Christ the Lord Is Risen Today  Hallelujah!
THE CATHEDRAL CHOIR
A Collection of Distinctive Anthems for Church Choir
A collection of longer, medium-difficult anthems for church choirs. Written and inspired in character, these works, a full dozen in number, will make a strong appeal to choirs of more than average ability. Many of the numbers include solo sections.
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Practical and inspiring Church Music in Modern Style
More than a dozen numbers from five to fifteen pages in length. The impressive list of composers reveals the names of such familiar masters as Howells, Havergal, Hasted, Speirs, Scott, Dowland and Parry. The contents, intended for more accomplished groups, are imbued throughout with a fine devotional quality.
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Sacred Two-Part Soongs for Treble Voices
Edited by J. C. Warburton
Mr. Warburton's compositions and arrangements in this collection for boys' voices will have many uses. The music is not difficult and the various numbers can be prepared with a limited number of rehearsals. The contents throughout are notable for their ability to appeal to choir and congregation alike. There are twenty-one numbers included.
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SACRED TRIOS
For Women's Voices
Nineteen outstanding religious works for three-part women's voices
Made up for the more experienced groups, the compilation includes contributions from classic as well as modern writers. Seasonal numbers for the New Year, Lent, Palm Sunday, Easter, Children's Day, Thanksgiving, and Christmas make it an especially valuable collection. Excellent work is provided throughout for proficient soloists.
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ANTHEM OFFERING
An altogether useful assortment of not-too-difficult anthems.
The reversionary style of the contents recommends it for many uses, and without reserve, to choirs of varying proportions. A number of solos and duets are introduced throughout the seventy-two numbers included.
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STULTS' ANTHEM BOOK
As his many admirers know, Robert H. Stults was endowed with rare melodic gifts. And certainly these gifts have never been more apparent than in this fine collection of anthems. Singingly successful in the field of devotional music, Mr. Stults touched his work with the true and constant spirit of worship. The dozen and one numbers in this collection include anthems for Thanksgiving, Christmas, and general use throughout the year.
Price, 35 Cents

ANTHEM GLORY
A collection of genuine value to the choir leader. Represented between its covers are many well-known and successful compositions of exalted works, among them being R. S. Mortson, F. G. Rathbone, Eugene F. Marks, P. A. Schnecker, E. H. Howells, Ernest H. Shepard, and Mrs. R. R. Forgue. With such an array to favor, the book has naturally taken its place as a best seller among anthem compilations.
Price, 35 Cents

ANTHEM VOICES
This collection contains a fine assortment of useful anthems adaptable to services throughout the year. Fifteen outstanding works are here offered from the pens of gifted present-day composers. The solos and duets are not beyond the scope of average choir singers, and the works will be found inspirational and artistic.
Price, 35 Cents

YEUN PEOPLE'S CHOIR BOOK
For Three-Part Mixed Voices (B.A.B.)
Compiled by Bob Roy Frey
In making this, one of the very best collections for the S. A. B. choir, Dr. Frey drew upon his own experience. With especial regard for the young male voice, he has utilized in the section designated as Baritone, all the parts and baritones, making an excellent balance between this section and the treble voices.
Containing a number of attractively devotional works, this book makes available to the church today the services of the many young singers who are receiving such excellent training in the public schools. Organ accompaniments are a feature throughout.
Price, 60 Cents

UNISON ANTHEM BOOK
Selected, Edited, or Composed by Edward Shippee Barnes
A distinguished contribution to the sacred repertoire for unison voices. Derived from classic and contemporary sources, the music has been adapted by a master of his craft. Besides a generous assortment of works for general use, the sections of the Christmas Year have been taken into account. Among the thirty-seven numbers will be found anthems for Confirmation, Confirmation, Lenten, Easter, Christmas, Children's Day, Thanksgiving, Annunciation, and New Year's Day services.
Price, 75 Cents

JUNIOR COLLECTION OF ANTHEMS
An invaluable collection! Made up of splendid arrangements for two, three, and four-part work, it contains a wide variety of short but stylish effective anthems for many uses. There are twenty-three numbers in all.
Price, 50 Cents

SACRED TWO-PART Choruses
For Junior Choirs
Arrangements and Adaptations from Classic Composers
With Original Numbers by Paul Bliss
For the young two-part choir there is no better fitting collection. Arranged, adapted, or composed, as the case may be, by a distinguished authority, this book has many times over proven its worth. Choir leaders everywhere have used it with distinct success and have found special pleasure in the several practical adaptations from the classics. In all, fifteen numbers are included.
Price, 50 Cents

SACRED CHORUSES FOR MEN'S Voices
Seventeen fine sacred works for the more experienced choir of male voices. Each of the numbers in this excellent collection has its own individual appeal, and the established success of the book is easy to an collections for male voices, and the music in all cases is of a definitely superior quality. Included are a number each for Easter and Christmas.
Price, 75 Cents

Voices of Praise
For the choir of average attainments. More than a dozen not-too-difficult anthems by eleven successful contemporary composers. The numbers are marked by their marked melodic content, while the range of subjects will cover a wide variety of uses. Interesting incidental solo parts will be found throughout.
Price, 60 Cents

ANTHEM DEVOTION
A splendid compilation of eighteen short and easy anthems
For general use. A number of hymn-anthems are included and also some most effective arrangements from the classics. Solos for the various voices are introduced, and well chosen registrations have been provided for the organ accompaniments.
Price, 50 Cents

THE VOLUNTEER CHOIR
The most successful collection in its kind on the market. Contains all the elements of inspiration and skill, and the numbers included are for the most part the works of present-day composers. Contains a steady favorite with church leaders the year round. Made up of anthems varying in length from one to eight pages, it is constantly proving its special usefulness in services where the time element is involved.
Price, 35 Cents

ANTHEM SERVICE
Containing for the most part the works of present-day composers, this collection is a steady favorite with church leaders the year round. Made up of anthems varying in length from one to eight pages, it is constantly proving its special usefulness in services where the time element is involved.
Price, 35 Cents

POPULAR CHOIR COLLECTION
Another of our leaders in the field of anthem books. The contents include a number of our most successful choral numbers, making of it an invaluable fine collection. Among the fifteen anthems for Easter, Christmas, and special services, the easy solos, here again, are the most desired.
Price, 35 Cents

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THE PITTSBURGH SYMPHONY ORCHESTRA also featured two American works in their concerts of March 7th and 9th, under the direction of Fritz Reiner. Elvin Etler’s “Symphonietta” was played for the first time, and the Bach choir took part in the performances of Randall Thompson’s “Americana.”

FLOREO M. UGARTE, director of the Teatro Colón of Buenos Aires, the second largest opera house in the Western Hemisphere, recently engaged Lawrence Tibbett, Marjorie Lawrence, Alexander Kipnis, Salvador Baccaloni and several other singers for the coming season which begins in May and runs for seven months. He also signed Arturo Toscanini to conduct six concerts with the Colon Orchestra.

A NATIONAL FOLK FESTIVAL is to be held May 1st and 2nd and 3rd, in Washington, D.C., in which Indians, Negroes, cowboys, lumberjacks, miners, sailors and dancers of British, French and Spanish descent will participate.

THE FEBRUARY FESTIVAL OF AMERICAN MUSIC, conducted by station WWVY in New York City and continuing for eleven days, included more than sixty broadcast concerts. Among the featured works at the Hunter College symphonic concert, one of the high points of the festival, were: An Outdoor Overture by Mackin Marrow, “Piano Concerto in F” by George Gershwin, Station WGBX by Phillip James, Spiritual for String Choir and Orchestra by Morton Gould and The Highwayman by Deems Taylor. The wealth and variety of material which the festival brought forth should inspire other communities to feature the works of our own composers.

HARRI MCDONALD’s recently composed “Chameleon Variations,” designed to show both the growth of the orchestra and the development of orchestral compositions, were played by members of the National Orchestra Association during Mr. McDonald’s lecture on orchestral technique at Carnegie Hall, New York City, on March 29th.

THE BERKSHIRE MUSIC CENTER at Tanglewood, Lenox, Massachusetts, established last summer by the Boston Symphony Orchestra with Serge Koussevitsky as director, will open for its second six-weeks’ season on Monday, July 7th, which includes the three weeks of the eighth annual Berkshire Symphony Festival.

LEOPOLD STOKOWSKI has invited American composers to submit orchestral scores to build up the repertoire of the All American Youth Orchestra. Short orchestral works will be particularly welcomed. Mr. Stokowski will assume complete responsibility for the return of the scores, which should be sent to him at 1 West Sixty-seventh Street in New York City. Composers are requested to write their names and addresses clearly on the envelopes in which they send their manuscripts, as well as on the manuscripts themselves.

THE BACH SOCIETY OF NEW JERSEY will present its eighth annual performance of Bach’s “Mass in B minor,” under the direction of Rodney Saylor, on April 29th, at the Mosque Theatre, Newark, New Jersey.

LEO SOWERVIRG’S “Symphony in F-sharp minor,” written in celebration of the Chicago Symphony Orchestra’s fiftieth season, was given its first performance by the organization, under Dr. Frederick Stock, on March 6th and 7th, in Chicago’s Orchestra Hall.

SERGEI PROKOFIEFF, whose “Symphonie Concertante” was given its première in Moscow last June, has completed the musical setting of “The Innovium” by Sheridan, which will be given its first performance in Moscow in May.

MRS. MARY LOUISE CURTIS BOK, founder and President of The Curtis Institute, announces several changes in the faculty of the school at the end of the present term. Mr. Efrem Zimbalist has been appointed Director, to succeed Dr. Randall Thompson, who resigned in February; and Alexander Hilleberg will act as conductor of the student orchestra, following the resignation of Dr. Fritz Reiner. Other appointments include: Richard Boncelli as instructor in voice; Emanuel Feinerman, violoncello; Professor Carl Flesch, violin; Glenn Carl Menotti and Samuel Barber to be associated with Rosario Scelzo in composition, instrumentation and orchestration; Jascha Brodsky, Charles Jaffe, Max Aronoff, Orlando Cole (the Curtis String Quartet), as instructors in chamber music. All of these appointments are effective October 6th, 1941.

THE LEAGUE OF COMPOSERS gave its second Young Composers’ Concert at the New York Public Library on March 3rd. Five settings of famous American poems by Charles Naginski, who was drowned last summer while attending the Berkshire Festival, were among the featured works. Others included compositions by Donald Fuller, Ben Goosick, Emil Kocher, Robert Ladlow and Harold Shapero.

VLADIMIR HOROWITZ is soloist on the all-American program given by Arturo Toscanini and the NBC Symphony Orchestra in Carnegie Hall, New York City, on April 19th, for the benefit of the Welfare Fund of the New York Junior League. Mr. Horowitz’s March 19th concert was completely sold out when it was first announced in January.

Competition

A ONE THOUSAND DOLLAR award for the amateur musical play adjudged the best work of the year by the National Theatre Conference is offered by the American Society of Composers, Authors and Publishers (ASCAP). Any resident of the United States, eighteen or over, may compete. All entries must be submitted not later than July 1st. For information write: Professor Harday Letcham, Secretary of the National Theatre Conference, Western Reserve University, Cleveland, Ohio.

DR. ROGER STILLMAN KELLEY, who is soon to celebrate his eighty-fourth birthday, was honored with a presentation of his greatest work, the musical allegro, "Pilgrim’s Progress," on March 4th, at the Waldorf-Astoria Hotel in New York City. Dr. John Warren Erb, Chairman of Orchestra and Chamber Music for the National Federation of Music Clubs, conducted the performance in which a federated chorus of two-hundred and fifty, together with well-known soloists, participated. Proceeds from the concert were used to augment the Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs.

THE POULTNEY MALE CHORUS, composed of workers of Welsh descent in the granite and slate quarrying area of the Morocco Valley in western Vermont, gave its first New York recital at Town Hall, New York City, on March 15th, for the benefit of the British War Relief Society. The chorus was founded in 1924 by Charles Kitchell, a New York singing teacher, who became interested in the natural vocal resources and love of music of the quarry workers.

MARTINUS VAN GELDER, pianist and composer, died at his home in Philadelphia, February 27th. He was eighty-seven years of age.

WILLIAM MANSELL WILDER, leader in musical circles in Portland, Oregon, died there early in February. Until he retired in 1932, Mr. Wilder served as director and organist for the First Baptist Church, and later acted in a similar capacity for the Grace Methodist Church, both of Portland.

SIR HAMILTON HARTY, composer and conductor, who toured the United States as a guest conductor of orchestras, passed away at his home in Brighton, England, on February 18th. His most important compositions include: "Irish Symphony," With the Wild Geese, Comedy Overture and variousconcertos for violin and piano. He was sixty years of age.

F. ADDISON PORTER, for fifty-five years, until 1938, a teacher of piano at the New England Conservatory of Music, died at his home in Belmont early in January. For many years he and his wife, the former Laura Huxtable of Boston, conducted the Porter Piano forte Summer School in Boston.

ROBERT GOLSOANO, recent winner of the Town Hall Endowment Series annual award for the outstanding young artist of the season in New York City, is holding a seminar for advanced pianists at the Ralph Wolfe Conservatory of Music in New Rochelle, New York.

ANDREW BARTON (Banjo) PATTERSON, writer of many favorite Bush Ballads and versed, died in Sydney, New South Wales, February 5th, at the age of seventy-six. Mr. Paterson’s collection of old Bush songs included Waltzing Matilda, which is now probably Australia’s best known song. He took his pen name, Banjo, from a race horse he had owned.

(Continued on Page 272)
pen to this boy, this greatly gifted violinist, her husband's pupil, whom they had adopted and loved as their own? How could she guard him, keep him from danger? And she must do that. Somehow!

As she watched him during breakfast, she thought of the honors that had already come to him. A successful début with the Helsinki Philharmonic Orchestra. Equal acclaim when he played in Sweden and Norway. And just last May he had won the British Council of Music prize among competitors from nineteen countries. That was really remarkable, for all the other entrants were older than Heimo, yet the decision of the judges was unanimous. And now, for the boy and his marvelous talent. He must go on, as Sibelius said, "carry on the tradition of Finnish music."

The great composer loved Heimo almost as much as they; he had loved him from the moment he heard him play, and had acted as his wise counselor. How Heimo treasured this marvelous friendship—as well he might!

She watched Heimo now, as he glanced at the clock, then went about collecting his coat, boots, mittens, cap and books. His mind was not on the imminence of war, not on past victorious achievements, but on quick action, for this was a school morning. And school and clocks, like time and tide, wait for no man.

Not until moments later did either the woman or the boy realize that to-day there would be no school. For, long before the falling flakes could turn Heimo into a snow man, as he ran along the path, an air raid siren went through the winter stillness like a pistol shot through a quiet room!

The boy's hurrying feet halted, and a feeling of bewilderment clouded his thinking. Why a warning? It could not be real. Finland was not at war. His gaze searched the horizon.

For just an instant terror laid a paralyzing hand upon him, then awareness that the specks in the distance were growing larger startled him into a frenzy of action. His mother. Shelter. His violin—his Guarnerius! He must save that, too! Those planes were coming, and so fast, so fast! He must get home in time.

Hours later Heimo and his mother heard the all-clear signal and came out of the shelter. Snow cover as fast as possible the wreckage and rubble and craters left by the Russian bombers. Through it, as through a veil, flames could be seen shooting upward. Everywhere there was destruction! It was too appalling even for tears; rather, it brought to its beholders a numbness of despair, as if nerves had been crushed, making them insensible to pain. The Sirpo home had been demolished, as was also the conservatory. So were homes of friends.

Where should they go? Where was safety? If only Professor Sirpo... That was it! Confusion and mind cleared with the thought of him. They would go to him, in Helsinki. If they hurried, they could catch him there.

Boarding a bus was difficult, for the whole city, the entire population of the Isthmus in fact, seemed to be fleeing from the border. They managed at last to squeeze through the door and then to crowd their way inside.

But, after an hour's traveling, their hope of reaching Helsinki met with unexpected frustration. The bus drew up to a small town station, and all passengers were requested to alight. Instead of going on to Helsinki, this bus was leaving them here. They would have to wait for another one to take them on to the capital.

Maddening, a delay of this sort, when speed was so necessary for them to reach Professor Sirpo before he left! But madness, courage, fear, doubt—emotions were liabilities in hours like these, so why indulge in them? This was war, with dislocation and disruption of human affairs following in the wake of its active horrors. They were here. And, like the others, they must seek shelter in the little waiting room, which already looked packed as full as a herring box.

Heimo helped his mother through the crowd by behind her, making himself and his violin case possible. How long, he wondered, must they stay in this crush? Not easy for anyone, and it could become very tiring to his mother. She had endured much already. And then as he looked at his weary, frightened face in the crowded station incredulous joy. There, midway across the room, stood Professor Sirpo!

How could it possibly happen that none of them could tell?—unless it is of such tenous strands that fate weaves fortunes. They could go on route; just as he could so easily have missed them. That they were united here was almost beyond belief. But it was true!

The joy of reunion blotted out all other consid-erations for a brief time, and then both Mr. and Mrs. Sirpo came to the inescapable question of what the next and wisest move should be. In to what he must do. The last few hours had brought him to a fierce and very firm decision. He was going back to Viipuri, to fight for Finland. boys were in the army; (Continued on Page 28.)
WHEN THE SEVEN PRIESTS of Joshua circled the city of Jericho, the stronghold of the wicked Canaanites, and focused their dangerous shofars, or ram's horn trumpets, upon the ramparts, the first musical battle of history was inaugurated. The walls of the fated city of the Moon God, the city of beautiful palms near the shores of the Dead Sea, "all came tumbling down." Then Joshua, whom Moses had made a general and his own successor as the leader of Israel, entered the city and conquered it. Therefore, the Canaanites had to behave.

It is high time for a modern Joshua to send his musical warriors, armed with shofars of decency, around a new citadel of musical iniquity. We refer to the group of misguided souls who have so misjudged the American people as to think that our citizens enjoy having their beloved melodies and spirituals caricatured. We have recently heard over the radio some of the most revered of all melodies distorted by arrangements so disgusting that they offend any person with a rational and respectable idea of the beautiful in music. These crude disfigurations make one think of the penciled mustaches and goatees that "impossible" small boys used to draw upon pictures in the family Bible.

Imagine such a lovely melody as that to which our colored brethren gave the words, "Nobody knows the trouble I've seen. Nobody knows but Jesus," jazzed up to sound like a dance for a jitterbug party! Blow! Joshua! Blow! Imagine Sir Henry Bishop's exquisite Lo! Here the Gentle Lark done in a swing arrangement that resembles a wild jamboree. Blow! Joshua! Blow! Imagine our own charming songs of Stephen Foster polluted by arrangements that mimic the noise of a drunken spree. Blow! Joshua! Blow! What are we to expect next? A jazz arrangement of Neearer My God to Thee or a jive party on the Credo from a Palestrina Mass?

In order to provide enough melodies to insure variety for the incessant needs of the radio, the broadcasting stations were always hard pressed to get enough tunes that the public would enjoy. During the recent controversy the number of available tunes was tremendously reduced and therefore the jazz butcher spared nothing to make new material. Surely no sound business man could think that such mercenary trash could be used with any advertising program without damaging his product rather than helping it.

Of course, the only motive behind this kind of musical perversion is sheer commercialism. It is done in the hope that the public taste can be lowered to find delight in smirched tunes dished up by misguided performers. Educators may talk interminably about elevating the art; composers of the better class music may work seriously and earnestly to produce finer compositions; representative publishers may do their part in holding up standards, but not until the citadels of cheap commercialism in music "come tumbling down" can American music be spared one of its most irritating evils. Again we say "Blow! Joshua! Blow!"

The very clever arrangements, known as "streamline" settings, of appropriate melodies such as those made by Ferde Grofe and Andre Kostelanetz are quite a different matter. Here a new, fresh and novel art form is created, and the technical virtuosity required to play some of these arrangements is as great as that demanded by the most difficult classics played by our great symphony orchestras.

It remains for the teachers of America to use their counsel and influence to point out to the youth of the coming generation those simple and delightful principles of aesthetics which mark works of superior minds. Perhaps teachers and leaders, to say nothing of parents, have done altogether too much pussyfooting in meeting this problem. The widespread assumption that all children have a kind of natural right to St. Vitus dance (Continued on Page 288)
Economizing Energy at the Keyboard

A Conference with

Ruth Slenczynski

Amazing Sixteen-Year-Old Piano Virtuoso

Secured Expressly for The Etude

by GUNNAR ASKLUND

power is transferred to the stronger muscles of the arm."

"Another, watch the violinist's wrists. Both are arched, the left, over the strings (in higher positions), the right wrist over the bow. This same relaxed arching is helpful in piano work, the fingers dropping easily and naturally upon the keys. There is no tension, no tightness, no fatigue, with the result that the pianist stays fresh at his work for a long time, and produces better tone.

"Approaching the matter of tone, I follow the same plan of thinking of the fingers merely as organs of contact and not as performers. Tone does not originate in the fingers at all. You can prove this by playing a pure finger tone; that is, a tone originating at the knuckle joint, where the fingers join the hand. You will hear at once that the tone so produced is thin, brittle, without depth or color. How, then, shall one acquire a better tone? By playing with what we call weight touch. A weight touch releases the full body weight through the fingers, and that is a different thing from expecting the tone to be produced by the fingers alone. Relax your arm and let its full weight fall upon the keys in a soft, deep, caressing stroke. This tone, you will see, has entirely different quality from the finger tone. Never expend pressure upon a key after you have struck it; never let your arm grow tight; never strike harshly. The secret is to think in terms of full body weight released through the fingers.

Value of Good Posture

"Have you ever seen a person slump in his chair when he sits at the piano, allowing his arm work to originate in rounded, tired-looking shoulders? That is one of the surest ways of becoming fatigued! I find that I play my best when I sit perfectly straight, in natural good posture, and seek no support from the back of my chair. Our backbone is meant to support us, and we need nothing more. Strength and relaxation spring from erect posture at the piano. The arms are then able to swing freely from the shoulders and whatever one needs comes naturally. Tone is better, and the unhampered rolling of the arm in technically fluent passages comes more freely.

"I never practice scales and formal exercises. I do not consider them either necessary or helpful, because something better can be found to take their place. Why are pupils asked to work weary months at scales, after all? The answer invariably is to develop fluency, to strengthen the fingers, to master the passage of the thumb, to acquire evenness. But no pupil seeks to master these things as goals in themselves! We want fluent technical control of scales and exercises, and we want to play musical compositions. The mechanical in itself, and does not aid us in approaching what is wonderful in music. I know several young students who can really play the simplest sonatinas. I find more energy to merge technical drill with the playing.

(Continued on Page 375)
Music in Peru, the Land of the Incas

First in a Series of Travelogues

By Maurice Dumesnil

Eminent Pianist-Conductor

M. Maurice Dumesnil, whose articles are familiar to readers of The Etude, spent eight months in South America last year, making many highly successful appearances as a pianist and as a conductor. He has written a memorable series of four travelogues upon musical life in South America, bringing to Etude readers for the first time many very interesting facts.—Editor's Note.

THERE ARE TWO WAYS to take a round trip by ship to the Spanish-speaking republics of South America. One can sail directly from New York to Montevideo and Buenos Ayres down the Atlantic Ocean, then across the continent over the Andes to Santiago de Chile and come back from Valparaiso to New York by way of the Pacific Ocean and the Panama canal, with a stop-over in Lima, the attractive capital of Peru. The other way reverses exactly the preceding itinerary. Both have their particular interest. In selecting the first route one travels from the modernism of a beautiful but somewhat impersonal metropolis, gradually into the fabulous land once ruled by the Incas and overflowing with silver and gold; into cities which still retain in many spots colorful landmarks of their glorious past.

Anxious to plunge directly into "atmosphere," I chose the second itinerary and sailed from New York on a stormy April day which put the sea-going capacity of many an inexperienced traveler to a severe test. Two days more of bad weather, then the quiet waters of the Gulf of Mexico; deck sports going on; a call at Barranquilla, Colombia, an interesting seaport bustling with tropical activity, heat, and more heat; then the Panama canal, neat and orderly under Uncle Sam's watchful, military guard;

At Colon, the Eastern entrance, we see the smoking ruins of no less than forty-two blocks burned down a few days before in the great fire.

"Terrible!" I comment to an optimistically inclined negro policeman.

"No, suh. Tain't as bad as all dat. Jes' de ol' filthy part of our town. Now, we're sure goin' to have nice new buildings!"

Colon is a lively place, full of Chinese (or are they Japanese?) souvenir and curio shops, saloons, and dance halls; from the latter emerges an extraordinary conglomeration of barrel organ, radio, and player-piano music.

A few days longer on tropical seas; a call at Guayaquil, up the river; then one afternoon we docked in the modern port of Callao.

Formerly, ships dropped anchor in the bay, and passengers and freight were discharged by tender; but now the seven- and one-half million dollar port works have been completed, and that inconveniences has disappeared. Instead of the primitive and dusty road which also lingered in my memory, there are now two wide, paved, and lighted highways, nine miles in length, along which speedy automobiles and street cars make their way smoothly from Callao to Lima. One enters the capital through the new quarters distinguished by broad avenues attractively landscaped with trees, palms, and flowers of all descriptions.

Musically, Lima has progressed in similar fashion. For many years the activities were limited to the concerts given by the Sociedad Filarmonica, a group which strove valiantly to foment the taste for orchestral and chamber music. Its purposes was disinterested and its aims purely idealistic, and it certainly proved a valuable asset in spreading musical culture at a time when appreciation was scarce and any undertaking meant a fight against indifference, plus hard work with little reward. As regards its orchestra and despite its many years of existence, the Filarmonica remained in a pioneering state, due to the quantity of amateur members who came willingly to play at the concerts but ignored the meaning of the words discipline, formality, and punctuality at rehearsals.

The Symphony Orchestra is Established

In 1938, however, the situation changed completely. President Prado and Vice-President Rafael Larco Herrera, two men of broad vision and clear intelligence who lead their country with remarkable psychological understanding, realized how valuable it would be to create a government-subsidized orchestra. Thus the Orquesta Sinfonica Nacional was established by decree, and the musical scene assumed at once a new aspect.

