hall in New York City early in May.

THE CLEVELAND SUMMER MUSIC SOCIETY is presenting its third season of summer popular concerts this month at the Public Auditorium in Cleveland, Ohio, under the sponsorship of the Music Arts Association. The Cleveland Summer Symphony, composed of members of the Cleveland Orchestra, is giving the programs under the direction of Rudolph Ringwall.

(Continued on Page 506)

THE NATIONAL FEDERATION OF MUSIC CLUBS—twenty-third Biennial Convention, held in Los Angeles in June, was the most widely attended in the existence of this outstanding organization. "Loyalty through Music" was the slogan, and as usual American Music was stressed throughout the meeting, together with several Latin-American programs featuring Elgar Houston, Brazilian soprano, and other well known South American artists. Aside from such world famous musicians as Josef Hofmann, Charles Kullman, Helen Jeppson, Rosalyn Tureck, Beryl Rubinstein and Arthur Loezer, Rose Diman, Enid Shapo, many choral and instrumental groups from twenty-four States took part in the programs. Charles Wakefield Cadman led the American Committee's program, in which Louis Oushery, Richard Hageman and Harvey Gaul participated. Fifteen-year-old David Smith, a student at the Cincinnati Conservatory of Music and winner of the Edgar Stilled-Chenery Junior Scholarship of the Federation, was the featured soloist on Junior Day.

PHILIP JAMES

EDMOND MORRIS, pianist and musical educator, born in Frankfort, Philadelphia, Pennsylvania, in 1865, died at the Presser Home for Retired Music Teachers in Germantown, on May 16th. Mr. Morris studied with noted American teachers and finally with Leschetizky in Vienna. In America he was for many years at the head of the music department of Converse College at Spartanburg, North Carolina, and directed the important music festivals held there. His distinguished career was marked by many other undertakings in the East and the far West.

THE NORTH CAROLINA SYMPHONIC CHOIR, under the direction of Lewis Bullock, have set forth on a five weeks tour to the West Coast. The forty members of this delightful group come from the farms and high schools of four small North Carolina hamlets; and, since Sunday is the only day they are free to rehearse, individuals study their music and work at home during the week, to be letter and note perfect on the Sabbath.

THE AMERICAN MUSICAL ARTS FOUNDATION, through its Award Committee which includes Raymond Paige, Deems Taylor, Lawrence Tibbett and Charles Wakefield Cadman, recently announced its first annual awards for contributions to American music. The State Teachers College of Indiana, Pennsylvania, Smith College of Massachusetts, and Wesleyan University of Connecticut receive first honors. The decisions were based "entirely upon the actual interest of the music departments in American music." Many other well known colleges received honorable mention.

DR. AND MRS. GUY MAIER—to music lovers, Guy and Lois Maier—left their Santa Monica home in May for a busy summer season; appearing in Portland, Oregon, on the 17th and in San Francisco on the 22nd, as soloists with orchestra.

The NATIONAL GUILD OF PIANO TEACHERS held the Twelfth Annual New York Auditions on June, 5th, 6th, and 7th, in the Hotel Biltmore, New York City, and also at the MacDowell Club, because of the unusually large registration. Hans Barth, director of the National School for Musical Culture, served as general chairman.

Betty Humby, noted English pianist, appeared as soloist in the Decca "Piano Concerto in C minor" with the Columbia Broadcasting Symphony Orchestra conducted by Sir Thomas Beecham, on June 22nd.

DOROTHY MAYOR, noted negro soprano, is a person of many accomplishments; not only does she sing beautifully, but she plays the English horn, the oboe and the flute, as well as being able to orchestrate a song, conduct an orchestra score and transpose a difficult accompaniment at sight.

The PIANOFORTE TEACHERS' SOCIETY of Boston presented the last Pupils' Pianoforte Recital of the season in May, at Steinert Hall in Boston. Students of various teachers appeared on the program, assisted by Miss Aniceta Sheu, soprano.

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Music and the World’s Great Hour

BEFORE THE REVOLUTIONARY WAR, Thomas Jefferson wrote, “The God, who gave us life, gave us liberty at the same time.” During this month we celebrate our one hundred and sixty-fifth national birthday, which is also the one hundred and fifteenth anniversary of Thomas Jefferson’s death on July 4th, 1826. It is now a day of vast significance to the entire world, in a contest between the liberty of democracies and the tyranny of totalitarian governments. As a democracy, there was only one stand we could take. A civilization ruled by tyrants is unthinkable to any one invested with the real spirit of Americanism, whether that person can point to three centuries of American background or whether he is a citizen who has just taken the oath of allegiance, with heartfelt gratitude for the blessings of America. We must always remember that for the most part our population is composed of the descendants of refugees who in many instances came from lands where they were the victims of religious persecution as well as infinitely inferior living conditions.

The battle between democracy and totalitarianism has already made a shambles of a large part of Europe. It will take decades to repair this monstrous damage. Yet everyone knows that ultimately peace will come again. Let us hope that music will take a significant part in the preservation of that peace.

Thousands of educators and music workers are asking themselves these questions:

I. What will be the influence of this war upon music?
II. What value has music at this time?

To the first question we must state emphatically that, as we have said before, very little of the great music of the world can be attributed to war. True, Beethoven did write his fabricated symphony, “Battle of Vittorio,” for Maelzel’s Panharmonican. But this is not Beethoven of the Olympian Heights who wrote his “Third Symphony, the Eroica” (“Sinfonia Grande Napoleone Bonaparte”) when he looked upon the little Corsican as a democratic champion of “liberty, equality and fraternity.” When Napoleon put the imperial crown upon his own head, Beethoven tore up the title page and called his immortal work “Sinfonia eroica composta per festeggiare il sventore d’un grand’ uomo.” (“Heroic symphony composed to celebrate the memory of a great man.”) If we know our Beethoven, and we have been studying his life for years, we cannot imagine his writing a symphony for Adolph Hitler. Why? Well, go back to your histories, and you will find that Beethoven was the first great musician to stand for the essence of democracy. The musical masterpieces dealing with war are relatively rare. Every nation has its Marseillaise. The German hymns of hate are built upon Stuka and Panzer lines. They even have a war song for sailors to sing in submarines going forth to sink battleships. But this is not great music in any sense of the word, but a perversion of the art to which Germany has made in peace times so many valuable contributions.

True, all countries have military marches galore. Tschaikowsky’s 1812 Overture, Opus 49 is very realistic. Lest we forget, The Battle of Prague, a pianistic rumpus as innocent of any military significance as the pan peddler’s wagon bumping along a country road, was the artistic war horse of the girls’ boarding schools of the mid-nineteenth century. No, on the whole, creative music and war do not mix.

Since the end of the first World War in 1918, now over twenty-two years, relatively few new works of real significance have been produced. Compare this period with that of the previous twenty-two years. Debussy died in 1918. But Sibelius, Strauss, Puccini, Ravel, Respighi, and Stravinsky were still living. Strauss, since 1918, has produced nothing really comparable to his earlier works. Even his “Alpensymphonie,” written in 1915, and his “Die Frau ohne Schatten,” written in 1916, were eclipsed by his earlier symphonic poems and operas. Sibelius produced his “Sixth and Seventh Symphonies” in 1923 and 1924, respectively. Puccini’s “Turandot,” produced in 1926, and

(Continued on Page 482)
National Defense Demands Music

The state of National Emergency, declared by the President of the United States of America, is of especial significance to all teachers and students and lovers of music.

The support of strong public morale in all the Americas, at this time, is as vital as the maintenance of all defense measures. It is our first line of protection against the Fifth Column, sabotage and all subversive activities.

Music in England has had a magnificent part in fortifying a historic morale. Its practical value is considered priceless.

American music teachers, private, public and institutional, are enjoined to intensify their efforts to this end, in quiet, orderly, unceasing manner.

Plan to work harder than ever before to increase your activities and your classes many fold. Organize new musical enterprises, new clubs, new concerts, for everyday people. Do everything in your field to build a determined, fearless resolve to sustain national defense.

Go forth, even from house to house, to train these people, young and old, in music of all kinds,
—to enable them to meet the strain of the unusual conditions facing the world.
—to give them real American patriotic inspiration, grit and courage.
—to inspire them to return cheerfully to their daily work, refreshed and fortified.
—to make strong their faith in the ultimate triumph of right.
—to foster their loyalty to American ideals, consecrated by God and our forefathers.

Hail to the Spirit of "America Forever"

"It is suggested that teachers everywhere have copies of this statement in as many important places as possible."
Music the Navy Needs

A Conference with

Lieut. Charles Benter, U.S.N.
Conductor of the United States Navy Band

Secured Expressly for The Etude by
William Roberts Tilford

When I joined the Navy, over forty years ago, it was quite usual for an American warship to put in at an Italian port and recruit a band of Italian musicians who could not read, write, or speak English. And, as often as not, they returned to their native land as completely Italian as when they left the shores of their sunny, music-loving country. Some of them “stuck,” however, and drifted into American bands, thereby making their contribution to our complex American musical life. Even so, the situation was rather irritating; and I determined upon a campaign to make the bands of the United States Navy one hundred per cent American born and American trained. To-day American citizens should rejoice in knowing that every member of every Navy Band—in other words, every musician in the Navy Service—is an American citizen, and ninety-five per cent are American born. How this change has been brought about is an interesting story which requires a glance into the history of music in the Navy.

No one knows when United States naval vessels first established any definite musical organizations. There is a record, however, that in 1827 the grand old frigate, Constitution, shipped a band of twenty pieces—more than the average battleship carries to-day. It is unlikely that other ships carried such a number.

In 1830 we find the first record of a musician rated as a First Class Musician in the Navy. This was probably more of a naval promotion than an artistic one. The members of the bands were usually recruited from the crews, but in 1830 we find a William Raymond of Norfolk enlisting in the Navy as a musician. And the first recognized band on the official pay table of the Navy was recorded in 1838. It was a pitifully small affair, consisting of a bandmaster, four first class musicians, and one second class musician. Probably most of these bands had many foreign born players. Certainly, the most distinguished of these was no less than the great Theodore Thomas who enlisted as a second class musician in 1849, when he was fourteen years old. Later he became a virtuoso violinist, but it is not unlikely that he gained his intimate acquaintance with brass instruments through his service in a band of the United States Navy. This unquestionably helped him later when he became Conductor of the New York Philharmonic Orchestra and the Chicago Symphony Orchestra.

The great war produced huge bands which were largely used for propaganda purposes. These included the seven hundred and fifty piece Great Lakes Band conducted by the late Lieutenant Commander John Philip Sousa. The large band that had been maintained at the Washington Navy Yard dwindled after the Great War to eighteen musicians. The Navy Department, however, had by this time been impressed with the practical usefulness of bands, and was interested in their value and development.

As Bandmaster on the U. S. S. Connecticut, I was given the honor of organizing the United States Navy Band. President Harding, who in his youth had been a bandsman, was very much interested in the new band; but it was President Coolidge who signed the Act of Congress making the United States Navy Band a permanent organization.

New a Permanent Organization

In order to add dignity to the appearance of the band, it was deemed desirable to discard the nautical seagoing uniform. In its place, the regulation Petty Officer’s jaunty uniform was adopted. The band commenced to give open air summer concerts, which were splendidly attended, in the esplanade of the beautiful Pan American Union Building in Washington. In 1925 the organization was permitted to leave Washington on concert tours, given in response to insistent demands. At the present time the Navy Band and the Marine Band are, I believe, the only two large touring bands in the United States. Our tour lasts about eight weeks, in the course of which some sixty concerts are given, always to large audiences. In fact, over a million people hear the Navy Band in this way. The interest taken in our concerts is invariably a thrill to our men and to their conductor. It has been estimated that there are two hundred thousand bands of all description in the United States. The schools, high schools, and colleges have of course added enormously to this number.

My entrance into the Navy was far from romantic. I joined as an apprentice boy when I
**Music and Culture**

was thirteen and a half years old. I have been a deck hand, a real "goby", a "tar", or whatever you wish to call a sailor or an ordinary seaman. I am mighty proud of it. Whatever I have achieved I owe to the Navy. This in turn has been of great aid to me, because when they are in the Navy holding a baton, know that I have been "through the mill." As a regular seaman, they know, as they say in diplomacy, that I am a "career man."

In doing my duty aboard ship, I made it a point to hear all existing bands on the entire fleet. At that time the average age at which one was admitted to the band was twenty-one. My first musical opportunity, however, came when I was younger. It was on a small gunboat, called the Paducan, of which the captain (later Admiral W. C. W. §omer) on the Asiatic Fleet was a great music lover. The ship was one of only eight hundred tons, with a crew of one hundred and twenty. The captain, having heard me monkey around with a mandolin, called me to his cabin and asked me to organize what was then known as a "kuk" band. This was the name for a kind of scrub band which included almost anything that could make an acceptable noise. Finally, we got together a group of eight pieces. You have no idea what even such a little band means to the sailor thousand miles away from home, with no entertainment of any kind. The books and magazines have all been read many times over; the playing cards are almost worn out, and the boys get tired of looking at each other. Even in the Caribbean, in the old days when revolutions are not unknown, my band is coming with clock-work precision, boys in the intense tropic heat experience a homesickness which is hard to describe. When things get down to a low level of nostalgia, the band strikes up and immediately new life surges through the entire ship.

The captain of the Paducan was delighted with the results of my "Fu-Fu" band and suggested that I return to the United States and enter a school at Norfolk, Virginia, which was called a Navy School of Music. This proved a great disappointment to me, for I had found that I could learn little or nothing at such a school. Frankly, a school of that type did not amount to the well-known "bill of beans." I had picked up more practical knowledge than most of the teachers possessed. Ridiculous as it may seem, I was graduated with honors after a term of three months.

**A Career Begins**

At the age of nineteen I found myself with a small band on the battleship, Rhode Island; and at twenty-one became the youngest bandmaster in the United States Navy. The bands were still largely alien. On the U. S. battleships, Mississippi, in the band of eighteen musicians there was only one who could speak, read, or write English.

At the present time, everybody who is recruited for a United States Navy Band must be American born. Fifty per cent of the Navy men are college graduates, seeking special drill and experience, and every member is a high school graduate. The officers of all the fleet are delighted with this high standard of the band personnel.

In 1933, as I have mentioned, after much patient persistence, I was successful in promoting the United States Navy Band School in Washington, D. C. There are now four hundred students. These students are either to be found between the ages of twenty and thirty, at the time of enlistment. They must be of good character, with adequate mental qualifications, no less than sixty-three inches in height and of propor-
tions to body weight with no physical defects. They are accepted. A rigid physical examination is required. Those under twenty-one years of age must secure the consent of a parent or a guardian. No student is accepted whose record is marred by a police or juvenile court record, or by a term in reform school. The minimum age of eight is required to pass the U. S. Navy School of Music examinations on the following subjects: (a) Sight reading, (b) Technic, (c) Tone, (d) Attack, (e) Rhythm, (f) Phrasing, (g) Memory. All assignments are made as in the case of general service in the Navy. The length of the course is approximately eighteen months. On graduation the student is transferred, as a member of a twenty-piece organization, to a ship in the United States fleet. The subjects taught in the school are music for the orchestra, harmony, theory, ensemble, private instruction on major and minor instruments, and band, orchestra, and dance orchestra training. Every player must also play a string instrument and may, when required, be obliged to become part of an orchestra. There are twenty-seven instructors in the U. S. Navy School. In the U. S. Navy Band there are now four graduates from the school; and as enlistments expire and vacancies occur, they will be filled with new bandsmen. The U. S. Navy School of Music may be secured by writing to the Navy Yard at Washington, D. C.

The U. S. Navy and U. S. Marine Bands always have the complement of extraordinarily fine symphony orchestras. These bands, turned into orchestras, are often heard during the season in the nation’s capital during Pan American concerts given at the beautiful hall of the Pan American Union. These are the concerts that millions of people hear over the air. One series is devoted to the music of Latin America and is broadcast by short wave to our sister republics. It would be difficult for me to state how many times representatives of these sister countries have told us that they appreciate this musical diplomatic gesture of international amity. These concerts of the southern continent are justly proud of the music of their land and naturally feel pleased to have it given a place of honor on the programs of our nation.

I am frequently asked what happens to a Navy band if a ship is engaged in action. Well, in the old days, the work of carrying ammunition was usually assigned to the musicians. Later they also became stretcher bearers. With the admission of players who were college and high school graduates, the significance of their trained skill, especially in mathematics when they are often called upon to help in the difficult work of range finding and other similar branches with their disciplined minds and quick nerve responses, I have always held that we well make a surprising and memorable show of any kind of an under fire, if the occasion should arise.

**Opportunity for Advancement**

What is the pay of Navy bandsman? In the first place, he is always on the active board, and enjoys medical attendance. When the student enters the school, he gets twenty-one dollars a month. After four months his pay is raised to thirty-six dollars. After eight months it is fifty-four dollars. At one year he becomes a First Class Musician, with a salary of seventy-two dollars. In three years he can become what is known as a "First Musician" at eighty-four dollars. His next jump is to that of Bandmaster, at one hundred and twenty-five dollars; while as a Bandmaster he is a step closer to the position of Lieutenant, which is the highest rank in the Navy. It is worth while to note that the value of the bandsman’s maintenance is probably worth forty per cent of his pay. At the end of twenty years he receives a pension for life of one hundred and three dollars a month, which is about one per cent on a capital of twenty-five thousand dollars. How many young men starting life at the age of eighteen are able to accumulate twenty-five thousand dollars at the age of forty?

The outlook for a musician needed in the Navy is first of all the musician. "A good sailor, like and can whistle." There can be no nonsense about this. The average seaman is not in a mood for the type of symphonic program heard in Carnegie Hall or at our Pan American Union concerts in Washington. Much that he might hear on these programs he simply could not appreciate, with his lack of previous musical training or opportunity to hear the finer music. Good popular music of the day (no swing or jazz) is what helps and stimulates him. Of course, a twenty-piece band does not get much further than light concert music. Anything more ambitious may sound ridiculous with such a small organization. The bands naturally play religious music, folk songs and anthems. If he wants a "jam session" of jazz, he can get it from one of the "Flu-Fu" bands that have a ways get up as impromptu organizations to entertain the troops.

There can be no question of the influence of the band upon the morale of the men. Any experienced naval officer will attest to that. He has learned to respect the new band members. They are no longer "wind-jammers." The men swear sometimes even fight about their bands, just as they used to boast of their boat crews or ball teams. This is not confined to the men alone; the officers are equally proud of the ship’s band. Vice Admiral Adolphus Andrews, who came back from an Atlantic cruise, greeted me with these words, "I had the best band in the entire Navy, thanks to you," and he was in no mood to have this disputed.

Music is valuable because it puts music back into the hearts of innumerable men. It is a previous very slight mental and emotional twist which can get a man "down" when his thoughts go out over thousands of miles of stormy sea to the spot that he calls home. He also needs wholesome entertainment, which the band is always ready to provide.

**Unromantic Headquarters**

The U. S. Navy Band School of Music and the headquarters of the U. S. Navy Band are located in buildings that are far from romantic. They are in a little known elf of the Barracks. There are several buildings and apartments, each of which is a one-story, yellow brick structure. The house of one is the famous sail-loft, which has a sentimental place in the hearts of Navy officers because the great halls of the Navy Yard are held there. In this bare room the U. S. Navy Band rehearses and performs. Despite its plain walls, the affairs become very colorful. The band is always ready to provide.

The bands aboard ship have, of course, many duties in official routine. They are continually at the service of the commanders to play the national air, to honor important visiting persons. They must take part, when required, in the parades and ceremonies and participate in parades and ceremonies.

There are over five thousand musicians engaged in the military service of the United States Navy. Two thousand of these are in the Navy; all have excellent musical equipment. The improvement in musical instruments during the last forty years has been comparable to that of the automo-

(Continued on Page 492)
The Boy—The Piano—The Spirit of the Game

By Dr. Thomas Japper

A NATIONAL MAGAZINE recently ran a cartoon of great educational significance, and one which you can readily visualize. In the background stands an imposing house. The front door is hospitably open. In the foreground four hardy men are lifting a baby grand piano from a truck. Between the door and the truck stands a boy, ten or twelve years old, who addresses the four huskies with these words: "Fellows, if you can manage to drop it, so as to put it out of business, there is a dollar in it for you."

About the time I encountered this pictorial representation of a widespread desire, I also encountered a request. A woman remarked that she was seeking information in the preparation of an address, to be given before a parent-teacher group, on the subject, Why a boy do anything short of committing a major crime to sidestep his piano lesson?

"I mean, of course, some boys," she added. And I was delighted to note, as she went on, that a sense of humor showed in the aura of her expectation.

A boy is impelled to pass up a whole dollar to wreck a piano because, while he sits before it, contending with a problem called a recreation, his mind is wholly alive to another recreation—one of his own choice which outdoes the one in the book in all considerations. This is not viciousness. It is a heritage plus a preference.

Analyze the Boy's Interests

To get restlessness and preference out of his system and, in their stead, to arouse an enthusiastic eagerness to do what you want him to do at the piano is a mighty task. But it can be done. And the successful doing begins in our own orientation. This is it. Set it down thus and sign it:

I am in business with an immortal soul functioning in a young human being: (1) of many active interests; (2) of restless energy; (3) who is ceaselessly trying, experimenting, falling and succeeding in his schemes; (4) attaining many and varied skills; (5) and, finally, who has an enormous capacity for being engrossed in things and actions. It is my job to enlist these assets to my purpose because they will give this boy: interests, skills, knowledge and satisfaction that will yield him lifelong pleasure and some culture.

In what follows there are references to games, what they suggest is most valuable to the instructor. They reveal a spirit of initiative and attack as factors highly centralized in a record of play; that is, of score-making. One needs that spirit of emulation not alone in music study but in all education. It will make possible this remarkable result: from one of comparatively low quality enough pure metal can be extracted to capitalize, for a boy or a girl, a lifelong cultural benefit.

So we begin. Then something goes amiss. Comes a day when the teachers meet to discuss preferences. (And that gathering, if you look at it in the light of its objective, is a clinic of wonderfully fine purpose, out of which good will come if confusion does not act as Chairman of the Board.)

Place the boy upon the stage for all and sundry to scrutinize. What have we? A clear-eyed youngster, eager, perhaps a bit defiant, certainly neither abashed nor ashamed, alert and alive and, with it all, a little amused. There are, of course, countless varieties of him. But the streets are full of this particular type. Let us agree not to ask him any questions, but to address a few important ones to his teacher, remembering that this boy is a success in many and varied enterprises:

1. Are you making the most effective approach to interest him in what you want him to do for you?
2. Are you competing with his repertoire of interests in their own terms?
3. Have you assembled every factor of interest, every efficiency of action, every method to make him work for you as he does for the captain of the nine?

Don't hurry to say, "Yes." Let us glance at what attracts him, count all interests as assets and see what use we can make of them for our game.

Why Boys Dislike Piano Lessons

Give heed to the following inventories. They are from life. They have been assembled with the object of securing boys' reactions on two activities, games and music. They clearly suggest this: if you are doing something by a traditional method that does not give you the result you want, you must change your method. Going into the wishing business is not enough. If a boy seeks to sidestep his piano lesson, salesmanship is failing in his case. Therefore, we must find something in what he likes to do that we can adopt in matters that he may not like to do. I have consulted a good many youngsters as to why so many boys dislike piano lessons, piano practice and the reputation that hangs thereby. Here are some reasons, in most cases in the words of the boys themselves. (Number 7 comes from an adult):

1. Only sissies take piano lessons.
2. If I Practice the piano, the other boys make fun of me and won't have me around.
3. Ball playing puts the hands out of shape for piano practice.
4. I would rather play in a band and have a uniform.
5. None of my gang is interested in what I play on the piano. We all like the saxophone. You can carry it around.
6. My teacher makes me do everything alone: I take my lesson alone, and I practice alone. I have to try to understand it alone. (From a boy of sixteen.)
7. When I was very young (this is from an adult) I learned to hate piano lessons, because my teacher insisted on seating me on his lap and telling baby talk to me.
8. I would rather study singing. Our football coach is a wonderful singer.
9. Why don't I like to play the piano? It isn't exciting enough.
10. Girls can play better than boys. They don't have so many sports to attend to.

Along with these offerings are the following from a group of somewhat older boys. You will observe that they (Continued on Page 488)
New England Idyl
By Blanche Lemmon

ONE OF THE BUSIEST and happiest spots in New England just now is Durham, New Hampshire, site of the state university. Two weeks ago trains and buses and private cars brought dozens of young people to this campus from towns in New Hampshire, Maine, Massachusetts and Connecticut, until eighty of them were assembled to form the second New Hampshire Youth Orchestra. Tests administered by audition boards were behind the boys and girls when they arrived, and now almost two weeks of strenuous rehearsals have also been pushed into the background; they are pruned and ready and eager for their appearances at the Seacoast Music Festival.

As is the case with almost everything in New England, this orchestra and the festival in which it will participate have an interesting history. To obtain a true picture of what will take place when the festival is held on July 4th and 6th, we must go back to the summer of 1933.

It was in that year that Mrs. Arthur L. Hobson invited Fabien Sevitzky and his group of young musicians, known as the Sevitzky Ensembles, to give a concert on one of the spacious rolling lawns of her estate which adjoins the ocean at Little Boar's Head, New Hampshire. In her opinion, music could nowhere be enjoyed better than in such a setting—surrounded by trees, flowers, grass, sun, sky and sea—and she planned the entire affair as a musical picnic to be enjoyed by the musicians, herself, and several of her neighbors and friends. In the opinion of the weather, however, it was an infant project that needed baptism by the sprinkling method, which sent the assembled listeners and performers scurrying before it smiled on them again. The weather was entirely correct; it was an infant musical project which was to grow and take its place as a permanent yearly event on the eastern seaboard.