Consisting of eighty professional members, the National Symphony follows a strict schedule of two rehearsals daily except Mondays, one weekly broadcast, one fortnightly concert in the Municipal Theatre, and a series of summer free concerts in the huge open air (Continued on Page 228)
Learning How to Compose

An Address by the Noted American Composer

Ferde Grofe

Presented at the Griffith Foundation of Newark, New Jersey

Theopin of the Editor of The Etude upon the achievements of Mr. Ferde Grofé should be tempered by his high personal regard for the composer and his conviction that Mr. Grofé is already among the greatest living writers of music. Despite the fact that his busy life has prevented him from composing more than a relatively few original works, musicians everywhere seem to be thrilled by the virility and freshness of his thought, the richness of his orchestral colorings, the appropriateness of his handling of rhythms, the fluidity of his counterpoint and the wide human appeal of his melodies and harmonies.

Because of his personal modesty, which amounts almost to humility, his lack of any attempt to exploit himself for his works but to let them go ahead because of their own merit, he has won the respect and admiration of all his colleagues.

—Editor’s Note

When I saw that I HAD actually accepted an invitation to speak upon “Musical Composition,” I wondered whether my audience would be reminded of the old saw: “Shoemaker, stick to your last,” for I am a maker of musical phrases and not verbal phrases. When emphasis was put upon the request to speak upon modern music, I thought of the limerick which runs:

To compose a sonata to-day
Don’t try the old-fashioned way.
Or bang with your nose,
“Like Stravinsky!” the critics will say.

There has always been modern music. It comes up with every generation. Up to the end of the fifteenth century, most of the music of the world was vocal, because inventive skill had not done very much in the way of making instruments that were little above the primitive. You see, the first of the Amati family, Andrea Amati, the father of the great Cremona school of violin makers, was not born until about 1580. The famous Antonio Stradivari was not born until 1644 or twenty-four years after the landing of the Pilgrims at Plymouth Rock.

The greatest composer prior to 1600 was Giovanni (Jov-ahn’-ce) Pierluigi (pee-air-loo-ge) born in the town of Palestrina, Italy, and therefrom he was known as Palestrina. Palestrina was born in 1525 and died in 1594. Practically everything he wrote was for chorus. Apparently he wrote nothing for instruments. John Bull of England, however, who was born in 1562 and died in 1628, and was easily one of the greatest composers of his day, was known to have been a very capable organist and writer for instruments.

On the other hand, however, practically all of the greatest schools of painting, Italian, Flemish and Spanish, from Leonardo da Vinci (lay-o-nahr-doh dah veen-chee), who was born in 1452, to Murillo (Mu-reel-yo) who was born in 1617, were completed before a memorable date, 1665, when both Bach and Handel were born. That was really the beginning of the first step in “modern music.” So you see that all music is relatively recent, compared with most arts. Many still contend that there is nothing more modern than Bach. In other words, “Bach had everything.” Nevertheless, I feel that if Bach were to sit for a few hours through a modern program he would find that the world had progressed amazingly in musical matters. Bach was a surprisingly versatile and progressive man, players that was absolutely unknown in his day.

The possibilities of the instruments of the orchestra did not begin to awaken the imagination of the great masters until the advent of Joseph Haydn who was born in the same year as our own George Washington. His more brilliant and versatile pupil, Mozart, made further development, and Beethoven added still more colors to the orchestral palette. It was not, however, until the coming of Hector Berlioz in 1803, and Richard Wagner in 1813, that the larger possibilities of the modern orchestra were explored.

Meanwhile there had been a huge improvement in most instruments. Although no one has produced a violin superior to the best examples of the Cremona school, this is not at all the case with the wind instruments which are far better to-day than they were in the days of Haydn, Mozart, Beethoven, Berlioz and Wagner. Improved instruments made possible finer players. So great has been the advance that any one of the composers mentioned would probably have been astounded if he could have heard a modern orchestra under Stokowski, Koussevitzky or Toscanini.

Impossible Wagner

Wagner’s players often contended that his parts were unplayable. In fact, when “Tristan and Isolde” was first attempted in Vienna in 1861, it was given up as impossible after fifty-seven rehearsals during which the singers were literally worn out. Although Wagner wrote much and talked much, he had comparatively little special technical concern about the subject in which he was a colossal genius. Not so, however, was the case of Berlioz, whose “Instrumentation” was literally the standard textbook upon the subject for generations. He was one of the most skillful writers for the orchestra of all times, and many of his works are so clever that they sound as though they had been written by one of the smartest orchestrators of to-day. As for their intrinsic musical content, however, few would claim that they approach those of Wagner. After Wagner and Berlioz, the giants in this field, come Brahms, Richard Strauss, Debussy, Ravel, Tchaikowsky, Rimsky-Korsakoff and Stravinsky. I consider Stravinsky one of the greatest of all masters of the mysteries of the orchestra. He is an incomparable genius at rhythm, natural counterpoint and orchestral color.

I must be excused from talking about the works of other contemporaries, particularly Americans, many of whom I admire immensely. I knew enough not to “stick my head out.”

The art of musical composition is learned by composing. No one ever learned how to paint by working in a paint factory. True, some of the great painters of the past did grind their own pigments in their kitchens in mortars with hard pestles, but they did that as a matter of necessity. Therefore, the student of composition must become keenly alert upon what the smartest and ablest writers are doing at this moment.

What is a composer? First of all he is one to whom the Almighty has been kind. He is born to do with music, developed in an almost supernatural degree. If you do (Continued on Page 225)
"I Saw Musical Vienna Fall"

A Conference with

Robert Stolz

The famous Viennese composer-conductor

Secured Expressly for The Etude

by JAY MEDIA

THEATER AN DER WIEN

One of the world’s most famous theaters, Beethoven lived here from 1803 to 1805, and his “Fidelio” was presented here for the first time in 1814. Mr. Robert Stolz, author of the accompanying article, conducted in this theater for many years.

EDITOR’S NOTE

Robert Stolz is the composer of thirty-eight highly successful operettas, including the world famous “Two Hearts in Three-Quarter Time” and fifty-three musical settings for moving pictures, including the sensational hit, “Spring Parade”, in which Deanna Durbin starred. In his native land, Austria, he was looked upon as the lineal successor to the famous Viennese composers who made Viennese operettas immortal and contributed so much to that indefinable aroma of romance which for over a century has made Vienna a dream city for millions.

When Nazism came to Vienna many composers, both Aryan and Semitic, realized that the famous atmosphere which so inspired Beethoven, Strauss, Brahms, Schubert, Haydn, Mahler, von Suppe, Millöcker, Lehar and many others had literally evaporated. Therefore, Mr. Stolz, who is pure Aryan, set out, at the very height of his success, to make his new home in America.

Mr. Stolz was born August 25th, 1886, at Graz, Austria’s second city, which now has a population of over 150,000. Graz is little visited by tourists, but it is rich in the picturesque beauty which characterizes Austrian cities. There is a Gothic cathedral dating back to the fifteenth and sixteenth centuries and one church which was built in the twelfth century. The city has been musically famous recently because of its widely heralded Bruckner Festivals.

Mr. Stolz’s father, who was also an opera director, was a pupil of Bruckner, and young Robert was brought up to have a great admiration for the symphonist. The elder Stolz conducted the first performance of Wagner’s “Tannhäuser” in Vienna. Edward Hanslick, the famous critic, referred to this performance, regarding the music, as “a most unpleasant noise.”

Robert studied with his father, then with the famous Robert Fuchs, Professor of Theory at the Vienna Conservatory, and finally with Wagner’s protégé, Engelbert Humperdinck.

After engagements as a conductor in Brunn, Prague, Mannheim, and other cities, Robert became conductor of one of the most famous musical institutions in the world, the Theater an der Wien (the theater on the little river Wien) where most of the great composers of comic opera in Vienna, from Offenbach to this day, have presented their works. Mr. Stolz remained at the Theater an der Wien for twelve years. It was there that he conducted the debuts of Lehár’s “The Merry Widow”, Oskar Straus’ “The Chocolate Soldier”, Berté and Bomberg’s “Blossom-time” (a composite of Schubert’s melodies), and many famous works of this type.

The theater is even more famous than the great State Opera at Vienna, and the post of director is one of the most coveted in Europe. Artur Bodanzky, long a famous Wagnerian conductor at the Metropolitan in New York, was Mr. Stolz’s immediate predecessor at the Theater an der Wien. Mr. Stolz is also the composer of the now famous waltz-fantasy, “Nostalgia”, which expresses his homesickness for the Vienna of hallowed days. In addition to his work at the Theater an der Wien, Mr. Stolz has conducted the world-famous Vienna Philharmonic Orchestra as guest conductor, and also many noted orchestras in various parts of Europe, including the renowned Orchestra of the British Broadcasting Company in London.

His sincere and fearless remarks at this time will win him the admiration of many Etude readers.

“I am an Aryan, pure Aryan as they say. When the Nazis came to Vienna in 1938, I was considered one of the most successful operetta composers in Europe. I had a fine home and was very happy in my work. I was proud of my Austrian ancestry and of the great achievements in art and science, and particularly in music, in Austria and in Germany. Volumes have been written upon the splendid musical history of Vienna, with its glorious array of great masters.

“On March 12th, 1938, the Nazis entered the city. Economically, Vienna had been crushed after the first World War. Hitler’s agents had taken such advantage of this that they entered the city without bloodshed and were, in fact, welcomed by a large Fifth Column which the Nazis had built up. It was not a blitzkrieg (lightning war), but the change in the musical life of the city was like a stroke of lightning. I realized at once that hardly in a generation could one expect the atmosphere of old Vienna to return, and I made plans to leave immediately for Paris. It is an injustice to think that Nazism dominates the soul of every Austrian and German, because this is not the case. Millions resent it. The rule of the Gestapo has, however, cowed so many that it is hopeless to expect them to do differently. They are the
Music and Culture

victims of Nazism just as much as the Jews, but without the cruelties that have been inflicted upon the Jews. However, the people of Vienna now know what Nazism means.

"I must confess, however, that it was largely the fact that the Jews have been blotted out of the artistic and interpretative life of Vienna which brought me to my terrible decision to exile myself from my native land. Every race has certain characteristics which are peculiar gifts. The Jews, as everyone knows, are wonderfully gifted in music. For years I had had Jewish publishers, Jewish librettists, and Jewish artists in my operettas. They worked exceedingly well with the Aryan musicians, and there was no thought of creed. Many were just as essential to the musical life of Vienna as the rain is to flowers. They added a certain touch of technique, wit, cleverness, and one might say oriental charm. Then, in one day, they were tragically ousted from their life work. Take, for instance, the case of the Vienna Philharmonic Orchestra with a string section famed around the world. The concert master, Arnold Rosé, seventy-one years old, had been with the orchestra nearly fifty years—a lifetime—and was beloved by all. To remove a man like that, with one day's notice, was like killing one to it as soul, yet out he went and with him that fabulous string section which may never be revived. Of course, all Jews were dismissed at once. The decision was not artistic but purely political, and an artist cannot honestly tolerate such an action.

Lehar's "The Merry Widow"

"The inconstancy of it all has a touch of the humorous as well as the tragic. The Führer looks upon "The Merry Widow" music, by the Aryan Lehar, as his favorite operetta, and arrangements are repeatedly made to have it presented when he visits cities. But, mark you, the author of the book of "The Merry Widow" was the brilliant Jewish writer, Victor Leon, who starved to death two or three months ago in a Viennese attic, at the age of eighty-seven. Leon's name never appears upon the program in these Hitler days, yet I actually heard Lehar say one time that it was Leon who gave him his start, and it was Leon who made Lehar, a simple military orchestra-leader, into a world-famous composer.

"All in all, I have conducted seventeen thousand performances in all parts of Europe, mostly in Vienna, and you can imagine with what deep heartache I left my lovely city after the musical black-out. I had offered, indirectly, from Hitler and Goebbels, asking me to return, but I would rather spend the rest of my days in an attic, in the United States, than in a palace in the Vienna of today's present. Thanks to the fine hospitality of my friends in my new home in America, this is not necessary. Some day the tired and war-worn world will limp back to the love of fellow man, and millions will again realize that the Sermon on the Mount and the Golden Rule are the only roads upon which the world may safely and successfully progress."

Meanwhile, in my new home in the New World, I am (just as every American-born citizen would be under similar circumstances) proud of my forebears, all industrious, peace-loving (though fearless), honest, happy artistic people whose great objective was to bring as much joy and beauty and usefulness to the world as possible.

"The great scientific, literary and artistic contributions of Austria and Germany have won world-wide admiration, from all people of all lands. There can, however, be no permanent peace save a peace based upon tolerance for all people, and that means the end of the political and military regime at present in power. Mine is no single voice alone in the land. There are millions who echo my statement. It would be cowardly for me not to make this statement, feeling as I do.

"Let us turn aside from the black clouds of politics and war. I am asked my opinions upon modern music. We must define modern music before an answer can be given. If modern music means 'freak music' I don't like it. If it means Stravinsky at his best, Ravel, Sibelius and other composers' works which combine beauty, charm, force, strength, and real inspiration, that is another thing. The world is starved for melody. That is why the magnificent flow of melody which came from the soul of Puccini is always welcomed. His themes seem so simple and so lovely, but try to do what he did and you will realize that it is far easier to write a mechanical fugue than a Puccini aria.

"One of the most fortunate friendships I have had in my lifetime is that with this illustrious Italian operatic composer, Puccini, whose rich and beautiful melodies make his works a series of resplendent and colorful musical tapestries. We were once discussing atonal music. Atonal music is music which has an emotional lack of relationship to the tones of any central keynote or scale. It is reputed to have started with Arnold Schoenberg, a really able musician, who in endeavoring to devise something radically new, created a system based upon a twelve tone scale, each tone of equal importance. Schoenberg does not like the thought that his scale is without key, but most musicians are incapable of finding a key. The world admires a revolutionary if, like Wagner, it has works that make an increasing human appeal which leads to permanent admiration. To Puccini such atonal music was abhorrent. He said: "The only way to describe this is that it is music without any home. That is, it seems to start nowhere in particular, meanders over everything, and never reaches a satisfactory period of rest." With all due respect to Schoenberg, who developed this extreme style between 1907 and 1911, it must be acknowledged that, in the thirty intervening years, atonal music had a genuine human appeal it would have become far wider recognition during this time. Music, whether it be a glance of Strauss' entrancing 'Die Fledermäuse' or Stravinsky's 'The Fire Bird', must have an emotional starting point, one or more melodic climaxes, and then reach a definite point of repose; or, if the composer desires to secure a feeling of suspense, as Schumann did at the end of his ethereal song, 'Im Wunderschönen Monat Mai', a note or two of harmony indicating suspense are employed. Puccini was right. Atonal music has no home. It belongs in No Man's Land, out among the shell holes and craters of dissonance.

"Notwithstanding the vast number of melodies that have been written, new and distinctive tunes appear continually, and fresh harmonic backgrounds are devised. But these appear only when they are the product of a genuinely musical and inspired mind. The idea that anyone who studies enough to, as you say in America, 'know the Game,' can do this, is the reason why we have so much dry and dull music."

The Mystery of Musical Talent

"There is a great mystery in the occurrence of real musical talent, such as instance as that manifested by Mozart and Schubert. One of the most extraordinary exhibitions of musical talent I have ever had the privilege of meeting was that possessed by Angelo Neumann (1838-1910). I was engaged as a conductor in Prague when he was in charge of the opera there. Neumann started in life a business man, but became an operatic tenor and operatic manager. During his long career he directed opera in many parts of Europe. Of his strongest friends and admirers was Richard Wagner. This man's musical activity was astounding. He had a telephone in his business office and, while he was conducting business affairs heard the rehearsals. He knew the opera so well that he could pick up the slightest defect in the performance. Once, while we were rehearsing Maraczinsky's 'Hans Heiling,' he called me from the office by phone and said: 'Where is the fourth French horn in the twenty-first measure?' I was astounded, because only the most acute ears could have noticed that there were only three. The missing horn player had remained home, because of illness. Naturally, Wagner would admire a musician with a musical gift like that.

"Angelo Neumann had an uncanny gift of selecting young artists with prospects for a promising future. The voices he picked were, of course, certain to become famous. Every Friday night he had an audition at (Continued on Page 270)
What Really Is Modern Music?

By Eugene Goossens

Eminent Composer-Conductor

If BEETHOVEN were to return to earth, he would write what we term "modern" music. In other words, using the same technique as he and his contemporaries used when they were alive, but grafting upon it the fashions and devices of successive generations of composers, he would probably produce a hodge-podge idiom of Bartok, Copeland, Debussy, Delius, Hindemith, Prokofiev, Ravel, Schoenberg (sənˈbȯrnk) Sibelius, Strauss, Stravinsky, Stravinski, Stras-vin'skij) Vaughan Williams, and so on, transmogrified by his genius into a series of epic masterworks. This is what all living composers, with varying degrees of success, are actually doing. Their "modern music" (a term of reproach still misused by many ignorant commentators to "ôpter le bourgeois") is no more frightening or incomprehensible than is the work of John Steinbeck or Grant Wood in literature or painting. When we remember that Debussy's The Afternoon of a Faun was roundly hissed at its first performance, forty years ago, and Stravinsky's "The Fire Bird" was received by an indifferent, rather painful silence at its production, thirty years ago, we realize how quickly the bogy of modernism fades, for to-day both works reap ovations even from the "tyrants." In literature, likewise, the formidable "Ulysses" of Joyce elicits only a slightly raised eyebrow, where twenty years ago most people pitched it into the corner. To-day an exhibition of forty pictures by the arch-fiend Picasso is making the rounds of the country's art galleries to the accompaniment of applauding throngs. Some of the pictures are still rather strong meat for some of the customers, but the strength and genius behind this work are now almost universally recognized.

Obviously there must be some criterion of excellence in connection with "modern" music, but you cannot pin it down to any one particular thing in a composer's work. Who is going to say that Stravinsky's "Petrushka" is a masterpiece solely because of its pungent harmonies, its contrapuntal devices, its melodies, and its rhythmic figurations? It is a masterpiece not because of any one of these particular things, but by reason of their skillful manipulation into a master unit. The materials of "modern music" are those used by the great composers of a century ago. Harmony, counterpoint, theory, all are to-day a little more involved, but based on the very same principles existing in the days of Schumann and Mendelssohn. The diatonic of the classic composers gave way to the chromaticism of Wagner, then to the "whole-tonism" of Debussy, and eventually to the atonality of Hindemith. But fundamentally all find a common root in the "Well-Tempered Clavichord" of Bach. I might introduce long technical explanations concerning the difference between diatonic music, chromatic music, atonal music, and music based on the whole-tone system. But no amount of verbal explanation is going to make these things any clearer to the musically inclined layman who, I assume, is the counterpart of the man who goes to picture galleries because he likes attractive paintings but knows little about their fine points or the process followed in their creation.

I have spent the past twenty-five years trying to establish some kind of common ground between the non-musician and myself in lectures, demonstrations, and arguments of all kinds and have been invariably forced back to the one thing the man-in-the-street craves, namely a recipe for listening to works the technical details of which he is totally ignorant. I have been to concerts with people whose listening capacity was of such an elementary nature that a Bach "Passacaglia and Fugue" sounded just as "modern" to them as the "Five Orchestral Pieces" of Schoenberg played on the same program. They were not unintelligent people; far from it. But the fact remained that the word "modern" to them had virtually no significance so far as identifying the period and complexity of a piece of music was concerned. The dictionary defines the word "modern" as "characteristic of the present time." Strangely enough, the best "modern" music does not at all comply with this definition. We live in a hectic, restless, un-subtle age; the best music of to-day is precisely the opposite. The attention of the world for the past four years has been concentrated on warlike acts; our music to-day does not mirror this at all. The great inventions of the past two decades are now being perverted, used, as they are, for human slaughter; contemporary music mirrors no such perversion. Someone may ask: "How about the barbarities of 'swing'?" I am not discussing a trick local manifestation such as "swing." I am talking about the art of Bach, Beethoven, and Brahms.

The processes of music cannot be made clear to the layman in the same way as one describes the operations of manufacturing Bessemer steel, or the workings of the wireless telegraph, or even the Einstein theory. The musician deals in terms and symbols which, frankly, are about as clear to the average man in the street as are the rituals of black magic. Why not face this fact? The whole business of technical jargon used by lecturers and writers on music in trying to convey an understanding of the things which constitute musical art—the bricks and mortar, so to speak, of music—are, nine times out of ten, more confusing, and serve more to build a wall between musician and listener, than simple first-hand contact with the music in question. If, instead of frightening the layman by the albraciadabra of musical terms, these learned men would tell the innocent and willing andidtor what to listen for in music, the reproach of high-browism leveled against contemporary musicians would be less frequently heard.

The man in the street at a concert, reading in his program that a work was composed during the last thirty years, usually starts off by bracing himself for a rude shock. He has been told that "modern" music is ninety percent complex and ugly. But when, as is usually the case, designate beautiful sounds proceed from the instrumentalists on the platform, he is bewildered and his vanity not a little flattered at being able so readily to withstand the much feared onslaught. He is prepared for stiffen, blatant dissensions—and sometimes indeed (Continued on Page 282)
Schubert Again Enters the Films
By Donald Martin

THE ETUDE "FINEST MUSICAL FILM" AWARD

What will prove the best all-around musical film presented in America for the first six months of 1941? Who can determine this better than the readers of The Etude—the foremost American Musical Magazine? We have no idea of giving an elaborate award to the motion picture producers of Hollywood. It will be simply a certificate or a letter notifying the successful producer that he has won the distinction that you, the readers of The Etude, have conferred upon him. Everybody in this day knows of the vast influence of the fine music movie upon present day musical life in our country. Now you may decide which producer has made the most important contribution. Balloting will be simple. When you see a musical film which you believe is valuable in your musical life as a music-lover, a student, a performer, a teacher or as a parent, just write the name of a postal card and address it to:

"Musical Film Award"
The Etude Music Magazine
Philadelphia, Pennsylvania

Alan Curtis and Ilona Massey in William Sekely's production of "New Wine."

straight, unattractive person. As a matter of fact, Schubert was anything but unattractive. He was personable, rather dashing, and possessed of a personality sufficiently attractive to triumph over drawbacks of a purely physical nature. It is this charming and personable young Schubert whom Curtis brings to life.

Binnie Barnes takes the part of a flirty and amusing Countess, and Albert Basserman adds another brilliant characterization to his list in the role of Beethoven. His resemblance to the master is striking—and striking, in fact, that he goes through the part without make-up, save for a more stylishly accurate arrangement of hair. The direction of the picture is in the capable hands of Reinhold Schunzel, who directed "Balaika" (Metro-Goldwyn-Mayer), also a starring vehicle for Miss Massey. Scenery and costumes are being kept in exact accord with tradition. The interiors of castles and homes are actual replicas of their Austrian originals; costumes are strictly in character, without any effort toward Hollywood glamourization.

George Kreisler, cousin of Fritz Kreisler and a distinguished pianist in his own right, has instructed Miss Massey and Mr. Curtis in those niceties of piano technic that will give them the appearance of actually playing. Kreisler coordinates the pseudo-playing of the stars with the already recorded Schubert music, dividing his attention between finger technic and arm and shoulder movements. Mr. Kreisler was educated in Vienna and continued his musical studies at the Paris Conservatoire. He has been in the United States some five years, specializing in Schubert music.

The plot builds up another fictional conjecture as to why Schubert's romantic life remained as it was written, without modernizations or reworkings of any sort. The numbers heard in the picture are: "Ave Maria," Marche Militaire, Serenade, Impetence (Ungeduld), the "Symphony in C-major," and the glorious "Unfinished Symphony." In addition, there will be interpolations of Beethoven's "Appassionata Sonata" (Beethoven appears as one of the characters in the play), and bits of Mozart and Bach.

Ilona Massey plays the part of Anna. An alumna of the Vienna State Opera, Miss Massey is thoroughly familiar with the Schubert tradition. During her residence in Vienna, she lived only a few streets away from the locale in which the film is set. Alan Curtis has been selected to portray the role of Schubert. Curtis is a new type to essay the young composer, generally depicted as a stout,
FOR A NUMBER OF YEARS Josef Marais and his Bushveld Band have been heard over the NBC-Blue network in one of radio's most interesting and novel programs. Beginning in September, 1939, with a fifteen-minute broadcast of unsophisticated melodies of the Karoo, Zulu and other South African regions, Marais proved so popular that his program was extended to a half hour and elaborated to include dramatizations as well as songs.

Marais, a South African, was born on the Bushveld; his childhood days were spent on a lonely sheep farm. Daily he took long rides into a nearby town for his first schooling. Later he went to Capetown. There, at school, he showed such a marked aptitude for music that he won several scholarships. At twenty he was sent to London, where he continued his musical training. He also studied on the continent; later, in the English capital, he became interested in radio, and for several years he gave a long series of musical programs over the network of the British Broadcasting Corporation. Marais says he has always been interested in folk music. He has spent a great deal of time translating and arranging his native South African songs as well as those of other lands. In this work he has been ably assisted by Albert Diggerhof. Both strive to keep arrangements close to the original, although they do admit that in many cases it has been quite impossible to do full justice to certain subtle Afrikaner expressions. But the aim has been to retain as much as possible of the naïve simplicity and the peculiar quaintness that make these songs so attractive.

From the region of the Bushveld has come a treasure trove of folk songs and folk lore, to which many races have contributed. For South Africa, like our own country, was a land where many races met and mingled. Home of the Hottentots, Bushmen and other Negro tribes, it was settled as early as 1653 by the Dutch, who established the Cape of Good Hope as a halfway haven for ships trading with India. But the French Huguenots who fled religious persecution also came to South Africa, and later the English, the Scots, the Germans and other Europeans. All these nationalities contributed to the folk lore and folk music of the region; but the Dutch, Marais tells us, contributed perhaps the most; their influence has predominated.

The vast Bushveld region on the lower part of the African continent is primarily a farming country. There are very few large cities. The country is made up of generally flat expanses of land broken only by small hills, and each expanse is known as a "veld" (pronounced felt). Thus-called Bushveld covers great areas both of the western and eastern states of the Transvaal and Natal. With the exception of the regions along the coast and a few mountainous parts, South Africa, Marais says, is all veld country. Life has been lonely there, naturally, and in order to relieve its monotony settlers have from the beginning come from miles about for periodic tikkie-draais (get-togethers). They met at some farmhouse, where they would dance and sing; and from these meetings the many curious types of South African songs were undoubtedly born. Old songs of certain European countries were appropriated and altered by different peoples and given new flavor. Some got new rhythms and words through the colored races. The original sentiment of many songs thus frequently was lost; for, to quote Marais, to the colored man a word is essential in a song because its sound appeals, rather than its meaning.

Since February 9th, Josef Marais and his loyal Bushveld friends have been on an adventure trek in their broadcast—in pursuit of a missing diamond, stolen from Marais' grandfather many years ago. This imaginary trek has permitted the inclusion of factual geographical data and authentic Bushveld characters, as well as folk lore and folk songs. The continuity has been interestingly and effectively worked out. Frequently, Marais breaks into song when something reminds him of a familiar tune, and his companions join him in the chorus. Often Marais accompanies himself on a guitar, but most of the time the instrumental backgrounds are provided by his Bushveld Band. The song used as the signature number has a strange resemblance to the famous Hawaiian Aloha Oe. This, however, is one of the chief fascinations of the many songs he sings, for all possess reminiscences of other lands and peoples, and frequently you feel that you should know the song and join in the chorus. If you have not heard Josef Marais sing his Bushveld songs, we recommend you tune into the NBC-Blue network on a Sunday at 1:30 P.M., EST. (Marais has made an album of the Bushveld songs for Decca—Set 115.)

If you awake on Sunday mornings as early as 8:05 (EST), you can enjoy a fine organ concert given by Dr. Charles Courboin on the organ of the American Academy of Arts and Letters in New York City. His concert runs until 8:30 (NBC-Red network).

A Weedy Schedule

Looking down NBC's calendar for the week, we find that on Mondays there is a program presented by Joe Emerson and his choir from 2:00 to 2:15 P.M. EST (Red network) called "Hymns of All Churches. We sometimes forget how much we like certain hymns until we hear them presented in an informal manner in the home. Then there is the Rochester Civic Orchestra, which has been heard of late in a series of matinee concerts under the direction of Guy Fraser Harrison on Mondays from 2:30 to 3:00 P.M. EST (Red network). It's a good broadcast to mark up on your Monday schedule.

Mondays bring also the Firestone Hour, which since February 17th has become known as the traveling "Voice of Firestone Concert," owing to the fact that it is following its tenor soloist, Richard Crooks, across country in his coast-to-coast concert tour. Beginning with the broadcast of February 17th, which originated from Hollywood, Crooks resumed his guest appearances on this program. Alfred Wallenstein is conducting all concerts, and since he is engaged in other broadcasts regularly from New York, it is assumed that he has to make connections each Monday night with Mr. Crooks by plane. (Red network—8:30 to 9:00 p.m., EST.)

Two young singers are (Continued on Page 238).
Discs That Delight Music Lovers

By Peter Hugh Reed

R OUTSEVITZKY's PERFORMANCE of Brahms' "Symphony No. 4, in E minor, Op. 88" (Victor Album M-730) disproves all the old assertions that this music is melancholy and uncompromising. It would be impossible to imagine a more clarified, more brilliant or more finished performance than Koussevitzky and the famous Boston Symphony Orchestra turn in. From the reproductive standpoint, this is the best version of the work on records. From the interpretative aspect it is equally impressive, although those who know this score intimately may well feel that there should be more warmth in its projection.

Unquestionably, the best version of the Tchaikovsky "Pathétique" on records is furnished by Furtwängler and the Berlin Philharmonic Orchestra (Victor Album M-553). The music is shaped with care and logic, and its expressive qualities are fully exploited without emotional excess. The recording is wholly admirable, although not so loud or forceful as some domestic issues.

The latest version of the César Franck "Symphony in D minor" (Columbia Set M-496), by Mitropoulos and the Minneapolis Symphony Orchestra, is somewhat disappointing. When we consider that Beecham, the foremost conductor on Columbia records, has recorded this work for English Columbia in recent months, it seems odd that domestic should have released the Mitropoulos reading instead of the great English conductor's version. Mitropoulos gives an admirably clean and straightforward performance; one marked by intensity and superb precision, but it is hardly Gallic in spirit. As a recording, this new set lacks the warmth and glow of the Stokowski version; and, strangely, it compares very unfavorably with the earlier Mitropoulos recordings, having much less bass and a hardness of string tone foreign to the orchestra.

The recording of Rimsky-Korsakov's Capriccio Espagnol, made by Barbirolli and the Philharmonic-Symphony Orchestra of New York (Columbia Set X-165), shows the fine musicianship of several first desk men, but as a performance it is not so smooth and effective, on the whole, as the Fiedler version on Victor discs.

Stokowski's arrangement of Weber's familiar Invitation to the Dance (Columbia Disc 11481-D), played by the All-American Youth Orchestra, is more on the virtuosic side than the Berlioz version. Brilliant scales for woodwinds and harps dominate certain sections, and one notes a more sensuous tonal sound than in any previous recording of the work.

In his performance of the Overture to Wagner's Die Meistersinger (Victor Album M-731), Stokowski, conducting the Philadelphia Orchestra, achieves consummate richness of tone. The music is played more for detailed effects than for spon-teness of movement; occupying, as it does, three record faces. One unfortunate break disturbs the continuity. From the recording side, this is the most impressive version of the superb "tone poem" that Wagner wrote for perhaps the most beautiful of all his music dramas; yet, it may well be that those who own the Beecham recording will find the freer flow of its reading, even though cramped on two sides, more desirable than this newer and more realistically recorded version.

Beethoven's "Twelve Concertante Dances", which Howard Barlow and the Columbia Broadcasting Symphony play in Columbia Album X-184, hardly represent the composer at his best. Pieces like those were written by him at a publisher's behest. They have little or no harmonic or rhythmical variety; being modeled on the country dances of the times. Yet, the dances are of historical interest, for one of their number, (the seventh, in E-flat), offers a striking example of "how the lesser and the greater Beethoven coalesce into one." This dance was later to be used for the exuberant finale of the famous "Symphony No. 3 in E-flat", the "Eroica."

In 1922 Peter Warlock, the English composer, wrote a Serenade for strings for the sixtieth birthday of his friend, Frederick Delius. The music is close to Delius in mood and workmanship, is sensitively conceived. Constant Lambert and his String Orchestra do not fail justice to this little work on Victor Disc 13554.

E. Power Biggs, the organist, and Arthur Fiedler's Sinfonietta unite to give us a worthy performance of Handel's "Concerto No. 13, in F major" for organ and orchestra, sometimes known as the "Chicken Concerto" because of its helps in the second movement. The material of this work was drawn by Handel from other works. Notwithstanding, this is a particularly pleasing composition, well played and recorded in Victor Album M-733.

It was inevitable that José and Amparo Iturbi would sooner or later record a two-piano concerto. And their choice of the famous Mozart "Concerto in E-flat major", K. 365, (Victor Album M-732) is a wise one; for Iturbi and his sister have a real insight into Mozart's music. Since Iturbi is the conductor of the Rochester Philharmonic Orchestra, it was but natural that he should conduct the performance from the first keyboard, as Mozart did in his day. The result is a brilliant performance of this sparkling work, but one that employs a far larger orchestra than Mozart intended. The Schnabels, father and son, also have recorded this concerto, and while their performance is technically and expressively less impressive than that of the Iturbis, there is much to say for the less weighty accompaniment of their orchestra.

The new recording of Verdi's forceful and moving "Requiem Mass" (Victor Album M-784) was made early in 1939 in Rome, at the Royal Opera, with the orchestra and chorus of that eminent institution, and four of Italy's foremost singers under the direction of Tullio Serafin, who, next to Toscanini, is the greatest living Italian conductor. The singers are Maria Caniglia, soprano; Ebe Stignani, mezzo-soprano; Beniamino Gigli, tenor; and Ezio Pinza, basso. There have been many derogative criticisms written against the theatricalism of the Verdi "Requiem"; but with the years, these have gradually faded out. Most people to-day acclaim this work as one of the greatest of its kind. Verdi set the liturgical text of the mass as a tribute to his close friend Manzoni, the writer, and set it in his own original manner. Bach, Mozart, or Brahms, his "Requiem" would not have been so convivial; its Italian exuberance and fire, its spontaneity and deep emotion are its chief attributes. The impact of the Dies Irae is among the most compelling things in all music; while the final pages of the Libera me are poignant in their sorrow.

Schumann's "Quintet in E-flat major" (for piano and strings) is one of the most popular works of the composer's later years, its music being from beginning to end. Its mood is always to be taken into account by its performers. Schnabel and the Pro Arte Quartet recorded the performance by Sauné and the Primrose Quartet. The latter give a more refined, a reading of this music than did the former — a reading that is admirable for its polish and Schumann's melodies and, in the second movement, in the full realization of the difficult rhythm. From the reproductive aspect, this is the best version available to date.

The newly formed Roth String Quartet play "Quartet in E-flat major", K. 458, (Columbia Set M-438) than in any of their previous recordings. The delightful rhythm and melodic flow of this music is spontaneously set forth, and although the lovely adagio, it is (Continued On Page 260)
Music in the Home

MacDowell for Children

A new biography of Edward MacDowell, liberally illustrated with black and white original drawings by Mary Greenwald, has just been issued from the pens of Opal Wheeler and Sybil Deucher. The story is excellently told and should be easily comprehended by children of ten years of age. Selections from a few of his compositions are introduced.

“Edward MacDowell and his Cabin in the Pines”

Authors: Opal Wheeler and Sybil Deucher

Pages: 144

Price: $2.00

Publisher: E. P. Dutton & Co., Inc.

A Great American Singer

One of the finest biographies written by an American, ranking possibly with those by Prescott, Ida Tarbell, John Hay, Albert J. Beveridge, Albert B. Paine and Hendrik van Loon, is the newly published “The Life of Emma Thursby”, by Richard McCandless Gipson, and issued by the New York Historical Society. Mr. Gipson was fortunate in having access to a large collection of unpublished reference material which gives his book an authority which is most welcome.

It is with great pleasure that we greet this life story of one of the foremost American singers. This is particularly the case, because her art, alas, like that of Jenny Lind and Patti, must remain largely a memory. In her singing years (she was born in 1845 and died 1901) there was no means of preserving those golden tones when they were at their finest. The phonograph was invented in 1877, but it was not until the past decade that the methods of high fidelity electrical recording were perfected. Therefore, it is very fortunate that her great achievements have been so excellently set forth in this new volume.

Born in Brooklyn, New York, her first teacher was Julius Meyer of that city. Her next teacher was the noted Achille Errani, of New York. Then she went to Boston to study with Mme. Rudersdorff. Mme. Rudersdorff was an extraordinary personality in American musical history. Born in Russia (1822) she had been a pupil of the great Bordogni in Paris. Rudersdorff had met with great success as an opera singer in Europe. In 1871 she came to America to sing at the Boston Jubilee. She then settled in America. Her son was the eminent American actor, Richard Mansfield.

After studying with Mme. Rudersdorff, Emma Thursby went to Milan to study with Lamperti and San Giovanni. These details are given because they indicate that although she was thoroughly American her voice was developed strictly along the lines of the Italian traditions of bel canto. This possibly accounts for the fact that her singing years lasted until comparatively late in life. Although she sang as a little girl, her real debut was at Plymouth Church, Brooklyn, New York, in 1875.

Pat Gilmore was at that time a real force in American music and his band ranked in popular favor with the great symphony orchestras of that day. He engaged Emma Thursby for a national concert tour which proved a tremendous success. Her voice, although not powerful, had a “delicious” timbre, which led critics to compare it with Patti.

In those days much of the best singing known in America was that heard in church from the many fine church choirs. Excellent salaries were paid and singers of real ability were proud of their choir positions. The choir of Henry Ward Beecher’s Plymouth Church in Brooklyn, New York, was particularly famous. It was believed that Miss Thursby when she was a member of this choir, drew as large crowds to the famous church as Beecher himself.

During the rest of her remarkable career she devoted her art to church and concert singing, notwithstanding incessant opportunities to go into opera. Even Gounod begged her to sing his

EMMA THURBSY About 1900

Marguerite. At first she was moved by moral scruples, but later her vast success as a concert singer became so unusual that she reached a position where she could not afford to devote time to the opera. In England, France, Germany, Spain, Denmark, Norway, Sweden, Belgium and other countries, her appearances were sensationaly successful. Offers came to her from all parts of the world, one from the Emperor and Empress of Brazil who are alleged to have made her an offer of $40,000 for a concert tour of their country. On most of her tours she was accompanied by her faithful sister, Ina Love Thursby.

In her later years she gave much time to teaching and philanthropy. Her best known pupil was Geraldine Farrar. In 1903 she and her sister, Ina, made a tour of China and Japan. In Tientsin she gave a very successful concert. She was then aged fifty-eight.

The writer of this review knew Emma Thursby for many years and was a guest in her apartment at 34 Gramercy Park, on different occasions. She was a woman of extraordinary charm, personality and mental vigor with a wide human outlook, blessed by unusual feminine sweetness. Mr. Gipson’s carefully documented and excellent biography gives this memorable musical figure the permanent record and recognition which otherwise might have been lost.

“The Life of Emma Thursby”

By: Richard McCandless Gipson

Pages: 430

Price: $7.50

Publisher: The New York Historical Society

Music Lovers to the Front

Here is a delightful short book by a British gentleman who holds the Rossiter Hoyte Chair of Music at the University of Sheffield. From the tone of the book, we could not have imagined anyone who could have done it more deftly in a few pages. We have stressed the author as a British gentleman because, since the earliest days of music culture in England after the monastic period, innumerable British gentlemen have always taken a peculiar and sincere delight in becoming amateur musicians. Following the models of Henry VIII and his turgid daughter, Elizabeth, as well as his ill-fated Mary, English gentlewomen and gentlemen took to the virginals and the recorders as a salmon does to a waterfall. To them it was an exciting and interesting game. Quite naturally, the gentlemen of other lands, Frederick the Great, Esterhazy (esht-er-hayz), Razumovski, and others, became fine amateurs and patrons of the art, but it remained for the Briton to make sport of it.

Henry VIII, be it known, was, like Mary, able to play many instruments and, like Mussolini, was said to have practiced music daily. One writer claims that he composed almost the first purely instrumental compositions in England that have

BOOKS
Thanks from Sibelius

The Hon. H. J. Procope, Minister of Finland, desires to thank American admirers of the work of Jean Sibelius for their widespread tributes to the master at the time of his recent seventy-fifth birthday. No nation in the world stands higher in the estimation of all Americans than magnificent little Finland, and we are greatly honored to present this letter to our readers. — Editor of The Etude.

February 27, 1941.

My dear Dr. Cooke:

I have just received a letter from Jean Sibelius in which he asked me to write in his behalf to those who had done so much in this country to honour him on his birthday, and to express for him his very heartfelt thanks for this tribute. He was deeply touched by this appreciation for his music, as well as by the honour thus paid to Finland, and he said in his letter to me that he would "so much like to thank each and every one personally." But as this is impossible in view of the obvious postal transport difficulties in the present circumstances, he hoped you would believe him none the less grateful that I do it for him. I know how much these music celebrations meant to him as a recognition of his genius and as a token of friendship towards our country, and for him as well as for myself I send you warm greetings and deeply heartfelt thanks.

Yours very sincerely,

Minister of Finland.

Dr. James Francis Cooke,
The Etude,
1712-14 Chestnut Street,

Music As a Means to Speed Up Work—By M. V. Santos

British factories have been experimenting with the use of music during working hours, as a means of increasing the efficiency of employees. The Manchester Guardian Weekly reports that forty-seven factories of nine hundred and seventy giving information about factory conditions, in a survey conducted by the National Institute of Industrial Psychology, are using music.

Some of the comments from the factory officials were:

Employees doing hammer work keep time to swingy music.

Music has the effect of stopping chatter, and work improves in consequence.

Girls prefer work in the warehouse with music to work in other departments where higher wages are paid.

Slow and fast music affect the speed of work.

Employees work to the beat.

Singing is allowed; and, when singing, employees work better, because it keeps them from becoming tired.

 Employees can work and sing, but they
Go Back to the Piano!
A lively article from a sensible mother who found her own way back

By Mona Myers Davies

The world is full of women whom you might call "givers-up of the piano." If all the money spent on their music were put in one pile, it would look like the national debt. If a span of their practice hours were made, it would extend to the crack of doom. Some of these women had real talent. All learned to play the piano. And they have thrown away the priceless thing they strove for. Many of them are restless, groping for something to fill the yawning gaps in their lives. Why don't they take up music again? Ask them. They will tell you they have not touched the piano in years; their hands are too stiff; they are ashamed of how much they have forgotten. Every excuse in the world. They are just a bunch of "dides" who "don't any more."

I understand these women, having been one of them for thirty years. But I have left them. I have gone back to the piano and am having the time of my life. Now I am possessed with the fervor of a crusader and want a host of women to follow me.

My early childhood was without benefit of music lessons, and our old upright piano stood neglected. No doubt this was because I had never divulged my secret dream-picture in which I saw myself, grown up, seated at a grand piano, playing, dressed in black velvet with a long train that spread like a fan upon the floor. As the years went by I added an audience to the picture. But not until I was twelve years old did I give voice to my desire to make music.

A neighbor girl came to our house one day and played an elaborate piece with a lot of hand-crossing in it. It was wonderful! I immediately added crossing of hands to my picture. Then a dear little old lady came one evening and did the most amazing variations up and down the keyboard. She wore rustling black taffeta, and her white hair waved softly into a tight little biscuit on the back of her head. She looked fragile enough to fall to pieces when she perched herself on the wobbly plush stool. For a minute I was afraid she would lose her balance, but I soon forgot about that, so delightful was her playing. I definitely decided that night to become a musician. If music made old age so gracious and sweet, I felt I should hurry and get ready to be old.

The Ugly Duckling Sets Out To Be a Swan

My father and mother consented with alacrity to my request for music lessons. I was an exceptionally homely child with uneasy manners, a prickly disposition, and a genius for saying the wrong thing. My mother welcomed the idea of a cultural parlor trick, because she thought I needed something to sand me down to the smooth finish she desired in her daughter. My father picked the guitar, managed some really bird-like notes on the flute, and whistled very beautifully. He also sang tenor in the church choir. He therefore encouraged me, but I think with his tongue in his cheek, as he saw no sign of music in me. They sent me to an excellent teacher who discovered that I had only a small talent for music but a stupendous and unsuspected talent for hard work. Having a temperament like the little dog named Rover who, when he died, died all over, I gave myself completely to music and practiced three to six hours a day. I made such rapid progress that my parents were inordinately proud of me.

In college I made plans for a serious career. I became a show-off pupil and was publicly pulled up over my accomplishment. It pleased me to play in recitals, for I felt that it would be unfortunate indeed were other students denied the privilege of hearing me. Besides, I liked the applause. I daresay my beloved Beethoven and Liszt, in the celestial orchestra, laid down their harps in disgust when I played the "Appassionata Sonata" and the Second Hungarian Rhapsody. But had I seen their gesture of disapproval, I would not have been deterred.

My graduating recital stopped just short of my dream picture. The grand piano was there, and the audience. But the black velvet dress was missing. I wore be-ruffled white organdie.

When I went the following year to New York to study under a famous teacher, the ego slowly oozed out of me. Self-confidence gave way to humility. This teacher was understanding and kind. When I told him that I had used up my money, he let me cry on his shoulder and rub his collar with my tears. He said: "Go home and teach for a while, and come back when you have enough money for living expenses. Don't worry about money for lessons. With your capacity for work, you'll play in Carnegie Hall one day."

Marriage Flies In, Music Flies Out

I came home and began to teach. Then, like a feather on a breeze, went my music. I fell in love and got married, and lived for five years without a piano in the house. When at last we bought one my hands had become so toughened by kneading dough, spanking babies, and grubbing in a flower garden, that it was hard for me to practice. My husband did not encourage me, so I let the music go. It amazes me even now to think how quickly it went.

One night, three years ago, something happened which changed my course and steered me back into music. I had what my old black mammy would have called the "hibby-jibbies." The radio was on, but I was not listening. I was too busy contemplating my jorlorn estate. For years I had looked forward to the time when I should have leisure and be free from responsibilities. But now that I had reached that time, it held no favor for me. My children were married and no longer needed me. I recognized my dangerous inclination to meddle and knew I needed something to keep me "out of their hair." What I needed was a hobby.

Suddenly my ear caught the opening phrase of the "Appassionata Sonata," and I began to listen. A world famous pianist played a programme almost identical with the one I had played at my graduating recital nearly thirty-five years before. At once I knew that I should take up piano and fill my life with music. The next day I went about doing it.

My uncle, with whom I live, was happy over the idea and bought for me a small upright piano. Just around the corner lives a woman whose gift for teaching is truly remarkable. I went to her and said: "Teach me as you would teach a child. Maybe I can learn a (Continued on Page 270).
Music and Study

Acquiring a Light Thumb
By Harold Myhning

The thumb is strong but heavy and clumsy. Therefore, special exercises to acquire lightness are needed, if the thumb is not to be a drag on the other fingers. Here are a few exercises that will enable one to acquire a light thumb.

1. Place the five fingers on five white keys. Now, without depressing the four keys on which the four fingers lie, play the thumb note four times very softly. Repeat the exercise several times but not often enough to cramp the wrist.

2. Play several sets of the major scale of C, and play the thumb note much more softly than the other notes are played. This is an especially valuable exercise in gaining a light thumb. It serves another purpose, too, in that by practicing it faithfully the student gains great facility in turning the thumb under the hand's musical proficiency to as great a degree as possible.

A plan which has been found successful with a number of pupils is that of explaining to them that, while the music they play is received by the listener through the organs of hearing, the ears, they themselves learn to play by two different methods; through the medium of the outer ear, and that of the inner ear.

Both of these "ears" have valuable assistants which cooperate with each other in overcoming the difficulties which arise in piano practice.

The outer ear hears a piece of music being played. It catches and holds the impressions that are made upon it by the rhythm, the melody, and the phrasing; and it cooperates with the fingers in helping them to keep the correct time, to make the melody sing, and to mark each phrase with a slight accent at the beginning, and a pause or breath at the end.

The inner ear hears a piece, not by actually hearing someone play it, but through mental impressions received by looking at the music page, cooperating with knowledge which has been gained at the music lesson, of the different notes, and the position of the keys they represent on the keyboard; of the tempo of the piece; of the marks which tell what its phrases and shades of tone should be. The inner ear then helps the hands and fingers to play through musical understanding.

While this presentation has appeared some-

what abstract to a certain type of pupil; it has proved valuable and successful on the whole.

The pupil with the quick ear, by having his consciousness turned with the impression and understanding of music coming from within himself, rather than from an outside source, has been unconsciously made to penetrate the reasons for the parts of music as differentiated from the whole, and to which hitherto he may have given scant attention.

To the opposite type of pupil, probably quite as musical as the first, but with less awareness of power of expression at the keyboard, the suggestion has illuminated his individual perception of music, and aided in drawing out the latent coordination of the forces of mind and hand and fingers which were necessary for his complete musical performance.

The thumb was used to strengthen the weakness of both types of pupil, and to improve and intensify the native gifts of each.

The Queer One Tone Music of the Lapps
By Holger Lundberg

A rich and fascinating collection of five hundred and fifty-eight ancient Lapp melodies, so-called "jolking", has been gathered by Jürgen Tiren, a Swedish railway station master turned author-artist. Mr. Tiren, who is eighty years old, has roamed the wastes of Lapland for more than three decades, and because of his friendship with the Lapps and his understanding of their nature, he has amassed a wealth of information, not previously discovered.

Mr. Tiren calls "jolking" heterophonic music, and explains that it is absolute monotone and constitutes the Lapps' way of expressing their moods, likes, and feelings. They can be divided into migration tunes, marches, herdsman lays, meeting and parting songs, wooing songs, revelry tunes, and wedding and cradle songs.

The very oldest of the "jolking" are the songs to the spirit world and to the protective gods. Among the melodies of greatest ethnological interest collected by Mr. Tiren are the "Beaver Songs", which he heard from an aged Lapp woman, and the lullaby, Tonnna Tonna Fauro. Most of all his discoveries have probably been made in the northwestern Swedish province of Heredalen, where he came across an old Lapp, who remembered fragments of the so-called "Bear Choruses." They differ considerably from other Lapp music, and chants of a similar type can, in fact, be found in India.

Many prominent musicians have visited him in his native land, "Nuoljoldi", in the National Park in northernmost Sweden. Among them is Leopold Stokowski, who claims that the rhythm of the Lapp music has no counterpart in the world. Crown Prince Gustaf Adolf himself is a skilled archaeologist—and Crown Princess Louise of Sweden also have been his guests on several occasions. Mr. Tiren in addition is known as one of the best violin makers in Sweden, and has also made a name for himself as a painter of note.

Another interesting phase of Lapp music, the symbol of their ancient magic drums, has just been investigated by a Stockholm scientist, Dr. Ernst Manker. This expert has found that the Lapps used these drums in order to establish contact with the spirit world. While drumming, they fell in a trance, and it was supposed then that the soul became liberated from the body and soared to higher realms. The drums were covered with figure designs, illustrating scenes from the mythology of the Lapps, as well as everyday happenings in their life. Their mythology, which is influenced by Christianity as well as by old Norse beliefs, described the natural forces—the sun and the moon, the wind and thunder, lightning and snowstorms—personified as gods, while the gods of mountains, lakes, forests, and so on, were of a more local nature.