A second summer entertainment was planned, for which a stage was built on the green where the musical picnic had been held; the green was named Opera Field, and one of Mrs. Hobson's cherished desires was fulfilled when "Cavalleria Rusticana" was presented here in costumes and with scenery. Mr. Sevitzky's young musicians again took part, this time as accompanists to the singers; and the whole performance was directed by Mr. Sevitzky. The audience that gathered for the occasion was so delighted with this presentation and its outdoor setting that Mrs. Hobson immediately decided to give another opera in this idyllic spot, on approximately the same date the following year. This was done, although under slightly different circumstances and before a much larger audience. The opera—this time "Aida"—was sponsored by Mrs. Hobson, but it was given as the climactic entertainment of a three-day festival put on by the New Hampshire Garden Clubs.

In 1936, the pattern of this summer entertainment was again changed, or perhaps we should say extended. Where previously only one day had been given to music, two days were now allotted to the celebration in Opera Field, and where one entertainment had been given there were now four. Mr. Sevitzky presided as usual, and this year his activities took place on a permanent stage which had been erected on the green and which included an orchestra pit to accommodate eighty to one hundred musicians. With these increased facilities he and his young musicians, together with large numbers of singers, gave four diversified programs: a choral concert, an opera, a "serenade" concert with brass ensemble and, last of all, a performance by combined symphonic and choral groups.

This pattern was so well liked that it was used again the following summer. Different soloists were chosen, of course, and new selections were programmed, but the general plan remained the same. The only change of note was the incorporation of the Seacoast Musical Festival Association, under the laws of the State of New Hampshire, as a non-profit organization. Its stated object was "to promote, cultivate, foster, encourage and stimulate musical entertainment and festivals of every kind and description—with especial emphasis on providing facilities and opportunities for young musicians, singers and composers to demonstrate their talent and for all young people to advance their interest and education in good music."

For a brief time after this business arrangement was made, there was every indication that the festivals would continue along established lines; then Mr. Sevitzky accepted an appointment to the conductorship of the Indianapolis Symphony Orchestra.

The New Hampshire Youth Orchestra is Founded

His going brought a parting of familiar and greatly enjoyed ways and turned out to be the first of a series of circumstances that led to the founding of the New Hampshire Youth Orchestra. Two events that followed were totally unrelated, but one brought the festivals to a temporary close and the other gave them a new direction. They were the sinking of the submarine Squalus not far from Little Boar's Head, and Dr. Leopold Stokowski's plan to organize an orchestra composed entirely of young people.

The Squalus disaster occurred in the spring of 1939, and its proximity made any festival plans seem forced and out of keeping with the mood that naturally prevails after a tragedy. Money was needed for those touched by the disaster, and so a benefit concert was given on the green. The yearly festival was not held. Before the year closed, Dr. Stokowski announced his intention to train a Youth Orchestra which would be chosen through auditions. To Mrs. Hobson, as to many others in the country, his plan seemed a stimulating one that should be imitated with similar movements throughout the country, and it seemed also in her case to suggest festival talent for 1940. She realized the extensive task of forming such an orchestra; and she knew, too, that just the right person must be found to undertake it, a leader whose ability in training youth was as marked as his ability in music. Where was such a leader to be found? Inquirry led her to Bjornar Bergethøn, who had recently come from the Middle East to teach at the (Continued on Page 409)
MARCH 18, 1941, HAS MARKED a memorable anniversary in the world of music. On that date, sixty years ago, one of the greatest Russian composers passed away—Modest Moussorgsky. Since then his compositions, which during his lifetime found little recognition even in his native land, have won the plaudits of the world and crept into people’s hearts without one note of contradiction. Yet, with all the literature that has been written about Moussorgsky and his sparkling genius, that glitters so brightly among the musical talents of the world, it remains a fact not only that the last word has not been said but also that his biographies suffer from distortion of truth—especially when describing the last days of his life.

While looking through my family memoirs, I came across some notes I had made of what my late father once told me of his association with Moussorgsky. I realized immediately that these eagerly written phrases might well be of value to some future author who might, one day, write a book worthy of the great composer, and for whom every authentic detail would be important. To that end, therefore, I set down those sketches as follows:

My father, Dr. Leo Bertensson, was one of the most outstanding physicians of old Russia. Favorable circumstances due to his profession, together with an inborn love of the artistic, brought my father into intimate and friendly association with the greatest musicians of his time, and especially with the progressive, talented group of Balakireff, Rimsky-Korsakov, Borodin, Moussorgsky and Cui. Of all this group— which was known as “The Five” or “The Mighty Coterie” and whose ideals were heralded in the press by Cui and the art critic, Stassoff—Moussorgsky was the greatest favorite.

During the last years of Moussorgsky’s life, my father gave freely of his professional services; and it was he who cared for the composer with infinite tenderness and devotion up to the moment of his passing away. For many years he was Moussorgsky’s personal friend, and he admired greatly the master’s compositions when he heard them prior to their publication either at the home of some mutual friend, such as Gluck’s sister, L. I. Shestakova, or at our home where the composer was always a welcome guest.

Praise from the Master

My mother, too, likes to tell a little story about her first meeting with Moussorgsky. It transpired during the years before her marriage, when she was a well known singer under her maiden name of Olga Skalkovsky. She had a very beautiful voice and, upon graduating from the St. Peters-

Imperial Opera House as a leading soprano. Soon after her successful début at this famed institution in 1875, the composer presented himself at the apartment where she was living with her mother. Without hesitation he introduced himself, engaged my mother in a brief conversation on current social interests, then asked if she would sing some of the songs of Dargomilsky for him. Dargomilsky was a very fine Russian composer famous for his vocal works but unfortunately quite unknown in this country. At the time, my mother was preparing a special program of his compositions for one of the current symphony concerts at which she was to appear as soloist. Moussorgsky went directly to the piano and began to play, while my mother sang, the songs he so deeply loved. The warmth and sincerity of his praise for her rendition has always remained one of her treasured memories. Being still a very young singer, she was highly thrilled by the great master’s approval and took the opportunity to ask him for suggestions on how to improve her performance. But this was not the only time that the two of them met. A few years later Moussorgsky and his friend, the poet Count Golenischeff-Koutousoff, became frequent visitors in our home, and it was here on many occasions that she had the privilege of singing to his masterful accompaniment in the intimacy of her own salon.

A Difficult Situation

When Moussorgsky gave up his job as a minor governmental clerk, his compositions were bringing in very little money, and he was living in the poorest surroundings. It was then that he fell seriously ill, the result of heavy drinking for many years. His most intimate friends, Stassoff, Rimsky-Korsakov, Cui and Borodin, turned to my father for help. They well knew his whole hearted interest and affection for all musicians and artists. They asked him if he would find some way to place Moussorgsky in a hospital where he would get the best possible care. But there was no money to pay for such attention. My father was both worried and alarmed at this request, because he could see no means of carrying it out. At that time he was connected with two hospitals, the Christian City Hospital for laborers, with no private rooms, and the Nikolai Military Hospital for army officers and soldiers. At both institutions my father was then merely one of the staff doctors—in other words, a man of little importance and without executive power. He could act only in the capacity of a humble petitioner.

At the City Hospital nothing could be done, even if his Honor the Mayor of St. Petersburg himself were to intervene. But the Nikolai Hospital bore a little hope because, in his earlier years, Moussorgsky had been an officer of the Imperial Guard. Encouraged by this thought, my father hastened to the superintendent, Dr. N. A. Viltchkovsky. The first attack on this eminent personage not only was unsuccessful but also provoked an irritated remark to the effect that Dr. Bertensson requested the impossible. As my father, deeply grieved, was about to leave, Viltchkovsky suddenly offered a most unusual suggestion: to admit Moussorgsky to the hospital as the “ordely of Dr. Bertensson,” providing of course that (Continued on Page 494)

MOUSSORGSKY IN 1876
From a rare lithograph by Alexandrovsky

By
Serge Bertensson

JULY, 1941
Golden Jubilee Banquet

What is probably the oldest and largest municipal music teachers' association in the world, celebrated its Fiftieth Anniversary at a banquet in the Ritz-Carlton Hotel in Philadelphia on Thursday evening, May eighth. The Etude feels a particularly close bond with this organization because its founder was none other than the late Theodore Presser. Dr. James Francis Cooke, Editor of The Etude, was President for fifteen years; and Dr. Edward Ellsworth Hipsher, former Assistant Editor of The Etude, was President for eight years.

The present President of the Association is the well known baritone and teacher, Lewis James Howell, who has brought a new and fine spirit to this splendid group. The list of past Presidents contains the names of many well known musicians, as here given: 1891—William Wolfsieffer; 1894—Dr. Hugh A. Clarke; 1895—Miss M. Virginia Peck; 1899—Enoch W. Pearson; 1900—Thomas a’Becket; 1900—Dr. Hugh A. Clarke; 1901—Mrs. Mary Gregory Murray; 1903—Daniel Batcheller; 1905—Richard Zeckwer; 1906—Thomas a’Becket; 1911—Dr. James Francis Cooke; 1919—Dr. Frances Elliott Clark; 1921—Dr. James Francis Cooke; 1927—Stanley Muschamp; 1932—Dr. Edward E. Hipsher.

The work of the Association has been extremely constructive, and many important movements in Philadelphia's musical educational life have been inaugurated by the P.M.T.A. Its annual banquets, at leading Philadelphia hotels, have presented as guests of honor many of the foremost public men and women in America in other callings, who have come forward to testify as to the great benefits of music study in their lives. This has been followed by widespread publicity which has been of inestimable value in convincing the general public that music study is of immense practical value in the daily life of the average individual.

A record of a few of the eminent public men and women who, together with noted musicians, have taken part in the banquets of the P. M. T. A. includes such names as: Mme. Olga Samaroff, Dr. Harold Randolph, Constantin von Sternberg, Dr. Chevalier Jackson, Harold Bauer, Mr. E. T. Stotesbury, Lt. Comm. John Philip Sousa, Bishop P. M. Rhinelander, Owen Wister, Monsignor H. T. Henry, Leopold Auer, Josef Lhewinne, Hon. Henry van Dyke, Florence E. Coates, Philip Gossp, David Bisham, Mr. Edward Bok, Rudolf Ganz, Hans Kindler, Dr. Edward C. Schelling, Dr. Adam Geibel, Hon. James M. Beck, Mme. Yvonne de Treville, Cyrus H. K. Curtis, Thurlow Lieurance, Dr. Waldo Sedlen Pratt, Reginald de Koven, Mrs. Edward MacDowell, Mr. Percy Grainger, Mrs. Edward Bok, Dr. Eugene Ormandy.

Our country is and should be a country of realists. We are a practical people. The "show me" spirit is in every corpuscle of Yankee blood, and it is right that it should be that way.

The officers of the Association for 1941 are: James Francis Cooke—Honorary President; Lewis James Howell—President; Mrs. Edward Philip Linch—1st Vice-President; Mr. Arthur C. Rice—2nd Vice-President; Mrs. Margaret Mae Metzger, Recording Secretary; Mrs. Mary E. Dickinson—Treasurer; Mrs. Elsie Kratz Dominick—Cor. Secretary; Miss Adele Sutor—Librarian.

Miss F. L. T. Seabury, Hon. Secretary and Historian.

The speakers at the Golden Jubilee Banquet were Mrs. Olga Samaroff Stokowski; Mrs. Vincent Hilles Ober; Dr. James Francis Cooke; Dr. Frances Elliott Clark; and Dr. George L. Lindsay. The artists for the occasion were Miss Mona Paulee, mezzo soprano, the winner of the Metropolitan Opera Auditions for 1941, and Mr. Alvin Rudnitsky, violinist, who played a composition of his noted teacher, Dr. Frederick Hahn, long a member of the Association. A quartet composed of Etkin, Shakes Hagar, soprano; Rebekah van B. Conway, alto; Albert Munson, tenor; and Stephen Conway, bass, sang a prize setting grace. This prize setting of Anita Gray Chandler's poem was won by Dr. Nicholas Douty.

In order to signalize the recent Golden Anniversary, the Association presented to the Presser Home for Retired Music Teachers, in Germantown, a magnificent bronze tablet (36" x 46") dedicated to the memory of the Founder, Theodore Presser. This will be described in a later issue when the unveiling will be reported.
Finding Opportunity on the Concert Stage

A Conference with

S. Hurok

Noted Impresario—Manager of Chaliapin, Ysaye, Elman and Marian Anderson

Secured Expressly for The Etude by ALLISON PAGET

EVERYONE WHO IS CONVERSANT with history, literature, and world opinion knows that this great country of ours is the Land of Opportunity. From that point on, unanimity of opinion ceases. There are different ways of looking at what opportunity should be. Some think that it means sitting restfully in the sunshine, and waiting for good luck, big “breaks”, and the better things of life to creep up unawares and fasten themselves upon the sitter. Those are the ones who fail to get what they want. Then they complain that Opportunity has gone. It has not. Opportunity is with us, just as it always was; and it needs to be cultivated, just as it always has. Opportunity isn’t a job, or an offer, or a bundle of bank notes; it is the freedom to think, to act, to initiate, to work as we please. It is the sum total of those democratic ideals which have made it possible for young people to come here, penniless and without knowledge of the language, and work their own way up to the station in life they wish to occupy. I know, because I was such a boy.

At fifteen, I ran away from my native Russia. I had several hundred rubles, with which to become apprenticed in a hardware store. I spent most of it on a ticket to America, and arrived here with three rubles in my pocket. I went to Philadelphia, because that is the city of Benjamin Franklin. I peddled needles, worked on a street car, washed out bottles, and bundled newspapers for the midnight edition of the Philadelphia Press. After the paper was out, one of the young reporters used to let me come to his flat, where he played Wagner for me, at three in the morning. That made me determined to seek my work among the richer, lovelier things in life. I came to New York eventually, and at eighteen I began organizing concerts of fine music for working-men’s clubs. I bothered Zimbalist until he consented to appear for one of my clubs at a greatly reduced fee. From then on, I was an impresario, and other young people came to me, to look for an opportunity!

Work for Opportunities

Nobody can make opportunities for you. You have to work for them. Nothing that comes easily is appreciated—and nothing makes you happy unless it is appreciated. I cannot explain why it should be so, but the things that come too easily never last. Fate seems to want us to pay for success in the coin of hardship and struggle. Perhaps one of the causes of unrest to-day is that so many splendid things are made so easy for us! We do not have to struggle for books, as Lincoln did, or go to work every day. We do not have to walk miles to hear great music, as Bach did; we just switch on the radio. The more we get out of the habit of grumbling for opportunity, the scarcer we find it.

There are four maxims that I suggest to young people who want to get ahead in their work. Believe in what you do. Love what you do. Put your whole heart and your whole time into perfecting what you do. And work harder than you imagine you can work. That is the only way to make progress, to give happiness to yourself and those about you. That, in short, is what success means.

But, you ask, what has all this to do with achieving a public career, the sort that a manager ought to know about? Everything! What the public wants is not a special kind of voice, a special kind of technique, a special trick of interpretation or program-making. The public wants quality from a performer—that certain human, personal quality that makes other people feel warmer, surer, freer, more convinced that life is good. The power to project such a human lift across footlights comes only from an intensified degree of believing, perfecting, and working. We call it great art. The artists who can furnish it are sought after by managers and public alike. Even if they struggle for recognition at the start, it cannot fail to come.

Music and Culture

In 1932, I attended one of the then-popular International Revues, in New York. At the very end of the program, when everyone was tired, there appeared a Spanish girl who danced and sang. At once I saw that she was a first-rank artist, with a sure personal message and a sure way of stating it. Neither press nor public was enthusiastic about her, though, and when the revue closed, she went back to Spain—unsuccessful. I kept her in mind, however. I had faith in her work, and felt that her lack of success was due to faulty presentation. In time, I got in touch with her, but her American experience had been such that she preferred not to make a second attempt. Then the Spanish civil war broke out. What was a misfortune for humanity turned out to be good fortune for the world of art. Again I got in touch with the Spanish dancer and, after discussing programs and methods of presentation, I induced her to come back to America. She is La Argentinita, recognized to-day as the world’s greatest Spanish dancer, and acclaimed by press and public alike.

Discovering Genius

A similar experience began in Paris. Strolling along the Champs Elysées one day, I chanced to see a poster advertising a recital, in the Salle Gaveau, by an American Negro contralto, named Marian Anderson. I had never heard the name before. Later, I was to learn that she had been under an American management which sold her services, at about seventy-five dollars a concert, to groups who wanted Negro spirituals. I went to that Paris recital alone; I sat in an upper box and looked over a definitely un-crowded house. Miss Anderson appeared, and before the end of her first group, I knew (Continued on Page 488)
**Army Song Book Makes Its Bow**

*By Cedric Larson*

**Songs selected lend themselves admirably to barber-shop harmony, and are characterized by a rhythm and swing which adapt them to impromptu gatherings around the piano, accompanied by banjo or harmonica, or to marching songs.**

**The "Army Song Book" Is Reserved for the Army**

Once the contents of the book had been chosen, the long and complicated task of getting copyright permissions had to be hurried. With the understanding that the book was not to be sold, and its use restricted to Army personnel, copyright permissions were secured from most of the song owners. Only a few of the songs were in the public domain. The Library of Congress Music Division rendered invaluable technical aid in editing and copy-reading the "Army Song Book."

Finally, in February, the new 1914 "Army Song Book," designed primarily for song leaders and instrument players, was ready for distribution. It is a ninety-six-page song manual with an amusing cartoon on the blue cover, showing a group of Americans in the uniform of all our wars joining in song, while above hovers a cup-like muse wielding a baton.

Twenty-five thousand copies of the songs and music of this edition were published; it included music in treble and bass clef, as well as ukulele and banjo arrangements. Assuming equal distribution could be achieved of its book, there will be a ratio of one book to every forty or fifty men.

Presently the War Department plans to issue a smaller edition of the "Army Song Book" which will fit into the soldier's coat pocket. It will omit the music to the sixty-seven songs, and will contain only the words. Probably as many as one and a half million copies of the pocket edition will be printed. Again, the smaller book will not be available for general distribution. The title-page of the "Army Song Book" reads, below the War Department seal, "This book is the property of the United States Government, and its contents may be used only within the military services."

The sixty-seven songs which are in this "Army Song Book" mirror the lyric habits of virtually every region of the nation and some of its insular possessions. They outline the nation's history. Songs of 1776, 1861, 1898, 1917-18, and 1939-40 are included. There are ditties from the cotton and the wheat fields, from railroad construction camps, and ballads of the cattle country and the Far West. There are service songs of the infantry, the artillery, air corps, engineers, the marines and Irish origin and negro spirituals, and Hawaiian melodies.

The "Army Song Book" starts with The Star Spangled Banner and ends with a gilded version favorites, which the (Continued on Page 481)
Film Music
That Musicians Like
By Donald Martin

scores of genuine audition candidates, Musical Director Arthur Franklin selected the twelve best voices among Hollywood's best-looking girls, and added the two best singers in Paramount's regular stock group, Eleanor Stewart and Ella Neal, as the "singing secretaries." They are heard in the title number as well as in Sand in My Shoes, with Connie Boswell, who canceled a scheduled appearance at the New Orleans Mardi Gras in order to appear in the film.

The plot involves the up-and-down (but finally up) fortunes of a Broadway vocalist (Mary Martin), who tries out for a part, fails to obtain it, learns that the show's producer (Don Ameche) and composer (Oscar Levant) are about to make a tour of the South to discover a typical belle for the rôle, and makes a hasty trip southwards herself to greet the questing pair on their arrival. The manor house, to which she induces them to come, contains a harpsichord, which property is the possession of Josi Iturbi and was insured by the studio for ten thousand dollars for use in the film. Iturbi granted permission for its use when he learned that Oscar Levant would be the one to play upon it. What he did not learn was that Levant had never played a harpsichord before in his life.

One of the most difficult song numbers ever attempted for a motion picture was recorded by Miss Martin. In the final chorus of Kiss the Boys Goodbye, she takes off in a high dive from a springboard, sings the final high note as she emerges from the water, and then swims to the edge of the pool. Inasmuch as Miss Martin records her songs directly, instead of singing them to playback of the film, she not only had to hold her breath while underwater but also have enough to carry the high note for several beats as she reappeared. Oscar Levant in-tends to write a sequel to his best-seller, "A Smattering of Ignorance," this summer, and his experiences on the Paramount lot are expected to furnish material for at least one chapter. He will begin work on the book at the conclusion of his current concert tour.

The Origin of Boogie-Woogie
Don Raye and Hughie Prince, composers of Boogie-Woogie Bugle Boy of Company B, as well as of the boogie-woogie bits in the Universal productions which incline to that novel medium, have interesting things to say about the origin and significance of boogie-woogie. It is a musical form of African influences, which sprang up in the deep South, as a result of poverty and lack of formal education. During the days of Reconstruction, the recently liberated Negroes had very little money and even less book learning. They could not buy pianos and they could not read words, much less (Continued on Page 486)
Radio Rules the Air With Music

By Alfred Lindsay Morgan

Two summer symphony series began this past month: the Lewisham Stadium concerts, featuring the New York Philharmonic Symphony Orchestra (Tuesdays from 9:30 to 10:00 P.M., EDT), Columbia network, and the Toronto Promenade Concerts, featuring the Toronto Philharmonic Orchestra (Thursdays from 10:00 to 10:30 P.M., EDT, NBC-Blue network).

The Toronto Promenade series will be under the direction of the talented conductor-pianist, Reginald Stewart, who originally founded these concerts eight years ago. Mr. Stewart in recent years has made a name for himself in the United States as well as in Canada. Radio listeners will recall his successful series of four concerts with the NBC-Summer Symphony Orchestra during the latter part of April and in May. Previously, he appeared as guest conductor with the National Symphony Orchestra in Washington, D. C., and with the "Famous Conductor Series" of the New York City Symphony Orchestra. He is scheduled to conduct a series of concerts during the summer at the Lewisham Stadium in New York, and will appear as guest conductor in several mid-western cities.

Stewart, born in Edinburgh, was brought to Canada by his family in his thirteenth year. He studied music in Toronto, and then in London and Paris. His piano teachers were Jaehn Philipp, Mark Hambourg and Arthur Friedheim. He also studied composition with André Caplet and during an extended tour in Europe he received the first attracted attention as the conductor of the Canadian Operatic Society. Later, he became director of music at Hart House, University of Toronto, and pianist of the Hambourg Trio. He made his debut as pianist in London in 1925, appearing in solo recital and with orchestra. Five years later he appeared as guest conductor with the London Symphony Orchestra during the Celebrity Series, being the first Canadian musician invited to appear with that organization.

Greatly impressed with Sir Henry Wood's famous Queen's Hall Promenade Concerts in London, Mr. Stewart eight years ago founded the Toronto Promenade Concerts modeled on the former. These concerts hold the longest attendance record of any concert series in Canada.

Radio City Music Hall, which presents an hour's musical show throughout the year on Sundays, has recently inaugurated a summer series of chamber music concerts by the Radio City Music Hall String Quartet, with Jacques Gasselin as first violinist, and the Music Hall String Symphony, under the direction of Maurice Barson (Sundays, NBC-Blue network from 12:30 to 1:30 P.M. EDT). These concerts will feature lesser known works for chamber ensembles, including a group of new compositions by contemporary composers, both of the United States and Latin-American countries. Also various vocalists will be heard in lesser known art songs.

The Dorian String Quartet, which has been heard during the past two summers in a series of broadcasts featuring chamber music by American composers, has returned to the air again this year. This group is heard on Saturdays from 1:00 to 3:30 P.M., EDT, over the Columbia network. As in the past, the accent will be placed on American works, and undoubtedly many quartets that found favor with past radio audiences will be repeated in performance this year.

Following the Dorian String Quartet program, Vera Brodsky returns to the airways again this summer for short piano recitals. Miss Brodsky will be recalled by many listeners for her splendid recitals of the Brahms piano works over the Columbia network last year. To date, her programs have not been announced; but, knowing the artist's extensive repertoire and ability as a program maker, we can safely predict that the recitals will be interesting and worth while. She will be heard from 3:30 to 3:55 P.M., EDT.

Kostelanetz's popular show, "The Pause That Refreshes on the Air," has changed its time from 4:30 on Sunday afternoons to 3:00 P.M. on Sunday nights. Throughout the summer, Kostelanetz and his smooth orchestra will be heard playing familiar classics and popular selections, with the regular assistance of Albert Spalding and frequent guest artists. It looks as though Kostelanetz picked himself a winner in his new show and that folks do not want him to take a vacation.

Those who like organ music will enjoy the Columbia program, "From the Organ Loft," heard Sunday mornings from 9:15 to 9:45 EDT. The performer is Julius Mattfeld, who is also librarian at Columbia's Station WABC in New York.

The Library of Congress and NBC have arranged to present a summer series of fifteen-minute dramatic sketches based on controversial or mysterious events in American history. Titled "Hidden History," the program made its initial broadcast on May 18th. It is to be heard each Sunday from 3:00 to 2:15 P.M., EDT, NBC-Blue network. The radio audiences will be requested to send in old letters, books or other documents they may possess, regarding the events dramatized. Such American as is thus obtained will become part of the historical collection of the Library of Congress.

Through July and most of August on Sundays network, the National Youth Administration orchestras in leading cities of the United States will be heard in programs presenting familiar and time honored compositions of the regular composers. Broadcasts will originate from Boston, Chicago, St. Louis, San Francisco and other cities.