The Lapps for hundreds of years held on to their drums, which they believed could not only influence the world of spirits, but also reveal to them where they should go to find grazing for their reindeer herds or the best places to fish and hunt. Not until the end of the seventeenth century were the authorities successful in stamping out—at least officially—the use of magic drums among the Lapps. In secret, however, the superstitions custom lived on for a long time, especially in southern Lapland. Only last year, for instance, Dr. Manker recalls that he met an old Lapp in the Swedish province of Jemtland, who well remembered his father's drum, which he has seen used many times.

Piano Practice as a Game
By Mrs. C. R. Marlowe

Mothers of small children, and many teachers, have had the problem of making music lessons (particularly practice periods) interesting. Many new ideas have been tried: nursery rhymes, music book stories, gold stars for merit, and all of the approved methods of elementary schools. With some children they are successful, but to the great majority the practice hour means either boredom or rebellion. It is difficult to make them realize the value of practice.

Here is a new angle on this old problem. All little girls are "dressing up" and playing "make believe." Their costumes are Mother's dresses in a pair of her shoes which daughter can wear right over her own. Most children of to-day are radio fans, and keenly interested in programs and broadcasting. My little girl invented a novel method of combining "dressing up," practicing at the piano, and "make believe," by acting as radio commentator and broadcasting her lessons. In Mother's dress, and with a home-made microphone attached to a bird cage stand, placed in a typical "Walter Damrosch" style:

"My dear children, I now play the scales. As Mrs. Virginia teaches, then at the piano," she next announced: "Now, children, I will play the chords in three positions." These scales of all came some simple little phrases; but they were broadcast with all the importance of a symphony. A period of honest work followed each lesson, and earnest practice hour were miraculously com-

The idea was original with her, but I gave her praise and encouragement, and it was repeated once or twice. This little to the practice hour, might enjoy it, an imaginary audience. Try in some way to make come an adventure.
Some Fundamentals of Good Singing

By Wilbur Alonzo Skiles

SINGING IS REALLY SPEAKING set to music. It is speech with tones, latent in the average spoken word, caught up, emotionized, and sustained in flowing, melodic style. Vocal tones become musical in quality only when adequate freedom exists in physical performance. This freedom must originate through mental impulses of relaxation. All good singing is done first in the mind, with these imperative impulses of relaxation are conceived. Freedom is the foundation of good voice production either in speaking or singing, and the speaking voice affords the perfect fundamental pattern from which to cultivate the singing voice and the "vocal mind."

In order to produce both vowels and consonants according to their true cultural value, and without loss of beauty and spontaneity in the singing tone, the singer must obtain complete command of his vocal organs, through subconscious mental direction. To acquire this, the student may use the following instructions safely and advantageously.

First, he must train his tongue to obey the mind's impulses of relaxation, that is the preparation to good singing. This acquisition may be the means by which the young singer dispels shortcomings and eventually finds the way to good singing.

The writer knows from personal experiences that the simple vocal exercises can be brought to an appreciable degree of subjection and made to be the servant of the singer. Either the tongue will present an ultimatum to the singer, or the singer to the tongue. It could be a case of spare the tongue and not a singer. If any vocalist disputes this teaching, let him confront himself with a mirror, at the critical moment when he is in the process of vowel production or word formation. Almost invariably he will find that his tongue is in a position quite unfavorable to phonation.

The back part of the tongue should always be free in order to allow the larynx to sink and rise naturally, in automatic fashion, for the creation of the right pitch for any particular note in the singer's vocal range. It should, without forcing, be laid down as far as possible, and as far as good vowel formation, tone support and comfort of the throat permit. The rear portion should never stiffen, nor should it rise up at the tip or draw away from the front teeth at any time during vowel emission. For the most part, in singing, it must lie loosely on the floor of the mouth. On the other hand, there are some exceptions, in that it must not assume a too flat position for the creation of the vowels "e" and "a" of the English alphabet, and their relative sounds. For these, the tongue is required to rise in its center without stiffness or conscious control, and the tip must drop loosely behind the front teeth, in a lax, touching the teeth lightly. However, all such tongue positions and performances must come about involuntarily; the tongue must function as automatically in singing as it does in good speaking.

In most cases the tongue must be coax to relax; to assume a loose position within the mouth favorable to intelligible phonation and scientifically correct tone production. For this, silent exercises are helpful and, indeed, imperative. Not all singers have phenomenal voices. Caruso had. His method, however, was scientific in its principles and natural in its basis; he had no need to think of technicalities while he sang so exuberantly, so beautifully. Caruso sang as his great heart felt. All human emotions, perhaps, were experienced in his brief forty-eight years; he was, indeed, a versatile artist.

In Dr. P. Mario Marafioti's splendid book, "Caruso's Method of Voice Production" (D. Appleton & Company), much is said concerning the right performances of the tongue, and there are numerous fine pictures of Caruso's tongue in action, which show the imperative groove in the tongue as advocated by his great book. Caruso's tongue behaved in a phenomenal way. Correctly and efficiently, his glossus responded to his perfect mind pattern of tone and word, while his singing heart poured out its wealth of emotion.

To achieve this involuntary control over the tongue and voice, and to insure correct tongue action, the student will find these exercises for the training of mind and tongue very helpful.

Exercise 1—Silent

The student should stand before a mirror, looking closely into his loosely opened mouth, observing the tongue as he imagines his sensations during a natural yawn. He should then strive to realize these sensations—in the mouth, throat, behind the tongue, and under the tip of his tongue. Suddenly, in the manner of making them without the use of the tongue. Eventually, the tongue becomes spontaneous in responding to the mind of the student. The student should be encouraged to make spontaneous movements of the tongue and mouth.

Exercise 2—Silent

With this tongue exercise well in hand, the potential singer will find the following exercise useful:

With a clean cloth gently grasp the tip of the tongue and draw it (continued on Page 266).
Will Battleships Be Sunk by Sound?

Musical Miracles of 1941

By Arnold Hugon

There is something to fire the imagination of the most lurid writers upon music.

Fortunately, there is a scientific background upon which a titan like Jules Verne or H. G. Wells might safely speculate—because great research laboratories, representing interests running into millions of dollars, are now engaged in exploring the marvels of sound. What they have found literally paralyzes the reader's mental conception of the past. It is now readily within the province of the prophet to say that the time is probably coming when even a battleship may be sunk with music, inasmuch as U. S. Navy experts are now testing sound vibrations with a view to exploding bombs and torpedoes at a distance.

Everyone is familiar with the effect of rhythmic vibrations upon material bodies, as, for instance, soldiers marching over a bridge. The men are always given the command to break step so that the vibrations may not disturb the structure.

Perhaps all those who have been making fun of musical therapeutic may have the laugh turned upon them. Perhaps the doctor of the future may come prancing into the room with a fife, or an oboe, or a bassoon. In an article appearing in Newsweek last January—which is reprinted here in full with permission—the writer talked of sounds that are so high or so low that no one can hear them, yet they are being used now to kill germs in milk and other products. Why not germs in living human beings? Perhaps, some day, instead of engaging a doctor, we may call in a music teacher and say: “I have the flu. Will you kindly play Lefebre’s Fifth Nocturne and kill my germs?”

About two decades ago, a remarkable person by the name of Charles Kellogg, who was known as the “bird man,” toured the country in vaudeville. He claimed to have a throat resembling a bird’s. In other words, he insisted that he possessed a syrinx formation in his throat, through which he imitated bird sounds. To the manner of a bird he whistled, with his lips apart. He made many astonishing “whistling” records which were manufactured by the Victor Talking Machine Company. At his public exhibitions, Mr. Kellogg displayed a glass cylinder several feet long and about one inch in diameter. One end of the tube held an ignited gas jet with a small visible flame. First he would perform the well known physical experiment of striking a piece of metal, thus making a sound tuned to the vibration of the tube and so high in frequency that it could not be detected as a musical tone. Although the tube might be one or two hundred feet away, the flame would flutter and die out. He would then reignite the flame and make a sound in his throat, tuned to the same vibration of the tube but inaudible to the audience, and the flame would again be extinguished.

It is well known that dogs can distinguish tones that the average human cannot hear. In fact, a well known sporting goods manufacturer has put upon the market dog whistles used for calling dogs but inaudible to human beings. Kellogg gave many demonstrations in public, designed to indicate that his range of hearing penetrated to the supersonic and even the ultrasonic frequencies. He also claimed to be able to create springs in the desert territory east of Sacramento, where springs had never been known. He exhibited photographs and local newspaper notices relating to these, but the writer has never had any definite scientific opinion upon the authenticity of his claim. His method was to dig trenches thirty-two feet long, which converged in the shape of a fan at one lower point. The trenches were filled with crushed rock Kellogg, according to his account, would produce high frequency tones which would make the rocks vibrate, cause a precipititation of moisture and result in a small stream or spring. This seeming far-fetched story savors of Munchausenism but Kellogg insisted that he had done it. And, fabulous as this seems, in the light of new and well-attested scientific discoveries relating to sound, and in the light of the seemingly miraculous things that Kellogg did, it is not impossible that he could have performed the feat.

As long ago as 1928, the New York Fire Department was giving a demonstration of the method of extinguishing flames with a tuning fork, but the idea was in its infancy and no practical development of the theory was advanced. However, some scientist at that time predicted that, one day, fires would be put out by radio. Certainly, scientific miracles hardly less startling have been accomplished.

In the field of supersonics the developments are quite as startling as those which have to do with the photo-electric cell. By means of this cell, sounds are “photographed on moving picture film,” making the finer talking movies possible: doors are automatically opened at entrances of railroad stations and of markets for patrons, whose names may be filled with bundles; and photograph records are played by means of a mysterious beam of light. In the realm of supersonic or inaudible sound, these physical mysteries, in addition to killing germs and producing chemical changes in industrial processes, are employed to bring about the coagulation of suspended dust particles in the air, so that workshops, made untenable by clouds of dust liable to cause dangerous occupational diseases to workers, may be freed from this nuisance.

What the future of this supersonic generation may be is not known, but it has been cited that if the cupped hand, filled with oil, is brought into contact with the instrument which sends out inaudible sound vibrations (not electric or radio currents), the hand may sense both pain and heat.

All this makes room for interesting speculations as to the possible physiological and pathological influence of listening to music. Every musical tyro is familiar with the phenomena of harmonics or overtones, those “particles” of sound which are produced on a fundamental tone is struck and, by tone color to the ear. If it were not for overtones, an octave, an octave and a fifth, two octaves, all voices and all instruments would sound alike. The late Edward Bok, in a talk with the writer, said emphatically that he was of the mind that when he regularly attended the concerts of the Philadelphia Orchestra, he went first at against his will, because he knew little about music and cared little for orchestral music. However, he said that he gradually experienced, from what he said remarkable sense of refreshment, at times, feeling the desire to hear. He was also able to say that music, even for those who merely exposed themselves to it without knowing very much about it, was unquestionably beneficial.

The main upper harmonics for decades have been demonstrated to the human eye by means of the manometric capsule, invented by the great German scientist, Helmholz. Thus all seems well within the realm of possibility.

The following article is reprinted from the January 13th issue of Newsweek:

“Vibrations—no matter how produced—cause set up sound waves. The lowest-pitched sounds a human ear can detect. (Continued on page 260)
It is not necessary for an organist to play the conventional type of prelude every Sunday. He can give as much variety to his preludes as he gives to the other musical numbers of the church service. There are at least six types of organ preludes at his disposal. While these classifications may sometimes overlap, each is in a definite and distinct category. An outline of these possibilities follows:

I. The Standard Prelude. This type includes the commonplace numbers one usually hears, bearing such general titles as Prelude, Meditation, Contemplation, Consolation, or Reverie. The standard prelude is easy and churchly in effect. In style, the ordinary prelude has a melody that can be readily followed and appreciated by the man in the pew.

II. The Hymn Type really has four subdivisions, affording much variety in itself:

a. Chorales are often needed. Simple chorales, played softly on the Echo Organ, produce an ethereal atmosphere most conducive to worship. Chorales are the proper prelude for Communion Preludes similar to the Evening Prayer from "Hansel and Gretel," by Humperdinck, and the Andante Cantabile in B-flat, by Tschalkovsky, are also suitable for the Communion Service, offering a change from the meditative chorale. During the serving of Communion, simple hymns are more effective and in better taste than elaborate variations on a hymn tune.

b. The Anthem Type is stronger, fuller, and a little more animated. One might actually play an anthem, such as Send Out Thy Light by Gounod. Protestant organists would gain an unusual repertoire by examining masses. The Sanctus from Gounod's "Messe Solennelle St. Cecila" is sublime in any church service.

c. Handel's Largo might be considered in the hymn class, although it is "broader" and more imposing than an anthem. The Choral from "Finlandia" (Sibelius) also belongs in this subdivision.

d. An occasional medley of hymns is most pleasing to the audience. An organist should ever bear in mind that his listeners prefer familiar melodies to virtuoso feats. How we love to hear hymns from the past like Shall We Gather at the River? Playing a medley gives the organist an opportunity to improvise, modulate, and arrange.

III. The Offertory Type. There are times, especially in Summer, when an organist becomes saturated with chords. He craves something sweeter, lighter, and more songlike than chords coupled 8', 4' and 16'. The single note melody line will give welcome relief. The Spring Song by Mendelssohn, Ave Maria by Schubert, and Melody in A by Dawes, are all good suggestions. Offertories which are too long to synchronize with the ushers' march make ideal preludes. Two cases in point are Chopin's Nocturne in E-flat and Rubinstein's Romance in E-flat.

IV. The Symphonic Prelude is more dramatic in a theatrical sense. For this purpose the symphonic prelude may be considered Program Music. Well known pieces in this category include: Pilgrim's Chorus from "Turandot," by Wagner (combination maestro symphonie type and symphonic effect); Liebestraume by Liszt-Gaul (dramatic tone poem); First Movement of the "Unfinished Symphony," by Schubert-Lemare (dramatic poem for festival occasions); Andante from "Fifth Symphony" by Tschalkovsky; In a Monastery Garden by Ketelby; and Caprice Viennois by Kreisler.

V. The Recital Type is composed, of course, of recital numbers demanding virtuoso ability. These masterpieces embrace the works of Bach, Buxtehude, and Handel. The master organist also plays Mendelssohn's "Organ Sonatas" and Widor's "Organ Symphonies." Toccata, fugues, carillons, sorties, fantasias, concerti, canonic variations, and partitas, also have their occasional use as a prelude.

VI. The Grand Choral Type. The organist often needs maestro preludes of pomp and circumstance. This kind of solo may be as difficult as the above, but it emphasizes churchly dignity in contrast to recital brilliance. There are countless "Grand Chœurs" and "Grand Offertorius." Elaborate paraphrases on hymn tunes belong in this section, too.

CODA: Transcriptions, while not comprising a special category, merit a separate paragraph. Transcriptions must be used with discretion because they do not supersede or displace original organ literature. However, there are certain transcriptions no organist can afford to be without. A more varied repertoire is created by using suitable:

a. Operatic and symphonic transcriptions,
b. Organ transcriptions of appropriate piano solos,
c. Oratorio and cantata transcriptions.

Operatic and symphonic transcriptions have been already mentioned. Other effective numbers are arrangements of the Introduction to Act III from "Lohengrin" and the Prelude to "Tristan and Isolde," by Wagner. Noteworthy selections for are the Adagio Sostenuto from the "Moonlight Sonata" and the Adagio Cantabile from the "Sonata Pathétique," by Beethoven. Prerequisites from section c include the Bach aria, My Heart Ever Faithful and the Hallelujah Choruses from the "Messiah" by Handel. The two instrumental numbers from Gaul's "The City of Music," are of course, intended as organ solos.

All types of preludes listed have their places in the worship service. The organist's good taste must decide which type creates the musical mood for the pastor's sermon. With services ranging from extraordinaire to fraternal (or lodge) ceremonies, many different types of preludes are required. Also the church calendar (Christmas, Easter, and so on) decrees the appropriate variety of prelude. National holidays, like Labor Day, Memorial Day, Thanksgiving Day, and Independence Day, also influence the service, and in turn the choice of prelude.

All in all, the organ prelude can and should be anything but conventional.

Intriguing Organ Lore
By Mildred Martin

It is of interest to know that the first American organ was built by Johann Klemm of Philadelphia and was placed in Trinity church, New York City in 1737. Eight years later (1745) Edward Bromfield built an organ in Boston. It was the intention of Mr. Bromfield to have twelve hundred pipes in the organ, but he died before the instrument was completed.

The first concert organ used in this country was built by E. F. Walcker and Son of Ludwigsburg, Germany. It was built for the Music Hall in Boston, Massachusetts, at a cost of seventy thousand dollars. In 1884, it was sold to the Hon. William Grover who presented it to the New England Conservatory of Music. Unfortunately, the Conservatory could not house such an immense organ, and it was sold for the metal and lumber it contained, at fifteen hundred dollars.

Opinion differs in regard to the most noted juvenile prodigy in organ playing and composition. There are those who claim the honor belongs to Mozart and others feel that this recognition should go to William Crotch who became Dr. Crotch. At the age of two, he played the organ and at four gave daily organ recitals.

The first organ to be operated by electric power was at the Centennial Exposition at Philadelphia in 1876.

As the mighty tones of the organ calls to worship, let us repeat the words of Charles Wesley—

Jesus, we look to Thee,
Thy promised presence claim;
Thou in the midst of us shall be,
Assembled in Thy name.

No organist should be so absorbed in the musical service of the church that he forgets the real service. That may sound confusing, but there are many who will understand and agree.
The Teacher's Round Table

Conducted Monthly

By

Guy Maier
Noted Pianist
and Music Educator

Correspondence with this Department is requested to Mail Letters to THE ETUDE Monthly, 101 W. 14 St., New York, N.Y.

Music and Study

Stops Between Measures

I enjoy your Round Table discussions very much and I have a problem I would like to have solved. I am teaching piano to my son, eight years of age. We are using W. S. B. Matthews' Grade 1.

1. How long (approximately) should I take him to complete Grade 1?

2. How long does he need to practice piano, before beginning violin or clarinet?

1. When you read this answer your boy will probably be in long-songs—and far beyond that first Matthews' book! The time interval between questions varies, and so does publication. Weekly it was sometimes so long that I hesitate to reply to some of the more pressing inquiries. It ought to take at least a year for any eight year old to get through Volume 1. I hope that you are now feeding him a nourishing supply of supplementary fodder in addition to the Matthews diet. He needs it!

2. At least two, but preferably three years.

A Memory Trouble

I am twenty-two years old, and I have been playing piano for many years. I look lessons some years ago. Lacking a competent teacher, I practiced all alone by myself and have done it very well. The only difficulty I have is in remembering my lessons. Instead of playing them all in one lesson, I study a piece for months, again and again, and learn it perfectly. If I leave that piece only ten days without playing it, I have lost much of it and really cannot play it well. I have to begin learning it again. I feel very sorry about this, and I think the best use to continue piano playing for this reason. One gets tired of studying always the same thing, especially when one has taken so much trouble learning it. I will thank you so much for advice and I know you think about this. Please tell me frankly if I am losing my time playing piano. Also I want to tell you that I have forgotten entirely the pieces I learned so well with my teacher, when I was eighteen years old and before.

T. B. O., Mexico City.

Consider yourself very lucky if it takes as long as twenty days for you to forget a piece! The rest of us don't need nearly that much time; in fact, our Forgettery works full blast in a day or two. You are only experiencing what every pianist has to go through daily. This memory bugaboo is the bane of the lives of recreative musicians. All of us must review their repertoire incessantly, not only practicing the pieces at the piano, but everlastingly and painfully going over them mentally away from the instrument.

Most musicians find that pieces learned in childhood or early youth can be played with more or less security all their lives; but even this is unreliable, for it is an automatic process—no conscious, intelligent memory function.

A composition may be learned and retained, endlessly, this is at once the tragedy and the joy of a musician's life. The process grows more difficult with increasing years. Only those who possess the inner drive, a limitless love for music, and gobs of vitality, survive. Of course if

you feel sorry for yourself, and begrudge all the pain music exacts from you, then you cannot go on. But the fact that you took the trouble to write as you did shows that you were bound to be more unhappy and troubled without music; and, therefore, something inside you will compel you to carry on. It's a hard life, my master, but a grand one!

Do you know Lillias Mackinnon's "Playing by Heart"? It is by far the most sensible, helpful, clear book on musical memory that I know. Secure it without delay.

Too Difficult?

I am sixteen years old and am working on some very difficult numbers such as those by Liszt, those by Chopin's "Concert Pieces" by Beethoven, Tchaikovsky's No. 2, and such like. What would I like to know is, do you think they are too hard for me? Of course, I can play them all my life, but I see no reason why I shouldn't work on them now, as I play them smoothly, and I feel free with them—this is, while they are quite difficult, yet I do not feel "lost." What led me to write is that I was playing at a recital where I did not do as well as usual, and I heard some instructions of the kind. For one thing, I had to play on a bad piano—or should I let a bad piano mar my performance? I see my error in playing what I did on that piano, but even if I had played as I did on a good piano, that would hardly be a sign that the numbers are too hard for me, I guess.

D. E. G., California.

I am wholeheartedly with you about studying these difficult pieces, especially if you succeed in playing them smoothly, with good rhythm, tone and pedaling. A pianist is always happier if he is working out some great masterpiece. As you know, most of these are long, involved and difficult.

You will grow technically and musically by plugging away, year in and out, at such masterpieces. However, you should also have short, easy, attractive compositions "on tap," pieces which you can play convincingly on good or poor instruments, numbers which you have "locked" sufficiently to project in a finished, enjoyable interpretation. Nothing is more intolerable than a long, loud composition on a poor instrument. The sense of utter frustration felt by the player is quickly communicated to his audience. If, however, you are careful to choose short compositions, and master the facts of (if any) and concealing the defects of the piano, you will get by with flying colors.

Stick to your lengthy masterpieces, but play them only to yourself and your innumerable friends.

A Band Boy

What would you do with a boy who plays the bassoon in the high school band, loves music, but refuses to study the piano? Is it true that band boys play the band plays? Some of the symphonies and pieces the band plays are much too difficult for him—three years student.

M. F. Illinois.

Soak him with easy, simple arrangements of classics, both solos and duets. Tell him that his band would play them if it could, but that as yet, it is probably not up to them. Just make him feel superior to his organization, and you'll have no more trouble.

Try some of these on him: Raine's "Themes from the Symphony Orchestra," "Miniature Duets from Master Symphonies"; Kaschnitz, "Piano Duets from Famous Symphonies".

He might fall for one or more of these solos: "Liberty Bell March," "Toreador Song from Carmen," "Bach," "Trumpet Voluntary," "Minuet in G," "The Bohemian Chorus" from "Aida," "Rosenkavalier" by Strauss, "From the Diary of a Madman" and "Blue Danube" B. Flat. He might at least see them...

W. S. B. Matthews.

Two-Piano Numbers

Can you recommend some recently published pieces for two pianos? Our bands, not too difficult, but effective numbers for recitals?—T. D. New York.

Bach-Maier, Air on the G String; Bach-Schottich, "Little" Fugue in G minor; Bach-Schottich, Chorale; "Gone is Sorrows, Gone is Sadness"; Duvernoy, "Favoured"; "Finishing touched"; Gliere, "The Wind," Leitam, "Jungle Dances," Lecuona, "Gitarro," Grasse-Ringo, Waves at Play; Pinnari, March of the Lunatics; Simons, "Deep River," Simons, "No Kinde -er of Trouble Seen; Simons, The Lobster Quadrille and the Cheshire Cat from "Alice in Wonderland" Suite; Turner, Two Cornish Sketches (The Pottery Wheel and Sea Shanty); C. L., Lubbertshlitz, Orientales. All of the above are in the late intermediate or early advanced grade.

New Piano Concertos

I am heartily sick of playing and teaching most of the well worn piano concertos. Could you help me out by suggesting some others, modern ones, especially, preferably short, and not too dissonant, that make interesting permanent additions to the "piano and orchestra" repertoire?—M. E., New York.

The Future of Instrumental Clinics

By William D. Revelli

Progress is not measured in terms of repetition of what has been done—it embraces the use of past knowledge and experience, present trial, future experiment. I believe that we are about to begin a new stage of progress in our instrumental clinics, and it is my purpose here to discuss the weaknesses of our present clinics, to propose ideas for evaluation of future clinical objectives, and to suggest improvements.

This discourse does not have as its aim any type of destructive criticism. Perhaps we would be protected by following the “movie mode”:

"Should any of the statements made herein associate themselves with the program of any instrumental clinic—living or dead—the resemblance is purely coincidental and unintentional."

Seriously, however, we do recognize the part that clinics have played in the music program of our educational system, and we simply wish to deal with a forward step—to forecast what is to come.

The term “clinic” as used in music education is borrowed directly from medical phraseology, and its use in our field is certainly justifiable. But what is its meaning? We find that it can cover a number of meanings, most prominent of which are: (a) The instruction of a class of medical students by the examination and treatment of patients in the presence of the pupils. (b) The gathering of a number of students at a clinical lecture. (c) An institution in which cases of illness or problems of a special type are studied, and expert advice or treatment is given. This last meaning is most general and the broadest, and a broad use of the term “clinic” might encompass clinical diagnosis, clinical lecture, or clinical psychology—all is part of a clinic program.

One can readily see the application of this term to the field of music education. Obviously clinics must have been originally organized as a gathering together of music students (including teachers, directors, and others) for instructional purposes. From my observations, however, I feel that in many instances the music clinics have failed to follow primary objectives. A great many of our clinics have been merely sessions for the purpose of sight reading contest material.

The Reading Clinic

In the sense that we have previously defined, these sight reading get-togethers are not true clinics. While the reading of the various contest selections before large groups of instrumental directors has many definite benefits, there are numerous factors which have a decided effect on the success or failure of the “Reading Clinic.”

For instance, no reading clinic can possibly accomplish its objectives if the group detailed to do the reading is not sufficiently prepared to perform satisfactorily the material programmed. Yet too often at our clinics we find a band or orchestra composed of selected high school musicians assembled as a unit for the first time, trying to play at sight a number of contest com-

gram. In this connection, I am reminded of a remark overheard at the close of a clinic. One of the high school directors had sat through a somewhat disappointing reading of a contest selection by a clinic band, and at the close he muttered: "Should have remained at home and..."
Music and Study

heard it done just as poorly by my own group!"