Somebody recently asked Station WOR in New York (Mutual network) what was the first quiz in the history of broadcasting. In these days of quiz crowds, others may well be asking for the historical distinction is the Current Lynn Daily Eagle. The Eagle's Quiz first took place, as the Interrogator. In its career, the program has been on several different New York stations, but for the last few years has been an exclusive feature of WOR. Sunday, May 25th, saw the Lynn Daily Eagle Current (Continued on Page 492)
THE MUSICAL GINGER JAR

Who, as a child, can forget a visit to an old farm and letting his curiosity lead him to the old ginger jar in the cupboard in which many of the family treasures were stored for security? Here is a musical ginger jar—"Traditional Music of America," written by Ira W. Ford, a Missouri farm boy who became a mineralogist. While digging and prospecting in all parts of the country, he set down some six hundred tunes "a large percentage of which have never before been printed." The book at once becomes a most valuable and inspiring record of the history of our country told in tunes rather than words. This, of course, is our folklore treasure from which many composers of the future may construct great works. It contains interesting descriptions of the origin and rediscovery of these fascinating American melodies. The present public desire for more information upon American tunes and ballads is very great. "Traditional Music of America"

By: Ira W. Ford
Pages: 480
Price: $5.00
Publisher: E. P. Dutton and Co., Inc.

THE STORY OF MUSICAL INSTRUMENTS

The publishing firm of W. W. Norton & Company, Inc., of New York, has the excellent slogan "Books that Will Live." What is the use of publishing a book, if it is to pass into early anaemia and death in a year or so? The Norton Company has brought out a voluminous "History of Musical Instruments" by the European savant, Curt Sachs, for many years Curator of the Berlin State Museum, where he was in charge of the remarkable collection of instruments in that institution.

Dr. Sachs is now a Professor at the New York University. The great collections of musical instruments, in Paris, London, Berlin, Copenhagen, Rome and other European cities, are visited by tourists who roam idly around the cases as they do in the Steinert, Crosby Brown and Stearns collections in America, only to come out with little more information than they might have after a stroll through a department store. The origin and the development of the instruments are matters of great human and romantic interest. Man's insistent desire to express himself in sound began with man himself. One of the earliest instruments was unquestionably the rattle. Even now, with aboriginal races, the most primitive seem to start with some form of the rattle. With these early manifestations of rhythm, man gradually moved on to some form of melody, then to counterpoint and harmony.

However, it is a huge step from the rattle to the modern symphony orchestra. The Sumerian drums and harps depicted on stone slabs, in the University Museum in Philadelphia and in the Oriental Institute of the University of Chicago, are probably about thirty centuries old. Dr. Sachs' description of Nebuchadrezzar's orchestra of the last Babylonian Empire, six centuries before Christ, is very fascinating.

This book is unquestionably a "must" book for the musical library.

Music in the Home

The Etude Music Lover's Bookshelf

By B. Meredith Cadman

"The History of Musical Instruments"
By: Dr. Curt Sachs
Pages: 503
Price: $5.00
Publisher: W. W. Norton and Company

THE COMPLEXION OF CHOPIN

A shrewd British critic, Gerald Abraham, has appraised Chopin's Musical Style. The book is most helpful to one who has become inoculated with the contagious charm of the great Polish-French composer. There is very little that one can write about such a book as this. It must be read to be assimilated. You may not agree with the writer, but his opinions are provocative and stimulating. For instance, you will find the paragraphs noting the debt of Chopin to the Irish John Field very interesting. Yet Chopin's advance upon the style of Field is instantly evident.

The size of the book, naturally, does not permit more than passing mention upon some of the representative works.

"Chopin's Musical Style"
Author: Gerald Abraham
Pages: 110
Price: $2.00
Publisher: Oxford University Press

BOOM! BOOM! BOOM! BOOM!

At last a fine, practical book appears for the bass drums, tenor drums, and cymbals, by Sam C. Rowland. First of all, it has a splendid introduction by Edwin Franko Goldman, which stamps it with authority. The volume is finely illustrated, with numerous action photographs. There is an excellent section illustrating Scotch Bass Drumming, with its aural work and twirls, in which the lifted performers amaze the onlookers. The author tells us that Scotch Bass Drumming may easily be learned in four or six weeks if the drummer is willing to practice fifteen minutes a day. This style of drumming has become very popular with American Legion Corps. Therefore, if you want to know the difference between a Triple Ratamacue, a Double Drag, and a Flam Paradiddle Diddle we know of nothing more practical than Mr. Rowland's work.

"Percussion Technique"
By Sam C. Rowland
Pages: 42 (sheet music size)
Price: $1.00
Publisher: O. Pagani & Bro.
Tchaikowsky’s Francesca da Rimini has never been so popular as his "Romeo and Juliet." Dante’s "Inferno" (which supplies the program) being less read than Shakespeare’s "Romeo and Juliet," it is not surprising to find most people unfamiliar with Francesca’s tragic story. Since it is a melodramatic one, Tchaikowsky wrote melodramatic music to depict it. The score is intended to suggest, at the beginning, Dante’s descent into hell and the sights he sees there, "Among the tortured ones he recognizes Francesca da Rimini, who tells her story." The clarinet conveys her voice.

Some of us might not willingly turn to a score of this type, but it can honestly be said that it becomes a privilege to hear it under the sensitive and expressive treatment of Sir Thomas Beecham conducting the London Philharmonic Orchestra (Columbia Album M-MM-447). One understands better why some critics have claimed this work to be the finest piece of program music that Tchaikowsky wrote. Moreover, the recording, made in England, is of an unusual quality, being brilliant and full in tone as well as clear in detail. It is the best orchestral recording that Columbia has given us in the past year, and of a quality that the company’s domestic engineers might do well to imitate. This is the first time that the music has been recorded in an uncut version.

Hard on the heels of Columbia’s issue of a performance of Brahms’ "Symphony No. 3 in F major" by the Chicago Symphony Orchestra, under Stock, came a release by Hans Kindler and the National Symphony Orchestra (Victor Album M-799). Clearly from a standpoint of reproduction, this is the best recorded version of this work. As a performance, however, it is less convincing than either the Walter or the Weingartner versions.

True, it is more forceful reading (particularly in the two outer movements) than the Stock version, and, on the whole, a more desirable exposition of the score; but, at the same time, there is not the breadth of spirit nor the lyricism which makes for an enduring performance of this symphony. Our choice goes to Walter, who seems most happily mated to this score. And, as a recording, the Walter set still remains a satisfactory job. There is a warmth of humanity and a touch of nostalgia in the music of Brahms’ “Third Symphony” which endear it to the music lover. And as we listen to its lovely slow movement, it seems the tenderest and most appealing of all the slow movements by this composer.

An early work of Brahms, the Serenade No. 2 in A major, Op. 16 previously unrecorded, has been delightfully performed by Richard Korn and the Alumni Orchestra of the National Orchestral Association (Victor Album M-774). Some writers dismiss the serenades of Brahms as sketches of symphonies, which has always seemed to us very unjust. The present work is assuredly gracious and refreshing; it is music of youthful lyricism, written in the style of an 18th-century divertimento, and, as such, is music of entertainment. This is the sort of composition that belongs in everyone’s record collection.

Eighty minutes of a symphony is a gargantuan repast. And indeed it may prove indigestible to some listeners who do not admire Bruckner, whose "Symphony No. 5 in B-flat major" played by the Saxonian State Orchestra, under the direction of Karl Böhm (Victor Album M-770 and M-771), takes fully this long to play. As in most works of Bruckner, there are some truly poetic passages as well as the usual Brucknerian long-windedness. A great admirer of Wagner, Bruckner did not, however, have the former’s passion and fervor; for he was continually beset with a religious feeling that entirely removed any sensuous quality from his music. This is apparent in the opening movement which, although strongly impregnated with the spirit of Wagner, contains hymnlike passages that have a pious tinge.

The long "adagio" in the best movement. Its mood of romantic rhapsody creates a greater sense of spaciousness and assurance than either the lengthy opening movement or the protracted finale. The scherzo, based upon a bass figure used in the "adagio," is suggestive of merry-making peasantly. In such a day and age as ours, an enjoyment of Bruckner requires patience and a type of musical stamina that does not always repay the effort. Perhaps the best way to enjoy Bruckner’s symphonies is to play one or two movements at a time.

Vaughan Williams’ Fantasia on a Theme of Tallis (played by the B.B.C. Symphony Orchestra, with Sir Adrian Boult directing, Victor set M-769) is an unpretentious work of great beauty; in which serenity, one of the most valued qualities of all great art, is truly achieved. Here we have a transmutation, as one writer has said, of the feeling of four centuries ago into the idiom of our own day, made flexible and given a force undreamed of by Thomas Tallis (1569-1585). The work, scored for double string orchestra, is played by Boult with fine precision and sensitivity. Both the performance and recording show a marked advance over an earlier recording by an amateur ensemble.

Some listeners may ask, on hearing the recorded orchestral version of Bach’s "Toccata and Fugue in C" (played by the Minneapolis Symphony Orchestra in Columbia Set X-195), how much of the music is Bach, how much is Weiner the arranger, and how much is Mitropoulos the conductor? Weiner shows skill in modern orchestration, but he inflects the material, while Mitropoulos demonstrates virtuosity in his conducting but plays the music with an unyielding, metronomic drive. Perhaps the recording has something to do with it, for it is singularly lacking in breadth and tonal vitality. Although the grandeur of Bach is not destroyed, it is not exactly concorded.

Stokowski, in the recording of the Love Music from "Tristan and Isolde" (Columbia Set M-MM-427) made with the All-American Youth Orchestra, repeats a formula he has pursued in two previous arrangements made for Victor with the Philadelphia Orchestra. The present arrangement includes the music of the Love Duet from the words "O sink hernieder" up to the point of the final frenzied outburst of the lovers before the entrance of King Mark; from this point Stokowski skips to the Liebestod at the end of the opera. The music is played C. to A. amore, with some highly individual feeling for phrasing and tempo.

Stokowski’s recording of Mussorgsky’s Night on Bare Mountain (Victor Disc 1790) is the version he made for the Disney picture, "Fantasia." The score is arbitrarily altered with an eye toward the movie, and although this is a better as the earlier one by Paul Frey.

The album of "Symphonic Fragments from Debussy’s Le Martyre de Saint-Sébastien," played by Piero Coppola and the Paris Conservatory Orchestra (Victor Album M-787), is incidental music by d’Annunzio. The music evokes moods and is well. One should become familiar with the story which ranks among Debussy’s best orchestral works. Performance and recording are good.

Beethoven’s album of "Piano Music by American Composers" (Victor Album M-784). The playing is both sensitive and intelligent, and on the conservative side. The works recorded (Gershwin) (Disc 17910); "Three Preludes" (Mason), March Wind (Continued on Page 494).
NOWADAYS, THE CHIEF SURGEON of London's great Children's Hospital does not get to know his small patients so well. They stay so short a time. After three days, they are sent to the country, even the badly wounded ones; their beds are needed for new casualties. The chief surgeon examines them daily, however, in rooms in the center wing where bombs have not yet fallen. One day he came upon a wee girl who seemed listless.

"She isn't getting enough nourishment," the doctor explained, after examining the child.

"Ah, but she is," said the mother. "I see to that, special. Twice a week she has meat, and twice a week she has meat broth. Reg'lar."

"Doesn't that take extra food tickets?" the doctor asked kindly.

"No, sir; it's the way we manage. The neighbors and me, we have a sort of friendly arrangement. When I get my bit of meat, I lend it to Mrs. Richards, and she boils it half an hour to make broth for her children. Then she takes it 'round to Mrs. Small, and she boils it half an hour. Then I get it back, and we have the meat to eat. We all do it that way."

The doctor's sister told that story. She is Betty Humby, pianist, Professor in the Matthey Pianoforte School, Director of the London Mozart Concerts, and one of the most distinguished of Britain's younger artists. When her own small son was evacuated to the United States, Betty Humby determined not to put the ocean between them and came along. Within a few weeks after her arrival, she made her American début under the baton of Erno Rapée, on the Radio City Music Hall of the Air program. Later in the year, she will play as soloist under the direction of Sir Thomas Beecham and of Eugene Goossens. But her own career, she tells you, is of secondary importance. Her chief interests in life are British music and British children, and she is here to do whatever she can for both.

Miss Humby has already done much for these causes. Asked by the British Government to take chamber music concerts to the provinces, as morale builders in war time, she has spent the better part of a year organizing programs, getting artists together, taking them on tours without knowing whether the next air raid would wipe out the road, the travelers along with it, the town at its end, or all three; but carrying on with the program of morale-through-music, regardless.

The War Plays Havoc with Public Concerts

"The war has put an end to much of Britain's public music," says Miss Humby, "for want of subsides, and because of evacuation, conscription, and uncertain travel conditions. Trains and lorries were taken into use for the troops, and even gasoline became more and more difficult to get. Nobody could be sure of arriving anywhere on schedule. And even when the artists themselves managed to get through, their instruments might be held up. In the case of fine grand pianos, this was rather a problem! And, of course, it was just the wrong time to allow anything to put a stop to concerts. The people needed spiritual stimulus more than ever; not as a bulwark against dangers, but, curiously enough, as a cure for boredom!"

"The British public is showing magnificent courage in danger, but the small day-by-day monotones of war-time emergencies need a countering lift. Despite the excitement of war, everyday life has become entirely quiet. Because of the air raid menace, nobody ventures to go out for amusement at night. Women do their marketing early and then stay at home. Possibly the telephone may be broken down. To meet a friend for tea is the greatest sort of lark. For the married part, one sees no one, gets no news, hears nothing. And the many evacuees in the suburban towns do not have even the comfort of watching out for familiar faces when they go shopping. They know no one at all and feel desperately lonely and strange. Something had to be done to give people some sort of lift in their daily lives, and the Government kindly granted me its cooperation in trying to carry on the spirit of the Mozart Concerts we had been giving in London. The Mozart Concerts are a permanent organization, headed by Sir Thomas Beecham, and devoted to giving first-rate orchestral and chamber concerts, at fees that are much lower than the average concert admission price. Many of the best-known musicians join us with us in our desire to bring the best in music before the people.

"And so we took our concerts into the provinces. Since most of the halls are commandeered, I got permission to give the concerts in the cathedrals. The acoustics were admirable, and the fullness of the altar emphasised the note of spiritual lift which we wanted so much to convey. We gave over eighty concerts in all, with more than three hundred musicians participating. The audience was charged from three-and-six to a shilling, to cover the necessary expenses of getting us from place to place; surplus intake went to the Musicians' Benevolent Fund."

"The travel conditions were our worst hazard. We plied as many as we could into an old private car; each of us contributed a ration ticket to get the petrol to run the car. We packed our instruments along, somehow, and set out for one of our key cities—Portsmouth, Bath, Brighton, Bognor, Birmingham, Gloucester, Worthing, and ever so many more. Working outward from these cities, then, we gave more concerts in all the little towns in the immediate neighborhood, contriving to be on the road as little as possible, and covering the territory between stops in tiny snatches. Even so, the road that had looked inviting last night might be a great crater hole by morning. Often some of our performers just did not arrive. Then what had been planned as a chamber music or choral program might have to be refashioned into an impromptu piano recital, on whatever sort of piano happened to be handy. And the people enjoyed it! The coming of the concerts brought back the fragrance of old times, when the Fair was the great event of the year, and people came there to meet each other and to hear the news. People came (Continued on Page 490)
The Teacher's Round Table

Conducted Monthly

By

Guy Maier

Noted Pianist and Music Educator

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

You know as well as I that the quickest way to poison a recital series is by one or two deadly concerts. Such "hope" often finish them off for good and all. So, let's not kill the goose!

A Recording Machine

I want to ask your advice about putting a recording machine in my studio. I have only paid me more than its original cost. To perfect such a device, to simplify its mechanism and operation, to build it in small compact form—(combined with radio for home use)—is a triumph of modern craftsmanship, which none of us thought possible a few years ago.

The cost of upkeep is negligible; the operation easy. Immediate but good records for experimental purposes are surprisingly low in price. I do not agree with the tone quality is inferior. If you have a good "mike," take plenty of time to familiarize your recording operators in your room, and regulate the volume carefully, you will get faultless productions of your tone. Home piano records need not sound tinny or "mandolin-like" if thought is given to these matters. Be sure to buy a machine with a service guarantee, for it will need adjustment from time to time in order to get best results.

Your pupils, actually hearing how ter-ri-bly they sound, will be convinced at last that your criticisms are worthy of considera-
tion! Without your "I told you so," they will learn added respect for your words. May I suggest to our readers who have had but little training in the way of a service guarantee, for it will need adjustment from time to time in order to get best results.

Are Pianes Enough?

I teach a girl of ten years. She has taken lessons for the past four years and never had another teacher. From the first lesson on, I have always given her the proper training and encouragement. I have never had a pupil who has not shown wonderful promise. She is now thirteen years old and can play anything from the finest compositions to the slightest sound of the siren. She is now studying the piano and has already played in public several times. She is now studying the piano and has already played in public several times. She is now studying the piano and has already played in public several times.

Rather than be stumped by your girl's aversion to technique, I would invent simple mechanical exercises (without notes) which would challenge her invention and skill. I would not give her those few minutes daily practice to them. If you do this cleverly, you will gradually eliminate her desire for technical competence in her; that's all you need to do it. Also, I would insist about presenting fascinating pieces to her students which invariably contain some technical nut to crack. You might try to do a duet, Benitez, Castrillo, or Loblinsky, Gehring, Midlton-Baldwin, Kreisler-Meister, you can't do without The Garden Swing, Hodson, Valse Roman; Nadada; From the Land of Poppies; The Joke.
Vocal Presentation

From a Conference with

Isidore Luckstone

Secured Expressly for The Etude

by ELISE LATHROP

Isidore Luckstone, one of America's foremost accompanists and voice teachers, died recently at the age of eighty.—Editor's Note.

discourages many hopeful students, who lack necessary patience, but who would welcome suggestions toward something more attractive.

These foundations are necessary, but the advantages of good taste and expression should also be brought to his attention.

Technic Through Song Appeal

If the student can be led to think of exercises as phrases of a song, with some thought of presumed expressive meaning, he will be more likely to interest himself in their study. The time does come when the pupil should be allowed to have a song, although the technic may still be lacking.

The song adds to his progress and interest and, if selected with good judgment, may serve as an excellent exercise. Otherwise, he is apt to discontinue his studies before he has accomplished much. To become a singer, one must look upon development as a laborious concentration, the joy is taken away, and interest lost.

It is much more inspiring to strive for ideals, rather than mechanical perfection alone. Such procedure need not interfere in any way with the practical angle of singing, but will lead the student who is ready for song presentation toward the much pleasanter but never-ending demands that the art requires.

No successful singer exists without some special line of talent. It may be voice or individuality; dramatic strength or charm of manner; attractive personality or magnetism; unusual musicianship or soulful appeal; fiery temperament, mastery of declamation, or a combination of two or more of these. It is rare indeed for one person to have all of them. Many of these qualifications can be acquired with time and patience. Innate musicianship may be lacking, yet practical musical knowledge can be obtained. Voice, appearance, poise, affability, refinement, and authority must be shown. Above all, the singer should possess charm. Many vocalists with various faults succeed because of charm, while others with excellent technic fail because they lack it. Then, too, a very necessary adjunct for the would-be artist is tone color. The most beautiful quality of voice, with impeccable intonation, will not charm if there is no variety of color, no warmth.

The questions of good taste and expression are not, I think, brought sufficiently to the attention of students, who are presumed to think only from the physiological angle, which seems to me to be a mistake. Why not bring to his mind, even in the beginning, the various subtleties that must be obtained and displayed later? After all, artistic presentation must be a part of the singer, or legitimate use of the voice does not impress.

The Student Singer Must Win His Public

When the time comes for a student to appear before the public, he must present himself as an outstanding individual. He endeavors to show mastery of his art, together with intelligence, strength, and expression. He must be authoritative, as though assuring the audience that his conception of a selection is correct, and the outcome of good taste and long, serious study. His poise and manner must be of unquestionable dignity.

He should approach his audience with a smile, impressing his hearers with his delight in appearing before such a notable gathering. By immediately securing the sympathies of his hearers, he will already have taken the first steps toward success.

It follows that the artist should portray with
Music and Study

sincerity of purpose and confidence the expressive and emotional demands of the selections chosen. Sometimes, with American pupils, one encounters odd prejudices. I was teaching a love song to such a pupil, a young lady from an excellent family. She sang it very coldly, and I tried to make her put more feeling into it; but, although she understood what I wanted, her reply was:

"I understand, Mr. Luckstone, but what you suggest is like asking me to disrobe."

"But, Miss Blank," I persisted, "I am not asking you to show your own innermost emotions, just a copy of those of Mary Brown or Bessie Smith, or anyone who you may imagine is feeling the sentiment of the words and music."

But only the neither could nor would try to express the emotion, for it would not be "nice." Naturally, anyone feeling as she did could not possibly become an artist.

While a certain coldness is often found in American students, those of foreign or mixed races have their own special defects; such as over-sentimentality, lack of restraint, exaggerations of many kinds.

I actually overheard a woman at an opera performance say to a friend: "I do not like Caruso." The friend was amazed to hear such a statement about the highly popular tenor, and asked why. Caruso was on this occasion singing one of his impassioned interpretations of a great rôle. "Because," calmly replied Caruso, "it insults me when he sings such things. It is like a slap in the face." Although oddly expressed, there was perhaps more in this feeling than even the lady realized. I firmly believe that music may stir unsuspected emotions within a listener.

It stands to reason that all singers must respect the composer, whose impressions and intentions must be adhered to. As the great conductor, Toscanini, says: "The most important idea is to bring out the composer's meaning," for great composers write their music in absolute harmony with the text, and according to their ideas of what best expresses that text. Each interpreter must sense what the composer has thought out, and how such ideas can best be revealed to the audience. Only after careful analysis of such demands may the performer add his own individual interpretation. He must not put himself first. He must let personal feelings appear only after having tried fully to sense the composer's wishes.

Great Artists Not Always Infalilble

Great artists cannot always be copied too exactly by the student. One forgets in the artist what is unpardonable in the student. For instance, one artist whom I heard repeatedly had to sing the word Lieber, with the first syllable on a high note. Hearing the possibly shrill effect of the vowel ee, she modified it. Unfortunately, she overdid the modification, and the word always sounded suspiciously like lobster.

Jean De Reszke usually sang amour instead of amour, but one scarcely noticed the difference. None the less, a student would not be permitted to make such a change.

Liberties can be taken by artists, when in good taste and for good reasons. In the older Italian operas, cadenzas were written for individual singers, designed to show the best qualities of each. Ever since that period, one is supposed to sing only the written music, since the composer, knowing exactly what he wants, would find it unnoticeable for a singer to make changes. If such a change is made, it (Continued on Page 486)

Immediate Action, Please!

Read the following and if you agree with us, send immediately to your Representative in Congress (your Postmaster will tell you who he is) a vigorous but courteous protest against the designation of musical instruments as luxuries, when all experience in all countries has shown that music in times of great crisis is of paramount value in promoting patriotism and maintaining morale. To curb music in this way would be like classifying munitions as luxuries. After you have written your letter, explain this serious situation to your friends and pupils and request them to write to their Congressmen.

Statement Presented to the Ways and Means Committee, House of Representatives, Washington, on May 7, and Now a Part of the Official Records of the Hearings on the Proposed New Tax Bill

Music educators of the United States feel that inclusion of musical instruments in category of luxuries for taxation is one of many purposes wholly inconsistent with the American faith in education.

We believe all American citizens desire to share equitably the costs which must be incurred for defense of the American Way of Life and for our present and future security. It is not our prerogative to advise how the necessary funds shall be raised, whether by taxation or otherwise. But all our fellow citizens we shall tighten our belts and do our best to support our government and aid the common cause. Our plea is that one hundred years of progress which has resulted in the recognition of the fine arts and especially music as among the fundamentals in the education essential for citizens of a free democracy be not tossed into discard by a tax law which classifies music education with cigarette smoking and card playing.

Music is an accepted factor in our national life and in the education of our children, who are to be the supporters of our country in the days ahead, when hope present uncertainties and fears will be only shadows in the background of a glorious history. Musical instruments are essential implements in education and tools of our professional musicians. The 60,000 school children who have assembled in the National School Music Competition-Festivals held in ten regions this spring made more than three quarters of a million students in the bands, orchestras, and choirs of our schools who have participated in district and state preliminary festivals this spring. And these thousands are only a fraction of the total number of boys and girls to whom music in school affords a vital daily experience.

The 45,000 music educators employed by our schools and colleges, in cooperation with fellow teachers, pupils and their parents in every city and town in rural schools, are now in the midst of a great nation-wide movement to utilize music in every way to stimulate and enhance the spirit of American Unity, to strengthen morale and to help build solidarity which is essential to our well being. In the light of this, we would be untrue to our convictions and to our obligations as public servants if we failed to direct attention to the inconsistency of imposing a luxury tax on the implements of music education and of music making. In building for the defense of our Democracy, all such tools are essential, just as are text books, tractors, war planes, or torpedoes.

Music Educators National Conference

By authority of the National Board of Directors

Fowler Smith, President

A. R. McAllister, President, National School Band Association

A. Davis, President, National School Orchestra Association

Mabel Gray, President, National School Vocal Association

Three Against Four—By J. Clarence Cook

This is like placing the music under a microscope: the relationship that before was obscure, now becomes apparent. We find that the notes of the right hand fall on beats one, four, seven, and ten, while the notes of the left hand fall on beats one, five, and nine. Now play the passage very slowly, counting out loud and making the notes of each hand synchronize with their respective beats. Play the passage several times, each time increasing the speed. Cease counting as soon as you can retain exactly the relationship that was discovered in the slow tempo. A peculiar jump will result, perhaps not always, but as you train your ears, it will always be there. Hysteric rhythm will be the result, perhaps not exactly, but as you train your ears, it will always be there.

John Dunstable (1370-1453), English composer, whose madrigal compositions were highly lauded, superseded the works of his day. Emil Waldteufel (wood devil) was a Frenchman, not a German. His Waltz, The Skaters, known everywhere because of the present day popularity of ice skating, is now over seventy years old. Waldteufel was born in 1837 and
G O O D T A S T E in the use of tone color should be one of the outstanding characteristics of all organists. Instead we all too frequently find registration that is indifferent, inept, unimaginative and sometimes positively bad; in other words, a failure to appreciate the values that lie in one of the principal attributes of the instrument.