It is my feeling that a lot more would be accomplished if only a few selections were read, with a truly artistic performance, and with special emphasis upon the problems of interpretation, instrumentation, balance, and all the various elements of a satisfying performance. In some instances efforts have been made to offset the obvious disadvantages of unprepared readings, and those students selected for the clinic groups have been sent the material to be read in advance of the clinic dates. Thus they have had time to become familiar with the selections and the result at the clinic has been correspondingly better. Sometimes the lack of preparedness extends to the clinical conductor, who has not spent sufficient time in acquainting himself with the material.

I cannot help but feel that the plan of recruiting the clinical band and orchestra and schools should be superseded by the plan of using specific bands and orchestras chosen by the clinic program committee and designated as the official clinic groups. These groups could be representative of the various classifications; for instance, if the clinic is a state clinic, one of the state's best high school bands or orchestras could be assigned to prepare for the reading of the Class "A" list; a Class "B" band and orchestra could be assigned to Class "B" material, and so forth through groups "C", "D", and "E." Such groups should be selected on the basis of their proficiency, and the plan should be set up in such a way as to make use of different organizations each year, so that through a period of years all of the sections of the state would have an opportunity to send groups to the clinic.

Under this plan, the bands and orchestras selected to do the reading would have the opportunity to become thoroughly familiar with the music on the assigned list through daily rehearsals for several weeks prior to the clinic date. Thus, when performing under a guest conductor, the performers would not be sacrificing satisfactory performances. It is often the case that the guest conductor could contribute a great deal more than ordinarily is possible.

In some cases under the old plan a great conductor was really of no special value to the clinic program, simply because the efforts of group and conductor both were in the attainment of a satisfactory rendition of a list of contest numbers. The conductor often found that his work consisted of struggling through a great many musical selections with a group whose proficiency was strictly an unknown quantity. While the system of sending the musical material to the several students beforehand is a distinct improvement, there still remains the disadvantage of attempting to weld this group of young musicians into a unit over a two-day period. It has been my experience that these groups, really sincere and willing in their efforts, begin to sound well together just at the time that the clinic session has reached a conclusion. It takes that much time to secure balance, intonation, accurate attack, and clean ensemble.

Naturally, there is a place for an all-state band or orchestra in our clinic programs. They may well be used to read over materials for laboratory purposes, and also they might be rehearsed for the playing of a public concert with a program of a few well-prepared selections. This can be done readily and well enough to create a favorable impression and give entertainment to the public. But as a sight reading group the real objectives cannot be realized, and the guest conductor cannot give proper attention to interpretation, conducting, and the other elements of performance. The conductor with a good sight reading ability can better contribute that which is needed for development of the artistic and musical elements. But for the clinic the conductor should be selected primarily on the basis of interpretation and conducting ability.

Thus, while the clinic reading of materials should be based primarily on the interpretation of the conductor, it should be noted that the presence of a guest conductor is highly desirable and will contribute much to the success of the clinic. The major part of the program time should be spent on that type of rehearsal which is necessary for the clinic, with observations and suggestions being made in a few important areas. As a supplement to the work of the guest conductor, clinic leaders--four to five--should be selected from the students to assist in the preparation of the program. This type of clinic is of great value in developing a body of musicians who are capable of giving well-rehearsed, well-directed performances of a variety of music. It is especially valuable to those students who are unable to attend regular clinics. Many of these students have been selected for college and university bands and orchestras, and a few have been engaged as accompanists for dance bands, both in the United States and abroad.

The Clinic for Interpretation

While the reading and teaching clinics are important and necessary to the success of our educational music program, there is still another type of work to be done by our future clinics. It is our belief that this third type of clinic will do more to raise the standards of and to promote interest in our school music, and be of greater benefit to the status of school music conductors than any clinic gathering we have known. Our school music educators might be divided into three categories: 1. Performers; 2. Teachers; 3. Conductors. Very few are in the first grouping, if we consider that music educators have usually been taught on a limited basis in the performance of the various instruments, and a greater number belong in the second grouping, while again a comparatively small group belong to the third category. Yet, to be successful, and to do justice to our work, we must be efficient in at least two and if possible all three of these divisions as educators, it would perhaps be better to be excellent teachers and conductors; few can expect to be artistic performers on all instruments.

A HIGHLY SUCCESSFUL PIANO FESTIVAL

Nearly three thousand citizens of Battle Creek, Michigan, attended a recent Piano Festival at which four hundred pupils of members of the Battle Creek Music Teachers Club played. The Kent Music Company supplied the battery of twenty-four Wurlitzer pianos in the large W. K. Kellogg Auditorium.

The Demonstration or Teaching Clinic

Another type of clinic which, from an educational viewpoint, has totally different objectives from that of the reading clinic is the "teaching clinic." The teaching clinic's chief importance is in its presentation of opportunities to study the problems of its individual students. We recognize the fact that no school band or orchestra can perform better than the separate individuals who make up its personnel. Since so much of our instrumental music education program is one of wholescale or mass methods, it is certain that a clinic devoted to remedial treatment of the weaknesses of our young musicians can contribute much to the improvement of these students and to the edification of the conductors and teachers.

In my opinion, the teaching clinic and its possibilities have been somewhat neglected. Our clinics seem to have been slaves to the theory that public performance is necessary to the success of a clinic session. While this is occasionally true, I believe that we err in accepting the rule that each clinic must be climaxcd by a public concert. It is more our concern to bring out of each clinic the best in every one of the students and to help them to achieve success and satisfaction in their work. Such clinics are also an opportunity to present a clinic 'on the spur' and to draw the clinic leaders together for a day of music, and to spend the day in the company of other music leaders who have the same concern for the life of music in the school.
The Viola Claims Its Rights

A Conference with

William Primrose

Distinguished Violist-Founder of The Primrose Quartet—First Desk Violist of The NBC Symphony Orchestra

Secured Expressly for The Etude

By BURTON PAIGE

T IS GRATIFYING TO OBSERVE the unmistakable awakening of interest in viola playing. There was a time, not too long ago, when the viola was not only neglected but thoroughly misunderstood. Indeed, the misunderstanding caused the neglect. A clearer comprehension of the uses, technique and scope of the viola has already increased its popularity and this fact also points to a still deeper penetration into one of the richest and most rewarding fields of musical activity.

In approaching the viola we must rid our minds of several unwarranted preconceptions regarding its scope. First of all, it need by no means be confined to the realm of the purely ground bass instruments. We think of the viola chiefly as an orchestral and ensemble instrument, because so much of its notable music has been written for group playing. But it is also possible to find a vast amount of distinguished solo music for the viola. I have frequently presented solo recitals of viola music, in many parts of the world, building as many as eight different programs, none of them including as many transcriptions or arrangements as are to be found on the average violin program.

Early in the eighteenth century it was considered more "fashionable" to play the viola than the violin, and much music dating from that period is well worth investigating. Furthermore, music written for the viola da gamba and the viol da braccio is as legitimately performed upon the viola as on the violoncello, since those older instruments are the ancestors of both modern ones. Attractive programs of viola music range from J. S. Bach, K. P. E. Bach, W. F. Bach, Rameau, Haydn, Mozart, Stamitz, Berlioz, and Brahms, to such moderns as Vaughan Williams, Bar, Delius, Walton, Granville Bantock, Hindemith, and the Americans, Roy Harris and Samuel Barber. Beethoven played the viola, but, oddly enough, he wrote no solo music for it. The viola parts of his later quartets show, however, his familiarity with the instrument and rank among the finest examples of the use of the viola in all chamber music.

The viola, like the harp, shows a dependent development. That is to say, composers seem to have written less for the instrument itself than for some specially gifted viola player, with the result that spurs of interest in it have followed the careers of its more distinguished performers. This is clearly the case with Brahms. While there was no special viola trend during his early years, his compositions show so marked a personal enthusiasm for it that one is led to think he was pleased with the instrument as it was revealed to him.

Understanding Means Appreciation

This matter of having the instrument revealed is perhaps the most important factor in understanding the viola. The average music lover knows regretfully little of its use or possibilities. It resembles a violin, but it is of greater size; therefore people regard it as a larger violin—with a tone somewhat inferior. These beliefs are quite incorrect and account for the many misconceptions regarding the viola.

It is a serious mistake to look upon the viola merely as an alternate instrument for a violinist, probably the one who has not made good in his own field. To assume that any violinist relinquish his instrument for the viola is to suppose that any pianist can manage an organ simply by sitting before it and trying to play. The viola requires an entirely individual technique, and competent violists, who take up its study, find that they must devote time to mastering a new and different groundwork. It is more cumbersome than the violin, its tone is a fifth deeper (its strings, from the lowest upward, are C, G, D, and A), and its tonal and technical demands are quite individual.

A Technic Its Own

While the viola uses the same finger positions as the violin, the means of approaching and leaving them are quite different. It is nearly impossible to describe such differences without demonstration, but we give one example. The violist uses the half shift, going out of his way to move his finger positions on half tones only, especially in descending passages. In preparing for a change of position, the violist will move from F to E, rather than from G to F. Since the viola strings are thicker and less responsive than those of the violin, there is the risk that the very mechanics of the shift may produce an audible sound. Hence, the smaller the interval between tones during a shift of position, the smaller the danger of these mechanical sounds. It is true that many violinists use this method of shifting, but for them it is a matter of choice. For the violist it is practically obligatory, as far as excellence of technical effect is concerned. I learned the principle of half shift moves during my studies with Ysaye, and have since developed it into what I believe to be at least the most satisfactory system for the viola.

The violist would do well to watch his left thumb. Since the instrument is large, there is a tendency to tighten the thumb in holding it, with the result that a certain amount of leverage tension is exerted on the neck of the instrument. Since the least tension mars tone and facility, the violist must be careful to avoid this pressure on the neck. I always do some practicing without using the left thumb at all. I qualify it as "some" practicing; for it is not (Continued on Page 272)
Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Professor of School Music, Oberlin College

Music and Study

How to Secure a Patent

Q. Could you give me any information about securing a patent on a musical device? What would be the best way to go about it? I know there have been many patents, aimed at improving the piano technique, and each one thinks his is the best, but I have made a model of an idea that would like to have it patented. Can this be done? Other teachers and I believe it is.

A. I have asked the Commissioner of Patents, Washington, D. C., for the information you desire, and he has supplied me with a pamphlet from which I have culled the following:

1. A patent is granted only upon a regular file application and a search in all respects, upon payment of the fees, and only after a determination of utility and completeness of disclosure of the invention and a search to determine its novelty.

2. There must be a complete description of the invention, and it must be accompanied by drawings suitably illustrating the same, if it is of a machine or other device that can be illustrated.

3. An application for patent must be made by the inventor only, and no person who has not actually created a portion of the invention is entitled to be considered a joint inventor.

4. The preparation of an application is a highly complex proceeding and generally cannot be conducted properly except by an attorney trained in this specialized practice. The inventor, therefore, is advised to employ a competent patent attorney or agent who is registered, as without skillful preparation of the specification and claims a patent grant is of doubtful value. A register of attorneys and agents is kept in this office. No attorney or agent not registered in this office will be permitted to prosecute applications.

5. Application for letters patent must be made to the Commissioner of Patents and must be signed by the inventor. A complete application in any case of $250, an additional dollar for each claim in excess of 20, a petition, sworn statement of the object and nature of the invention. (2) Description of the several views of the drawings (if the invention admits of such illustration) and claims or statements of invention. (3) Signature of applicant. (4) A model will not be admitted except when called for.

Q. If these items do not entirely answer your questions, I suggest that you write to The Commissioner of Patents, Washington, D. C., for a copy of the pamphlet. It is free.

How to Make a Trombone Vibrato

Q. My son is playing the slide trombone in the high school band. He has been given two methods for playing the trombone. One instructor directs him to use the slide in complementing the tremolo. Another claims this is all wrong and directs him to use the tip in accompaniment of the tremolo. Please give your opinion and tell us the best method for playing the trombone or slide trombone, and if both methods are to be used, which should the player use?—Mrs. H. A. P.

A. I have asked the well known wind instrument expert, Arthur L. Williams, to answer your questions, and he has given me the following information:

In answer to your question about vibrato on the trombone (slide), there are two schools of thought on the matter. One says the slide should be produced with a slight movement back and forth of the trombone slide, while the tone is being held. This changes the vibrating length in the same manner as that employed by string players; that is, the pitch actually changes above and below the written pitch, but the tone may always have good quality because the resonance need not be lost. Thus the pitch is true even though it does vary slightly. A second method is that of keeping the slide in one position and allowing the lips to vibrate with a fluctuation of the player's breath. Thus auplication is set up which may be due to changes in volume and changes in pitch. Because the breath and lips—the control of which is vital to every tone played upon the instrument—most players to-day feel that this second method is dangerous because it becomes habitual, and the player finds that he cannot play without using the fluctuation of the breath, and so cannot produce a good tone. The first method is preferred because it is more easily controlled, since it is more exterior in nature, done with the hand and not the vital breath. It can be done or not at will, and may therefore be treated as an embellishment as it should be. Further, the second method is apt to cause the top and bottom of the vibrato pitch to be less resonant, since no adjustment is made of the slide length to compensate for the lower and higher pitches sounded. Thus the top and bottom are apt to be breathy. There are fine players who use both methods, but the beginner is much safer with the first than with the second, for few players can develop a really pleasant fluctuation in the breath and lips which can always be controlled.

Does the C Clef Move?

Q. On the Question and Answer page of The Etude for September 1940, you say that "Middle C" should always appear on a line, never on a space I have not been able to determine why. Your explanation would be very much appreciated. —W. B.

A. The "Moveable Clef" is not really movable at all, for it always marks the same point, namely, Middle C. Sometimes more lines are added above the C line, in which case the clef appears lower on the staff. Sometimes, on the other hand, more lines are added below the C line, and in this case the clef seems to have moved to a higher line. Actually, however, it has not moved at all for it always remains on the Middle C line.

The illogical use of the clef on a space in music is for the tenor voice to be expressed in the same way as the common use of "he don't" for "he doesn't".

A Good Contest Number

Q. 1. In the Etude in D-flat major by Liszt a suitable piece to play for a piano contest?

A. In the Schirmer edition of this etude, do all the notes with downward stems indicate that they are to be played with the left hand? Especially in the first two measures, and similar measures, may they be played with the right hand? If so, the etude would be suitable for a right-handed pianist. If not, it is not suitable for a right-handed pianist.

Q. 2. In what metronome tempo is this etude played?

A. In Liszt's second Hungarian Rhapsody written originally for the piano, Liszt himself arranged several of them for orchestra.

Single Note Scale Passages

Q. 1. I like bravura music very much. Long last octave scales and passages offer difficulties, but when I come upon single note scales, such as found in Mendelssohn's "Concerto in G minor", I wonder if you have some from this list that would be suitable for my tenor voice? "Concerto No. 2 in B-flat", Brahms; "Concerto in D minor", Brahms; "Concerto in E-flat", Liszt; "Concerto in A minor", Schumann; "Concerto in D-flat minor", Tchaikovsky.

Q. 2. Are there any other editions of these works besides the Schirmer Edition?

A. 1. All of these concertos are difficult. If you can play any of them and not one by Mendelssohn, your technic is very one-sided, and I suggest that you practice a greater diversity of scale work; also, a lot of Mozart.

2. Will you love it after you get started? Of the concertos mentioned, the ones by Schumann, Liszt (E-flat), Schirmer's would be suitable. Take them in the order given. A good number for you would be the "Concerto in A minor" by Grieg.

Q. 3. There are, but they are no better. We understand this book is out of print; and also under present conditions, it is difficult to say if the thematic catalog could be procured.

Double Sharps

Q. I am puzzled as to the effect of a double sharp in a composition whereas the tone is sharpened in the signature, for example, F-sharp with a double sharp before it suggests that the final tone should be raised. If so, however, it has not moved at all for it always remains on the Middle C line.

The illogical use of the clef on a space in music is for the tenor voice to be expressed in the same way as the common use of "he don't" for "he doesn't".

No question will be answered in THE ETUDE unless accompanied by the name and address of the inquirer. Only initial, or pseudonym, given, will be published.
Learning How to Act in Opera

A Conference with

Leopold Sachse
Stage Director of The Metropolitan Opera Company—Member of Faculty, Juilliard Graduate School

Secured Especially for THE ETUDE by Harvey Fowles

IT IS DIFFICULT to get through a season of grand opera anywhere, without finding a review of one performance (at least) wherein some gifted young performer is censured for "wooden" or "undramatic" stage technic. The audience does not enjoy such acting, and the young artist probably enjoys it even less. He feels that he has something to say; there are emotions rising within him to which he must give visible and comprehensible expression—yet there he stands, with all his thoughts and feelings pent up within him and only a series of well-coached postures to convey them. Probably every operatic performer goes through this unhappy period, if only briefly, at one time or another in his career. Normally, it belongs in his study years; and as our study methods advance, more and more attention is being given to stage technic, so that when the young singer's opportunity comes, it may not find him dramatically unprepared.

The difficult "Business" of Acting

Paradoxically enough, the business of acting—which appears to be a mere imitation of life experiences common to us all—is the most difficult both to learn and to impart. You know what it is to feel angry; you have observed people who are angry, yet, to portray anger convincingly, so that the force of its impact strikes a theater full of people at the same instant, requires the talent and the training of an artist. Violinistic finger positions, which are essentially unnatural, can be learned more easily than this simulation of a general emotional experience. At the outset, let me say that gestures alone can never convey emotion. That is the first maxim our operatic student must learn.

In approaching the matter of operatic acting, there are a number of misconceptions which must be cleared away. It is a mistake to judge acting and operatic acting by the same standards. They are both "acting," true enough, but vastly different. Operatic acting is, and always must be, an adjunct of singing. This places a definite restraint upon it. The singer's first thought, normally, is of his voice. He cannot permit himself gestures or expenditures of energy which would be harmful to the perfect emission of tone. Thus, the task of the operatic actor is to convey an impression of freedom which actually does not exist.

Again, the earliest ambitions of the actor and as a matter of spiritual compulsion, the singer works to master a technic that will give greater scope to his voice. It is a very different approach, and it always makes itself felt. When the average singer reaches the stage, he is already a bit set in his mold, a bit self-conscious and reticent. That is another reason why operatic acting is difficult to master.

A third great difference between acting and operatic acting lies in the matter of spontaneity. Once an actor is entrusted with a part, he is quite free to play it according to the dictates of his mood. Indeed, he is not only free to do this, but his performance will probably gain by it. One night, he may hasten his tempo; another, he may make a telling pause at a point where he never did so before. The operatic actor enjoys no such freedom. His performance must be regulated and timed to the conductor's beat, with the precision of a railway train running on exact schedule.

These, then, are some of the reasons why operatic acting deserves especial care. What, then, is the best approach? This approach comes through an attitude of mind. One must realize that the emphasis of all stage technic properly belongs, not upon mechanical accessories, but upon the body, the heart, and the mind of the players. Too often one hears it said that this or that marvel of dramatic verisimilitude could be accomplished if only one had a modern revolving stage to work with, splendid sets, the newest lighting effects, and the like. Now, I am certainly not averse to such riches of equipment. On the other hand, I insist that the best mechanical accessories are merely a frame. A group of talented and well-trained artists can create more moving effects without them, than an indifferent company can with them. The supreme achievement, of course, results when these human and mechanical forces combine. But the essential flame of dramatic conviction is kindled, never in a machine, but in the heart and mind of an actor.

How, then, shall our young operatic performers be trained, so that they may escape the stigma of "woodenness" when they try to evoke other people's emotions through a projection of their own? What shall they study? And who shall teach them?

The Teacher Must Know the Singer's Needs

Because of the very nature of opera, it should be taught only by a person who is as familiar with its musical and technically vocal foundations as he is with its actual stage work. The stage director can impart life to a performance only when he understands the singers' needs; when he is able to conduct the score, play the piano score, sing every part, give every cue, and utter every word—preferably from memory. He himself must be perfectly sure of every note, word, and vocal medium in order to bring forth an interpretation that rises above notes, words, and vocal media.

The opera, you observe, is full of paradoxes. More, the operatic director, or teacher, must be a very practical psychologist, who can adapt himself to the temperaments of his coworkers, draw their best from them, and fuse those individual efforts into that coordinated and convincing whole which we call a moving performance. The stage director who merely coaches gestures is like a man who would paint a picture by pasting an assortment of newspaper photographs on a canvas. It matters very little whether a player gestures with his right hand or his left, whether he enters the stage from the front wings or the back. The point is, he (Continued on Page 266)
Music in War-Torn Greece

By Esther Jonsson

Miss Jonsson, an American-born pianist, who has toured Europe for seven years, gives an extraordinary picture of Greek musical life.

Editor's Note: Miss Jonsson was born in Ishpeming, Michigan. Her father was the organist of the Swedish Lutheran Church in Chicago, and Miss Jonsson did her first musical work with him. When she was three years old she heard her father play a Swedish chorale in church. There is a well authenticated record that she went home and played the chorale with both hands, putting in her own bass. She had had no instruction up to that time. Her father was a psychologist who did not believe in teaching a child by books before the age of seven or eight years. Esther, however, worked out, on her own accord, a method of reading notation by position, and played Mozart, Bach and Haydn when she was eight years old, although she had had no regular instruction. Her first teacher, after her father, did not believe this, and gave her fourth-grade pieces. Her studies continued throughout her youth. Miss Jonsson graduated from the University School of Music at Lincoln, Nebraska, receiving her Bachelor of Music degree when she was seventeen. At Lincoln she was a pupil of Sidney Silber. She then went to New York where she studied with Milan Blachel and Sigrimund Shtojowski. This was followed by a residence in Paris, where she studied with Nadia Boulanger. After this she went to Vienna where she studied for three years, with the famous Liszt pupil, Emil Sauer. She made her début as a pianist in Paris with the Conservatoire Orchestra, Philipppe Goubert conducting. Thereafter she made concert tours of nearly every country in Europe except Russia, Spain and Switzerland. She developed a great fondness for Mozart and was the chosen soloist at the Quarter-Century Mozart Festival at Salzburg. This was the first time an American had ever been invited to participate at this great Festival. Miss Jonsson's playing has elicited the high approval of noted musicians, including Mr. Paderewski, who said: "Your playing has given me great pleasure, and you are ready to play anywhere in the world." Her tours led her into the Balkans, where she discovered much remarkable music unknown to the western music world. This will be described by Miss Jonsson in a later article. She was playing in Salonika, Greece, when the revolution started, and her account of her experiences in Greece are exciting.

"The lure of Greece is indescribable. The land of myth, the land of the epic, the land of the first music of our civilized world, the land of the fabulous Orpheus casts an indefinable spell upon the musician. Of course, we can only speculate as to how ancient Greek music sounded. unquestionably, the Greeks paid an enormous amount of attention to music, and they fervently believed that music had a great moral influence upon character. "Orpheus was regarded as the father of music. Thamyris, who was alleged to have been a pupil of this mythical character, and to have drawn his inspiration from the Elysian fields, built the first school of music in Thrace and chose, as the foundation stones of his school, the three principles: study, memory and singing. He placed music above literature. Gradually, from the mythical Orpheus, Amphion, Euterpe, Olympus, Apollo and other members of the delightful pantheistic heaven, we find music descending in Greek imagination until it is practiced in some form by the humans, Terpander, Pythagoras (who invented the monochord and thus discovered the relations of the octave, the fifth and the fourth), Pindar, Plato, Aristotle (who wrote on "Elements of Harmony") and many others. Richard Wagner went so far as to say,

Dancing girls in the national costumes of Thesally.

Dancing Evzones in their native dress.
Heine said, "Chopin has a rainbow in his soul." The beautiful musical prismatic colors achieved by the great Polish-French master through inspired chromatic changes was never more manifest than it is in this fragment of a famous scherzo which is also one of the finest octave studies extant. Better start studying this with great precision and innate observation of fingering, with the metronome at \( \frac{j}{72} \) or three times slower than the speed marked and gradually work it up. You will learn it much better and quicker in this way.

Grade 7.

FRÉDÉRIC CHOPIN, Op. 35, No. 2
When hearing this played for the first time, one would believe it to be an original piano piece by Mozart. It is, however, a piano transcription of one of the most popular numbers from this master's Motet, Exultate, Jubilate. Grade 4.

WOLFGANG AMADEUS MOZART
Arranged by William M. Felton

 Alleluia!

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KISSES OF SPRING

A sprightly, happy waltz full of the spirit of springtime and hope which should make a very desirable musical corrective in jittery, pessimistic days. It is a waltz to be enjoyed with every note. The great 'cellist, Pablo Casals, was once described by a critic as inimitable because he seemed to have delight in everything he did. Play the melodic line steadily but with light fingers, and enjoy it thoroughly. Grade 3½.

Allegro moderato M.M. = 60

STANFORD KING
NIGHT IN VIENNA

Vienna, the Vienna of sparkling wine, beautiful women, and infectious song, will never die. Ralph Federer, American composer, has caught this spirit in remarkable fashion. If you don't know how to dream you can never play a Viennese waltz, because the very essence of the beauty is in its romance. They were never written for stiff, bungling fingers. Grade 3½.

Ralph Federer

Tempo di Valse M. M. = 144

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APRIL 1931
MOZELLE
MARCH

Grade 3
Tempo di Marcia  M. M.  \( \frac{3}{4} \) = 100

EVA L. YOUNG

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GAVOTTE ANCIENNE

Gavotte Ancienne, while written last year, has a touch of the ancient days of François I and Louis XIV in France and that brilliant period of the French Court which produced composers such as Couperin, Lully, and Rameau. Play it with "courtly" grace. Grade 3½

HENRI WEHRMANN

Moderato M. M. 132

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APRIL 1941
LET ALL THE WORLD REJOICE
A SONG FOR EASTER

FRANK J. BONNELLE

Maestoso

Let all the world rejoice,

angels sing;

Today salvation’s free—thru’ Christ our King.

Up on the Cross for us—He

bled and died, Today He rises,

doubly glorified. The tomb could not maintain its

cold embrace, But gave us back His gentle, holy face; And now our blest Redeemer

PHILIP GREELY

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goes to wait And gladly welcome us at heaven's gate.

Bring fragrant flow'rs, bring frank-in - cense and myrrh,
With an-thems now the deep-est ech - oes stir,

In ev'-ry chime let joy - ful prais - es swell,
Our ver - dant plain and wood - land, hill and dell.
Sweet

Re - sur - rec - tion Day, to us most dear, it gives the faith - ful hope, it quells each fear. In

thanks let ev'-ry crea - ture raise its voice, Let an-gels sing, let all the world re - joice.
TO NATURE

Holy nature so fair and free, Fain am I to follow thee,

Like a little child who clings, Let me walk in leading strings.

Then if weary I should grow, Trusting to thy heart I'll go, Seeking tender joy and rest,

Shelter'd by a mother's breast.

Ah! how gladly would I go; Share with thee thy bliss and woe! Fain am I to follow thee, Holy nature, fair and free.
DELIGHTFUL PIECES FOR YOUNG PLAYERS

EASTER BUNNY

Grade 2.

Allegro moderato M.M. \( \frac{d}{2} = 80 \)

Myra Adler

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FLYING MY KITE

Grade 1\#.

Moderato M.M. \( \frac{d}{2} = 163 \)

Hugh Arnold

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APRIL 1941
GRANDMOTHER'S DOLLY

Daintily but brightly M.M. \( j = 144 \)

MARIE SEUEL-HOLST, Op. 35, No. 1

Copyright 1940 by Theodore Presser Co.

PLAYFUL MICE

Tempo di Valse M.M. \( j = 63 \)

HAROLD LOCKE

Copyright 1940 by Theodore Presser Co.
CHRIST THE LORD IS RISEN TODAY

CHARLES WESLEY
Grade 24.

Easter Hymn from LYRA DAVIDICA
Arr. by Ada Richter

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APRIL 1941
TECHNIC OF THE MONTH

AGLISSANDO STUDY
Based on Czerny - Opus 365, No. 31

See lesson by Dr. Guy Maier for this study on opposite page

GUY MAIER

Grade 6.

M.M. \( \frac{78-84}{\text{f}} \)

*Third finger on C, thumb under on E.

THE ETUDE
The Technic of the Month
Conducted by Guy Maier

The Glissando

Here's a concentrated dose of glissando for you. Within its twelve brief measures you have not only the simple form but thirds, sixths and octaves. It is, in fact, a "glissando" which will probably scaredly skinned fingers and exasperation all round! Lucky isn't it, that I have not included a black key glissando—which would have completed the annihilation of those poor, abused fingers!

But, cheer up, anybody can play glissandos in thirds; and it takes only a moderately large hand to do those in sixths and octaves. Simple glissandos are easy (M. 1-3); use second or third, right hand, ascending, thumb descending. In M. 4 I have directed the third for the descent; for this the elbow must be turned sharply out and held high, with the forearm parallel to the music rack. Don’t neglect this third finger descending glissando, for it makes a dashing effect. If more power is needed, use the second and fourth fingers on a line with the third to help in the terrific hand drive.

In playing simple glissandos beware of tightening the last finger joint, especially the thumb. You will play more easily by keeping your hand flexible, letting the finger act merely as key contact while the glissando is executed by an easy, full arm movement.

And now, for the "compound" glissandos. Don't you think it might be wise to protect those tender finger tips with adhesive tape or absorbent cotton fastened on by rubber bands? Double glissandos occur occasionally—as in Beethoven's "Concerto in C Major", the "Waldstein" Sonata", the Brahms-Paganini "Variations", Liszt "Rhapsodies", Paderewski's Polish Fantasy, and Ravel's Albeniz del Granado. It is best to practice these first with only one of the tones sounding while the other—the third, sixth or octave—slides silently over its notes. If you work thus with each finger—upper and lower—separately, the "set" of the glissando interval gets thoroughly established in your hand.

Ascending thirds (M. 5) are difficult. Try 2, 4 and 1, 3 to see which is better for you. If these are too hard, try putting the third on C, thumb on E, with the forearm again parallel to the music rack. For some hands this solves the problem. The best combination for descending thirds (M. 9) is 2, 4. This immediately becomes easy if the elbow is turned sharply out with the forearm over the keyboard.

Any fingering for the sixths in M. 7-8 gives cold comfort; I use 5, 2 up and down. Oh, if only these and the next ones in octaves could be played with both hands! Just try them that way, and see how easy they are. Glissandos in thirds, sixths and octaves sound better played very fast, with a slight lift of the hand and a split second's pause before the end—almost like using a fresh impulse for the last tones.

Pause slightly after the first notes in M. 11 and 12, and be sure to turn both forearms out over the keyboard in M. 11. Try playing M. 12 as fingered, with the exception of using thumbs on the last C's; simple glissandos are sometimes ended this way.

Do not neglect the rhythm of the accompanying figure—second beat slightly emphasized, last three eighths played in strict, uninflected staccato. Make a brisk ascent in M. 10 (if your fingers hold out!) then a quick, convincing fade-out.

And don't forget—I'm not responsible for that raw epidermis and rumored dis- position. A good "glissandist" must pay the price!

---

Today's Great Piano

The Baldwin aboundsantly fulfill the exacting requirements of today's great musicians. There is no phrase too delicate, no swift moving passage too intricate, no crescendo too powerful. The Baldwin gives all that the pianist demands. Generations of painstaking craftsmen have dedicated their experience and skill to the creation of the Baldwin. But these years of endeavor were not solely devoted to building a piano for the great concert artists. Theirs was also the task to produce a piano which would endow the simplest melodies with rich, colorful tone. A piano which would thrill the less accomplished pianist with the beauty of his own music. This is the Baldwin—Today's Great Piano.

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THE BALDWIN PIANO CO.
CINCINNATI
Also Built by Baldwin ACROSONIC - HAMILTON and HOWARD PIANOS

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A MUSICAL VETERAN OF LINCOLN'S CAMPAIGN

This old melodeon was placed upon a spring wagon and carried from town to town in Iowa to furnish music for Lincoln's campaign before the Civil War. Compare this with the blooming amplitudes of today and we must realize how repressed were the campaign meetings of the days of Father Abraham. The instrument is now owned by Mrs. Etta Schoessler of Leona, Iowa.

---

Baldwin

This dynamic, world-famous conductor, composer and concert pianist uses the Baldwin exclusively in his public appearances and in his home. To him the Baldwin is incomparably superior to all others. Equally sweeping are the enthusiastic comments of many other great artists who use the Baldwin exclusively. This is the reward for which Baldwin has labored. This is the recognition which crowns long years of effort with the satisfaction of complete success.
Some Fundamentals of Good Singing
(Continued from Page 235)

slightly forward, being sure that the mouth is open loosely and naturally, as breath is inhaled simultaneously with the forward stretching of the tongue. No groove is necessary as this performance takes place, and the throat is allowed to expand freely.

Make the tongue slowly, allowing the tongue to return gradually to its natural position within the mouth, with the tip still being slightly held and guided until it enters the mouth and all breath has been exhaled. This exercise is very helpful, when used in conjunction with the groove exercise, to control over the entire vocal performance. After practicing in this manner for about three days, the student should eliminate the cloth and mentally guide the tongue forward and out of the cloth gradually, with the inhalation of breath; then slowly turn tongue with the exhalation of the breath. As he learns to do this more efficiently, he will discover a wonderful sensation of warmth coming into his throat, chest, and most of his body—a feeling of perfect ease and taut idignance of right spelling.

Every intrinsic vocal muscle within the throat and mouth can be strengthened both for speaking and for singing by the right use of these scientifically correct exercises, assuming that the vocal organs are in normal condition. The quality of the aspirant’s voice will be improved but not made false or superficial, and the range will be pleasingly augmented.

A second imperative need in good singing is correct pronunciation and enunciation. The student must take care and a sense of right spelling, and of the phonetic accuracy of syllables involved in words. To this end the study of phonology is necessary, that the student may readily see the legitimate way of analyzing words and thereby, in turn, have perfect dictation.

Some of the words which are improperly enunciated are:

<table>
<thead>
<tr>
<th>Proper Pronunciation</th>
<th>Improper Pronunciation</th>
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<tbody>
<tr>
<td>eternity</td>
<td>-1-1-ty</td>
</tr>
<tr>
<td>silent</td>
<td>-s-lent</td>
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<tr>
<td>heaven</td>
<td>-h-ven</td>
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<td>message</td>
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<td>spen-dur</td>
<td>-3-1-1-d-or-3-dor</td>
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Through perfect dictation, a singer’s true individuality may be orally portrayed. Linguistic difficulties lie, for the most part, within the singer, not the language being used. Clarity of dictation does not depend upon natural, external, other than common sense and intonational suggestions. Especially is this true in connection with the use of the English language, which has a more distinct and complex phonetical techinque than most other languages used in singing; yet, of the most beautiful tongues in which to express our thought, feelings and emotions. It is a joy to sing in English, if the singing is brought about through correct mental and physical activities, and is scientifically and phonetically correct.

“English cannot spoil singing, unless singers spoil English.” — Clara Kathleen Rogers.

Learning How to Act in Opera
(Continued from Page 243)

must be convincing once he gets there.

The most accomplished stage director in the world, however, can no more produce perfection in a mouth than that performer has to give. That is proven every day in companies where excellent coaches get poor results from singers with glorious voices and no talent for acting. No one, certainly, can manufacture talent that does not exist. But every ambitious student can put within his own grasp the fundamental tools of operatic acting. In acquiring these tools, the operatic coach can be of service to him only in an advisory capacity. The young singer must get the feel of them for himself.

The Singing Actor’s Tools

These tools consist of a flexible, controlled body; a knowledge of operatic history; and a sufficient grasp of the various acting styles to permit of a good transition from one to the other. The physical training is the simplest. Gymnastic exercises (always taken under proper supervision, so that no harm is done the body through too much exercise, or the wrong kind) and dancing, especially fencing are excellent means of acquiring that freedom of motion which makes the gestures both graceful and expressive. Further, the student actor must learn to walk, to take his place on a chair or upon a throne, to rise, to draw a sword, or to take out a goblet. Next, he must learn to project thoughts and emotions as fluently as simple body gestures.

Before he can do this, however, he must understand the thoughts and emotions he is to project. Will Mozart’s Zerlina “act” in the same manner as Charpentier’s Louise? Certainly not! They are both young girls, they are both in love, and they both have certain problems to overcome; yet a century of theatrical changes and the frontiers of several lands lie between the two. Such all important distinctions can never be “caught” by a stage director. They must be felt and lived with by the players. That is why the young aspirant must study, not merely roles, but the entire complex mass of historic, world history, and dramatic history, which makes the meat and the soul of the roles what it is.

You have discerned, by this time, that operatic acting is not nearly so simple or so glamorous a matter as learning motions on a stage. If you could tell me any interesting things about gestures and make-up; about the different ways of using choruses on the stage, and the sources of motion. But, unless you have already had much stage experience, such things would be of little value in helping you problem of how to prepare for more expressive acting. Fortunately or unfortunately, glamour is not for the beginner. He must first steep himself in a study of those things that make for glamour later on.

Let us consider a comparatively light opera such as T Puccini. I understand that vocal students often “act” it in their studies, because it is “easy to do, isn’t it? In the Second Act, for instance, there occurs a little dance on the stage, that reaches the audience merely as a “pretty bit of stage business.” To project that “business,” however, the conscientious student must find his way, not merely into the source of the music itself, but into the source of the meaning of the music by its text, its highly expressive words. For only by such a study of these old dance forms as they do the work in their parts. “T Puccifaced” is easy to study when you know what you are about.

A singer need not be a born Duse, surely, to project a faithful representation of historic forms as clearly and as readily accessible as that. And what is meant by a study of operatic history and styles. Only by such study can a performer feel his way about; other; from Mozart to Wagner to Richard Strauss, making each stylistically accurate and convincing. A stage director can coach a beginning of holding the head or of making a certain familiarity with the medieval guilds gives the feeling of Hans Sachs.

It is sometimes said that European artists are more dramatically accomplished than Americans. If this be so—and I shall have more to say of American students presently—it is due to two causes. First, most operatic themes are derived from European source material, and many of their activities are therefore part of the European’s personal tradition. Second, the European beginner is given a more thorough grounding in just these matters of opera history and dramatic style. He is given a foundation in Mozart, regardless of the current repertory of the local opera house. He is made to read Schiller, Molière, Schiller, and Goethe. When the opera student has his body under control, and has mastered the essentials, at least, of dramatic style differences, he should begin to work on roles, but always under the guidance of an experienced coach, who can teach him the musical and dramatic patterns simultaneously. Let him learn the six roles, of classic and modern repertory, with his coach (whose value, remember, does not depend upon his fees); and then begin to work on the seventh rôle by himself, applying all that has been taught him, and with the help of the deepening of his own perceptions.

Here, to my mind, is the beginning of acting ability. When the student arrives at the point where he no longer needs to depend upon mimicry and begins to draw from within himself, he is learning how to act. And that is why acting can never be completely taught; it can be suggested, and it must be reinforced with historical knowledge. But its ultimate value depends upon that the player draws from within himself.

The student should learn, not a rôle, but an opera! He should become familiar with the entire repertory of the cast. A difficult task, I know, to training the young singer to listen to the work of his stage partners. His instinct is to listen only for his own part, and to watch for cues. Yet the test of an experienced artist is the ability to listen to the others and adjust himself to blend with them. Finally, the opera student should acquaint himself with as many operas as he can—old ones, new ones, those which are performed and those which are not. Study the music, analyze the styles, listen to the phonographic recordings of their arias, become familiar with the period and manners and dress of the settings. Such knowledge is more helpful than a year of coaching. For the gesture stands closer to the dramatic technique than does breathing exercises to an aria. In each case, the goal must be approached from an inner awareness of meaning.

The average foreigner still pictures the American student as a somewhat shallow individual, who would be glad to exchange serious study for a short-cut to success. Nothing could
Voice Questions

Answered by Dr. Nicholas Douty

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

Again the Fourteen Year Old Singer

1. I am fourteen and I would like to start singing lessons Am I too young?

2. I have never sung before an audience consequently I have had no encouragement other than from my immediate friends. When I did above and no one is listening, I can sing well. When I sing for people I become nervous and my voice sounds thin and strained. Can I overcome this?

3. I have a range of two octaves from middle C. When I sing higher for a long time my throat feels tight. Am I training my voice?

4. I have studied the piano for years. It is my ambition to study in a foreign country. I am surrounded by music lovers. How should I go about finding a good teacher?

5. Do you think I have any chance of becoming a singer—B. L. S.

A. At fourteen a girl's voice is seldom developed enough to permit her to take straining exercises. She should be willing to make haste slowly, to continue her usual school education and her piano lessons, to look after her physical health and to live the usual life of a girl of her age. She still has plenty of time. Please send the many answers I have written to young people in recent issues of THE ETUDE.

B. Of course you get nervous and tense when you sing before people. It is the usual experience of voice beginners and only singing before an audience continuously will help you. Keep at it and it will usually remedy itself.

C. A range of two octaves is good enough if all the tones are equally fine and if you can force them upon each voice. Do not try to force out a tone, squeeze out your high ones or grunt out your low ones. Remember that your voice takes time and practice more than twenty minutes at a time.

D. A good singing teacher is absolutely essential. It is physically impossible for any student to give you an opinion concerning your voice and your talent without an audition. Find the best singing teacher in your neighborhood, arrange for an audition and abide by his advice. The Editor of Voice Questions waxes you success.

Nasal Catarrh and Enlarged Adenoids in a Young Girl

Q. My sister, a girl, and up until last year I only continually without straining. I had had with several voice teachers and two singers and they all said I had a beautiful, rich, clear, strong soprano voice and that I would have a great future. But after these auditions my voice became lower because of a nose drip which dropped from the back of my nose. A throat doctor diagnosed my trouble as a cold and sent me to a surgeon and the nose drip appeared. He removed part of the nose, the stumpage is in my arm, but the complaint is not only a little less. Seven more operations and my nose should be well, but it is not.

A. It is much easier to remove the adenoids by dilatation. In your case I advise you to stop the dripping with the most efficient and well-timed hemorrhage of the nose. This will, I am sure, prevent the congestion and will help your voice recover. At least, I hope so.

A. From your letter I fear that you have sung too strenuously as a very young girl. Some one should have explained to you that no girl of your age should be permitted to sing too much, too loud or too long at a time. We shall answer your very last question here. Certainly you should not give up practicing your voice. Nor should you be afraid to speak. You are not a mute, and you should not act like one. Use your common sense. Do not shout and scream either when you sing or when you speak. Be content to make haste slowly, instead of forcing your voice to a pitch that you have not carried yet. In time, with the aid of a good throat doctor and a good singing teacher you will be able to get back to your normal voice.

If you have nasal catarrh, a crooked septum and enlarged and infected adenoids, you cannot hope to do your best work until all these things are remedied. Get them all as quickly as possible in your neighborhood. Your voice will be better when all these things are remedied. Keep your voice the best you can. You will also need much more rest. You will be always tired and your voice quality will improve also. You will have more natural resonance, you will not need so much room to make resonances, and your voice quality will improve.

Remember that the best health is the best insurance you can, both for the air and in person. Above all get well and never yield to discouragement. If in a time you have plenty of time and if you have the right stuff in your make up, you will arrive some day.

Should the High Soprano Sing Second in a Chorus?

Q. A young pupil of mine, nineteen years of age, wishes to sing a role in the young girl's part in the opera. The quality is small and threadbare but sweet and clear. Her mezzo register is good but her lower voice than C, the first line, and D, the next two notes, are forced and harsh and are now to pitch. She has no range to it and her vocal quality, and I would like some suggestions as to training it. Can she stand longer periods of time and can you train your pupil to appear in times as she can? Her voice is a rare form of voice and I believe she has the potentiality, is a great future, and I believe she has the potentiality of giving her voice a new method.

A. I can only say that she has the potentiality. It is a rare form of voice and I believe she has the potentiality of giving her voice a new method.

Q. I have been thinking of going to a military school for the last three years. I am considering the possibility of becoming a military leader. I am interested in the military career. Can you recommend any military school?

A. I cannot recommend any military school. I would advise you to consider your own interests and goals. If you are interested in the military career, you may want to look into military academies, which require a high degree of discipline and dedication. Alternatively, you could consider cadet programs at state universities, which offer a more flexible approach to military education. It is important to weigh the advantages and disadvantages of each option before making a decision. Additionally, you may want to consider consulting with a military admissions counselor to gain insights into the application process and to ensure you are on the right track. Good luck with your decision-making process!
his own brother, Lasse, was in the Viipuri division. And now he was going to fight, too. Finland needed him. She needed every youth she could muster against an invading fifty times her size.

Professor Sirpo heard the young patriot through, his feelings a mixture of pride and love, and amusement, too, for Helmo was but thirteen. He so well understood this burning eagerness to fight for her country's hot-blooded desire to lose life if need be in avenging this unwarranted attack on Finland. It was something that stirred a man's blood, be he young or old. But to each passionate argument that followed his refusal to let the boy enlist, he countered with open cheeks. He's a reluctant old Helmo now. Finally, had to admit held possibilities: "You must fight, yes. But not with guns and bombs. You must fight for Finland as you can do it best and with your strongest weapon—your talent.

With talent and violin and bow as his implements of warfare, therefore, Helmo fought a good fight in Finland, Sweden and Norway, leaving on what might be termed his battlefields throngs of delighted listeners. To the Finnish Red Cross went the proceeds of his concerts; his spoils of war; three million dollars for the aid of his suffering country.

As an ally he had a wealthy Finnish doctor who, in recognition of his ability, loaned him a very valuable violin. For Helmo, alas, had made a grave mistake on that November day when he found his beloved instrument hidden by his mother and her Guarnerius from the bombers. In the excitement of that moment, before he dashed with them to shelter, he had hastily picked up a case bearing not his Guarnerius but an inexpensive violin. And thus the treasure his father had perished along with the Sirpo dwelling.

Following the boy's successes in Norway Mrs. J. Borden Harriman, United States ambassador to that country, communicated with Sibelius and together the composer and Mrs. Harriman worked out a plan with Mr. Herbert Hoover of Finnish Relief in the United States, for Helmo and the Sirpos to come to America. Finland, even after the war was over, was full of sorrow for the boy; his own father and brother had been killed in battle; of his mother and sister he learned after the civilian retreat from the area in which they lived; Viipuri was in Russian hands, the Sirpo Conservatory a thing of the past. It seemed best to write flints to a painful chapter in this young life.

In consequence of this action, Helmo is now in the United States, and is as pleased with the States as they are pleased with Helmo. Our critics, who have heard him play, have hailed him as "more than a prodigy." And Helmo calls this as his new country of which he will become a citizen as soon as he is old enough. His concert début here in the States has not yet been made, although he has made a few appearances in the interest of Finnish Relief. His official début will be made with the Philadelphia Orchestra in New York. And after that performance Helmo will make a tour of about twenty American cities.

Fortunately everyone—even those who cannot attend his concerts—will be a chance to hear him play, for he will appear in a motion picture called "The Hard Boiled Canary," a long-awaited picture full of young people and of music, for it concerns the National Music Camp at Interlochen, Michigan (The Ernie August, 1940), and was partially filmed there. It is the true story of Finland's first screen appearance, for he made one picture in Finland, Pikku Pellimanni (The Little Musician), but it will be the first picture in which he ever spoke English, a language which he knew not at all when he came to this country. But Helmo learns quickly. In only a few months he understood what Americans meant when they said this was a "swell" country.

Will Battleships Be Sunk By Sound?

(Continued from Page 236)

are the deep reverberations of a large organ, which may have a frequency of 18 cycles or vibrations a second. From there the audible range goes through a piccolo's highest note (4,752 cycles), and such noises as the jingling of keys (about 16,000 cycles), which represent the upper hearing limit of the average person. There are many "sounds" that lie beyond the range of human senses. Dots, for example, fly blind by making inaudible screeches and detecting the "echoes" rebounding from objects, and dogs prick up their ears to other "soundless" sounds (a white flowers' pollinations above the audibility range has already appeared on the market to call the pets). These ghost vibrations are called "super- sonics" when their frequencies lie between 35,000 and 40,000 cycles and "ultrasound" when they vibrate from 40,000 to more than 5,000,000 times a second.

"Ever since the World War, when artificially produced waves of this sort were sent through the water for ship-to-ship signalling and submarine detection, scientists have been seeking ways to put the vibrations to commercial use. Last week Dr. Heinrich Von Jenef of Televisio Products Inc. (a Chicago research laboratory), described some such applications as he announced development of a new high-efficiency, low-cost instrument to generate the oscillating impulses. The most spectacular uses of waves from such an instrument is to kill germs. Dr. Jenef revealed that, because the vibrations literally shake the living daylights out of food-destroying bacteria, a canning company is using the soundless sounds on its canned foods (ultrasonic waves have also been tried to kill germs in milk). The waves can also far molecules of different substances as well as germs, causing the particles to move so violently that they unite and form compounds. This effect is already being tested in important processes in the manufacture of plastics, alloys, and other products.

"Dr. Jenef has more than a dozen orders for the newly developed instruments which produce inaudible waves by a combination of two well-known phenomena: changing magnetic fields which cause metal tubes to vibrate and alternating currents that produce similar behavior in certain chemical crystals. Other groups interested in the rapidly expanding field include Northwestern University, the Bell Telephone Laboratory, Harvard University, the University of Chicago. This work may place an important role in national defense indicated by a recent report that the Navy is testing the waves to explode torpedoes from a distance.

Learning How to Compose

(Continued from Page 224)

not to think it is supernatural, just examine some of the works of Mozart which he wrote before he was fifteen and compare them with those of most of his adult contemporaries. It is a very puzzling thing to find in one of the noble intellects and brain and skill infinitely greater than men who have strived for years to attain greatness and have failed. The idea that anyone who studies long enough and hard enough can compose all good. However, in these days even those to whom God has granted rare gifts must work very hard and long to get the general idea that composers, who enables them to roll off works with comparative ease, often has behind it years of hard study.

On the other hand, I have not doubt that there are walking the streets to-day men and women with great potentiality who have not been led by fate to develop these gifts. They are the tragic flowers of destiny "born to blush unseen" and waste their sweetness on the desert air.

I learned to compose "in the trenches." That is, thanks to my musical mother and my grandfather, one a violinist of the New York Philharmonic Symphony Orchestra, I was literally towed from birth into a sea of music at a very early age. I have never ceased swimming in that sea. Part of it has been in the symphony orchestra, part in night club bands, part in vaudeville, part in education. For two years I have taught at the Summer School of the Juilliard School of Music. The point I want to make is: practically every contact I have had with music has taught me something. More than this it has kept me in touch with life.

Creative ideas are the reactions all we get from life. All musical creations start with ideas. If I have an idea for a melody or a harmonic sequence that impresses me as interesting or original, I jot it down on a scratch pad which I never fail to have in my pocket. I work it out in some detail at my next opportunity. Then I take it to the piano and try it in many variations. I know that some people are prejudiced against the idea of the use of the piano in this way, but I have learned that many of the greatest composers, including Wagner himself, were virtually dependent upon the piano for this purpose.

But this is done I check it up from the harmonic standpoint. You see, I have had a thorough training in harmony and counterpoint but my attitude toward these essential subjects in connection with actual composition is quite different from that held by many musicians. When composing I do not think of them. Why should I? What one usually writes or makes an address one never uses in grammar. Mollière, in his famous play, "The Would-be Gentleman" or "Le Bourgois Gentilhomme," delights his audience by presenting his character who has hired a professor to teach him grammar. The poor man babbles over with surprise when he finds that whenever he speaks he is actually indulging in grammar.