Why is this? Is it because organists spend so much time in the church that their music takes on the drabness of a dim interior? Is it because they never make an effort to hear piano, violin or voice recitats of a high grade, where variations of shading are the indispensables of success? Above all, do they miss the significance of the greatest of all organists' color guides—the symphony orchestra?

A totally comprehensive answer to "Why Is This?" cannot of course be given, but there would seem to be one general lack apparent in most cases, and that is a lack of imagination.

At once we are faced with the question, "What is imagination?" As concerns the interpretation of music, a fair definition might be: the ability to sense and to present the spirit of the music—that something which lies beyond the printed page. There are innumerable interpretative artists who can play the notes with meticulous exactitude, but who fall completely in giving significance to those notes. We come away from a performance by such a player with admiration for his technical facility, but with keen regret that this facility is an end in itself rather than the means of revealing the real importance of music; in other words, the emotional content.

Musical Effects through Mechanical Means

Organists are frequent offenders in this matter. They may play the notes, but they do not "play the music." Other musicians may immediately say that the organ is such a mechanical instrument that no "music" can come out of it, but only those of extreme prejudice will insist that organ playing, in its best exemplification, gives solely a "mechanical" effect. Much depends upon the player.

Granted that the organ is an imposing array of mechanism, nevertheless this mechanism is a means to an end—exactly as is the mechanism of the piano. The subtlety with which this mechanism is used toward the presentation of musical effect marks the artistry, or lack of it, of the player. To indulge in a play on words, we may truthfully remark that registration must "register" as a part (and a big one) of fine playing.

That the organist has a more uncomfortable task in the preparation of his literature than almost any other instrumentalist is well known—
to all organists; but this fact is only faintly realized by the profession at large. For the recitalist or tour this condition is acutely uncomfortable due to the fact that no two organs are alike; the same program may be played one night one way, and the very next night it will demand familiarity with a console totally different in the allocation of the mechanical controls.

But the initial difficulty goes back even further; it arises when registration effects of a new composition are first planned. The composer in his indications is compelled to make known his desires in the light of the instrument with which he is familiar, unless he has wide acquaintance with the color possibilities of several comprehensive organs. Unfortunately, his indications may not be at all applicable to the instrument at the disposal of the organists studying the composition.

It is at this point that the organist has two courses open to him: he can follow the printed indications no matter how they sound, or he can experiment until he finds the most satisfactory effect. If he is a stickler for the printed page, he will do what the printed page tells him to do—and nothing more. If he has imagination—in other words, if he is a true artist—he will follow the plan of experiment until, by the process of trial and error, he works out a registration effectively disclosing the spirit, if not the letter, of the piece.

In the preparation of a new work, after a general survey, first attention must be paid to architectural proportion, to breadth of melodic line, to phrasing, to harmonic coloring. After this the perfection of any technical passages should be undertaken. You will note that nothing has been said about registration until this part of the preparation until the

more fundamental processes have been accomplished. This, however, by no means implies that registration is incidental, or that it can be left to the inspiration of the moment in public performance. Quite the contrary; registration may well be rated as at least a good fifty percent of success in performance. The old bromide, "last but not by no means least," fits the case admirably. But the temptation to indulge in coloring to the neglect of other essentials is, to many, something too good to be held in check, and this often results in a performance that seems to be better than it actually is: a performance full of holes. (A most convincing way of discovering this for yourself is to make some records of your playing.)

What about Bach?

Probably the greatest stumbling block for the organist of lesser experience is registration of the Bach and pre-Bach literature. The Edition Peters, for instance, offers nine books with practically no registration suggestions, except the two edited in recent years by Dr. Karl Straube. We are faced with innumerable black notes, but what to do with them is a question—unless we really study. Too many give up at this point; if there is no teacher or colleague at hand to do the marking, the matter is dropped. And by dropping it one misses a chance for self-development and a great deal of satisfaction.

In these days we are fortunate in having other editions available for comparison: the Widor-Schweitzer, the Dupré, the Novello (especially of the "Orgelbüchlein"), the Glynn (Schirmer) for certain of the "Choral Preludes" and other similar works. And then there are some recordings which will give the various ideas of certain contemporary players. As many of these aids as possible should be investigated, and subsequently used to help us make up our own minds as to what "sounds" on our own instruments.

At the moment there is great agitation in the profession over the matter of "Baroque versus Romantic" registration (and playing) of the classic literature. The extremists among the "baroquists" play Bach, Brahms, Reubke, Hinde-mith, Sowerby, et al., with great clarity and precision—as well as with great stiffness and inflexibility. By the same token, the ardent romanticians still enjoy a diet full of sweetness, thickness and heaviness. And the fierce rages on. "We have youth!", says one. "We have maturity!", says another. Must the result be "and never the twain shall meet?"

By the use of common sense and balance the virtues of both viewpoints will produce a musical whole. This, naturally, demands a profounder and more comprehensive knowledge of the organ in its many aspects than we many have. What an organ can do, and what it cannot do, is a question that the interpreter can answer; can anything sound worse than some of the Bach "Choral Preludes" of the cantabile, introspective type—such, for instance, as Ich ruf zu dir and Schläft nicht der Engel, O Hebe Seele—when played with uncompromising rigidity? The only thing that sounds worse is a super amount of
Music and Study

cheap and mawkish sentimentality! By the same token, is there more inept playing of certain other items of this literature—such as In dir ist Freude and Heut' triumphiert Gottes Sohn—than there is to-day, there is no more certainty that he would not take advantage of our other more flexible contemporary instruments than that he would stick to the inflexible, traditional attitude. It does seem highly probable that a man who could write such significant music—especially if he might have lived a hundred years later—would have used the new tools that lie beyond, instead of the old tools that lie before.

The most significant change in the last two hundred years, with no sign of cessation—would not be so hidebound as to say, “It shall not be,” if an interpretative artist in 1941 intelligently and musically colors and shades some of this literature with a view to disclosing the inner and outer beauty that lies behind the printed page. Drooling romanti- cism does not belong in the classic interpretation; but neither does icy frigidity.

There is somewhat less difficulty in the consideration of contemporary literature, “contemporary” including the period when Tchaikovsky, Dvorak, Wolf, and others were at the height of their brilliant careers. Composers and editors have been, on the whole, rather more exact in trying to state what effects are to be accomplished. A good deal of this indication is stereotyped, doubtless more often to the publisher than to the publisher. A man wants to make things seem simple in order to sell more copies. We hasten to add that we know of few composers who are not equally interested in selling “more copies!” Naturally, in the louder passages, this stereotyped registration is quite acceptable, and is as it were, a set of organzine fingers. But in the quieter, more transparent passages, there is every challenge to find color that will be exactly right rather than sticking to a printed indication that may offer only indifferent results on the instrument at hand.

Study the Indications

Sometimes merely a slight addition or subtraction will accomplish the end. As an example, we may refer to the Adagio from Widor’s “Symphony No. 5.” The initial color indicated is gambes et voix celestes and, as far as any other statement goes, this color is to apply to all manuals. This string color is effective on all manuals, by beautifying the sound, but certainly not all manuals can use it; on some French organs, as well as on many English and American, strict adherence may be observed. But, unless the effect is something that will please any sensitive ear, it is far better to introduce some slight light touch and infinite quality into the picture. Certainly Widor would have preferred some treatment such as this to strict adherence to “Gambes”—especially if he had heard Great Gambus on some of the old (and not-so-old) organs in this country that are cutting, scratchy and thoroughly irritating.

Sometimes a complete change of indicated color is advantageous; in fact, it may be the one thing needed to make the piece possible. The In termesso from the same symphony is a case in point. The composer asks for Ft., Sw., and Ch. Anges et cor- nets de dt et de S. On the finest French organs, this color is most enticing; on most American organs, including even some of the finest, it would be horrible for this piece. That, however, is no reason for laying the thing aside as utterly impossible—even though the Trio in the middle of the movement might be—because a delightful color scheme can be worked out with bright 8' and 2' flue-work.

To go through all the literature that must be “edited” by the organist would be the work of a lifetime; the Widor examples are enough of a guide. Fortunately, there are so many editions of contemporary works where color has been as much of a challenge as the notes themselves; as examples we need only mention the Karg-Elert, in this country, Ed- mundson, Sowerby, Bingham. Even if one has not the resources desired, at least there is a definite and varied scheme published, and our procedure is made proportionately easier.

We sometimes find a composition where the “registration” is left to the discretion of the player.” This, for instance, is the case (in effect, though stated differently) with works as recent as the Hindemith “Sonatas.” Here are golden opportunities for real study—wonderful opportunities to find out whether we have any “dis- cretion!”

Registration must recognize the virtues of contrast, of blend, the character of the melodic line (frag- mentary as well as extended), the proportions of the piece as a whole, acoustics, and the resources of the instrument at hand. Close attention should be paid to individuality of color, to a simplification rather than to too much mixing. The organist can learn enormously from listening to the work of his colleagues, either in the service or in recital. This listening should, of course, be done at a practical ear, but it should not be done with criticism as the sole aim—unless we turn the criticism upon ourselves. None of us is so perfect that he can fail to learn from others, and often from others of lesser prominence and experience. The type of individual colors and their manipulation with rhythmic and textural quality is determined, to a great extent, by his very attitude is cut off from an important element in professional growth: learning from others.

Learning by Observation

Organists also can learn enormously by observing what fine instrument- alists and singers do with melodic line, with nuance, with infinitesimal rhythmic flexibilities. Yet a good many years of concert atten- dance in several large cities, New York included, have impressed me with the fact that woefully few organists were to be found in the audience. They should attend frequently, and apply to themselves what they hear—if they have ears to hear. For those who do not live in communities offering concert courses, the many broadcast programs are not to be neglected.

Most of all, organists need the great stimulation of symphony concerts, where clarity, subtlety, vitality and color are at their best. Organ playing, as a rule, needs far more of what may be termed “orchestral flexibility” than is apparent. This by no means signifies “imitating the orchestra”—which was foolishly at- tempted over a period of too many years. Orchestra is one medium, and organ is another; keep them that way. The mechanics of the organ must be kept in the background, so that freedom and elasticity and con- viction are apparent to the listener—not the mechanics of innumerable gadgets. After all, the instrumentation in an orchestra is mechanical if the conductor and the players let it sound that way. The organ also, within its own range of possibilities, can and must be just as subtly played as it is to merit professional respect and public appreciation.

Do not get the impression that successful registration is possible only on organs of super-colossal specification. Small instruments—two-manu- als, with twenty or twenty-five registers—present a surprising range of color combinations; surprising, indeed, in effect and surprising in multitudes. Naturally, the smaller the organ the greater the task, but that is no excuse for neglecting opportunity. As for choosing between a large organ of ordinary voicing and a small organ of superior finish and scheme, any artist would far prefer the latter.

So—be sure you are not spending too much time in “wishful thinking” and in a hurry in ascertaining that you might do without a large instrument. Any interpretative artist must learn something more than notes, and this something surely includes coloring, whether we are singers, violinists, pianists, or organists. Organ color range is far richer than that of any other medium, with the exception of the orchestra; comprehensiveness of its possibilities must be developed by reading about the characteristics of Diapason, Flute, String and Reed tone, and then by listening to their various manifest-ations. If the organist does not develop sensitiveness to effect under varying conditions, he will remain cold, impersonal, dry-as-dust player and teacher. The detached attitude is right for the musicologist, perhaps, but if you are going to play music, search out and present the breath of life that makes it music!

To play a glorious instrument gloriously—that is the task and the challenge.

Wisdom Nuggets for the Vocal Student

By George Chadwick Stock

1. If you can, take private vocal lessons. If you cannot, then be thor- oughly familiarizing these instructions and in practicing all exercises.

2. The imitative quality will prove a first aid, particularly for the self-taught student. Make good use of that faculty. Listen intently to every good voice you hear in both speech and song. Try to reproduce in your own voice the good qualities you hear.

3. Do not over-practice. Stop before becoming physically or mentally weary. Better ten minutes of prac- tice with a fresh, alive and interested mind than ten hours of aimless mechanical vocal exercising. In all vocalizing, in all song practice, aim for the best possible quality of voice. In all effort to develop quantity of tone be sure to retain quality.

4. Moderate yawning practice several times daily, develops a depend- able openness of throat.

5. Study and practice songs as soon as possible. Most beginning stu- dents have sung songs in childhood, sing suitable songs of merit at once. Songs provide interval practice in great variety and of course joined to words. Good speech utterance is thus begun. When singing comes, try to put into your voice what the words mean to you. Use your imagination.

Make your voice express whatever emotions have been aroused: joy, sorrow, despair, gloom, enthusiasm. You may not get complete response at once to these demands, but persist in such effort. In due time the voice will become fairly kaleidoscopic in producing every shade of re- nance and expression. Avoid overemotionalizing your song. That would make your singing unreal, artificial, and inartistic.

If you succeed in training your voice as above outlined, two very neces- sary and important languages will have been developed: the language of words reaching the ear and appealing to the understanding, and the language of the voice, blended with emotions that reach the heart.

7. It is lastingly true that if you sing or speak badly, the end with the least expenditure of energy. To put it in another way, strive always for power through re-
The Bugle and Its Calls
By Katharine D. Hemming

In this fateful year of 1941, with its unprecedented military activity, one recognizes the needs which music must fulfill. Armies—both military and civilian—are welded by patriotic airs; they move to marching songs. Associated most directly with the movements of the army, both in camp life and on the battlefield is the music of commands. Many men who never before have had “Taps” are now hearkening to their messages and obeying their commands. “Taps” are so called from the fact that from time immemorial, drums have been universally used in giving army directions; although now superseded by bugles whose calls are still spoken of as “Taps.” To most people these calls have been associated with the activities of the Boy Scouts, and have had an inspirational lure for many thousands—recognizable in the popular appeal of instrumental bands which have paraded in the streets of the old world and the new.

The simpler military bands had two groups of instruments—the fife and drums. When the rolling of drums had been negotiated easily and fife players had found themselves short of breath, these elementary bands were jokingly called “The Drum And Fife Bands.” Because of their relative simplicity and mobility, fife, drum, and bugle have become integral parts of the music equipment of military and other organized bodies of men. One can easily trace these three instruments back to their beginnings, finding in the tin whistle, which is so much of a joy to the small boy, the rudimentary fife; in the beating of sticks on fence and railing, the drum; and, more complicated but just as primitive, in the blowing across a bottle top or into a shell, a forerunner of the bugle. Many a fine musician received his first joy out of music in the childhood manipulation of some such instrument.

But importantly coming to our attention is the bugle. In song and story, and in poetry, this instrument has stalked across the pages of history. The word “bugle” is derived from the Latin “buculus,” or horn of a young bullock. Bugles were first used in the British Army by Sir John Moore of Corunna, who when introducing his famous Light Infantry Method used a hunting horn. As a result, badges of all British light infantry and rifle regiments include a hunting horn in the design. Although now rarely used outside the routine of barracks and camps, in earlier methods of warfare trumpets and bugles were extremely valuable in conveying orders on the field of battle.

Bugle calls apparently have lost none of their importance in barrack or camp life of the modern army. There even comes the report that, where buglers are at a premium, recorded bugle calls broadcast through speakers have been effectively used in large encampments. It is further stated that where the

exceptions to this general rule—the hectic Fire Alarm and the General Alarm, both of which, of course, concern everybody.

Here is the Fire Alarm and its words:

Ex. 1

"There's a fire! There's a fire! There's a fire! Run and get the engine and put the blighter out!"

For General Alarm, the words go:

"Alarm is sounding, and the sound Fills the air for miles around; Jump to arms and stand your ground!"

To “Pioneer,” both words and music are expressive:

Ex. 2

"Come along, pioneer, you are wanted here To try and clear the way, Pioneer, Pioneer, work without fear; We can't stop here all day."

The Pioneer is reminiscent of the days when bearded pioneers marched ahead of the Battalion, wearing white leather aprons and gauntlet gloves, carrying over their shoulders a highly polished axe, pick, or shovel. They were the last men in the Army to wear beards. The Welsh Fusiliers is the one regiment that still continues the custom of having Pioneers leading the Battalion. The modern Pioneers of this regiment are smooth-shaven, but there is the mascot, he is a goat, and he alone has the beard!

All army recruits soon learn to obey these calls: Warning for Parade, Parade for Guard and Long Dress. One can hear them (Continued on Page 503)
Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

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

How to Play a Whole Note and a Quarter Note at the Same Time

Q. I would like to ask a question about a piece by Robert Schumann named "Tannhäuser." My question is on what count to play the whole note in the first measure, that is after the quarter note.

Mrs. B. K.

A. Play it on the first beat. The quarter note and the whole note are sounded simultaneously, the quarter note moving up to the chord on the second beat for the whole note being sustained through the entire measure and then tied to the note in the next measure.

How Is Time Measured?

Q. I shall appreciate your aid in setting the controversy which has sprung up among a group of musicians in which I am one of the participants. The point in controversy is the correct measurement of time in music and where the performers should start the first note. The writer thinks that measuring time with the baton could be compared with measuring something with the rule, the beginning of the conductor's down beat representing "O" of the rule. As the baton moves down it spells out, arriving at the end of one, or position of the first inch, or beat as it were.

The writer also thinks that if four-four is begun down, left, right, up, each gesture will represent a quarter of the measure, and if four-quarter notes were played in the measure, the last note would be finished at the end of the fourth quarter, half, or inch, if compared to the rule.

The view which differs from this is that the conductor's first beat following the cue is not a part of the measure and that all notes (unless a phrase) should be started and measured from the end of the conductor's first down beat. Will you please inform me as to which view is correct? Emphasize whether or not the measure begins at the start or the end of the conductor's down beat.

—K. B. S.

A. Sorry, my friend, but I am afraid you are going to lose your bet! Before the conductor beats one he makes a preparatory gesture which serves to start the rhythm. This gesture has no baton; no sounds are sounding as yet. The point which actually marks one is at the beginning of the pulse rather than at the end as you think, and the playing of singers or performers depends on the rest of the beat. The best maneuver is in a free and varying direction toward the point that marks the beginning of two, and so on through the measure.

Who Are the Noted Conductors?

Q. Will you please send me a list of the noted conductors of symphony orchestras in the United States? How many such orchestras are there at the present time?

—H. T.

A. The answer depends on what you mean by "noted." There are many fine orchestras in the United States and I do not have space to list all the conductors. However, the following are some of the best known: Serge Kouisnovitch (Boston); Frederick Stock (Chicago); Artur Rodzinski (Cleveland); Edvard Goossens (Cincinnati); Franco Gabbani (Detroit); Karl Kugler (Kirkwood City); Dimitri Mitropoulos (Minneapolis); Eugene Ormandy (Philadelphia); Fred Reiner (Pittsburgh); José Iturbi (Rochester); Vladimir Golschmann (St. Louis); Pierre Monteux (San Francisco); Hans Krlen (Washington); John Harbison (New York Philharmonic-Symphony Orchestra); Fabian Sevitsky (Indianapolis).
Will the Orchestra Be Modernized?

Introducing a Conference with the late Emanuel Moor, Inventor of the Double Keyboard Piano

By Evangeline Lehman, Mus. Doc.

American Author-Composer

At the Salle Pleyel in Paris I once met the Hungarian composer, Emanuel Moor. After long delays the double keyboard piano, bearing his name, had been realized and built by M. Gustave Lyon, director of the well known firm. With almost childish joy, the inventor never missed an opportunity to talk about it and to demonstrate its far-reaching possibilities.

But on that occasion his extremely versatile brain was already nursing another subject. Before exploring it, it may be recorded here that Emanuel Moor had received from nature an astonishing array of gifts. As a composer, he was a classic for whom the intricacies of form, counterpoint and fugue held no secrets. He liked to write for unusual combinations, violoncello ensembles, for instance, such as his quartet and double concerto; his transcriptions of Bach “in the spirit of the organ” are the best ever made, for they take into consideration, apart from the registration itself, the limited possibilities of the mechanical action as it existed at that time. A talented painter, he did some excellent oil canvases as well as etchings. Finally, he is credited with having devised a new model of axle for automobile wheels.

On the day of our meeting, however, he was concerned especially with one problem: the orchestra as it stood in the past, as it stands to-day, and as it should be modified in the future, according to his conception.

Those who knew Moor, personally, remember how tremendously impulsive, fiery and temperamental he was, jumping perpetually from one subject to another and passing without any apparent reason from a brooding spell into one of joyous laughter, and vice-versa. But this orchestral idea must have exercised a strong hold on his thoughts, for during our conversation he never deviated from it in the least.

Modern Music Requires Modern Instruments

Moor began by pointing out the need of modern music, which becomes more and more urgent and far outstrip what the possibilities of performance can supply.

“Why is it,” he asked, “that the strings have remained the same since the days of Stradivarius and Guarnerius? Yet the other instruments which have been added to the orchestra, constituted for those out-of-date, have marked great progress.”

Immediately, one thought of the logic of this claim, and of the clarinet with thirteen keys, for instance, now replaced by the Bohem system; of trumpets and horns, to which pistons have been added; of kettledrums, which can be adjusted to any pitch with a few turns of a screw; and, above all, of the piano, which underwent such a revolution in Beethoven’s days when hammers replaced the former action.

“Isn’t it extraordinary,” he continued, “that while such progress was being made in all directions, the violin, and with it the whole quartet of stringed instruments, has remained stationary? A whole army of fiddlers must be mobilized to hold its own against the brasses of the orchestra, and even so the strings, however numerous, are drowned by the powerful roar of a few trumpets and trombones running riot!”

Evidently the little violin, admirable as it is in its small size and delicacy of tone, is and will remain unfit to produce more effect than it actually does, because the volume of its tone is limited by the standardized size of its sounding board. True, it would be impossible to perfect the violin as it is, but one may wonder what extreme conservatism has heretofore prevented makers from trying to devise a new type with altered size, form and mechanism, in order to give due scope for more and more powerful orchestral playing.

“The old shape ought to be replaced by a new one,” Moor went on. “The new instrument should be of ample size, easier to play, suppressing the painfully overcrowded position of the left hand. All fingers should be used, instead of calling chiefly on the weakest and least deft. The power of vibration can be increased.”

Moor was extremely sincere and earnest in his opinions, and he obviously suffered from the fact that in many respects his generation was still in the grip of ancient routine. Who could refuse to agree with him when he claimed that even in some works of the great classics the present instruments are obviously insufficient to fulfill their role? Who has not noticed—and this is a striking example—the lack of crispness of the double-bass passage in the Scherzo of Beethoven’s Fifth Symphony,” where these basses, playing solo, succeed only in producing a confused, rumbling and dragging sound most unsatisfactory to the ear. This passage almost makes one wish for the addition of a percussion instrument, the piano perhaps, to give it a much needed clarion.

Need for New Type of Stringed Instruments

Moor continued with growing enthusiasm:

(Upper Left Inset) The late Emanuel Moor. (Center) Keyboard of the Moor Double Keyboard Piano. (Lower Right Inset) Evangeline Lehman, gifted American composer and author.
Music and Study

"All this inconvenience would disappear if a new variety of stringed instruments was constructed. While in nature every progression, we mark time and we don't advance. The tonal possibilities are exhausted, as far as the old models are concerned. What is needed is instead of building new ones?"

Here I objected that perhaps there were technical difficulties; perhaps his idea, attractive in theory, presented serious obstacles when it came to a practical application.

"Quite to the contrary," he countered. "It is the simplest thing in the world. First of all the sound-board should be enlarged; for all experiments made during the last century, in connection with instruments which have sound-boards, to go prove that this has been the dominant manner in which progress can be made. I repeat that the violin is an antique instrument which through the centuries has remained unmodified!"

"What, according to you, is the reason for this?" I asked.

"Probably a mere question of sentiment, foisting all change for fear of spoiling its aesthetic form. Perhaps also a matter of tradition; the beauty of the instrument must remain untouched! Don't forget that the violin is often called the 'king of instruments,' and it would be considered sacrilegious to apply to it such contrivances, for instance, applied to the guitar or the mandolin in order to facilitate the tuning of their strings. Superstitions peradventure, and they reach even further. Are there not many who maintain that the two openings in the form of an f, on the back of the violin, are indispensable to the formation of the vibrations? Still my experiments show me that it makes no difference whether these openings are placed on the body, on the sides, or any other place.

It is true that prejudice is tenacious in things musical; through long standing habit it often becomes dogma. Did not one of the best and oldest piano houses in Paris refuse, for many years, to discard parallel strings in its grands for the universal acceptance of crosswise disposition? And while ultramodernist composers seek new effects by writing startling innovations, which strain the instruments to the extreme, they never think of planning new instruments to render easily the tonal novelties which their fancy suggests to them.

An Experiment in Vibrations

Moore went into an interesting discussion. According to him, a wide field still remains scarcely explored in the kingdom of vibrations and acoustics—the sound-waves, for instance. He mentioned an experiment by an English physicist, showing how easily these vibrations are carried. A music box was placed in a cellar and connected by a simple wooden rod with a violin on a high upper story. At this enormous distance, the tone of the music box was heard distinctly, without any perceptible loss of sound. What magnitude of tone could then have been obtained, if those vibrations within the violin had been amplified by electricity, ten, fifty, or a hundred times? "As to my trials, they were conclusive from the first," Moore asserted.

"With the assistance of a village carpenter and with help only of the simplest means, I constructed on the principle of the violin an elementary instrument of horizontal form. The sound-board is made of quarter in length; the breadth is in proportion and curved for the convenience of the bowing. On this board are laid six strings which have the whole range of the violin and the violoncello. In this way, I closed the gulf between the high and low regions of sound; thus the same instrument not only will play in the bass with many times the present power and resonance, but also will rise to the treble and there reinforce the whole volume of sound by taking part in the progress of the musical narrative.

"The sonority of this new instrument equals that of eight or ten violins, without impairing any of the other qualities. The finer and more delicate shades are preserved. The sound of the strings is incomparably greater. The artist, comfortably seated before his instrument, loses none of his energy and can with ease develop all his virtuosity and expressiveness. The bow is held quite comfortably, and the left hand works in a natural position, and freely as on the piano. The sound-board is almost flat, a little stretched by the sound-post which is of a size corresponding to the proportions of the instrument. The strings are attached to a horizontal, curved bar made in an s-shape, which allows the strings to be stretched according to their length and the degree of their tension."

"Do you use any varnish?" I asked.

"Some people claim that the varnish has an influence on the quality of an instrument."

"Misconception!" was his reply. "It has nothing to do with the tone and M. Carossa, the French luthier, has admitted to me that he often thought his violins sounded better before the final varnishing than after. So, I use none."

Moor insisted that, although his first trials seemed conclusive, he never pretended to have solved the problem and wanted merely to lead to a more minute investigation in the future. The scope of his initiative was not limited either. New power and a still greater range could be added; the strings may be tuned in fifths, or in octaves, either in one group or in two separate groups, realising the whole compass of sounds from the lowest to the highest. Or both hands could play on the strings, the bow being worked by a pedal. The sound-board could also be doubled or tripled by superimposing one board upon another and joining them together by wooden sound-posts. Can one not expect modern engineering to accomplish wonders, and to enlarge upon a primitive idea?"

"My instrument, as it stands today," Moore concluded, "is mounted on four legs and, thanks to its horizontal position, a large bow can be used, thus giving more force and sweetness to the strings. Every gradation of tone can be obtained, every intensity, every "timbre," even from the deepest to the highest harmonics, and in every range. In the face of a new idea, naturally, and especially if it seemingly upsets old and respected traditions, the public may be expected to say, 'It isn't true,' or 'It isn't new,' or, with a shrug of their shoulders, 'What does it matter?' This already happened to my double keyboard piano. But I don't worry. Let it be so. I leave the idea to the consideration of those musicians who know my name and works."

Ten years have passed, and Emanuel Moor is no longer here to further his dream. But, in the meantime, the double keyboard piano has aroused attention, awakened discussions, gained enthusiastic endorsements, and achieved a gratifying measure of success. This should be an incentive for the furtherance of the experiments which, because of Moor's untimely death, have remained fractional and rudimentary. Epoch making results often have sprung from the most modest beginnings.

Will the orchestra be modernised?

Army Song Book Makes Its Bow

(Continued from Page 444)

All older sergeants of to-day's Army will recall, are in the books: "It's a Long Way to Tipperary," "K-K-Katy," "Pack up Your Troubles in Your Old Kit Bag," "There's a Long, Long Trail," and "Where Do We Go From Here?" These songs were all dead ringers for popularity in 1917-18 and refreshed many a battle-jaded spirit in the A.E.F. Over There has been omitted (perhaps out of deference to the views of the isolationists). Neither does one find "Mademoiselle from Armentieres," even in expurgated form, although Colombo is included—minus its risqué verses.

The Caissons Go Rolling Along, The U.S. Field Artillery Song, has a new streamlined parody version, indicating the mechanisation of the Artillery, in keeping with the times: If our engines go dead, won't our faces all get red? With Caissons and horses all gone.

For the foemen of course, will tell us: "Get a horse!" Motor scoots with the pieces hooked on.

(Chorus)

Then it's: High! High! See! The Field Artillery.

Sound off your Klaxon loud and strong.


If our motors keep buzzin' along.

There is also a parody verse to K-K-K-Katy which should appeal to all the "buck privates" who are handed aprons and sentenced to K.P. duty:

K-K-K-K-P.

Dirty old K-P.

That's the only Army job that I abhor.

When the m-m-moon shines, over the guardhouse, I'll be mopping up the k-k-kitchen floor.

The Army Song Program Grows Slowly

Although the Army song program in no way approaches as yet the excellence it reached in 1918, a few song leaders are turning up. However, there is a growing number of "hot" Army bands and soldier orchestras, who are rehearsing nightly at the larger camps and are luring the bashful baritone and timid tenor from the barracks in leisure hours for an hour of singing song. The mission of the "Army Song Book" is to serve as a guide and inspiration to warm up the vocal cords of the soldiers. The book is designed primarily for the entertainment of the men, and its contents should prove a guarantee that singing contributes its quota of happy hours on off-duty periods. The long trained recognition that music is just as important in its place for the men in uniform as tanks or Bren guns, for builders as song and music that the soul of the new Army will be fused in 1941.

Due to space limitations caused by the increase in size of the Music Section, announced for this month, has been withheld for a later issue.
As in value, so also in sound, violins have three classifications. Some have a very sweet, responsive quality, but are so soft and delicate in volume of sound that they are "parlor" violins; they cannot be heard well at a distance. Then there is the so-called "dance" violin, which must be loud and responsive but not necessarily mellow in tone. Finally, we have the "concert" violin—loud, clear, mellow, and responsive.

The sound from a violin is caused by vibrating strings. This vibration is carried through the bridge and down the two legs of the bridge. The violin body is then vibrated; and these sound vibrations, both from the top and back of the body, are amplified there and thrown out through the "F" holes to the audience.

Again we find a curious condition. If the violin is not responsive, the sound will be held too long in the box and will appear quite loud to the player, who is close to it. It will, however, become muffled at a short distance. If the violin is well constructed, the sound vibrations will be thrown out clearly and distinctly to the distant audience, but will not seem so loud to the player. Thus, it is apparent that the tonal qualities of a violin cannot be fairly judged by the one playing it.

In this connection, a peculiar situation arose here some years ago. A very good teacher had a child prodigy who was to give a recital in the largest auditorium in the city. The teacher arranged with a well-known dealer to borrow a violin for the occasion. Several instruments were selected to be heard by competent judges seated at the rear of the auditorium. The boy played on the various violins, and all the judges made the same choice. They were appalled when they found that they had selected a very cheap "factory" violin. It was decided, however, that this violin would be used. The recital commenced. The violin could scarcely be heard. An embarrassing pause followed, while a good Italian violin was quickly substituted. It rang out sweetly throughout the entire hall. The judges had not considered the fact that they had first listened to the violins in an empty hall, while the recital was given before a large audience.

The Importance of Varnish

The skilled expert can usually classify a violin at once by its varnish. A poor varnish will deaden the tone. Definite characteristics are found in the varnishes used in each country, and even these characteristics are noticeable in the works of individual makers. The finest varnishes were those used by the earlier Italian makers. This varnish brought out the tone quality in their instruments to the best advantage, but the grace and perfection of line and the skill in workmanship also went there. Violins poorly made at that time, but varnished with the same varnish, did not possess the same excellent quality. It is believed that certain gums used in the manufacture of this varnish were obtained from trees that are now extinct. There are, however, many other violins made with different varnish that have a quality of tone and a value much higher than some of the Italian violins of that early period.

Shape and Size

All standard violins are made practically to the same dimensions. There are various fractional sizes for children and smaller players, but all full-sized violins vary only a little. Each master maker had his own slight peculiarities, but basically his work is identical with all other standard instruments. While we find cases where the well-known makers have experimented with different shapes and styles, these experiments were never successful. It is usually the amateur maker who hopes to make some wonderful discovery to revolutionize the art of violin making. Eventually, famous makers as well as amateurs discover that the standard set over three hundred years ago is still the best.

Whatever variations may be found in standard violins usually are in the thickness of the body. Another peculiarity exists here. In practically every case, the thicker the violin the smaller the tone. A violin that is comparatively thin through the body has a much louder and fuller tone than the one with a thicker body. This is also the case with strings. While it is possible to get a violin that is too shallow and with strings of too fine a gauge, usually the thinner the body and the strings, the louder the tone. There seems to be a happy medium in practically all points of construction. The bass bar can be too tight or too loose. The bridge may be too high or too low, too thin or too thick. Even climatic changes affect the violin. In spite of all this, thousands of makers have not been able to improve upon the work done by Stradivari, over two hundred years ago.

Repaired Violins

The condition of a violin affects its value considerably. This statement also brings up many apparent contradictions. What may appear to be irreparable damage may be only minor in extent. What seems trivial may render the violin valueless. Perhaps the greatest peculiarity in this connection is that a violin, while an article of common use, is never spoken of as being "second hand." Such a violin would be called either "used" or "old." Violin makers and dealers are always glad to have responsible musicians play on their new instruments, as much playing makes the instrument more mellow in tone and more responsive in playing. Even an old violin, as was the case with the instrument mentioned previously, should be used often to keep it from becoming more or less stiff and unresponsive.

Glue is used a great deal in making repairs. This glue offers another odd fact. It must be sufficiently strong to hold wood together tightly under heavy strain, yet it must permit this glued wood to be separated when desired. Occasions often arise when it becomes necessary to take off the top of a violin or (Continued on Page 490)
Musical Advance in Uruguay and Brazil

TRAVELOGUE No. 4

By Maurice Dumesnil

French Pianist and Conductor

W hen the first Spanish navigators entered the estuary of what seemed to be a mighty river, the sailor on watch in the foremost turned back and shouted: "Monte vidis!" ("I saw a mount!") The name remained.

Montevideo, delightful capital of Uruguay, nestled in the shadow of the "Cerro," the hill guarding the entrance of the River Plate. Despite the bustling activity of its central districts, reminiscent of a northern city, the citizens are by no means overcome by the modern complex of "hurry." Quite to the contrary: one finds here, among other affinities with France, the custom of closing down all business at lunch time and for two hours. Everything then dies down, and a great tranquility descends upon everyone—until people come out again and occasionally stop to express the "friendship of the heart" in greeting a friend, or to sip a café and a cordial in an open air restaurant.

Starting at Pocitos, which is part of the city itself, is a succession of resorts and beaches comparing favorably with any bathing centers in the world. Carrasco, neat and sparkling with its pine trees, its shady avenues lined with cozy chalets, and its golf and tennis clubs, reminds one strongly of the elegant French resort, Cabourg, in Normandy. There is also a "theater of nature" in a clearing of the forest, which during the summer months becomes the scene of many musical activities. Thousans flock there to hear concerts, operatic performances, and ballets given by the personnel of the S. O. D. R. E.

These initials stand for "Servicio Oficial de Difusión Radioeléctrica," the organization which occupies front rank in the artistic life of the capital. Since at the present time it is unique of its kind in all South America, a detailed description of its structure is in order. Supported by the government, the S. O. D. R. E. enjoys a security and an independence which enable it to achieve notable artistic results. It has realized, in fact, what other South American countries are still striving for. It will be recalled that in preceding articles I mentioned, for instance, the excellent National Symphony Orchestra of Lima, Peru, to which however a chorus and a ballet remain to be added; the new law passed in Chile providing funds for a future "Institute of Musical Extension" combining these three elements with a national radio; and the much lamented absence of a similar organization in Buenos Aires, outside of the Colón Theater.

It was Uruguay's good luck that, seven years ago, the powers already realized what a powerful instrument of cultural influence an institution of this kind would represent. Until then, conditions in Montevideo were hectic as regards the orchestra. I remember six performances given years ago by Isadora Duncan, at which I conducted some seventy musicians picked at random from miscellaneous sources, professionals mixed with conservatory students or soldiers from military bands. To per-

discipline is very strict; the musicians must be present ten minutes ahead of time, and seated five minutes before the hour of the rehearsal which start punctually. Failure to comply is punished first with a fine, and permanent exclusion of eighty voices and is submitted to regular re-arranging where free tuition is given to aspirants department is in care of the excellent musician and expert choir director, Domingo Dente. Finally, the ballet school proves to be very popular, judged by the great number of applicants of both sexes who seek admission.

When it established the S. O. D. R. E., the government purchased the Uruguay theater, Montevideo's largest, remodeled it adequately and made sand and has an up-to-date platform as well as scholarly Kurt Lange as its custodian, is the finest (Above) THE HEART OF MONTEVIDEO-Avenida 18 de Julio. (Left) THE S.O.D.R.E. ORCHESTRA IN MONTEVIDEO—This photograph was taken at the rehearsal of Dr. Evangelina Lehman's internationally successful Symphonic and Choral Legend "Thérèse de Lisieux," under the direction of Maurice Dumesnil.

(Above) THE HEART OF MONTEVIDEO-Avenida 18 de Julio. (Left) THE S.O.D.R.E. ORCHESTRA IN MONTEVIDEO—This photograph was taken at the rehearsal of Dr. Evangelina Lehman's internationally successful Symphonic and Choral Legend "Thérèse de Lisieux," under the direction of Maurice Dumesnil.
The Preludes of the great Polish master, while miniature in form, range from the lyric to the bravura in style. This prelude calls for a light and flexible right and left hand technique to bring out the quaint and chime-like effects of the piece.

Grade 7. Allegro molto M. M. $d = 84$
Arranged by William M. Felton

Although Franz Schubert died in 1828, three years after Johann Strauss was born, there is already in the music of the great classical composer that melodic "something" which we call the essence of the Viennese waltz. This very playable composition of Schubert's best waltz melodies is educationally useful and melodically charming. Grade 3¾.

Moderately fast M. M. = 138

With sentiment

Gracefully $\frac{d}{=} = 54$

Ped. simile

In Viennese style $\frac{d}{=} = 60$

Joyfully $\frac{d}{=} = 58$

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MENUET ANCIEN

Grade 3.

Tempo di minuetto M.M. \( J = 126 \)

STANFORD KING
LONELY HOLIDAY

This is a fresh and interesting study in the much used chromatic harmonies of to-day. Be very careful to sustain the half notes in the right hand for their full values. Careful use of the pedal tends to blend these harmonies very effectively. Grade 4.

ARThUR THOMAS

Moderately M. M. \( \frac{3}{4} = 92 \)
THE BROOKLET

Grade 4.

Allegro M. M. $\frac{d}{\text{e}} = 72$

CEDRIC W. LEMONT

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THE ETUDE
VOCAL AND INSTRUMENTAL COMPOSITIONS

DANIEL S. TWOHIG

Andante moderato

GUSTAV KLEMM

1. God bless the little gardens,
2. God bless the little gardens,

So sweet with summer rain,
When comes the day's soft close,

God bless the golden sunshine
When song-birds seek their bowers,
A sleep each dew-kiss'd rose;

Touch each tender blossom,
Keep the bright moonbeam shining,

Filled with crystal dew,
In star-gemmed skies above,
And God bless that little garden sweet
Where

first, dear, I met you,

That holds our dream of love.
TEACH ME TO LIVE

Andante espressivo

Glo-ry to Thee, my God, this night,
For all the blessings of the light:
Keep me, O keep me, King of Kings,
Beneath the shadow of Thy wings,
Forgive me, Lord, for Thy dear Son,
The illness which I this day have done;
That with the world, myself and Thee,
I, ere I sleep,
at peace may be,
at peace may be,

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JULY 1941
Teach me to live, that I may dread the grave as little as my bed;

Teach me to die, that so I may rise glorious at the judgment day, rise

Allargando molto

Glorious at the day, the judgment day.

Allargando molto

DREAM OF LOVE

E♭ Alto Sax. or E♭ Clar. (upper notes)
E♭ Horn or Alto (lower notes)

Moderato

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QUEEN'S ROMANCE

Allegretto M.M. $d = 112$

FRANZ JOSEPH HAYDN

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THE ETUDE
BOURRÉE
From the Overture No. 3 in D major
Quintet for Flute, Oboe, Clarinet in B♭, Horn in F, and Bassoon
Johann Sebastian Bach
Arr. by Preston Ware Orem

Allegro moderato

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DELIGHTFUL PIECES FOR YOUNG PLAYERS

OUR FLAG

Grade 2

Moderato M. M. $\frac{d}{j} = 63$

Our flag is made with stars and stripes. It's Red and White and Blue. I like to see it flying high. I know that you do too.

We love the song AMERICA, I'll play it now for you.

AMERICA

M. M. $\frac{d}{j} = 84$

Let's sing and proudly wave our flag; The Red, the White, the Blue.

My country 'tis of thee, Sweet land of liberty. Of thee I sing.

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CALL OF THE OLD DRUM

Grade 2

With good rhythm and much snap M. M. $\frac{d}{j} = 96$


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TECHNIC OF THE MONTH

ETUDE IN THIRDS

Grade 4.

Allegro risoluto M.M. \( \frac{3}{4} = 88-104 \)

With lesson by Dr. Guy Maier on opposite page.

CARL CZERNY

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Selected from Czerny Studies (Liebling) Book III.
LIKE OCTAVES, "DOUBLE NOTES" are neglected step-children of the pianist’s family. This is unfortunate, for they play such an important part in our technical life. Every time we play two tones simultaneously with one hand—thirds, fifths, sixths, octaves—we are playing double notes. There wouldn’t be much left to piano playing, would there, if each hand played only one note at a time? So, what is more important than a good double note technique?

The secret of good double thirds lies in (1) the rotational balance of arm and hand; (2) fingers kept close to keys (never play thirds with stiff, high fingers); (3) quiet hand and arm.

Try this. First, play a soft third with 1-3, holding the keys down afterward by the weight of the arm balanced lightly over the finger tips. Then (hand held rather high) rock the arm several times, slowly, from the third finger to the first—just like balancing your body from one foot to the other. This is rotary balance.

Now play this exercise softly with forearm rotating toward a lightly accented thumb:

Also use 2-4 and 3-5, still rotating toward the thumb, even though you do not play it. The accent shows the rotational direction.

Ex. 2

Then, make various trill combinations:

Ex. 3

Now, as in last month’s octave exercises, rotate more sharply in grace notes:

Ex. 4

Finally, play as "regular" thirds:

Ex. 5

You are now ready for the preparatory exercises to this month’s study. Practice these very slowly and very fast, short and long groups, thus:

Ex. 6

Now omit the holds (o); also work at left hand alone; and hands together, parallel and contrary; finally, in C-sharp major.

This month’s study (Cherney-Liebling, Vol. III, No. 1) is one of the most useful, concentrated études I know for five finger thirds; it is also an excellent study for sharp, brilliant up-chords. Note the fingering of the thirds: 1-3, 2-4, 3-5; always avoid 1-2, followed by 1-3 in legato thirds, scales as well as shorter groups.

Practice the study in the following ways:

1. Memorize; play slowly and quietly without looking at keyboard. A helpful tip on memorization is to know that the top voice of each first ascending third (Measures 1-6) always begins on the third of the chord; top voice of descending thirds (Measures 9-16) begins on the fifth.
2. Still playing slowly, count aloud by "ands"; play chords very sharply staccato and thirds softly legato.
3. Play chords alone; think of both chords to be played as you count the rests, thus:

Ex. 7

4. Play in four-four rhythm. Count it! This is to give ample time to play both chords solidly.

Ex. 8

(left hand omitted because of space)

5. Practice, pausing thus:

(Continued on Page 499)
The Importance of Good Diction

The singer should always consider the fact that the audience seeks to know the story of the song. This can be realized only by atmosphere, color, meaning, and clear diction. Nothing is more annoying to those who wish to understand the words than indistinct enunciation. In large concert halls, with the heads of the audience at a distance, it is necessary to exaggerate the articulation both of vowels and of consonants, and especially the latter. Sometimes poor diction is due to the singer's desire to show volume and power. In general, I believe that such a fault has become so prevalent that the average audience is accustomed to it, and, therefore, expects to hear only the music. Such a handicap really detracts from the value of the composition and the effects of its rendition. To convey the proper impression to an audience, comprehension of the text is every bit as important as appreciation of the beauty of the music.

Too many singers make effects that are inartistic, or cheap, and seek applause through freak offerings, the display of exaggerated efforts, and even vulgarities, in their desire to appear different and be talked about. A performer must, if necessary, through great offerings, not by the use of exaggerated effects.

With many other teachers, I deprecate the desire, on the part of young, unprepared students, to rush into public appearances.

The innate rush of the American is responsible for these premature appearances. The late W. J. Henderson, distinguished music critic, often deplored this mistake, declaring that urgency and speed seemed instilled at birth. The would-be prima donna desires the glaring footlights and popular applause. Often the underdeveloped student seeks the thrill of a public concert, only to find that his single appearance results in no worthy accomplishment. In fact, it usually brings much discouragement.

A pupil once came to me and announced that she had the opportunity to appear at the Metropolitan Opera House. (This was many years ago, but have there been no similar cases since?) She was not ready for a debut, but I could do nothing to dissuade her. She did appear, but, as someone liked to say, "Only in one consecutive appearance." The same was given to another ambitious but unprepared student. She was able to arrange for an appearance at a Sunday night concert, also at the Metropolitan. She never sang there again, nor do I know what became of her after her ill-fated appearance. The sponsor of the ambitious opera debuts simply dropped out of musical circles.

Out of many such experiences, I will mention one which may interest young aspirants for distinction in the musical field. A young woman came to my studio, and wished to sing for me. As she never had been my pupil, I asked her for what reason she came. She made the usual reply: "I want you to tell me what you think of my voice."

"Wait a moment," I told her. "Do you mean that you wish my candid opinion of your vocal method of singing, everything?"

"Yes."

"Then I will give it. But do not look for flattery. I may tell you that I am an optimist. I do not look for faults, do not try to find something to criticize, but if you are sure that you really wish it, I will tell you just what I think."

"That is exactly what I want," she persisted; and then she sang for me.

"You have a good voice— I began truthfully.

But she interrupted me: "Good? I have been told that I have a beautiful voice."

"That is a matter of opinion. My opinion is that it is a good voice, but you have certain faults," and I was about to enumerate some of them when she again interrupted:

"I have also been told that I am an artist, and quite ready for public appearances."

"This is not my opinion."

"Well, the prominent concert manager is willing to introduce me to the public now, it would seem that if he is satisfied with my singing, I must be good."

"Yes, it would seem so, but who is this manager?" And, when she had named a sufficiently well known agent, "You say he is ready to manage you?"

"Yes," haughtily. "Are you paying him anything?"

I asked.

"Certainly I am. Five thousand dollars. He has to get out circulars, advertise me, get my name known all over the country—"

"Does he guarantee you a certain number of concerts?"

"No, of course not. The money is to introduce me to the public, through the newspapers, circulars, and that sort of thing."

"Well," I said, "it seems to me he might better take the entire amount of fees obtainable for concerts, in which you take part, rather than pay such a sum to him with no guarantee of appearances."

"I see."

"Well, if those terms are satisfactory to you!"

What more could one say? I have no doubt that she paid the money, and equally no doubt that she was never heard of. She had a good, but not a beautiful voice, and various defects which probably could have been overcome with study. Of course she was not ready for appearances in public.

Not uncommon among our American singers is another strange occurrence. Let us say that one who possesses a lovely singing voice has just finished a most artistic recital program, and an admirer is one of the first to go behind the stage to congratulate her, only to be thanked in a most unattractive speaking voice. Americans have good singing voices; some that are naturally good instruments, others that are well trained. In these there are also quantities of most atrocious speaking voices. Is there anything more unattractive than the nasal, rasping speech so noticeable among us? With care, any child could be trained to correct this fault. Parents and school teachers neglect doing so, either because they give it no attention, or because they themselves have the same defect. In the case of an adult, because of long habit, it is much more difficult to overcome. Yet a good speaking organ is always most impressive, and is socially an inestimatable asset.

There is no voice whose bad quality cannot be improved through thought and cultivation, and one should never neglect what should be considered one of the greatest essentials.

Our schools can be most important factors in cultivating musical taste; and, without question improvement in this respect is shown in a great number of schools. This will continue to prove more and more beneficial so that, in the future, music may become a major factor with all educators, and the United States become a purely musical nation. Could anything be more beneficial?

Can any other art surpass music for the great pleasure that it gives? After more than fifty years of musical life, I can answer: "No."

Film Music That Musicians Like

(Continued from Page 445)

musical notations. But they had a love of fun and a natural gift for music. Thus, when they had parties, after work, they would pool their slim resources to hire an old, broken-down piano for the festivities. The self-taught pianists who sat down to revolve rhythmic patterns that lay in the blood or which, at best, they had picked up on some old drum or tom-tom at home. This insistent, repetitive bass, or drum rhythm, of eight-to-the-bar, constitutes the basis of boogie-woogie playing to-day. Unlike the spirituals, or the work songs which are the foundations of jazz, boogie-woogie is entirely an instrumental development.

The more sophisticated elements in our civilization first heard boogie-woogie music from the traveling material groups—Christy, Primrose and Weep, and others—composed of blackface make-up, who gathered the Negro musical materials at their source and made those early songs and their instrumental counterparts extremely popular, all over the country. To-day, a new Vogue for boogie-woogie music has sprung up, largely through the efforts of Caucasian performers and composers. Like Rye and Primo, however, the supreme exponents of this medium are still of the Afro-American variety. In "Pinetop" Rollin', "Jelly" Martin, Meade Lux Lewis, and others, this curious medium is coming to be recognized as an authentic form of folk music. "Fingers" Panasse has explored it scientifically in his "Le Jazz Hot," published in 1936. Elliott Paul, music critic, and an experienced musical observer, has taught and written popular articles about Arthur, American conductor and accompanist for Marie, Flagstad, an enthusiastic boogie-woogiean.

Vocal Presentation

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should be done only with the composer's consent; or, if this is impossible to obtain, the singer should consult an authority.

Interpretation is an important part of presentation, because the singer in creating beautiful tones, and revealing personality, soul, and atmosphere coloring, is doing so solely to portray the character of the composition. But not every singer interprets well. He may lack experience, musical background, good taste, sense of poetic phrasing, dramatic concept, and similar attributes. I have always felt that it is a good idea for a teacher, when giving a new song to a pupil, to ask him to study it carefully and try to render his own interpretation. If it is a good one, the teacher should not attempt to change it, even though it may be an entirely different conception from his own. In this way, the talent of the student is encouraged towards creative work rather than a mechanical copy of his teacher's version.

Your particular way of expressing yourself is individual. It is not exactly the same as that of any other being. If hundreds of singers should have precisely the same ideas of interpreting any song, the same temp, accent, effects of any kind, the individual interpretation of a great artist would never give the same result. It is because of this individuality that one's own qualifications can be made distinctive.