Learn all that you can about theory, harmony and counterpoint, but when you come to compose, forget the rules, just as you forget scale practice when you play a Beethoven sonata. Then you feel that you have committed nothing wrong, go over it and carefully rev it. To my mind the chief value of harmony and counterpoint is that it provides you with the power to study the works of the great composers of the past. This is most important. Some people seem to think that Wagner, Rimsky-Korsakov, etc., seem to have had the ability to do this without extensive theoretical training. Harmony and counterpoint, however, must become second nature to you when you engage in the synthetic process of composition. Theory and the allied subjects might be called the science of the understanding of music. An architect must know all about the science and engineering of his job before he builds a building, but in the case of music and in painting, we have first of all an art, and science must have long since sunk into the subconscious an instinctive stage, before real inspiration can fluently permit to guide your efforts.
Disks That Delight Music Lovers
(Continued from Page 330)

nonetheless smoothly and expressively played. It is good to have a first-rate recording of this work, one of the famous half-dozen that Mozart dedicated to his friend Haydn.

Robert Casadesus, the French pianist, is one of the most subtle colorists at the keyboard; indeed, one feels sometimes that his delicate phrases often have a slightly precious quality. But it can honestly be said that few can match his dynamic scale, or eclipse him in the molding and polishing of a phrase. His performances of Mozart's Sonatas in F, K. 332, and in D major, K. 576 (Columbia Set M-437) are most enjoyable from the listener's standpoint, but perhaps debatable in value as models for the student. Iturbi's performance of the "F` major" would seem to us a preferable performance to emulate. The "Sonata in D major" is distinguished by one of the loveliest slow movements in all the composer's piano sonatas, and the fact that this is a first American recording will make it a "must have" with all true Mozarteans.

Columbia's Album of South American Chamber Music (Set M-437) is somewhat of a mixture; it contains six songs as well as a half-dozen instrumental pieces. One may find, as the present writer did, that he does not like all of the music in the set, and yet there is something of definite interest on each of the four discs. Thus the Chórro for violin and piano, by Villa-Lobos, on the first disc, is technically and technically fascinating. The second, third discs, sung by Olga Averino, are atmospheric and engaging, not alone for their music but also for the singer's charming style. Mignone's Canção Brasileira is an especially beautiful song, Arabesk by Cruza for violin and piano, is effective; and the first of two "Songs of Peru" by Sus, called Soving Time, has a rare mood of primitive beauty. This album was arranged and selected by Nicholas Sloufinsky, who officiates as Pianist in many of the selections.

Grise's "Sonata No. 2 in G major, Op. 13" is interesting in illustrating the skill with which the composer could translate the material of Norwegian folk-dance music into the classical form. The work is naïve and melodic, and full of bright and healthy sentiment. Jascha Heifetz and his accompanist, Emanuel Bay, unite in Victor Album M-735 to give a wholly admirable performance.

Ossy Renardy, accompanied by Walter Robert, plays with amazing technical facility, the Pagannini "Caprices Nos. 13 to 24" (Victor Album M-738). Apparently he revels in the manifold difficulties of these pieces, and all those who admire this music will undoubtedly enjoy his interpretation of it.

There is no doubt that Helen Traubel is blessed with a naturally beautiful voice. It is a voice, however, that seems better suited to opera, particularly Wagner, than to the more intimate style of lieder singing. We find her projection of Schumann's romantic song cycle, "Frauenliebe und Leben", lacking in the essential atmosphere which should characterize these eight songs. The poems of this musical arrangement are definitely dated; its songs portray eight stages of a woman's life and love—a sheltered, retiring woman of the early nineteenth century. Traubel brings to this cycle a fine radiance of tone and perfect diction, but she does not succeed in conveying the story of a bygone period. Her approach is too modern. Lotte Lehmann came closer to the spirit of the times in her less admirably recorded version of the cycle.

"One of the most distinguished piano ever made was Myra Hess's arrangement and performance of Bach's "Jesu, Joy of Man's Desiring". Her first (Columbia) recording of it attained wide popularity; a popularity the better recorded version by Gieseking could not eclipse. Miss Hess's recording of this music (Victor Disc 4588) deserves an even greater popularity, for the pianist plays this inimitable little arrangement with exquisite tonal polish. On the reverse face she gives us a charmingly polished performance of Scarlatti's Sonata in G major, Longo edition No. 387.

John Charles Thomas' performances of the Monologo from "Andrea Chenier" and the Credo from "Otello" (Victor Disc 17339) are among the best recordings of these arias extant; he is in magnificent voice. Marjorie Street's performances of Pfitzner's songs, The Yearning Voice and St. Michael's Square (Victor Disc 2142) offer well sung versions of unfamiliar lieder; and the Augustana Choir's performance of Quam olim Domini are smoothly contrived examples of rich and imposing church music (Victor Disc 17633).

William Billings (1746-1800) was one of our earliest composers. He was especially interested in choral singing, and wrote a famous book of church chorales. His history is well worth looking up in a musical dictionary. Not all of the material in Columbia's album, American Psalms for Pugging Tunes, by Billings (Set M-434), is of equal importance; but such works as When Jesus Wept and Chestor are really impressive. The album deserves investigation. The performances of this music are by The Madrigalists. Victor Chocklin, famous Jewish actor and discus, gives some Jewish Folk-like characteristics in the album he made for Columbia (No. M-438). Had he been blessed with more voice, one suspects he might have been a second Chaliapin.

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Melodious Solos of Positive Worth

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MELODIOUS SOLOS

of Positive Worth

by Robert W. Gibb

for the YOUNG VIOLINIST

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Not an instruction book, but supplementary
to the method in use.

Stop changing needles

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Piano Book alone (with record), 75c.

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Go Back to the Piano!
(Continued from Page 233)

few simple pieces." It must have amused her to see me settle my ample proportions on the bench and touch the keys as though they were made of spun glass. It took months to overcome my fear of the keyboard, but finally my old enthusiasm for practice returned, and I decided to see how far I could go.

It has been hard but always interesting, and the astonishing thing is that I am getting back some of the old technique. My relaxation is good and my fingers are supple. My fingers, stiffened by neuritis, respond nicely to hot water treatments and a daily stint of Hanon exercises. In three years I have read more than one hundred and fifty piano compositions, some of them very difficult, getting new hand patterns from each.

On perhaps fifty of these I have done concentrated work. The first time I played a phrase that made sense, my teacher was almost as surprised as I, and when I did a cadenza with something akin to abandon she told me I was out of the woods and on my way back. That was a great moment.

Two years ago I was so ill that a dangerous operation was necessary. From my bed I looked out of the window at the clear autumn sky and said aloud: "Dear God, please let me live long enough to learn to play the piano again!" I do not know how well I shall be able to play, but I do know that I shall play with greater enjoyment and a deeper understanding than ever before.

My uncle is eighty-seven years old and interested in many things. We rattle around in a big old house, and my practicing does not annoy him. He likes to sit close to the piano and watch the gymnastics I put my hands through—and talk. I have learned to keep half my mind on what I'm doing, the other half on the economic condition of the world. I practice Debussy's Reflections while my uncle reflects aloud on how rapidly we are going into the Dark Ages. The delicate bits of Anitra's Dance make a lovely accompaniment to stories of pioneer days in water-power development. He likes to do a rat-a-tat-tat on the table with his fingers when the piece has marked rhythm, and is disconcerted when the rhythm suddenly changes.

After he goes to bed at night, with his good ear against the pillow, I often work for four or five hours. If the cook is away I do five finger exercises while the coffee "percolates," scales while the soup simmers, passage work while the cake bakes, occasionally till it burns. In the spring there is always an untidy trail of dirt between the piano and the garden door, because I will not stop to change my shoes.

I have renewed an old friendship with The Etude, and each month its pages of music furnish me with excellent practice in sight-reading. A new batch of sheet music from Presser's thrills me as a love letter to a young girl.

Until recently I believed that music study in the fifties would be without responsibility. What a delusion! Next week I am to give a recital over the radio, starting my programme with Grieg's "Sonata in E minor." When my teacher asked me if I would do it, I said: "No, I will not. I'm not going to spoil my fun." Just the sight of it made me stiff with fright. Then I realized she expected something of me and I must not fail her. Maybe some other woman, fat and fit, will listen in and be led back to music and my crusade will have begun. We have to back to the farm movements, back to religion. Why not to the piano?

A Rich Investment

To the women who want to go back but hesitate, I will say this: Nothing will ever pay you so large a dividend as music in the joy of expression and the release from monotony, and the blessed satisfaction of doing a constructive task. By all means have a teacher, if you can, and let her be foremost in the job. If you cannot have a teacher, then work by yourself. Don't tell me you haven't the time to practice! Start out with ten minutes for five-finger exercises, ten minutes for scales, and ten minutes for arpeggios. Then give a half hour or more to easy pieces you used to play. Make it as much a part of your day as saying your prayers or washing your face. If you can't do it in the morning, then do it in the afternoon; if not in the afternoon, then at night; but for Heaven's sake do it! It will save you from that deadly sit-by-the-fire-and-sew stage every woman dreads.

If you are too closely attached to your family, music will serve to detach you. If you are alone in the world music will serve as a medium through which you may attach yourself to others. In these days of world violence music will give you courage. Its natural, mathematical laws will strengthen your faith in a balanced world in which love, truth, and justice will prevail over chaos and emerge triumphant at last.

As long as I live and am able to wiggle a finger, I am going to practice. I shall be a sweet old lady who plays the piano like the old lady in my childhood. I shall look substantial instead of fragile; my hair will wave into a tailored bonnet instead of a tight little chignon, yet I shall do amazing variations, and sonatas, and rhapsodies up and down the keyboard. When I meet St. Peter at the pearly gates I hope he will wave me the key to a little white house with a grand piano in it instead of a harp. And no wings—but a black velvet dress.
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APRIL, 1941

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

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

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

Q. Will you give me the address of some organ firm who might have the plans for building a mechanically operated organ to a very specialized specification? J.N.

A. There are stated that you address the makers of the organ, asking them to name some one in your territory who can give your organ the attention you desire.

Q. My wife has an interest in an organ which was built in New York, and we are interested in making arrangements to have the instrument restored. My wife would like to play on an organ which is not controlled by a key board. She is interested in the possibility of purchasing the entire instrument for the shortest possible time. I. G. H.

A. The buying of newly restored pipes is still very expensive, and for that reason we would suggest the pipes be secured from the original builders of the instrument, if possible, stating the number of the organ. The builders may have a record of the scales used and so forth. If they do not have a record of the scales, it would be advisable to send them some pipes from each set involved, showing the dam- aged ones. We cannot tell you the cost of this work. An experienced organ man would probably be needed to assess the success in matching of the pipes.

Q. Is there such an arrangement as attaching a pedal keyboard to a piano? A pedal piano in- cludes a pedal attachment. Would this have to be renewed to allow the pedal attachment? What would be the cost of such an arrange- ment? I expect to take organ lessons. Would this arrangement be advisable, and provide for an organ man who can play organ solo, or for organ practice only twice a week? D. A.

A. Pedal keyboards are installed in pianos for practice purposes. We cannot give you information as to whether your piano will take the extra pedals, or extra section would have to be removed. We suggest your securing an opinion from your piano manufacturer, who might also secure a thorough inspection of your piano to make sure it is not damaged. We cannot tell you. You should make preparations under the conditions you name, though the use of an organ may be feasible. Twice a week would be preferable.

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Economizing Energy
at the Keyboard
(Continued from Page 222)

"My own method is to read through
a new piece, separating easy passages
difficult ones. I reserve the easy
ones for later study, and get to work
on the difficult parts. There are two
good ways to do this: working either
one is to take them out of their con-
text and practice them as exercises,
quite as they are written. Another
way is to build new exercises upon
the difficult measures. Take Chopin's
Waltz in D-flat, for example, The
opening measures are excellent exercises
in the next.
A more advanced student can carry
their drill value still further by build-
ing exercises upon them. The first
measures are for the right hand
alone. Shortly after the left hand ent-
tered, for a moment the thumb about
figure resolves itself into a high or
scale. A good technical exercise can be
made from these measures; begin
with the repeated figure and carry
the run as far as the passing-under
of the thumb; again, carrying the run as
far as the thumb and the next
note; then as far as the thumb and two
notes, and so on until the upper-
most note of the run has been
reached. There are several advan-
tages: you are applying technical
drill directly to music; you are familiar-
izing yourself with different as-
pects of the scale of D-flat; you are
building up your own grasp of the
Minute Waltz as musical expression
—and while you do this, you are getting
quite as much purely technical
drill as you would from unassociated
scales. Almost any technical passage
opens the way to new exercises we
call them 'developers.' Inasmuch as
my entire technical foundation is
built upon them, you may be sure
that I consider them helpful—and a
great deal more challenging to one's
powers of thought and ingenuity
than scale work as such.

Our Friend—the Pedal

"In thinking out my work, I have
been taught to relate musical needs to
common-sense helps in ordinary
living. In mastering the use of the
pedal, for instance, a young pupil
was taught to look upon it as a very good
friend who can help me bring out
harmonic patterns. But—it is not
good to depend upon friends! It is
much better to be quite independent.
Thus, before I call on my friend, I
must be able to produce my effects
unaided. I never practice with pedal.
I strive to achieve emphasis, depth
of tone, legato, pianissimo and phrasing
through my own efforts. When I
have proven that I can do this, I
call in my friend, the pedal, to add the
finishing touches only.

"Whatever method you have been
taught to use, though, the main thing
is to work. Inborn gifts can remain
quite useless if hard work does not
bring them to light and develop
them. Do you remember the lovely
legend about Theseus? His father had
died and he was left with his mother.
Each year he went to the island of
Shrine, outside of which there lay a
great, heavy stone. When he was
only six, his mother told him to try to
lift the stone. He tugged at it, but
could not budge it. The following
year, when he had spent much time
in strengthening his muscles, his
mother bade him try again—and
again he failed. Each year, his mother
urged him to try to move the stone,
and each year his efforts were fruit-
less. When he was eighteen, they
renewed his efforts and, lifted the
stone, with the usual result.
Discouraged, he said it was useless to
try again since he could not do it.
Sadly, his mother shook her head.

"You must lift the stone," she said.
"You will never discover who you are
until you do!"

"Rousing himself almost to unbear-
able effort, then, Theseus tugged at
the stone, and felt it give way; only
a little at first, then more. When at
last he had dislodged it, he found
that, in golden sandals, a golden
sword, and a lettered scroll that these
gifts were his, left there for his
discovery by his father, who had been
King of Greece.

"I think there is much in that leg-
end to reflect upon. All of us have
our opportunities, and removing the obstacles sur-
rounding them, can we really make them
our own, to use as we wish. Only
by years of hard, unremitting work can
we discover who we really are."

The Viola Claims
Its Rights
(Continued from Page 241)

unrecognized Possibilities
The same condition applies to the
very high positions on the A string.
It has been mistakenly said that they
tend to produce a thin tone. Indeed,
it was long considered rather out-
landish to go above the third position
on the viola. Actually, it is possible to
go to a number of positions—pro-
vided, again, that they are correctly
taken and well played. If a violin can
up to A in altissimo, a viola can go
drill in alt, and with equally pleas-
ning results. It is the player and the
viola that is at fault when the
expedient is range sound thin.
Perhaps the most helpful habit the
ambitious violinist can acquire is to
listen critically to himself. Technical
hitchs may well be in their own
dright; they are valuable only as
far as they cause the instrument to
sound, not the manipulation of arms
and hands. Students often ask me to
help them achieve better tone. At
that point I stop talking about play-
ing, and encourage them to listen to
the sound of what they play. That is
the best lesson able to give them. No
teacher can put a tone standard into
a pupil's ear. It must be carefully
cultivated there, before it can be
brought out of the instrument.
Another old misconception regard-
ing the viola came to light some time
back, in a headlong controversy that
took its way into one of the London
musical journals. (The vocal fault
that it appeared there was encouraging,
since only live issues can open a con-
troversy.) It was said that harmonics
should not be attempted on the viola,
and that if so, they are ineffective. I
entered the fray with a letter point-
ing out the fact that all that is
needed for a good harmonic is to
place the right finger at exactly the
right place on the string. Indeed, be-
cause of the greater thickness of the
viola string, the overtones are richer,
and the resulting harmonic even bet-
ter than on the violin. Again, the
crucial of the matter is to understand
the nature of the instrument, and to
approach it within its own scope.

A Personality in Itself

Left hand technical facility is per-
haps the only field where the viola
and the violin are alike. The violinist
builds his finger technique exactly as
the violinist does, except that he must
pay more attention to pressure.
Any phase of playing that requires a
downward action of the finger on the
string comes under the heading of
percussion. Trill work is percussion
taken at fast speed.

Whenever we hear it said that the
viola ranks among the less expres-
sive instruments, we may be sure that
the opinion has not had the instru-
ment properly revealed to him, and that
opinion has been formed by listening
to inferior playing. A vicious circle of
thought surrounds the viola. One
hears it badly played, one is well
aware that it sounds unpleasant, and
that draws the conclusion that such
an instrument must be highly limited.
In point of fact, it is not limited. Even a cheap viola produces a pleasing
sound, in hands that know how to
play it.

The first step in achieving mastery
is to drop the idea that the viola and
the violin can be managed in the
same way. Each has its own technical
demands, its own tone qualities.
Whenever the viola is played in the
light of its own needs, it stands forth
as a new instrument. And, when the
violinist has learned these tone and
technical needs, he can do noth-
ing better than to consciously sub-
ordinate his musical dexterity to the
more important matter of listening to
the sound.

The World of Music
(Continued from Page 219)

ARTHUR A. PENN, composer of the fa-
rous song, "Smuti Thumb" died at his
home in New London, Connecticut, on
February 6th. He was sixty-six years old.

ALBERT MORRIS BAGBY, pianist, and
locally famous for the Bagby Morning Mu-
sical, which for the past fifty years has
attracted the elite of Old New York so-
ciety, passed away in Roosevelt Hospital,
New York City, on February 21th. He
was eighty-one years old.

ARON COPLAND'S opera, "The Second
Montreal Community Orchestra, a nemo-
public school and local adult talent in
the growth of small operatic groups at
last, one young singer is being given the
gifts that have long needed.


**VIOLIN QUESTIONS**

**Answered by ROBERT BRAINE**

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

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**Beginning at Nineteen**

The problem of a violinist is one that is faced by many young people who wish to pursue a career in music. The decision to study violin can be daunting, and it is important to consider the various factors that will influence your choice of instrument.

---

**Singing and Violin Playing**

S. H.—A knowledge of violin playing is often of great assistance to a vocalist. It is said that Marion Talley, soprano, formerly of the Metropolitan Opera Company, in New York City, knows her songs by playing them on the violin before singing them.

---

**Opportunity for Violinists**

M. C.—Violinists have an opportunity for those who are willing to take advantage of it. For example, if you have a sufficient fund, the things to do is to enroll as a violin student and study music in college, where you will have the opportunity to study violin and music theory under the guidance of experienced teachers. Additionally, you can enroll in a conservatory, where you can study violin under experienced teachers and gain valuable experience.

---

**Books on Jazz**

K. L. B.—There are several books available on the subject of jazz, including "Swing That Music," by Hughes Panassie, and "Swing That Music," by Louis Urciuoli, which offer a thorough and comprehensive guide to the art of jazz.

---

**Arteritis Symptoms**

T. C.—I have been correspondingly informed that "I am awakened with constant pain in the back of my neck, caused by my violin practice, and sometimes I have a little stiffness in my fingers."

---

**A Genuine (?) Dulltoprager**

M. L. M.—I have never seen a really dull violin, but I have seen many that were dull in appearance. Some of the dull violins I have seen were dull in appearance simply because they were new, and had not yet been played, and others were dull in appearance because they were old and had been played a great deal, without being used properly.

---

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**To Sell a Genuine Strad**

J. W.—It is very difficult to buy or sell genuine Stradivarius, or other rare violins, without knowing something about them. If you are interested in buying or selling a genuine Stradivarius, you should consult a dealer who specializes in antique violins.

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Conservatory of Music, the B. Muse, and R. N. Ed Orgenes, Directors, responsible in the host of the Shenandoah Valley, Lexington, Virginia.
Music in War-Torn Greece

(Continued from Page 244) and also, the fine art of oratory. "Strictly speaking, all ancient Greek music was monodic or one melody in type. That is, there was practically no harmony or counterpart. There are no more than a dozen or so authentic ancient Greek pieces of music in existence. They are supposed to have been written in a scale with intervals less than our half-tone. This is so uncertain that there is no way of knowing just how they sounded.

It has been my pleasure to tour Greece as a concert pianist for over three years. Greece (49,912 square miles) is just a little larger than the state of Pennsylvania (45,126 square miles). The state of Texas is five times as big as all of Greece. Its population (about six and a quarter million) is a little less than that of New York City. This is extraordinary when we realize its military achievements against Italy with a population of over 41,000,000. Greece is largely mountainous. These mountains are an unforgettable brown in color. There are not many trees, and there is still a feeling of antiquity and the terrain. In Crete, in the south, the foliage is more verdant. There are few rivers, but, as in Norway, many inlets from the sea. Greece, of course, like much of Finland, is a country of islands. Hundreds and hundreds of them, some resembling rocks. The country is a yachtsman's paradise since fog is practically unknown.

Music of the Shepherds

"In the ravishingly beautiful Vale of Tempe, in the heart of ancient Greece, near Olympus, one may see from the train unforgettable pictures of these poetic shepherd boys playing as they probably did in the days of Socrates and Aeschylus. Socrates is still the great idol of Greece. Every little urchin is apparently named after this hero, and in the villages, with long crooks and shaggy woolen coats, are tall, when evening comes and pipe a plaintive, lullaby-like tune, as they slowly lead the flock homeward. During the day, the little shepherd's pastime is playing, and many times we have seen them playing about like an audience, apparently listening intently. They actually seem to understand what it is all about.

Love of Culture

"In the charmingly genuine Greek chapel of Delphi, on the slope of Mount Parnassus, there is a tiny, dear little church whose walls are lined with engravings of ancient Greek figures. Here, on the altar, there is a lovely little statue of the Greek shepherd playing the flute. He sits there as if it were an eternal thing.

"In the Greece of to-day, there are about six sizable cities, where modern music is appreciated. They are Athens, Salonika, Volos, Corfu, Candia, and Cavalla. There are also many other towns, like Corinth and Canea, where there is marked musical interest.

"The modern Greek takes a definite pride in his appreciation of western culture. There is no more cultivated person in Europe than the Greek gentleman who has had the advantages of modern cultural experience. He has a deep interest in music and in his illustrous past. He adds to this a keen critical intelligence and a remarkable power of analysis. It is always a delight to play for a Greek audience. Their taste is thoroughly catholic although it inclines towards classical music. I have been asked to play in Athens: 'Caprice sur les airs du Ballet Alceste,' Gluck-Saint-Saëns; 'Sonata in D,' Mozart; 'Papillons,' Schumann; a group of Chopin; Nocturne Roques, Schelling; 'Elégies,' MacDowell; 'Sea Pieces,' MacDowell; Echo de Vienne, Saumer.

"At the end of the concert the performer is usually literally buried in flowers, and nowhere have I played where I have had such a thrill. The flowers of Greece seem to be larger, brighter and more vivid than anywhere else in the world. A wild anemone from the fields is as large as an apple. The classic laurel wreaths from the mountains are simply unforgettable.

"If the flowers that follow a concert are colorful, they are matched by the beautiful flowers which are written in highly florid style. The extremely spiritual nature of these newspaper notes, in which the performer is credited with having secret contacts with the great cosmos, are, of course, very gratifying to the performer.

"There is a very fine Philharmonic Orchestra in Athens which plays at eleven o'clock on Sunday mornings. General concerts take place in the evening at six o'clock, just before dinner. This is not a bad idea, because many a concert (after dinner) has been ruined, not because of the artists, but as a result of the audience having been over-fed. Dimitri Moulopoulos, who has conducted widely in America and is now at the head of the Minneapolis Orchestra, was formerly conductor of the Athens Philharmonic Orchestra. The city has several fine theaters, in one of which opera is given. The popular theaters, where everyone sits out of doors in summertime, start at ten o'clock, if not a little after. I never could figure out when the American audience, which seems so glad of the opportunity, stay up all night. He must make up for this, however, by a kind of Greek alega.

An Excellent Conservatory

"There is a very fine conservatory in Athens, and it is my conviction that in the future we may look for many famous artists from this institution. The Director was Professor Aekonomides. There are many well-trained and able composers in Greece. One of the most gifted is Antochos Evangelatou, who has written two symphonies as well as smaller orchestral works and songs.

"In the time of the ancient Greeks, a gentleman was expected to be able to lead his community or his village dance. In fact, a man was not considered to be educated unless he could play an instrument and lead a dance. To-day the same tradition holds true. With a handkerchief tied in his right hand, and with his left foot poised high in the air; he improvises certain steps for the line of dancers who endeavor to imitate him. Can you imagine the Aeolian or Greek soldier in his skirt, made from forty yards of cloth, gallantly dancing steps which have come directly down from the time of Alexander the Great? Evidently, on the battle front, these steps were not interfered with by the sturdy valor of these remarkable troops.

"This, one can see in the cafes. Every Greek café is a kind of music forum. The ladies do not visit the cafes. They go to the better tea rooms or the big hotels. The ubiquitous American woman tourist, who wants to see everything, does something times visit the men's cafes. Occasionally, as in Quaker meeting in America, the spirit moves the men not to prayer but to dance. It is an astonishing thing to see a Greek officer suddenly rise from his chair and, quite unconsciously and all by himself, go to the middle of the floor and improvise a dance in classic style after the manner of the Isadora Duncan dancers. He gives the impression that he was something he had to get out of his system, and he expressed it through dancing. Imagine an American business man doing this in the grill of the Waldorf Astoria! While sitting in a Greek café, do not be surprised if an itinerant musician comes in and starts to play upon the pipes of Pan or the syrinx, which he plays with astonishing skill.

"The Greek dance rhythms are perhaps more complicated, more 'tricky' than those of tin-pan alley. They are characterized by all kinds of quick accents. The Kalamatianos, which is in seven-eights rhythm, is the most popular. The trista imitates the fishermen pulling in their nets. The revolutionary dances of Crete are often in five-eight time.