In order to secure and hold the full attention of an audience, and to create the interest needed, the artist must make each auditor sense the proper mood. No emotion stirs within the listener if it is lacking in the artist. No happiness is present with the singer looking mournful. No sadness, the soul without pathos in the performer.

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THE ETUDE
TEMPO RUHATO, SWOLLS AND DIMINUENDOS

In Choral Music

1. The composer, in his score, has specified in a certain place to be started with a tempo marked "Presto" and then written immediately afterward "ritardandato." What is meant by these terms? Are they always used as a pair? Could they ever be used separately?

2. This song is of unknown origin and contains a phrase marked "ritardando" and a note indicating the tempo to be restored to its original value. What effect are intended by these markings?

3. In an older work, this passage is marked "ritardando" and then continues without the marking. Can a passage be ritardando without any indication of how far it should continue in that manner?

4. The composer here indicates that the passage should be performed at a tempo marked "ritardando." Could it be that he wishes the passage to be performed at a slower tempo than the original tempo?

5. The composer here indicates that the passage should be performed at a tempo marked "ritardando." What is the purpose of this marking?

6. The composer here indicates that the passage should be performed at a tempo marked "ritardando." What is the purpose of this marking?

7. The composer here indicates that the passage should be performed at a tempo marked "ritardando." What is the purpose of this marking?

8. The composer here indicates that the passage should be performed at a tempo marked "ritardando." What is the purpose of this marking?

9. The composer here indicates that the passage should be performed at a tempo marked "ritardando." What is the purpose of this marking?

10. The composer here indicates that the passage should be performed at a tempo marked "ritardando." What is the purpose of this marking?

11. The composer here indicates that the passage should be performed at a tempo marked "ritardando." What is the purpose of this marking?

12. The composer here indicates that the passage should be performed at a tempo marked "ritardando." What is the purpose of this marking?
Finding Opportunity on the Concert Stage

(Continued from Page 449)

that here was an artist who possessed, beside an outstanding voice, the personality, the dignity, the integrity that should command attention.

During the intermission, I went backstage and said I would like to talk business to her. Miss Anderson knew my name and seemed pleased. But—and here you have a characteristic picture of Marian Anderson—she made one condition: although she was no longer under contract to her record company, she felt it would be courteous to cable them before committing herself to anyone else; until their reply was received, she would talk no terms—even though she wanted to. Within a few days, the cable came from New York, giving permission to act as she pleased, and wishing her good luck. Well, she has had it—and so have I.

Work and More Work

The important matter of presenting an artist begins the day he is presented—and the way of presenting him depends on an assiduous study of those very qualities of individuals, which we ourselves possessed. Although the presentation of artists is my business, I have never undertaken the management of anyone in whom I have not had ardent personal faith. Sometimes my faith has yielded me no reward whatever in dollars and cents, but I have always had the satisfaction of working for people in whom I could believe, of giving the public something in which I could believe. The alert manager must make a careful study of every facet of every temperament with which he associates himself. There is no "correct" method of presentation. Each artist furnishes the key to his own needs, and the manager must hold that key. He must know how the artist lives, how he thinks, what his beliefs are, what he eats, whether he is depressed by small houses or large houses, or by large houses or small houses; whether he is capable of personal work, or whether he is best under tension or in calm, whether he likes heat or cold, whether his particular kind of art is more general or more special in appeal. From such observations, the manager plans the tour; and success depends upon the planning, as much as on the performance itself.

The greatest artist in the world cannot make a success of a Debussy program in a town that will not come out to hear Debussy! It is the manager's business to discover such local preferences or antipathies, and arrange his bookings accordingly.

It is a mistake, however, to wo

popularity through compromise. However the tour shapes up, the artist must always be left free to work according to his own ideas. In the romantic Debussy case, where advanced views may be asked to come down to more earthly levels. But it does not always work that way. Sometimes an artist becomes identified with a popular (or even hackneyed) work, and the public is unwilling to try anything for him to continue playing it.

The answer is plain: If the work corresponds to his personal faith, he should go on with it. In this way, many great performers have become identified with certain pieces—Elman with the Paganini, Artur Anderson with Ave Maria, Chaliapin with the Volga Boat Song, Ysaye, with the "Kreutzer Sonata"—and in such cases, "specialities" are valuable, as an added bond between performer and public. But a made-to-order specialty, or even compromise or favor-seeking, can only harm. The public is wary of quick sensations, and success-for-success' sake. Real artistic worth builds itself slowly, over a long period of time. Actually, it is the time element which permits the artist to astound, to think, to create.

For that very reason, it is much harder to work with a successful artist than with a failure. Why? Because the failure has nothing to lose. He is already at the bottom, and anything that happens to him is a step towards success. The successful performer, on the other hand, is constantly confronted with the difficult task of living up to himself. Nothing he does, ever, may fall a shade below the expected standard of eminence. It is comparatively simple for the performer, his public is in his favor, but it takes a life-work of effort to maintain it.

In my belief, America is more than ever destined as a land of opportunity. The frightful destruction that has laid waste the old world, during the past seven years, has made us aware of our ideals. When Europe is again ready for constructive work, she will look to us to hand her the thread with which to resume the pattern of her weaving, and we must keep it ready for her, in fit condition to hand back. That in itself is an opportunity.

But the greatest opportunity for men and women in America's music studios today who will carry on the torch of artistic progress. They will find it uphill work, perhaps, to establish a foothold in hard times, but hard times are not synonymous with lack of opportunity. There is the universal law that even stimulate opportunity, in encouraging greater individual effort.

The only danger to progress is the attitude of mind which expects "opportunity" to hand you something. Make sure you have something personal to say, and then say it—believe in it, love it—work at it, suffer for it, respect it, treat it with integrity. Then, suddenly, you will convince people that this mysterious "it" which you have is a whole-souled, distinguished art. And equally suddenly, you will find that opportunity has come. It always comes, when you call it into being. Then, you, too, will have stories to tell of how some manager "discovered you."

The Boy—The Piano—The Spirit of the Game

(Continued from Page 439)

emphasized an activity making for a satisfactory score. These boys subscribe to what activates them as a de

1. Games improve your play so that sometimes you can win a game by your own quick action.
2. Team work is great fun. You all fit together for a score.
3. In games there is always a scramble. That keeps you on your toes all the time.
4. You can start down the line on a ball team and work your way to the top, if you can play the game.
5. You don't play just once in a season; you play every day.
6. Adult No. 7 said about this on his own children: I notice that games develop not skill alone but initiative and ingenuity. These act surprisingly upon the memory for details of the action involved.
7. Piano playing ought to get a boost by being advertised the way baseball gets a boost. A new boy explained that he meant by this that the publicity of even a scratch game of baseball is a challenge and that the game makes itself a success through publicity.
8. Note the inspiration of No. 4 (the trumpet), of No. 8 (the football coach as he is), of No. 12 (the competitive spirit) and of No. 14 (the Horatio Alger forging ahead).

The Importance of Group Activity

The conclusion is simple. Note in these remarks above the constant reference to teamwork. The obvious deduction is that the boy is not always an adequate success in conducting his own practice period. The boy, No. 6, who mentions having to do everything alone, hits the nail squarely: I fear we overdo the private side of lessons and underdo the group possibilities. The boys, girl, are group members in public school work, in camp activity, in the Scout organization, as playground participants. A boy may do school work by himself, but never much. Moreover, he receives his assignment as a group member and reports upon it as a group member.

Consequently, these results emerge from group activity carried on in some degree.

1. Interest is developed because it is shared in competition.
2. A group, all members taken together are a helpful influence to the individual. That is, each one is benefited by the spirit of the "gang."
3. Few people, particularly the young, are desensitized and insulated on receiving information in a privately operated benefit. Because—
4. When information comes from the group effort, and when it may be translated into group action, the enthusiasm of the learner runs high. He is no longer doing a stunt as a dry task. He is doing it enthusiastically as an experiment.

I have never seen the report of the proceedings of the Parent Teachers Group referred to in the opening of this article. But here are some memoranda which, in my words, give the sense of the meeting—and it is good sense.

1. Boys are not the only sinners to be called to repentance. Many boys are enthusiastic piano students, and some girls are not. Each is a problem. The problem boy is probably the greater problem because he is involved in more strenuous activities. Competition for his skill is strong.
2. Every private class of pupils should function as a group, and do it a great deal. There are valuable techniques to be learned from group activities that can be learned in no other way.
3. At every gathering, make a boy (problem boy preferred) the impresario or master of ceremonies. For example, he should play a selection if he is capable; he should announce an orchestra number, with the name of the period who is to stand on his two feet and do this is a stunt worth his effort.
4. When you give a boy something to do in a group, make him responsible, pin a badge on him. It is the symbol of authority which, in a cap, marks the him play ball on the diamond with enthusiasm. It will engender the same quality for you.
5. It is just as important for a boy to stand erect, act actively poised, to say something or to move to another place as to attain any other technical point. If you use mimeographed or printed programs for class programs, assign some one boy to prepare or procure them. He may make a mess of it for a time or two, but ultimately he will learn.

"To be able to learn" is an end in itself. In all this terrestrial experience of ours. Only the individual teacher can list all the functions in which a boy can express himself. And often she will have to look for it. But they are well worth seeking.

"Music is a moral law. It gives a soul to the universe, wings to the mind, light to the imagination, a charm to sadness, grace and life to everything."—Plato.
ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the sender. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and correspondents, we cannot express our opinions as to the relative qualities of various instruments.

Q. I am an organist of a country church. The choir is composed of a few young girls and two men. Nearly all sing soprano. A few are alto, but never more than three. The choir being rather a strict, I want to start an octave lower. If I give them part songs, they do not even know how to sing in time. Is it not possible to supply a type of music for their use, or advise me what I should do to solve this problem?—J. B. A.

A. We suggest your using union numbers for your group—and you might investigate the following collections: Union Anthems Book. Harper & Co., Union Anthems for Junior Choirs. Barnes; "Junior and Intermediate Anthems Book. Harper (for Union or two-part choirs.) It might be advisable, under the circumstances you name, to give the instruction in sight singing for which you might investigate such books as "The Sight-Singing Book. The Choral Class Book (three volumes, or complete in one volume), D’Amboise & Medici method. Clippingper.

Q. I am much interested in the organ and play a few musical instruments in that seven. How many stops does an organ have? How many stops does an organ have? Can the organ be played with a hand organ? How much would it cost to install a 25-hp Humma?—J. N.

A. The two distinctive large organs of the world are those of the Royal Albert Hall, Atlantic City, and the Wanamaker Store in Philadelphia. Emerson, L. B. Richards, and the Atlantic City organ furnishes the following information: "On the No. 1 case, the large case, the number of pipes is based on the number of stops, including the stops on the console, and so on. 1-87, in 177 pipes of various ranks. The number of ranks of pipe in each case is shown in the plans. The number of pipes in each case is 17,886. The Wanamaker organ contains 5,140 stops and 15,800 pipes. So far as we know, both instruments can be seen on a visit to their respective locations. You might inquire of the manager of the instrument. Also, on the practicality of the cost—a practical one without the profit of the pipe organ. If you can afford a practical, a pipe organ might be installed in place of the Quintones.

Q. The boy choir in our church was organized January 1, 1931. Recently, within the Parish, the question has been raised as to whether or not it is the oldest boy choir in America. Any information on this subject will be appreciated.—P. A. M.

A. While the date, 1831, indicates that the organization of your choir was placed on paper in that date, we quote: "A special feature of the church is the establishment of a boy choir. The first person to take a step in this direction was Rev. John H. H. Franke, who established "notes" and the other "pipes," is undoubtedly misleading. The feature of this organ building, is one which should be properly investigated. We, of course, prefer a "straight" organ, but do not object to any other type of organ when necessary, because of limited funds which may be available, or because of the limited number of stops which may be available.

Q. No answers will be given in THE ETUDE unless accompanied by the full name and address of the sender. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and correspondents, we cannot express our opinions as to the relative qualities of various instruments. The policy of THE ETUDE will not permit us to express a preference in reference to builders.
Music in Britain's War (Continued from Page 449)

out of their shells; strangers in the villages made friends and began to feel that they belonged. Living as we did in the homes of the towns where we were stationed, we had a splendid opportunity of seeing just how great the concerts were, everywhere!"

A further problem grew out of the large numbers of children sent from London and other large cities, into country areas, where the local schools were quite un equipped for the sudden increase in attendance. Immediate provision was made by dividing the school day into two part-time sessions, one in the morning and one in the afternoon, and accommodating half the scholars in each. That arrangement, however, left half the children idle and unsupervised during half the day. Something needed to be done here, too, to keep the youngsters off the streets and out of danger; and again the Educational authorities asked Betty Humby to do it.

"We found a way to combine our regular concerts with children's concerts," Miss Humby tells. "We were under pressure in the London hospitals anyway, so we simply stayed the whole day through and gave an extra performance in the morning. Our cinema theatres are all closed during the morning hours, and we were told we could use their halls to give our concerts there. The council allowed us three performances per child, to enable us to hire the theatres, and we had one adult on hand for every twelve children, in case of panic from alarms or fires. We had exactly the same artists and programs as for our evening concerts, and the youngsters loved it! Some adjournments, of course, had to be handled promptly!"

"Many of these little evacuees were hearing music for the first time in their lives. They found themselves in a theater, and they expected to have fun there; when the music began, they went on laughing and talking, as though they were listening to a radio program at home. We stopped and explained that this was a different sort of fun; that we needed their cooperation as part of the concert; that they gave as much by listening as we did by playing. They liked the idea of "taking part," of course, and soon quieted down. Then we gave them bits of explanations, simple little illustrations—it was all so new to many of them—showing them what the voice did, what the different instruments look like, and so on.

Then we began our playing over again, and this time it was quiet. There was never the least difficulty in getting the children to concentrate, and many of them told us later, that they wanted to go to concerts always!"

"I remember one case in particular. In a very small town on the South coast, there was a little girl of about ten, with such a wistful look in her eyes. She was an evacuee and dreadfully lonely; her hosts were kind people, but somehow they had not been able to reach through to her. And they didn't know why. And I was playing that morning, and as I played, I was caught by the expression on that little girl's face. Something came alive in her face. Afterward, I asked her to come to the platform, and we talked. It seems she was the child of a professional musician and had a marked talent for music, herself. In her new surroundings, nobody talked music, there was no piano. 'No one even asked me if I could sing!' she protested. She was homesick for music, and could not be herself without it. We left some simple pieces with her and asked her to learn them; and when we passed through that town a few days later, on our way back, that child was a different person!

"We found many such cases. The local musicians in the towns had put on a few concerts through the enforced cutting down of the performances at social gatherings, and the like; and the music we took them came as a godsend in helping them to get a grip on themselves. Special musical performances have been organized for factory workers, too.

"If you happen to love music, you take this for granted. It is heartening, therefore, to find the counts on which the Government considers music a vital and essential part of war-time emergency measures. Music is recommended for children as a means of education and self-expression; for adults, it brings encouragement, provides relief from shock and strain, and serves as a means of binding people together in spiritual unity. For all groups, music is held vital in giving people something to live for. And finally—even though the official governmental attitude does not con cur in normal times, London has as many as eighty orchestral concerts a month, while the outlying towns have comparatively few. These emergency concerts are making people realize that music is just as much for them, as for Londoners. For the Londoners, music is helping Britain maintain her morale to win the war; and, when peace comes again, music will occupy a firmer place than ever before, not just in the concert halls, but throughout all England."

In addition to her professional work, Miss Humby is preparing a book that will deal with music and musical conditions in time of war.

She is also arranging a number of talks and programs on behalf of Britain's children, so that vitamins may be sent them to build up the deficiencies in diets of loaned-out meat. Her work for this cause is done through the "Save the Children" Fund, 1 Madison Avenue, New York City, which was organized in 1917 and has cared for countless thousands of children from all countries.

The Paradox of the Violin

(Continued from Page 449)

separate parts. This must be done without causing damage to the delicate and valuable wood and varnish.

Let us return to the subject of major or minor repairs. Large cracks in the top of a violin can be repaired at a nominal charge by the skilled workman. These repairs can be done in such a way that the cracks are almost imperceptible and the tone is little affected. They should be entirely loosened from the sides or ribs. In fact, the top should be taken apart periodically to clean the violin thoroughly. To replace the bass-bar, which should be done about every fifteen years, requires the removal of the top. Precisely all old violins have had their tops taken off many times. This does not affect the value of the violin. The work, of course, should be done only by the skilled repair man. Do not be alarmed if a change of climate should loosen the top. An application of the proper glue will soon remedy this condition. Pegs, bridges, strings, tailpieces, finger boards, and even necks, must be renewed from time to time. Damage to these does not affect the value of the violin.

The major damages are usually the vibrations. We have already said that some repairs are in the habit of scraping, or etching, the top of a violin, thus making it too thin. These instruments may appear to be in good condition, but are really damaged to such an extent that they should be considered valueless. Care must be taken, however, in judging whether or not a top has been so thickened. In the case of old violins, that have had the top of numerous times, the removal natural tendency to thin the violin at the edges, where the top joins the ribs. A good repair man will re-line the edges of the top in such a way as not to mar the violin, but to put it in good condition again.

A big crack, or even pieces missing from the body, can often be repaired quite satisfactorily. On some violins, however, there may be found a very small crack in the back. This crack occurs slightly to one side of the violin, just below the "sound post" crack, and rests on the back of the violin. As such cracks usually appear at the back of the violin, it is usually very difficult to repair such a break and guarantee that it will not reopen soon. Usually, it is better to discard a violin thus cracked.

If you value your violin, never trust it to an unskilled repair man, but you will be agreeably surprised at the extraordinary repairs and improvement that a skilled workman can make on your violin.

Violins Are Difficult to Copy

It would appear that, outside of the varnish perhaps, it would be comparatively easy for the skilled artist to duplicate an inanimate object that he can take apart and carefully measure. Indeed, in a few very rare cases, such artists have been able to make an imitation of an old master that has fooled even the best of experts. These cases, however, are the rarest of exception. Each master's violin is as distinctive of his maker as the individual handwriting or physical characteristics of human beings. In fact, it is acknowledged that not even the finest artists could exactly reproduce on canvas the full characteristics of an individual violin.

In spite of the difficulty of making good copies, thousands of imitations are on the market. The old adage, "A Little Knowledge is a Dangerous Thing," well applies to a violin. The author, in spite of the fact that he has examined many violins and has been instructed by one of the leading experts, has learned only that he knows very little about the true value of an individual violin. The majority of violins are so inferior in quality that they can be easily appraised. If such inferiority is not readily apparent, it is safer to realize that you are probably one of the very few experts and that you will not pass judgment on the instrument in question.

Even the greatest experts have been fooled at some time. The philosopher Kant, in his "Critique of knowledge," could well have been talking of violins. He endeavors, at considerable length, to show the reader that no knowledge is absolutely positive. He ends his philosophy, however, by giving us some ray of hope. He maintains that we can never absolutely be sure of anything, but that knowledge we do have is sufficient for all practical purposes.

We can never be absolutely sure that an old violin is the work of a maker. However, if several of the leading experts are unanimous in their opinion that a certain instrument is a Stradivarius or a Guarnerius, then that instrument can be considered to be the genuine work of one of these masters. But such is the expert opinion is given on violins, and although you consider it valuable, it is still only—a violin.
An "Open Sesame" to Musical Enjoyment

THE LISTENER'S BOOK ON HARMONY

By LAWRENCE ABBOTT
(Author of "The Approach to Music")

Here is the outstanding book on "music as a language of tones and chords." By means of able discussion and thematic illustrations, it lays firm and logical foundations for the fuller grasp of music's meaning. Be it in the concert hall or be the radio at home: be it symphonic, string quartet, band music, or the latest "hot jazz" arrangement, Mr. Abbott's book leads to a direct perception of the composer's message.

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VIOLIN QUESTIONS

Answered by ROBERT BRAINE

VIOLINISTS

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

Musicians and the Draft

H. P.—The draft for the defense army of the United States now in progress excites a great deal of interest and discussion. Will it affect the career of eminent artists who are excused occasionally for special reasons? Yehudi Menuhin, the famous young violinist, who has won world-wide fame, was drawn for the draft a short time ago. He was excused on a special leave (already contracted for) however, in order to enable him to fill an important concert engagement, in South America. Memlin who is not yet twenty-five years of age, is one of the greatest solo violinists now living. He will take up his duties as soon as his concert work is completed.

Perceiving Hands

T. Y. N.—One of the greatest "pains in the neck and wrist" for violinists, especially one who does much playing in public, is perspiration of the hands, and fingers of the left hand. This is especially annoying in the ease of playing difficult selections in public. The fingers and hand stick to the neck and fingerboard of the violin, instead of gliding smoothly. Many correspondents write to The Plein that this is the cause of this excessive perspiration, which is worse when playing in public. You say that when you play in your own room, your fingers and hands remain dry, and there is not a trace of perspiration in the whole stage of playing. The violin is fastened to the neck, and the melody you are playing. It is pretty well agreed among medical authorities that this condition is due to nervousness. The drug stores offer many preparations, such as rubbing alcohol, which when applied to the hands and fingers stop the perspiration. I know of a number of eminent violinists who use these and other home remedies. The physician answered: "In most instances, this is simply a manifestation of nervousness or instability of circulation, it may occur in thyroid disease. The fact is that one cannot tell whether it is a disease or simply a nervous habit."

Excessive Violin Prices

S. C.—There are so many wonderful new publications and music books being advertised that the prices are staggering. I have read of some prices that are too high for me to pay. I would like to have some of the music of Stravinsky and Schoenberg, but I have been told that the prices are too high for me. I cannot believe that these prices are justified, and I would like to know if there are any other music publishers that offer these compositions at reasonable prices.

Violin Wood

Is. T.—1. Grenadilla wood is a heavy, hard wood found in the tropical forests of South America. It is peculiarly suited for making the oboe, and other members of the woodwind family in use in the orchestra. Many different kinds of wood enter into the making of the best violins. The top is made of fine, straight-grained pine, and the back of maple.

The finger board, pegs, tailpiece, and other fittings are made of ebony. The neck, the ribs are made of paulownia, the sound post and bass-bar of pine, and the scroll and neck of maple. Violin-makers occasionally use spruce, pine, and birch, but those mentioned have been found to give the best results. The fingerboard is made of wood similar to those employed in violin making.

Another Observe Maker

E. W.—Sorry I can get no information about violins made by Matthias Hesse, and C. A. Hesse. In the last two hundred years, thousands of violin makers have worked diligently at their trade, producing a vast number of violins. Many of these makers are now obscure, and no information is available concerning their life and works. You might write to Lyon and Healy, violin dealers in Chicago, for information. They have had vast experience in dealing with violins of this class. The Chicago Musical Institute might also have the information.

Kreisler on the War

F. P.—Kreisler, world famous violinist and composer, had his concert promised over the German radio in Europe, and its possible effect on music in Germany. The world is aware of such great disasters as the Black Plague which ravaged Europe in the Middle Ages. World War, with the several months to follow, have changed the effect of music in Europe to produce far reaching cultural changes.

Kreisler is especially interested in the present war, because he served in the World War as an Austrian cavalry officer. He was forced to leave his concert car and thus a large part of his career. The violinist does not desire to affect the music of the future very greatly.

Kreisler spoke to an interviewer, "in my opinion of the war, I have turned more passionate and more ruminating than ever before. I am sure that the war will affect the music of the future very greatly."

The violinist is greatly perverted by the fact that the world has been able to get in touch with him, because this is the first time in his life that he has been able to speak to him. He has been a world musician, and has known many famous violinists.

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Music the Navy Needs
(Continued from Page 438)

One Flute, Five Clarinets, Four Cornets, Two French Horns, One Bass Trombone, Two Tuba, Two Drums.

The type of instrumentation is changing, and by the time this article is printed, it may include other instruments in addition to the U. S. Navy Band, which I conduct, has the following instrumentation:

Two Solo Cornets, One 1st Cornet, Two 2nd Cornets, One 3rd Cornet, One 4th Cornet, One 1st Flugel Horn, One 2nd Flugel Horn, One 1st Trumpet, One 2nd Trumpet, One E-flat Clarinet, One B flat Clarinet, One E-flat Clarinet, One B flat Clarinet, One Baritone, One E-flat Clarinet, One Flute, One Piccolo, Three Solo Clarinets, Three 1st Clarinets, Four 2nd Clarinets, Four 3rd Clarinets, One 4th Clarinet, One Alto Clarinet, One Horn, One Bass Clarinet, Three Drums, One Trumpet, One French Horn, One Xylophone, and Bells.

Music and the World's Great Horn
(Continued from Page 435)

his "Tritton," including the powerful "Il Tabarba" and the highly comic "Gianni Schicchi" first given in 1918 in New York City, are not up to the standard of his earlier operas Ravel's Bolero (1928) and his La Valse (1926) rank with his best works. Raspighi's first piece of music in 1924, but he had already done most of the works for which he will be known by posterity. Even Stravinsky's "Le Sacre du Printemps" was first given in 1912 in, and his "Les Noces" in 1917, and who will say that any of his works since that time has equalled these or this splendid "Fire Bird" suite? Even De Falla in Spain, completed his "Sombrero de Tres Picos" in 1931. His great works, "La Vida Breva" and "El Amore Brujo," date from 1904 and 1915, respectively.

In America many composers of significance have done works of high virility and great beauty, and from these men, great things have been expected. In Russia, France, Germany and Italy, composers of queer, exotic and erotic twists have produced works, but they are not as rare or as frequently referred to. In England, however, with the advent of the new music, there is a sense that the old masters are more important, and that our own composers are beginning to be appreciated. Among them are Chavez and Villa-Lobos.

Yes, we must reflect upon the last war as a disaster to musical creative art, and by the time this article is printed, there will be a rich and wide human appeal, as the music of Bach, Mozart, Beethoven, Brahms, Gounod, Verdi, Tschaikowsky, Rimsky-Korsakoff, Grieg, Debussy, Elgar, De Falla and let us say MacDowell. Of course, there are those who will contend that such compositions as Stravinsky and Bartok have been written, but Allen Berg should be ranked with the foregoing writers. We can only reply that their works have been before the public for years and have attracted much fine attention, but they have not manifested the great human appeal which has marked the works of the masters we have named. Perhaps time may change our opinion.

The World War, however, was of vast value to America. It served to isolate us from European musical centres and, at the same time, drove some of the greatest talents to these shores. These refugees from European countries have made a valuable contribution to American musical life, and fortunately this came at a time when we were sufficiently individualized to retain our national character and at the same time profit from their gifts.

We have always contended that men of the type of Stephen Foster, Louis Moreau Gottschalk, John Philip Sousa, Edward A. MacDowell, Thurlow Lieurance, Peri de Crofe, Charles Wakefield Cadman, Mrs. Paul Whiteman, William Grant Still, Leo Hurvitch, James H. Rogers, Cecil Burleigh, Edgar Stillman Kelly, Walter Piston, Charles T. Griffis, George Gershwin and other similar distinctive and highly individualized Americans are nearer to the bone and sinew of America than European models.

We have left only scant space to answer our second question, "Of Perhaps we might let our sorely pressed English friends answer this. In England, during the last two years, music has already been found British publishers tell us that better than it has been for years. Following is a quotation from a letter your editor has just received from one of the greatest of British publishers: Mr. Leslie Boosey who is so much a gentleman that we know what he will object to his publication without the deletions we have made:

"I have not much to add to my last letters. Boosey and Hawkes are still writing last years blizzards by the great composer. For an excellent business, with the best Regent Street premises. Our very lucky had nothing more than a basement door blown in and a few windows broken. Our Denman Street houses were hit by a bomb blast, but landed on a girder, almost as was destroyed. Therefore the top floor which was unoccupied at the time. It has been a good deal of sales. So no doubt the weather, which has been present, has had something to do with it..."

Another letter coming from Mr. W. Littleton, head of the great firm of Novello and Company, Ltd., writes, "May I venture to ask you to relay very emphatically some comments in this letter that any rumour implying that we have in any degree reduced our business activities are false? I am sending herewith a list of our newsletters and special catalogues which all refer to business developed since the outbreak of war. I can assure you that not only have we have been able to maintain our pre-war scope and standards but we have greatly increased the field of our activities. Our factor is working normally and we can cope with all orders in the publishing line that are received."

Radio Rules the Air
With Music
(Continued from Page 445)

Events Bee (back in 1924, a quia was a bee). This year's contest was a sequel to a series of elimination rounds held in various junior and senior high schools in greater New York City. The questions, covering international, national and state politics, sports, drama, religion, art and other current topics, showed how well informed the average American high school student is to-day.

Recently, the Mutual network began a series featuring Joseph Renato, Spanish guitarist (Sundays, from 2:30 to 3:05 P.M., EDT). Renato plays not only Spanish folk music and Flamenco music (music of the Spanish gypsies), but also classical works, written for the standard transcribed for the guitar. Especially Renato, he specializes in performances of Bach's concertos. Renato studied under Segovia, the great Spanish master of the guitar.

The Ford Summer Hour (Columbia network from 9:00 to 10:00 P.M., EDT) began its series on May 10th, with Meredith Willson conducting the orchestra, choruses and a special rhythm orchestra. John Pickens, the famous Pickens Sisters was soloist for the rhythm numbers, and a brilliant young baritone, Gordon Gil- ford, was heard in songs and operatic arias. The accent was on popular music in this new series, and a group of conductors and soloists who are well known in the field will be heard. This program, judged from the quality of the first program and its enthusiastic reception, the summer show should be a huge success.

Raymond Gram Swing, Mutual network's distinguished foreign analyst, was recently acclaimed the commentator for the best in the field. The idea of the radio network to achieve a better understanding of democracy by the American people is being distinguished by the veteran eleven votes.

"There is but one straight road to success, and that is merit. The man who is useful is the man who is useful. Capacity never lacks oppor-
The Bugle and Its Calls
(Continued from Page 455)

singing to these meaningful words:

Long Dress
"Just half an hour to do the whole affair;"
Wash your face and brush your hair,
Then heels together we will stand upon parade,
No Sergeant Major's eye will make us afraid;
Wash up your face and brush up your hair.

Parade for Guard
"Come and do your picket, boys,
Come and do your guard,
'Tain't very easy, boys,
'Tain't very hard.

Then there are the Defaulter calls:
Ex. 4

"You can be a defaulter as long as you like,
So long as you answer your name."
The "Defaulter" call, as its title explains, refers only to a defaulter who has to parade at the guard room when the call sounds, and answer to his name as proof that he is not out of barracks. He also has to be there in double time, and should he fail to answer his taps he will be "criminated.

It has been known that a man started with seven days' C.B. (confinement to barracks) finished up, through some lapse, with four times that number of days.
The ever welcome Come to the Cook House Door, Boys fits the Men's Meal, First Call. Before the present buffet system of feeding, the orderly man attended at the cook house to collect the food and, when the meal was ready to serve, they gave the Men's Meal, Second Call.

"Pick em up, pick em up, Hot potatoes, hot potatoes, ho!"

As might be expected, in the interpretation of some calls there is the opportunity for a sly dig at superior authority. What better call, what more eagerly seized than Officers' Call:
"Officers, come when you're called; The Adjutant shouted and bawled; The Colonel will swear that you swerved.
Come! Come! Come!!!"
And again in Dimiss or No Parade, whose applied paraphrase is usually, "There's no parade today, There's no parade today; The Adjutant got the funny ache, And the Colonel's gone away.

Stables is a call for which there is now a diminishing use, although it is still extant. Veterans of the days when Cavalry ruled will recall with a chuckle the deep whinnies of anticipation from the horses when Feed Away was sounded; the words set to the call are as follows:
"Come to the stable as fast as you're able
And water your horses, and give 'em some corn.
They are beginning to wish that they'd never been born,
Come to the stable as fast as you're able
And water your horses, and give 'em some corn."

Most impressive of all calls is the Retreat, and only with the usual military meaning "to retire in action," but also in the mere action of going to rest at the end of the day. The music seems to suggest the giving of thanks for seeing another sun set. In most places the Retreat is quite a ceremonial affair. Guards turn out and present arms while the flag is being lowered for the night. As the last notes of the bugles die away the drum and fife band strikes up a lively tune, to which all men march around the square before returning to the Barracks.

Tattoo, and First and Last Post are without words. Their origin, however, is interesting. In early days, prior to housing troops in barracks, they were quartered in billets around town. At First Post drummers paraded about the market place, beating a tattoo that lasted half an hour, during which men hastened to their quarters. When the Tattoo (or Taps too, from the fact that when "first post" was sounded all bars were closed) ceased, any man found abroad without legitimate reason was taken up by the picket. First and Last Post are now sounded only inside the barracks, when in the dusk of the evening the trumpet ceremony wonderfully comes out, takes his position in the square and plays both calls, attracting passersby as the notes float out over the air:

First Post
Ex. 5

Last Post
(Continued on Page 549)
The Bugle and Its Calls
(Continued from Page 493)

Music and Bugling for Boy Scouts
Ex. 7

The SCOUTS' INTERNATIONAL CHORS

Boy-prepared Zang-e-song
Eren-gonzûma, Goyûsía, In-voos-bóo
Yah-Beh! Yah-Beh! In-voos-bóo.

There are many people—great number of whom may never have been Boy Scouts—who find trumpeting and bugling a fascinating study. Boys and girls, men and women all over the land have joined in forming many colorful, smartly dressed, precision-marching, bugle corps. Beginners on band instruments may have started with a mastery of the bugle. Accomplished musicians find the bugle interesting and great composers of many lands have introduced the melodies of these clarion calls into their classic compositions. Bugles recall vivid scenes of military glory, of melancholy suffering and defeat—things noble and things celestial. Perhaps with mighty advance in mechanization, in aviation the bugle call will be less and less associated with army or military life, but it is fully sure of marching through the centuries as a symbol of spirit de corps and the musical soul of every soldier in every cause.

Modest Moussorgsky's Last Hours
(Continued from Page 441)

such an “honorary rank” is accepted by the patient and his friends. This unexpected and happy solution to a difficult problem was joyously received.

It was not possible nor necessary to obtain the consent of Moussorgsky whom a high fever had rendered unconscious, so with the approval of Stassoff, Cui, Rimsky-Korsakov and Borodin my father moved the sick man to the Nikolai Hospital. He procured for his patient one of the best private rooms, spacious and sunny and located in a quiet, isolated part of the big building. He also organized the most careful attendance for him, consisting of two Red Cross nurses, two male hospital nurses and an assistant doctor. As for himself personally, he showed Moussorgsky the most tender consideration not only as a close friend but as a physician who understood the historical significance of his patient. As Moussorgsky began to recover, he repeatedly told his friends—especially Stassoff—that the room he was given, his surroundings, the endless care made him feel as though he were at home among his closest and dearest ones.

The weather was beautiful, and the room in which Moussorgsky lay was filled with sunshine. Here the famous artist, Rienzi, drew his well known portrait of the composer which was completed in four days, March 2nd, 3rd, 4th and 5th, 1891, while the invalid had strength enough to sit in an armchair.

The many friends who visited him at the hospital Moussorgsky kept saying that he had never felt better in his life. Unfortunately this condition did not last long. His illness took a grave and unexpected turn and, despite all the efforts of the doctors to save him, he passed away.

The day following the death of Modest Moussorgsky there appeared in one of the popular St. Petersburg newspapers, “Novoye Vremya,” (New Times), an article written by a well known critic but very bad composer, M. M. Ivanov, in which he made the following statement:

I stepped into the private room at the Nikolai Hospital. My heart failed me. The environment in which Moussorgsky was doomed to die, the setting in which this genius was extinguished, made me shudder. You could see at once that a true Bohemian had died here.

A feeling of bitterness rose up in me—strange is the fate of our countrymen!—that a genius such as Moussorgsky, possessed of all the qualities that fitted him to scale the highest heights of life, should die in a hospital among strangers, without one friendly hand to close his eyes. ("")

Needless to say, the injustice of this article filled my father with bitterness and aroused great excitement and indignation among Moussorgsky’s friends. Four days later, in another popular St. Petersburg newspaper, “Golos” (The Voice), Borodin, Rimsky-Korsakov and Cui published a letter expressing to my father and the entire administration of the Nikolai Hospital sincere gratitude for their care and consideration. Later in the same newspaper, Stassoff, in two articles, discussed this matter in detail and each time spoke about my father and the hospital in warm terms of appreciation for their fidelity and devotion to his friend. Nevertheless, the same Ivanov, in 1899, in his review of Rimsky-Korsakov’s book “My Musical Life,” again wrote that Moussorgsky ended his days in wretched surroundings that made his heart shrink.

That a critic should continue to make such statements is not difficult to understand in the case of Ivanov. He was well known in musical circles as a hater of all progress in art, although he claimed to be a composer himself. He actually despised the members of “The Five” and their followers, especially Stassoff for his spicy and sarcastic attacks on his own miserable compositions. These works of Ivanov were performed only on very rare occasions and then mostly by those who wanted to win his favor as a newspaper critic. Therefore the statements quoted above, regarding the death of Moussorgsky, were dictated by purely personal and spiteful feelings with intent to create unfavorable public feeling for the composer’s closest friends by making it appear that they had neglected their god during the darkest hours of his life.

Unfortunately, some of the biographers of Moussorgsky continue to repeat these statements of Ivanov which are so distant from the truth.

And in connection with the sixtieth anniversary of Moussorgsky’s death, I know I cannot help but experience a warm affection for this friend of my parents whose music has so greatly enriched my life. I only hope that the details and incidents here set forth, and which I know to be the truth, may serve to refute the repeated and erroneous story of his death and throw a new and kindlier light on the sad end of a great man’s life.

Master Records of Masterpieces
(Continued from Page 448)

(MacDowell), Diversion (Carpenter), Country Jig (Grunow) (Disc 1791); Song after Sundown (R. Thompson), March (Freed), Adagio Canzabile (Delaunay), The Lonely Fiddler-maker (Bowerby) (Disc 17912); Improvisation (Locke), Navajo War Dance and Souvenir Monte Carlo (Farwell), and White Birches (Bowerby) (Disc 17913).

In his performance of Rossini’s Valse Nobles et Sentimentales (Columbia Set X-194), Robert Casadesus has achieved the best thing he has done for the phonograph. These eight exquisitely modeled little waltzes are played with delicacy and finesse, and the pianist’s use of the pedal in attaining coloristic effects is as unusual as it is effective. The recording is realistic, but the waltzes are too noisy for the good of this music.

Recommended: General Platoff Don Cossack Chorus’ Album of “Russian Liturgical Music” (Victor Album R-768), particularly the Gretchantchikoff, Archangelsky, and Bakhdinoff compositions; Howard Barlow finely performed and excellently recorded Three Dances from Smetana’s “Bartered Bride” (Disc 71049-D; Hungarian Rhapsody No. 1 (Victor Disc 1350); and for those who do not own the complete recording of his All! Pietà Sgismund niel and Madmena, it is cataloged from the same opera (Columbia Disc 71048).

THE FEBRUARY
The Piano Accordion

Hints on Accordion Playing

By Pietro Deiro

As told to Elvira Collins

CERTAIN QUESTIONS ABOUT ACCORDION playing seem to arise at regular intervals, and their continued repetition suggests that we devote space to them although the subjects have been discussed frequently.

A number of accordionists are confused about the correct manipulation of the bellows and have asked us to advise them. We believe that many of these questions come from musicians who have recently taken up the accordion and who are applying their musical knowledge to learn it, so we are very glad to assist them. For their benefit we state that both the outward and closing action of the bellows must always be from the top. The bottom remains almost closed most of the time; the only exception to this is when a particularly long phrase requires extra air and the bellows cannot be reversed until the phrase is completed. The bottom may then be opened slightly to secure the extra air. The opening and closing action of a lady's folding fan provides a good example of correct bellows manipulation. Accordionists who have difficulty learning to play with the bottom of the bellows closed will be wise to practice for a time with the lower strap fastened.

Fingering for the Bass

The next question which appears with regularity concerns the fingering for the bass section of the accordion, and here is the rule: for straight bass and chord accommodations the third, or middle, finger of the left hand is reserved for the playing of all basses, both fundamental and counter-basses. The second, or index, finger plays all chords—major, minor, seventh and diminished. This fingering is recommended because it assists the player to produce a bright, distinct accompaniment and prohibits the playing of a draygy bass which would overshadow the melody.

As we have said, the above instructions apply to "straight bass and chord accommodation." There are, however, numerous other bass and chord positions which call for the use of the fourth finger and occasionally the fifth. For instance, if we had played an E-minor chord with B bass and had seen that the next chord was a C-major with an E bass, we would play the same E bass with the second finger and reach out with our fourth finger to play the C-major chord. This would make a smoother change than moving the entire hand down to the other position, which would require playing the E as a counter-bass.

Another example of using the fifth finger on a counter-bass occurs when an A-minor chord with A bass has been played and the next chord is a D-minor with B bass. The fourth finger reaches out to play the B as a counter-bass. There are many other instances where it is expedient to use the fourth finger on chords, and these are in passage playing; the rule of third finger on bass and second on chords remains for all times on straight accompaniments.

The Rotative Arm and the Trill

The trill seems to be causing difficulty for accordionists again, so we shall try to help them. We believe that the reason they are having trouble in executing a smooth trill is because they depend upon the two alternate fingers to do all the work for rapid playing of the notes. This naturally becomes tiresome after many repetitions, and the fingers often become tense; the result is a ruined trill which sounds like a group of blurred notes. We ask accordionists to try out our system, to see if it does not solve their problem.

A distinct trill can be produced most effectively if the work is divided among the fingers, wrist, hand and forearm. This is accomplished by a slight rolling motion of the forearm. There is very little action in the individual fingers as they merely remain in a relaxed position over the base notes to be used, and, as the forearm rolls slightly back and forth, it carries the wrist, hand and fingers with it. The only effort required by the fingers is that of depressing the keys, since the arm takes care of the rest. Naturally there is less tendency for the fingers to become tense by this method than when the fingers alone produce the trill. The rule of slow practice first, with gradually increased tempo, is most important in trill practice.

We have been asked to provide some musical examples of the turn and the passing shake or mor- dent. These are grouped in Example 1 and were taken from "Technical Passages." Accordionists should practice carefully all embellishments, for a clumsy playing of them can...
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And speaking of time in a different way, we have been asked what we recommend for students who play time correctly, as far as the individual notes are concerned, but who never finish a selection at the same tempo at which they begin it. Many students pick up the tempo all through a selection, so that when they finish they are playing considerably faster than when they began.

This is particularly common when students are learning to play in public, because of nervousness. Unfortunately, increased tempo often spells a breakdown in public playing because an accompanist may be capable of playing a selection very well at the tempo at which he begins, but his technique may not be sufficiently developed to play that same selection at a greatly increased tempo.

The use of a metronome during practice periods will help a student develop an inner sense of rhythm which is an aid in keeping an even tempo. Another suggestion is for the student to play duets with another accompanist in about the same grade of music. Participation in accordion bands also helps one to master the tempo problem. Those who have discovered this fault early in their musical training are lucky, for it enables them to master it before they begin professional playing. Accompanists who have formed the habit of rhythmic bellows action seldom have difficulty in keeping an even tempo.

Pietro Deiro will answer questions about accordion playing. Let us be addressed to him, a care of The Etude, 1712 Chestnut Street, Philadelphia, Pennsylvania.

Accordian Questions Answered by Pietro Deiro

Q. Would you please tell me the correct fingering for major chords and bass notes? Should the first and second fingers be used or the second and third?

A. The thumb of the left hand is usually considered number one; with the other fingers numbered accordingly; this makes the little finger number five. All basses, whether fundamental or counter-basses are chords, whether major, minor, seventh or diminished, are played by the second finger.

"To steer steadily toward an ideal standard is the only means of advancing in life, as in music."

-Ferdinand Hiller
Guitarists have sadly neglected one phase of guitar performance which not only gives much pleasure but also helps to furnish considerable variety to concert programs; and that is the playing of duos for two guitars. Modern composers of guitar music may also be held responsible for this neglect, in comparison with the numerous guitar solos published in recent years, the output of music for two guitars is almost nil.

When we speak of guitar duos we do not refer to simple melodies played on one guitar while the so-called second plays a chord accompaniment using the three common chords with an occasional bass run. We are suggesting a composition wherein all the resources of both instruments are used to present a complete musical picture.

We admit that there is a certain amount of glamour attached to the title, “Guitar Solos”, and some may not be willing to share public applause with others. But we must concede that much more can be done on two guitars than on one, and from a purely musical standpoint a high class duo played by two competent artists should prove more satisfying to the listener than a guitar solo. This, of course, does not refer to the superlative performances of a Segovia or Granel.

To become successful as duo guitarists both players should have adequate technique, be good readers, be willing to devote many hours to joint practice and never forget that “teamwork” is most essential. When we examine the music available for two guitars, we can not overlook the fact that the only numbers worth while are those written by composers who were professional guitarists and who were thoroughly aware of the possibilities of the instrument as well as its limitations. A composer of music for piano or violin cannot successfully write for guitar unless he has made an exhaustive study of the instrument, learning all positions in order to obtain the proper tonal effects and to become aware of its technical intricacies.

Modern Composers of Duos

Guitarists who contemplate joining others to play duos will find both the classic and modern compositions that we have selected most interesting for mutual enjoyment and concert performance. William Foden has done some excellent work in his Ballerina Duos and in two volumes of “Duets.” The first book consists of ten original duets of medium difficulty, and in the second we find seven original pieces written in the style of Bach, and also a short overture for three guitars. Heinrich Albert composed a series of “Duets” that are well worth while. The first and second are rather easy, the third and fourth of medium difficulty, while the fifth, sixth, seventh and eighth require advanced technique. The Romanzas for two guitars by Daniel Fortea also is quite interesting. Emigdio Pujol, the celebrated Spanish guitarist, has to his credit three arrangements for two guitars, namely: Intermezze from the opera, “Goyescas”, by Granados and Tango Espanol and Cordoba, both by Albeniz. These three beautiful numbers are quite difficult, and their performance requires technique of the highest order.

Classical Composers

Among the composers of the classic period we must mention Leonard DeCall, whose “Opus 20”, “Opus 24”, and “Opus 39” are gems in the literature for two guitars. Ferdinand Carulli evidenced was quite fond of writing for two guitars, and of these compositions his “Opus 95—Three Serenades”; “Opus 128—Six Nocturnes”; “Opus 45—Duo”; “Opus 34—Six Duos” and “Opus 237—Nocturne” are the most interesting. Ferdinand Sor, in his “Opus 34”, “Opus 38”, “Opus 41”, “Opus 53” and “Opus 65”, has displayed the same supreme mastery of composition for guitar which he found in his other works.

Mauro Giuliani, a most prolific composer of guitar music, also left a number of compositions for two guitars, among which the “Duos, Op. 35”, and “Variations Concertante” are undoubtedly the best. Others from his pen require the use of the “Terz Guitar”, an instrument that was also favored by J. K. Mertz when writing his “Guitar Duos.” The guitar virtuoso and composer, Adam Darr (1811-1866), was for some years associated with another accomplished guitarist, Frederick Brand. Both were cultivated musicians, and together they gave guitar recitals in the principal cities of Europe. For this purpose Darr composed “14 Duos” that compare favorably with any that had been written before or since that time. These duos were in manuscript at the time of his death, but were later published by the German Guitar Society. (Continued on Page 498)
Musical Advance in Uruguay and Brazil (Continued from Page 460)

America. There is also an extensive musical library which includes most of the current symphonic works.

Of course, the S. O. D. R. E. is primarily a radio organization with policies centered on that aim; therefore, if visiting recitists, lecturers, or singers wish to rent it, they can do so only on condition that their programs shall be broadcast.

Big weekly event is the symphony concert given on Saturday from six thirty-three until eight thirty P. M. Ample leeway is given in respect to the closing hour, as is done in New York for Toscanini, but only for Toscanini. This sensible measure brings more freedom to the directors who do not have to "play against time" and constantly watch the clock.

In order to afford variety, foreign conductors are frequently called upon. Sometimes "cycles" are given, as was the case last year when Beethoven's nine symphonies were performed under the direction of Erich Kleiber, a conscientious time heater, known for his precision in elegance, insight and sensitivity. On the other hand, Albert Wolf, conductor of the Concerts Pasdeloup in Paris, was unanimously praised for his exquisite interpretations of Gabriel Fauré, Debussy, Ravel, Dukas and other French modern masters.

American music occupied a place of honor and scored a distinct triumph recently, when Evangelina Lehman's impressive oratorio, "Thérese de Lisieux" (St. Thérèse of the Child Jesus) was featured by the orchestra, the chorus, and three distinguished Uruguayan vocal soloists.

If things at the S. O. D. R. E. keep moving in most satisfactory fashion, it is due chiefly to the action of two men: member of the board, about Correa Luna, and administrator, Victor Guaglanone. The former is a violin graduate of the Paris Conservatory and now director of the Association Coral de Montevideo; the latter qualifies equally as a violoncellist, clarinettist, and expert accountant. Both are estimable programmers who spare neither time nor effort toward a constant betterment of artistic conditions.

Native Composers

Uruguayan folklore relies much upon excerpts from neighboring Argentina, but has its own rhythm, the lively and characteristic "Parécon", often called upon by the better and serious native composers. Noteworthy among these are: Fabini, whose "La Isla de los ciegos" (a tree peculiar to Uruguay) is a composition of a high order, expertly orchestrated; Ciezan Mertel, who shows identical qualifications in his atmospheric "Llanuras" (Plains) and much descriptive piano music; and Afonso Baroni, a resident of Paris, student of Vincent d'Indy and author of a piano quintet based on popular themes.

Here again tuition is given on European principles and carried out in a number of privately owned conservatories. That their pedagogy ranks high is demonstrated by the famouslist of Uruguayan concert pianists, among them the Venezuelan Maritho Bellini, Hugo Balzo, and Victoria Schenini are prominent.

Since my itineration this time did not include Brazil, this would mark the end of these musical travels, were it not for a rare opportunity of presenting itself; at the invitation of the Uruguayan government, decidedly mindful of artistic diplomacy, Brazil presented itself in Uruguay in the form of a mission headed by Hector Villa Lobos and formed by several instrumentalists and singers. Villa Lobos, who lived for a number of years in Paris at the time of the "Six" and other orchestral unions supreme, is now a man in his middle fifties and in the full maturity of his powers. He has lost none of his tremendous vitality, and his personality remains as intensely romantic as it ever was. Villa Lobos, indeed, is not only the outstanding musician-artist of his native Brazil; he is a sort of hero, a Berlioz of the New World! I questioned him regarding his artistic lineage.

"I have always been and remain completely independent," he answered. "When Paris was the crossroad of the whole world's music, I was there and I listened attentively, but never allowed myself to be influenced by any of the novelties I heard. I claim to be all by myself, and I conceive my music in complete independence and isolation."

"You use much Brazilian folklore in your compositions."

"Certainly; because our rhythms have an extraordinary fascination; the matitcha, the zamba, the rhumba, for instance, and those imported from Africa, with their fantastic dynamism."

Among other works which I heard Villa Lobos orchestrate, "Momo, presso", a fantasy for piano and orchestra, especially retained my attention. I had listened to its first performance in Paris twelve years ago, but this new audition fortified my original impression. "This is an episode of the life in Rio de Janeiro," he commented, "a description of various episodes typical of the celebration of Young Carnival. Gay crowds on the streets, a colorful parade, the joyful cries of children, the popular strains from the bands, the cheers greeting King Carnival, the general merrymaking."

Another work of younger Villa Lobos, which was composed in 1913, is the "Third Symphony" bearing the subtitle "War." This is hyper-romantic and hauntingly descriptive music, with a deep philosophical significance in the background. One senses the anguish, the fear, the ominous atmosphere of pre-war days; then comes the epope of a fierce battle, crowned by victory. This D. Ph. nom calls for a powerful display of brasses; it is of great dramatic wealth, served by a realistic instrumentation calling to mind the excuses of native "selvas" with here and there references of the "Symphonic Fantastique" of 1812.

"The symphonic form has always been a favorite in Brazil," Villa Lobos continued. "There are interesting ones, signed by the late Alberto Nepomuceno and Henrique Oswald. The latter's especially is notable for its construction and local color."

"And what have you to say of the younger, contemporary school?"

"First, I must render tribute to the memory of Glauco Velnasche, whose untimely death deprived our country of a rare musical value; in this and other respects, he compared with Jean-Joseph Dukas, and Deodat de Séve, in France. As to the present generation, it is rising wonderfully. Please note the two names of Radamés Gnattali and Cuamoro Guarnieri, both young men in their early thirties; they have already appeared, and it will not be long until the I heard of in an international way."

It was with regret that I took leave of dear little Uruguay, small in territory but great in spiritual values, so cordial and hospitable; and Montevideo, that capital without slums or visible poverty, often called the City of the Sea.

As I write these lines we are sailing on tropical seas, under indigo blue skies.

Soon it will be winter, blizzards and, when the festivities of the holiday days are over, a recital and lecture tour of the United States, for which I have gained many a novelty among the colorful production of these attractive Southern lands.

Guitar Duos (Continued from Page 497)

In all of the duos mentioned, both guitar parts are of equal importance and of almost equal difficulty; and we hope that, after reading these lines, some guitarists will feel encouraged to join others in enjoying some of this beautiful music.

"The American Guild"

In the early part of the year 1902, in the city of Boston, a small group of Prettied Instrument Teachers formed a national organization, since then known as the "American Guild of Banjoists, Mandolinists and Guitarists." Its object is "to promote, advance and maintain the artistic and musical interests of the fretted instruments, in their literature, music and trade. To encourage a higher standard of excellence in all literature pertaining to these instruments, in their history and pedagogy. To strive to increase the average of ability and competency in teachers and students and to give annual concerts to demonstrate the merits of the banjo, mandolin and guitar."

Since then the "American Guild" has held annual conventions in more than a dozen large cities throughout the country; and, in the concerts and recitals given in connection therewith, some of the greatest artists on the fretted instruments have demonstrated their artistic worth.

Today the Guild has three classes of membership—Professional, Trade and Audience—and is steadily growing in numbers. Its activities have contributed largely to the present popularity of the fretted instruments. This year's convention will be the third; and it is to be held in Niagara Falls, New York, on July 7th, 8th, 9th and 10th. Aside from the business session, the scheduled events include an afternoon recital and a grand festival concert where outstanding soloists, mandolin orchestras, banjo bands and Hawaiian guitar groups will appear. Several afternoons will be devoted to contests for soloists, duos, quartets and orchestras; and cups will be awarded to the winners. A street parade of marching bands and floats is announced for the first day; and, last but not least, the trade exhibit showing the latest improvements in instrument construction, sponsored by the leading manufacturers of banjos, mandolins and guitars, promises to be more comprehensive than ever. Advance reservations indicate a record breaking attendance.

New England Idyl (Continued from Page 440)

University of New Hampshire. She found that he had served as sectional director for several national high school orchestras, had spent two national Music Camp in Interlochen, Michigan, and that during his years in the West he had frequently been called upon to act as guest conductor and adjudicator at festivals and contests. Indeed, his was a background that seemed made to order. She likes a orchestra of young New England musicians between the ages fo by auditions, and asked him if he would take charge of the group and present it in two concerts at summer's festival.

Mr. Bergethon was young, able, and he liked this plan as outlined, so he agreed to try it. He sent out
hundreds of letters, set dates organized ten audition boards in ten New Hampshire and Massachusetts towns and cities; he wrote publicity and directions for applicants, made plans whereby the successful applicants could receive the festival music and learn it before they assembled, and made arrangements with the University to open dormitories and dining-rooms and campus facilities to the orchestra members. When, in July, his months of planning and activity brought one hundred successful candidates to Durham and the thermometer tried to match its degree to their number, Mr. Bergelson knew he had only begun to work on this project. In five days of rehearsal he must turn this young army of orchestral rookies into a crack symphonic outfit.

**Even Soloists Are Young**

Soloists chosen for both festival performances were also young; Glenn Darwin, baritone, appeared with the orchestra the first day, Jean Tennyson, soprano, the second. And at both concerts American music figured prominently on the program. On the second one there appeared a work of particular significance, for it was written by an American who had loved the New Hampshire woods and had lived and worked in them. Young hands were reverent as they played the music on the keys, for it had been loaned to them by the composer's widow as a token of her interest in their newly formed orchestra. She was Mrs. Edward MacDowell, and this music from her private collection was her husband's "Indian Suite."

This year the five-day rehearsal period was extended to two weeks; and, as this goes to press, the 1941 New Hampshire Youth Orchestra has finished this strenuous fortnight of work and is filling a series of engagements. The first of these took place on June 26th and was a gala occasion for which the orchestra combined forces with the New Hampshire adult chorus of three hundred voices in presenting Haydn's "Creation" for the seventy-fifth anniversary celebration of the founding of the University of New Hampshire. On July 2nd, the Orchestra will appear before the Conference of the National Education Association in Boston; on July 4th and 6th, it will go to Little Boars' Head to give the two Seacoast Festival concerts. For the last two engagements it will, as last year, take chartered buses to Ossipee Field in the morning (it is twenty miles from the campus), rehearse there at noon, have luncheon and after a rest period go for a swim at adjacent Rye Beach. At five each afternoon it will give a concert and at seven have supper. On July 4th, fire-works will be shown in the evening and will be followed by dancing at the Beach Club. After the concert on the 6th, the majority of the orches-
Patriotic Ideals in Music

By Florence L. Curtis

"My, we had an interesting meeting to-day. As it is so near the Fourth, Miss Wells arranged a patriotic program and everybody was in just the right mood for it," said Ruth when she came home from her music club.

"Did you know that America was first sung on July the Fourth, by children?" questioned Ruth.

"No, I didn't," replied her mother in surprise.

Opening her notebook Ruth read, "America was written in February, 1832 by the Reverend Samuel Francis Smith, D.D. His friend, Dr. Lowell Mason, who introduced singing in the Boston public schools, had just received some song books written in a foreign language. He asked Dr. Smith to select something suitable for children and to translate it, or, if he preferred, to compose something. He wrote a patriotic hymn to fit the tune now known as America. In a half hour he wrote on a scrap of paper the words as they now stand. He gave it to Dr. Mason and thought no more of it. He was surprised to hear it rendered with fervor by children at a Fourth of July celebration held that year in Boston. Thus children had the privilege of being the first to sing our national anthem."

"And Hail Columbia was written by Judge Joseph Hopkinson, son of Francis Hopkinson, a signer of the Declaration of Independence," added Ruth. "He wrote it for a friend, a theater singer who wanted a song for Independence Day to fit The President's March, a tune which had been written to honor President Washington. The words, largely a tribute to President George Washington, were written in 1798, when war with France was thought to be inevitable. The author wished to arouse a patriotic spirit stressing unity. The song caused a great sensation and his purpose was achieved."

"You know The National Hymn beginning, 'God of our fathers whose almighty hand leads forth in splendor all the starry band'? It was written for a Fourth of July celebration which was held at Brandon, Vermont, in 1876, in honor of the adoption of the Declaration of Independence. The words were composed by the Reverend Daniel Roberts, D.D., a famous Civil War Veteran. It suggests God's majesty, acknowledges God's power, places importance on religion in national life and emphasizes trust in God as the surest national defense. It merits its ever increasing popularity," continued Ruth.

"You have learned some little known facts that are very interesting. I am glad that you belong to the club," said Ruth's mother happily. For further information about these patriotic songs see The Cruise, March, 1941, page 216.

Betty's Memory Collection

By Ruby Louise Wheeler

About a dozen young people were gathered on the front porch of Doris Brown's house, waiting for Betty to join them.

"Betty is late," said Doris, "I wonder what she's up to now."

"Something new, I'll warrant," said Marjorie. "I never saw any one have so many good ideas as she has."

"What about her popcorn idea?"

"That certainly was a flop!"

"Yes, that was." Helen nodded.

"But you must admit that most of her ideas work. You know she made a fine president of our club."

Just then the trim figure of Betty appeared, hurrying toward the group.

"What have you got this time?"

"It is good."

"What is it?" they all asked at once.

"Well, you know, last week was my birthday, and Mother gave me a scrapbook for music listening. It is something new and different."

"A scrapbook for listening! I don't get you," exclaimed Tom.

"Well, if you wait a minute, Smartie, I'll explain," she interrupted.

"Yes, it is a scrapbook for listening, and with it Mother got me a box of gummed stamps of different colors, or labels, or whatever you want to call them, and also a package of small pictures of composers."

She drew the book from its large envelope.

"What do you do with them?"

"Here's what," began Betty. "You select a color for each thing, blue for symphonies, for instance: yellow for piano music, and so on."

"Then what?" asked Georgia, getting interested.

"Or green for operas," suggested Bertie.

"Or pink for chamber music," suggested Doris.

"Yes, but then what?" asked Georgia again.

"You listen to good music on the radio, in school, on records, even at the movies, if it is good, and then you put a colored star on the name of the piece and put the composer's picture with it."

"But suppose the composer's picture is not in your package?" asked Helen.

"Oh, but I'm sure it would be, if it is good music, because the package has nearly all the good composers' pictures—dozens of them," explained Betty.

"Well, I declare!" teased Tom. "All that trouble just to listen. I'd rather listen and be done with it."

"I think Betty has something there," said Dick, "and since I'm president of the Music Club, I think we'll discuss it at the next meeting."
Musical Alphabet
By Stella M. Hadden

A—was a maker of violins, fine;
B—wrote great symphonies, numbering nine;
C—was a gypsy, a famous coquette;
D—in an opera wrote one fine sextet;
E—is where Handel spent lots of his days;
F—wrote our folk songs, his name do we praise;
G—wrote the tune of our sweet Silent Night;
H—wrote of "Joyland," an opera quite light;
I—in an opera with Tristan appears;
J—is by Godard, and lives through the years;
K—called our country "the Home of the Brave";
L—was sent forth, Princess Elsa to save;
M—wrote a Spinning Song, so full of glee;
N—was where Greg lived, far over the sea;
O—for his fine "Tales of Hoffmann" was known;
P—wrote the words of our song Home, Sweet Home;
Q—in Great Britain, an eighth note is named;
R—s composer-pianist is famed;
S—wrote Finlandia, such tragic fate;
T—a conductor of orchestras, great;
U—is the land where the "March King" was born;
V—is the town where the "Waltz King" saw morn;
W—wrote an opera about stolen gold;
X—is Scherwenka's first name, I am told;
Y—was a Belgian violinist of fame;
Z—to the birthplace of Schumann lays claim.

A Barnyard Broadcast
By Aletha M. Bonner

Lambkins bleat and donkeys bray, Pigs will grunt and horses neigh; Chickens cackle, cows will moo. Turkeys gobble, pigeons coo. They all do their best, you see, Making barnyard harmony.

As usual the Junior Etude contest will be omitted during the months of July and August. It will be resumed in September, when the results of the April contest will be announced.

Dear Junior Etude:

Recently a group of us organized a girl's music club, and we called it the Girls' Junior Etude. Our duties are to write five pages a week and we are looking forward to the day when we shall be able to have a concert. We hope to have our first concert on May 1st. The program will be announced later.

Sincerely,

[Signature]

Dear Junior Etude:

Don't you think that I belong to a musical family? My mother plays the piano; my brother sings, and also plays the drums. My father is the piano, and I play the piano. We take the little boy and play it very much, especially the "Junior Etude.

From your friend,

[Dorothy Hauk (Age 12), North Carolina]

Answers to Musical Alphabet:

Arist: Beethoven; Carmen: Donizetti; England: Foster; Grover: Heber; Inside; Jacob: Key; Lohengrin; Mendelssohn; Norway: Offenbach; Pale: Quaver; Rubinstein; Ribet; Toscanni; United States; Vienna; Wagner: Xavier; Ysayé; Zwiskau.

Special Honorable Mention for Junior Etude Check-Up

Mary Elizabeth Long; Vera Kehn; Ann Cazenave; Lois Beal; Kathryn Meadows; Rose Mary Pierce; Hilda Anderson; May Belle Matthews; Dona Beene; James; Delhi; Mary Davidson; Catherin O'Donnell; Louise Wood; Mary Jo Shipman; Agnes Peterson; Margaret & I; Louis Hood; Anna Roberts; Sydney Blain; Robert Rassler; Anna Marie Johnson; George Frankfort; Gertrude Keen.

Dear Junior Etude:

I have a piano and I love it. I would really like to play it, but my parents say it is too expensive. What can I do?

From your friend,

[Signature]

Dear Junior Etude:

I have a piano and I love it. I would really like to play it, but my parents say it is too expensive. What can I do?

From your friend,

[Signature]

Musical Moments
By Frank Morton

The other day my old friend Massia dropped in quite unbito to see me, and greeted me with amore and asked, "How is your piano playing coming along?" I replied, "Allegro vivace." I replied, "Good, are you still sempre and always willing to play on expression?"

"Sempre, sempre" I told him.

"And your temper, are they always proper?"

"Sempre, sempre," I said again, "tempo giusto, except when it is tempo rubato, you know, as in Chopin."

"Ah, Chopin! But be careful and avoid una tempo extravaganza or tempo erratico. Play con espressione sempre; pianissimo and forte, molto crescendo and diminuendo, ossia accelerating e ritardando."

"I have been trying to do this."

"Well, come back encore, encore."

Take Care of Your Musical Instrument!
By Nellie G. Alford

Did you ever stop and think that your violin or piano or whatever musical instrument you play is a part of you? It is much more a part of you than the little puppy or kitten which is your pet. For into your musical instrument you breathe all your feelings. It is what you whisper all your secrets, hopes and ambitions, tears, sorrows, laughter and joys. And when you play upon it, it tells the world what you have thought it is a living thing, a vibrant part of your own personality. You would not mistreat your pet. Neither would you forget it, and neglect to give it food and water. Then do not forget your musical instrument. Keep it clean. And above all, don't neglect it. Don't let your piano stand unused in the corner, or your violin lay quietly in its case for days.

Your musical instrument needs to be fed, just as your pet does. And its food is your practice. So practice upon it daily. Just as your puppy or kitten wants you to talk to it and play with it every day, so your musical instrument wants you to talk to it, through your practice. It wants you to express yourself upon it—do create. Don't neglect it.

Frank Decides to Try Psychology
By Henrietta Michaelis

"That certainly must be an interesting book," remarked Frank. "You've had your head buried in it for over an hour."

"It is," his big brother George told him. "It's about psychology, and tells how students can get the most results from their studies."

"Maybe it would help me how to learn to play the piano without practicing," Frank suggested hopefully.

"No, I'm afraid it wouldn't," George laughed. "But I did read in one chapter that the studying or practicing which a student does in the early morning is worth almost twice as much as the same amount done late in the day when the student is tired."

"My piano teacher must have been reading that same book," mused Frank, "because she urged me at my last lesson to get up an hour earlier in the mornings, and to do my practicing before going to school. She said that I'd progress faster if I am doing now."

"According to this book, that would be the correct thing to do," said George. "Why don't you try it?"

"I believe I will," declared Frank. "It would give me more time to play after school."

Sousa
By Rachel Sharpless Spiegel

John Philip Sousa, the great bandmaster, was sitting in a hotel dining-room, his back near the children's dining-room, the door of which someone had left open. Suddenly, my two little children, a boy and a girl, both set up a terrible howl of distress. Sousa leaped to his feet, waving his napkin frantically toward a waiter, who came on the run. Sousa said something to him; whereupon the waiter closed the dining-room door. When I asked him what Sousa had said, the waiter replied apologetically, "Sousa said he would not have minded so much, if the children had howled in the same key."
LITTLE PLAYERS, A Piano Method for Very Young Beginners, by Robert Nolan Kerr

This new method for individual or group instruction combines the note and note approach to music study. It is intended for children of the first grade who are unable to read, stresses legato as the fundamental and all-important touch, and confines its purpose to the acquiring of a good hand position, the location of notes and notes, their value and a familiarity with the fundamental rhythms.

Lengthy and unnecessary explanations are omitted but a preface to the teacher presents the author's own method of procedure which will serve adequately in using the book to best advantage. The first lesson begins with a song, played and sung by the teacher, which is afterward sung by the children at their ease and establishes at once the cheerful atmosphere so essential to the success of the lesson period.

Various rhythm exercises are presented throughout the book to train the children to feel the flow or pulse which is the life of all music. The pupils listen to the teacher play, then express the rhythm by bodily movements, passing from left to right, marching, skipping, or stepping as the music dictates.

The name of Robert Nolan Kerr is well known among music teachers as that of a gifted composer of teaching pieces which appeal to young people, and the melodies make up the "pieces" in this piano instructional book are in the best style of this successful composer. All are complete with words which add to the interest and the book is attractively illustrated.

All teachers specializing in beginning materials will want a reference copy of this new work, which is offered now at the special advance of publication cash price of 20 cents, postpaid.

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

No. 6—Syphony in G Minor ... Mozart

The following nine of the first four of these SYMPHONIC SKELETON SCORES has encouraged the publishers to add a fifth and a sixth to the series. The fifth has just been published and the sixth will be Mozart's melodious and magnificent Symphony in G Minor, that desirable favorite with concert audiences the world over.

In planning this series for the use of the listener in the home and in the concert hall, Miss Katzner has first analyzed the work at hand with regard to its form, themes, repetitions, etc. The music itself is then studied, by means of the line only. The entire work is thus represented and special care is taken to point out, along with the melody, the instrument or instruments which carry the tune and lead the music to each place and to each section. The two. Every change of tempo is noted in its proper place and, in fact, every detail important to the listener's enjoyment is covered. Two pages of profatory matter discuss the general symphonic form.

There are no better guides to the appreciation and understanding of the great orchestral works than these as edited by Violet Katzner. For the concert goer and the listener in the home, these works are needful. Those already issued in this form are:

No. 1—Symphony No. 5 in C Minor—Beethoven
No. 2—Symphony No. 6 in B Minor—Tchaikovsky
No. 3—Symphony in D Minor—Franck
No. 4—Symphony No. 1 in C Minor—Bruch
No. 5—Symphony in B Minor (Unfinished)—Schubert

The price of these published scores is 25 cents each. However, a single copy of the forthcoming one, Mozart Symphony in G Minor, may be ordered at the advance of publication price of 25 cents, postpaid.

Advance of Publication Offers

JULY 1941

All of the books in this list are in preparation for publication Advance Cash Prices apply only to orders placed now. Delivery (promptly) will be made when the books are published. Paragraphs describing each publication follow on these pages.

Child's Own Book of Great Music—Sones .10
Concert Transcriptions of Favorite Hymns— Piano .50
Concert Transcriptions of Favorite Hymns—Kahmann .10
Lorenz's Knodel's Choral Book— .25
Let's Stay Well—Children's Songs .10
Boys and Girls—Kohmann .10
Little Players—Piano Method—Kerr .10
My Piano Book—Richter .25
Neff's Suite—Tchaikovsky—A Story .15
Excerpts From Great Masters—Kohmann .25
Symphonic Skeleton Scores—Katzner .10
Knollen—Piano Collection .25
Robinson—No. 6—Symphony in G Minor—Kohmann .25

IT IS IMPORTANT THIS YEAR TO LOOK AHEAD WISELY—There will be more money prevalent next Fall due to the added number of workers employed through the National Defense Program, and as always has been demonstrated, American parents in their spending will not forget including these things which mean special advanges for their children.

Music teachers of the various communities throughout the country in now contemplating the prospects for student enrollment next Fall should see not only the advantages that prosperity in the average American home will mean to them but also should see the problems which existing conditions next Fall may present to them. With the leaders of our country driving for production in essential defense industries unusual demands of music supplies. The music teacher, therefore, at this time will do well to obtain supplies now in anticipation of next season's opening weeks. Fortunately the music teacher need not make any outlay of money at this time in order to get music on hand for the next season. Under the "On Sale" plan of the Theodore Presser Co., packages of music may be secured now by examination of privileges and the right to return any unused. All that is necessary is to write to the Theodore Presser Co., stating that a selection of music is desired, indicating the approximate number of pupils anticipated in each grade and stating the types and classifications of music wanted.

Just state that it is an "Early Order" for next season, thus insuring the opportunity of examining the music at leisure and carrying it over into next season with no need for making any returns of unused music nor settlement for any until the end of the year or the end of next season's teaching.

THE ETUDE'S ANNUAL SUMMER BARGAIN OFFER—To introduce The Etude to those not familiar with our fine, new, streamlined music magazine, we are offering three summer months—June, July and August—for only 35c. In Canada, add 10c to cover postage. Tell your friends about this offer.

Many music teachers take advantage of this special offer to introduce The Etude to their pupils during the summer vacation period. With the fine music contained in each issue and the excellent articles and features as collateral reading, there is no substitute for The Etude Music Magazine.

This bargain offer of three numbers for 35¢ expires August 31, 1941.

MY PIANO BOOK, by Ada Richter—Most teachers have felt the need of a work which will serve as a suitable connecting link between the kindergarten book and the normal first piano book for the juvenile who is not yet quite mature enough to cope with the problems found in the first piano method. This book, based entirely upon the author's broad and successful teaching experience with familiar melodies, serves as an introduction to some pertinent technical problems.

The lessons progress very easily from five finger position studies to more advanced works, as the book unfolds.

Pieces commemorating the whole seasons from September on, fall in their regular seasonal sequence.

Nine short studies, purely technical in character, have been placed in the back of the book, with the supplies as to where they are to be introduced.

The simplicity of musical terms and a quick, intended to solidify some of the principles covered in the various lessons, have been included.

A single copy of this work may be ordered in advance of publication at the special cash price of 25 cents, postpaid.

CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, For Piano, By Clarence Kohmann—With the constantly growing demand for piano music adapted to church use, it is necessary every so often to bring out a new album for this purpose. The first one by Clarence Kohmann was, to quote him, simply unique in its field, since it was one of the first available full piano collections made up exclusively of piano transcriptions.

These arrangements of twenty favorite concert works are adaptable to both church and concert use. They have been chosen for the convenience of the performer and are arranged from the best of sources to bring out the true spirit of the music. The arrangements are made by Clarence Kohmann, who has had many years of experience in the music field, and is well versed in the techniques of composition.

At the same time, however, they reflect his regard for the true religious spirit, and thereby ensure the best of both worlds.

Clarence Kohmann has for some years been an official adjudicator at the competitions of some of the greatest religious meetings in America. His experience in these various divisions has given him a unique position in this field of activity, and his work has provided the unique background necessary for these arrangements.
to the preparation of such a book as this, and we predict great success.

Glancing down the contents list one finds such familiar and favorite hymns as *Sun of My Soul*; *Onward, Christian Soldiers*; *Stand Up, Stand Up for Jesus*; *I Need Thee Every Hour; Day Is Dying in the West; All Hail the Power of Jesus' Name,* etc.

Until the time of its publication, a single fact by itself is unlikely to interest the reader. This compilation of favorite hymns may be ordered at the advance of publication price of 40 cents postpaid. Copyright restrictions limit the sale of this book to the U. S. A. and Its Possessions.

LET'S STAY WELL—Songs of Good Health for School and Home, by Lybeth Boyd Borie and Ada Keating. Much has been written of the singing method of learning. Its value has been recognized and approved by educators for many years. How lucky our mothers and the members of their generation who learned the names of the states and their capitals in rhyme and can sing them to this day without hesitation. The familiar musical jingle set to two or three of the familiar tunes has helped many a struggling youngster to remember his ABC's.

Children remember the things that give them the greatest pleasure. Invariably they long to put their rubber bands but never, by any chance, do they forget the promised piece of candy after meals. Singing is one of these fundamental pleasures that they have kept alive.

Recognizing these fundamental truths, the authors of this book present, in easy form, songs that will create strong and lasting health habits. The various pieces of health instruction are all contained in a volume for their share of attention, as is indicated by the titles of some of the songs: *Sunshine Line; Thank You, Mrs. Coul; Stomach, Tooth Brush Drill; Chew Cheese Train; Hey! Look Up!*; and so forth. Most of the fourteen songs are short, with extra verses under the same head title. The vocal range suits the juvenile voice, and all of the songs and their accompaniments are very simple. Distinctive drawings illustrating the text add further delight to the appeal of the book.

Place your order now for a single copy in order to avail yourself of the low advance of publication price of 50 cents, postpaid.

CHILDS OWN BOOK OF GREAT MUSICIANS—SOUAS, by Thomas Tapler. The Child's Own Book of Great Musicians series, which is well established with many teachers of music, offers a fine incentive for child music pupils, has reached beyond the old master composers and in the last year or so there have been added some composers whose lives extended into the present era.

A new classification in this year will be covered by a new addition to the series, the book beloved John Philip Sousa, who, in his lifetime was hailed as the "March King," and whose name is handed down from generation to generation.

The story of African and Egyptian music is as fascinating as any white man's.
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This is an admirable collection of piano settings for the psalms. The thirty numbers in this collection are written by the famous composers, and are of the highest quality, and originality.

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A useful book for the organist. Contains only one composition that is not found in other collections. This edition throughout is more satisfactory than the many other editions. It has been revised and augmented with American musical material. This book is being issued for it alone provides music composed by the Master for the New Year, Christmas, Easter, The Day of Pentecost, Thanksgiving, Ascension Day, Christmas, etc.

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