"It was scheduled to play in Salonika in the very year in which the revolution broke out. Martial law was declared, and all concerts were canceled. Foreigners were not allowed to leave the country. I finally boarded a troop train in Athens and arrived in Salonika for my concert which had been postponed twice because of martial law. On my arrival I was told that it would probably have to be postponed for the third time. I shall never forget the seemingly endless line of the soldiers' boots as they marched past the hotel at midnight.

Music and Martial Law

"To our surprise the martial law was lifted the next day and the concert was quickly announced over the radio. The people were so relieved to hear that military control 'called off' that they convened the concert hall. When I went to the hall for rehearsal, in the afternoon, an armed guard was stationed around the building. During the concert, that evening the program was continually punctuated by a round of shots from the cannons on the constant hills; defending the city against the enemy. Never had I had a stranger experience.

"There was a terrific contrast between the troops on the field on the way back to Athens, and the train which brought them to Salonika. On the way out, the soldiers were going grimly to a battle, the outcome of which could not be foretold. They did not sing, smile or smoke. It was the spirited Greeks to be sure. But the men which had been unforgettable. On the way back, they sang incessantly. Even the wounded soldiers sang jubilantly."

(Continued on Page 283)
The Future of Instrumental Clinics

(Continued from Page 240)

to the educator is that of Interpretation. While a great many clinical instructional groups play the necessary notes, achieve the necessary dynamics, and even the proper balance, there is in many cases little or no heed paid to conducting or interpretation. The music fails to live, and the contact between conductor and group and audience is often negative. It is in observing this condition that results in the suggestion that a greater part of the clinician program be devoted to the demonstration of the various contest or festival selections. Closer attention should be given to the many problems of proper conducting. I think, for instance, that incalculable good could come from a round-table discussion, at which the great conductor would preside, touching upon conducting and interpretation, not only in general, but in the specific, as applied to the separate selections. Each conductor present could have before him a score of the composition discussed in order that the discussion would have meaning and practicality.

One of the best aids to a conductors' round-table discussion is the use of a recording, or at least an accompaniment of piano, whereby the methods of conducting can be demonstrated. Each director present could have a baton and actually conduct the composition being studied. Later it would be possible for the guest conductor to use the full clinic ensemble as actual application of his ideas. The study of a musical selection can go far toward ordinary casual acquaintance with the score; but not enough to know that a certain composition was written by such and such a composer; it is more important to have a first hand knowledge of its structure, its history and background, the composers' intentions, its phrasing, nuances, and a grasp of its intrinsic beauties. Such careful analysis and study would help make the composition a vital, living, beautiful work for the director, and after all, it is he who will inspire and direct his musical organization through artistic interpretative conducting.

What an inspiring and profitable season this type of clinic would be! If I were the doctor, that is just what I would order!

The Future of Recordings for Clinics

Very little has been done as yet in our clinics with the science of recording; in fact, it has been overlooked to a remarkable degree in our teaching methods. Again, to emphasize the point, I should like to borrow a point, I should like to borrow from other fields of interest. Let us visit the football coach, and we find that if he is progressive and keeping abreast of developments he has a group of films covering the games his team was played, and the games played in the past by other outstanding teams. Through the medium of the camera, he can analyze plays, show graphically where errors were made, show the difference between good and bad play. Sometimes team improvements under such careful analysis have been spectacular and amazing.

The application of this idea to music education comes in the use of recordings. For example, a recording can be made on a clarinet player; a poor certain passage from one of the festival numbers. Then the same passage can be performed either by the same player after careful improvement has been effected, or by an accomplished clarinetist. Differences can be noted, reasons for failures discerned, signs of improvement pointed out and the whole rendition discussed from every viewpoint. For the individual player we have a new type of lesson—the "listening" lesson—and I know that when an individual listens to himself play he learns far more rapidly than before.

The idea is not too new; it has been used effectively for almost the last decade in the teaching of voice culture and radio speech. And what is good for the individual can be decidedly helpful to a group. Recordings can be made of the entire ensemble, either band or orchestra, and the types of thing that teachers and directors have been trying to point out for years can be brought home to the student with real effectiveness.

The cheapening of costs of recording in the past year or two with the appearance of recording and playing phonographs in the lower-price market makes such a plan feasible for our entire music education system. For the serious minded conductor and teacher it is a tangible means of furthering his own art, of improvement and of measuring progress. Then, too, at clinics, there may be put into practice the idea of recording festival numbers which can be used by the assembled directors for study of interpretation. Such recordings could be made by a qualified orchestra, and could make up a collection, which, while not ideal, would, but this need not be the rule, for the expansive possibilities of the recording idea are unlimited.

Future Clinics: Conclusion

There are many aspects of future clinics program which could be greatly improved—especially that of solo and ensemble material, and solo and chamber music. But by way of summary the following is suggested:

1. That our future clinics be arranged in divisions, each representative of definite objectives.
2. That the types of clinics be better classified, or have less diversification of function. The sum would be to accomplish a definite objective in

(Continued on Page 231)
"I Saw Musical Vienna Fall"

(Continued from Page 226) which he sat like a king in his court, attended by young singers who came from all over the world to sing for it. One day a young American tenor, Alfred Picaar, attended this circle. After singing eight measures of an aria, Neuman stopped him. 'Have I failed to catch the frightened youth,' Neuman, 'you are engaged.' Picaar became the leading tenor of the Vienna opera for ten years.

Wagner himself had, of course, his own desire to change the direction of music. To him, music was a matter of personal development, because he had developed himself in that way. His musical instruction lasted only about eight months. In his first big operatic effort, 'Rienzi,' he was obviously influenced by Meyerbeer, whom he later vilified so miserably. After that, however, he struck out for himself and made an art of his own. While many other composers, of course, have devoted a substantial part of their career to the opera, Wagner, in particular, was perhaps not so representative of the Germanic spirit as was his protege, Humperdinck.

The Story of "Hänsel and Gretel"

"Compare the Nazidom of to-day with the lovely, simple, characteristic 'Geschichten' of Humperdinck's 'Hänsel and Gretel.' Humperdinck, when I saw him, told me how this charming work came into being one Christmas morning. Humperdinck was visiting his nephew, who had a little son and a little daughter. Humperdinck made an arrangement of an old folk-fairy-tale song. He then arranged several songs for the children to sing in their home theater. With other neighboring children, they made up a little 'Christmas Opera Company.' He had no idea of writing an opera, but his friends were so charmed with the tunes that they urged him to do so, his sister exclaiming: 'I will write the opera.' 'What will we call it?' asked the neighboring boys. 'Let us call it after Hänsel and Gretel.' Thus the now famous 'Hänsel and Gretel' was born. There is no work in the whole operatic literature that I think is more valuable as a model of theatrical and contrapuntal technique than 'Hänsel and Gretel.' Every student of composition should study it. This gives us an intimate picture into the home life of people whose work was loved and which is still being played. It is a picture of wholesome thought and the old beliefs which are not always standard.

A Spirit Undying

Vienna is not merely a locality; it is a spirit which revives wherever the music of the Vienna composers is heard. The Viennese cannot leave it without profound homesickness, and it is that quality which I endeavored to put into my waltz dances. Nostalgia. Vienna, glorious Vienna! Some day I will live again. No wonder the cinema continues to be a favorite of the Viennese. The cinema points to a great future for a definite school of musical composition. It is the art all in itself and calls for a kind of skill as difficult and complicated as anything demanded from the writer of operas or symphonies. It is not a music art; it is a music art. The cinema points to a great future for a definite school of musical composition. It is the art all in itself and calls for a kind of skill as difficult and complicated as anything demanded from the writer of operas or symphonies. It is not a music art; it is a music art.
MOST ACCORDIONISTS are interested in developing technical skill. We wonder if they fully realize the importance of correct fingering. Velocity can never be acquired while fingers stumble over each other and seem confused as to where they should go. Beautiful themes cannot be properly interpreted if the fingers have not been trained for quick response to the player's every whim.

Elementary students are taught certain definite fingering for the various exercises given to them. The arrangement of the notes in such exercises is simple, and the correct fingers fall naturally upon the keys. Such exercises are followed by scales, the fingering for which has been standardized. The selections in lesson assignments usually have the fingering marked, but after a while the student approaches more difficult music in which he finds that he must give some thought to fingering. Suggestions may be given by the instructor, but the student should really be put on his own so that he may learn to select fingering which is best for him. He naturally will have no difficulty with regular passages as he will revert to the standardized fingering to which he is accustomed, but when he encounters tricky cadenzas and other complicated passages he will have to give the subject of fingering more careful attention.

This brings us to the point where we must state that rules for fingering are essential to start students correctly but after that there is no such thing as a set rule for "correct fingering." There are too many things to be considered to make this possible. First of all, there is the difference in the shape and size of the hands of players and also the difference in the distance to which the fingers are capable of stretching. Then, too, the style of accordionists, compared to the size of their individual accordions, has some influence upon the playing position of the arm and in turn upon the wrist and hand. These points are not apparent in the playing of regular passages but reveal themselves only in particularly tricky spots. Fingering which is convenient for one accordionist may be awkward for another.

There are, however, general rules for fingering which should be observed although they do not concern putting a certain finger on a certain key. They deal with the subject as a whole. The first rule when arranging fingering is to keep an eye on the music ahead and be sure that the fingering will fit correctly with the notes which follow. Fingering should be thought of in groups and according to musical phrases. An awkward fingering may cause enough hesitation to ruin a phrase and break up a melodic line.

Example 1 is an excerpt from my composition *Air de Ballet* in the text book, *Finger Dexterity.* It proves the importance of looking ahead for guidance in fingering arrangement. The natural tendency would be to begin the measure with the thumb, instead of the second finger, which of course would cause difficulty in fingering later in the measure.

**It is essential that careful attention be given to the first plan for fingering a difficult passage, because we are all inclined toward muscular memory and it is not easy to change fingering after it has been used for a while.** We suggest that, when in doubt, the student try out the fingering on the piano keyboard of the accordion with the bellows closed so there is no sound.

Scale arpeggio practice, five finger exercises, and other technical work prepare a student up to a certain point, but do not solve the problem of fingering difficult passages because they follow too much of a routine pattern. Special practice material is just as necessary to learn fingering as for any other phase of accordion study. Such exercises should be rather difficult and should have no set pattern, but should range up and down the keyboard with constant changing of the distance of intervals and with many accidental sharps and flats. Those which are in the

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**The Piano Accordion**

**Hints to Accordionists on Right Hand Fingering**

*By Pietro Deiro*

*As Told to ElVer Collins*

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remote keys are particularly beneficial. Example 2 shows a few measures from an exercise of the type we mention.

Ex. 3

It was taken from the text book, "Technical Passages." Constant alertness to fingering is required in an exercise of this kind, and the student who practices similar exercises daily for a few months will become so expert at fingering that he will seldom encounter a passage to trouble him.

Regular fingering for scales avoids the placing of the thumb upon a black key, but there are instances in passage playing where it will be found convenient. This is particularly true where a similar group of notes is repeated, in various positions on the keyboard, and the same term of fingering may be used for each group. Whether it begins on a black or white key, repeated notes may be played effectively by changing the fingering in the manner shown in Example 3.

Ex. 4

There are instances when it will be found best to change the finger on a note which is being held, in order that the notes which follow may be fingered with facility. Example 4 contains an illustration of this. Octaves may be played legato chromatically with the fingering 1-5, 1-4.

The simple rule for the playing of intervals of a third calls for the first and third fingers, second and fourth, or third and fifth; while the interval of a fourth calls for the first and fourth fingers, or second and fifth. These are not fast rules, however, because they must often be altered and different fingering employed, because of the notes which follow. Accented notes influence fingering and must be taken into consideration, so that a finger is used which can clearly enunciate the accent.

When broken chords and arpeggios present difficulties, they should first be played as solid chords so that the correct fingering may be established. Many stumbling places, which are attributed to lack of technic, may be traced to awkward fingering. According to should form the habit of analyzing the fingering of difficult passages before practicing them, so that they may find the fingering which is most suited for them. They should also remember that their instrument does not have the legato pedal as does the piano and therefore correct fingering must be made to help produce legato effects on the accordion.

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Fretted Instruments

Teacher or Salesman?

By George C. Krick

The unprecedented popularity of the fretted instruments is responsible for developments in methods of teaching that are anything but legitimate and which raise many questions in the minds of competent and conscientious teachers. We know that in bringing up this issue we will step on someone's toes, perhaps many toes, but we consider it our duty to expose some of these systems inaugurated mainly to sell mediocre instruments at exorbitant prices to an unsuspecting public, in the guise of a "free instrument with a course of instruction," which latter is often in the hands of people who are hired not so much because they are experts in teaching but because they are good salesmen.

Prospective pupils are assured, that on the signing of a sixty-week contract which calls for a weekly payment of one dollar, they will receive a high grade instrument and lessons worth about twenty-five dollars or less. We have met pupils who had "studied" under this plan, who could play about a dozen easy tunes in a haphazard manner, but whose knowledge of musical notation was nil. In most cases pressure is brought upon the pupil, a few months after enrollment, to persuade him to buy a high priced instrument, which of course entails an increase in the weekly payments and is the main object of the plan, while the instruction is of secondary consideration. If the pupil is a child, the parents are told that he has outstanding talent and all that is required for him to become a Kreisler or a Segovia is a two-hundred-dollar instrument. Needless to say, in many instances this hypnotic sales talk proves quite successful from the seller's point of view.

Another Variation

Another system carried on by a number of chain music schools is to have a crew of solicitors descend upon certain localities in large cities, and especially in small towns and rural communities, in order to enroll the young people in classes to learn to play Hawaiian guitar. This instrument is preferred by these schools because it costs small when turned out in large quantities and the public knows very little about its intrinsic value and much less about the requirements of a teacher. The enrollment term also consists of sixty weeks, with a weekly payment of one dollar, and pupils are gathered in classes of ten for a one-hour weekly lesson. Assuming that this kind of a lesson is worth about twenty-five or thirty-five cents per pupil, and allowing six dollars for the cost of the guitar, one should have no difficulty in figuring out the profit made by these schools, which are now scattered throughout every state of the Union.

Of course, the public must share a part of the responsibility for permitting itself to be fooled by figuring that it is wonderful to get something for nothing. Human nature has changed very little since the time of Barnum of circus fame. It sounds so simple and easy to pay a dollar a week for lessons and get an instrument free; not many stop to consider the total cost and compare with the value received in instrument and instruction combined. One of the worst features of these systems is the fact that they undermine the cause of the fretted instruments in the minds of the musical public, as it is reasoned, anything that is itself cannot be worth much. Hundreds of conscientious teachers and players, members of the American Guild of Banjoists, Mandolinists and Guitarists, have done their utmost for many years to raise the standard of the fretted instruments, their music, teaching methods and concert performances, and have succeeded immeasurably.

These new schemes, which might well be called racketeers provide unfair competition to the capable teacher, who has labored for years to equip himself thoroughly in order to give his pupils the benefit of his expert knowledge and who, therefore, is entitled to compensation commensurate with his ability and experience.

The Teacher Should Cooperate

It is not our purpose to criticize music stores that have established Instruction Departments headed by competent teachers, whereby one may purchase an instrument on the budget plan and receive proper tuition, but a pupil has a right to know the exact cost of his instrument and be sure that he is getting one (Continued on Page 283)
Music in Peru, the Land of the Incas

(Continued from Page 223)

auditorium, where the attendance numbers regularly from ten to fifteen thousand.

Conductor Theo Buchwald, formerly of Magdeburg, Germany, shows fine musicianship and never allows any lowering of standards. In order to cater to the masses, even in the "pop" programs, as an example, here is a list representative of the kind of compositions selected for the latter:

Prelud to "Die Meistersinger": Wagner
Capriccio Italian, Op. 48, Tschaikowsky
Tales from the Vienna Woods, Johann Strauss  
Wedding March from "A Midsummer Night's Dream", Mendelssohn
Finlandia, Jan Sibelius
Hungarian Dance No. 6, Brahms
España, Chabrier.

The musical library is considerable and includes, apart from symphonic works of all schools and periods, a great number of concertos for piano, violin, and even violincello. As to the orchestra itself, the results are already quite gratifying. The strings are compact and homogeneous, the brasses sonorous and well balanced. As a whole, it compares advantageously with American orchestras of recent creation such as the Indianapolis Symphony Orchestra or the Kansas City Philharmonic Orchestra. A few first chair men are really outstanding, and after rehearsing the Grieg "Piano Concerto" in A Flat, it turned to Buchwald with: "What a fine flute and what a splendid horn!"

"One was with the Berlin Opera and the other with the Vienna Philharmonic," he explained.

Representative of the managerial field are the many musicians, Mario Casos and Hectar Caballero. Casos for many years has been a popular figure in Lima; he has brought out opera companies, ballets, musicals, operettas, and spectacles of all kinds; and he never misses a social function, a diplomatic reception, or a sophisticated cocktail party at the Bolivar, which he reports in the columns of the newspaper, La Prensa.

Up to recent times there were very few critics in Lima, probably because the lack of a permanent musical life did not warrant their existence. They were and are still headed by Carlos Raygada, whose contributions to the important daily El Comercio are noteworthy for their accuracy, erudition, analytical spirit and comprehensive intuition. Raygada is the dean of the profession, as incredible as it seems, and one still so young, slender, discreetly reserved but affable, with a pensive face and a scholarly appearance denoting the seriousness with which he looks upon his mission. He does much for the culture of Art and Music; and he also played an important part in the creation of the orchestra, to which it is planned to add a chorus and a ballet eventually, thus paving the way for a native opera company.

A Rich Folklore

The Peruvian folklore is as rich as it is varied. When the Spanish conquistadores arrived, in the sixteenth century, there already existed various forms of native Inca music, chiefly dedicated to utilitarian purposes of religious ceremonies, battles, rustic festivities, courtship and funerals. When, towards the end of the Egyptians and Assyrians, this music adjusted its rhythms to the diverse phases of life. To describe with full details these tunes and the instruments on which they were performed would far exceed the space of this article. But the percussion consisted of drums, bags filled with dry seeds, and cymbals, while the wind family included the well-known quena, that flute of five or more holes made of human tibias, and other types of blowing instruments made of large seashells or animal horns.

Of course, the sudden arrival of the Spaniards was a big shock to the native curriculun situr. To the Incas, everything was new and puzzling: language, clothing, customs, music, race itself. But progressively a blending took place, and as early as the eighteenth century a folkloric orchestra evolved itself from this fusion, of which the most striking and popular type is the quejio. Many Peruvian composers have explored and exploited this folklore, while others dedicated themselves to pure Inca research work. Most notable among the latter is Daniel Alomia Robles, who has assembled a collection of eight hundred authentic themes, some of which possess an extraordinary power of evocation. A rare example is the Amateer Audiino (Down on the Andes). Little imagination is required to picture the Inca standing on the hillside at daybreak while his deep voice, accompanied by two quenas (note the harmonization with consecutive fifths) greets the majestic rising of the Sun God over the barren, awe inspiring mountains.

Very shortly

Between the mountain peaks, the valleys, under the sun, or even in the moonlight, the Andean note is heard as a spiritual invocation, a ritual incantation, a farewell or a call to arms.

Among composers cultivating more modern forms, special mention must be made of Carlos Sanchez Malana and Roberto Carpio. Both were born in Arequipa, the second largest city of Peru, which still retains unmarred so much picturesque beauty, and over which watches the sleeping volcano
El Misti, (The Gentleman). Sanchez Malaga is also an excellent choral director and pedagogue. Several more are worthy of mention, such as Jose Maria Valle Riestra (1858-1925), Pablo Chavez Aguilar, Teodoro Valcarcel, y Rosa Mercedes Ayarza de Morales; each one has contributed much to enrich the national repertoire.

The Academia Nacional has been for many years the official center of tuition in Peru. Modeled somewhat along the lines of European conservatories, it is a non-profit institution. The staff includes a number of excellent native and foreign-born teachers; and for over thirty years Federico Gerdes, born in Lima and educated in Germany, has been at the helm. Gerdes, an all-around musician, is equally at ease as a composer, conductor, pianist, accompanist and teacher. Some nationally known musicians have come under his guidance, and his name is inseparable from Lima's artistic life during the last quarter of a century.

There was a time, not so long ago, when the capital lacked a proper hall for musical manifestations from opera to recitals. There were, naturally, several theaters, but these were either antiquated or deficient in acoustics and material. This situation was alleviated with the rebuilding of the Teatro Municipal, several years ago. It has a seating capacity of sixteen hundred and is fitted with the most modern scenic and electrical devices. A special shell-shaped setting, with built-in lighting equipment, was recently installed for the symphony orchestras, which the orchestra uses imported chairs and stands of the type used by the N. B. C. Symphony Orchestra. But keyboard virtuosi still miss an adequate instrument and, strangely enough, there is not in all Lima a concert grand piano worthy of that name, the only approach being an old Bechstein periodically sent to the workshops for re-conditioning. However, the matter has come under discussion, and it is likely that action will soon be taken to provide visiting pianists with a proper medium of expressing their artistry.

It is also desirable that similar actions be taken concerning certain phases of the travelers' well-being. To make a digression into more materialistic considerations, may I express here my astonishment and that of every foreigner at finding that the elementary comfort of innkeepers' mattresses is entirely absent from Lima hotels. It is difficult to understand how in an otherwise magnificent hostelry, such as the Bolivar, one can offer to its distinguished guests a bed- ding equipment which would be rejected by the cheapest tourist places along the American highways!

No visitor ought to leave Lima without visiting the twin-towered cathedral, second only to that of Mexico City as being the finest in the Latin Americas; the National Museum which shelters a priceless collection of Inca and pre-Inca relics; and Torre-Tajde palace, the former residence of several viceroys. It is delightful to roam by moonlight along the streets of the old quarter, lined with some of the most beautiful examples of Spanish colonial architecture on the continent. If you feel it is your lucky day, why not enter one of the little lottery shops and buy a ticket for "la grande," the big one? And if you wish to attract attention, just walk along Union Street at the busy hour, carrying your umbrella. You will not fail to get it, with perhaps a few additional and innocent jokes. For Lima, city of the gorgeous flowers, nevertheless is the capital where rain is unknown!

The Future of Instrumental Clinics

(Continued from Page 275)

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What Really Is Modern Music?
(Continued from Page 227)

encounters them—but more often he finds himself a willing listener caught up in the toils of a beguiling web of sound. The truth of the matter is that he is actually a child of his age, and his attempt to assimilate their world, that of "modern" work, he recognizes instinctively a tonal reflection of the age in which he lives and finds it not at all unpalatable. Mozart and Haydn are infinitely more difficult for him to assimilate. Their old world classic canonic, and unchanging, and often, in many cases, bores him. I have heard great restaurants, marveling at the indifference of an average dinner to the bluntness of the crudest jazz projected by a ten-piece band, and I have watched this same person squirming intolerably in his seat during the course of a Beethoven symphony, obviously much less at ease following its clear-cuts than that I am bracketing jazz with contemporary music. Far from it. Jazz is fun in the dance hall (where it belongs), but we can dispense with it on the symphony platform occasionally in the shape of a piece by American jazz—jazz, and here is the point—often in uglymness anything the modernists are capable of. So that whenever some of the lesser musicians friends trot out the trendily-fellacy about the music being ugly, I reply that day after day they tolerate much worse under the guise of popular music.

Debussy the Father of Contemporary Music

People often ask, "When did music begin to take on a modern complexion?" I answer with the aforementioned Picasso: "There is no past or future in music. If a piece of music cannot live always in the present, it must not be considered at all. The art of Beethoven, of Scarlatti, of the great musicians who lived in other times, is music of the past; perhaps it is more alive to-day than it ever was." So that, as a concession, let us refer to "contemporary" rather than "modern" music. If by the word "modern" the questioner refers to a type of music which presents outwardly a greater variety of idiomatic characteristics than does the music of, let us say, the 18th century, then I will name Debussy as the father of contemporary music.

What is it that makes Debussy's music different from his presumably easier to understand predecessors? Merely the fact that Debussy was unashamedly a color sentimentalist, just as were the French Impressionists in painting and literature—Cézanne, Manet, Monet, Pissarro, Renoir, Verlaine, Rimbaud, Proust. Debussy was their counterpart in music. He experimented with all the effects of color, with all the sound hues heard through the forest of spilling waterfalls, of wind through the trees, of waves on the sea, of play of light filtering through the curtains, (it, too, held music for him), of the music of the highways and byways. And this sensitive colorist found his medium in something called the whole-tone scale, which the Russians (whose music he loved) had used before him, though sparingly. True, it was something of a radical departure from familiar idioms. (I watched my grandfather—a great musician in his day—solemnly walk out of the hall at the first performance of "The Rake's Progress," and that of "Faust" Leipzig, 1911, as a mark of protest. I could not understand why, for the music was to me, even then, crystal-clear and alluring.) Not for Debussy were the formulæ of sonatas and symphonies. Dry as dust forms had nothing in common with the new and fantastic things he had devised, and we youngsters saw in him at the beginning of the century the prophet of a new era in music, and hailed him as one who would free us from what we then considered the heavy yoke of German romanticism. Undoubtedly he inspired me and many others onward more than any other man of his time. There is no composer living who can deny the debt he owes to the subtle influence of the music of this great Frenchman.

Stravinsky Stumbles the Musical World

But hardly had the impact of Debussy's genius made itself felt on contemporary musical art, than along—comes this time from Russia—a second trail-blazer in the guise of the young Stravinsky. Here was no gentle spirit, but, a vigorous objectivist who rocked the boat of new music so violently as almost to capsize it in a series of tidal waves the like of which had never been known. Tidal wave (a) "The Fire Bird," (b) "Petrouchka," (c) "Le Sacre du Printemps," and many more which followed.

I wish I could describe the emotion of listening in those far-distant days of 1911-1912 to the first performance of these works. Their stunning originality, vitality, and the novelty of the audacity of a composer who, more than any of his predecessors, had defied tradition and joined a complicant world into the realization that his dynamic innovations had come to stay. In what way was Stravinsky's radically different approach, what had previously proceeded? I will tell you. It was the work of a man of prodigious virtuosity, unbounded rhythm and harmonic resource, and complete fearlessness. It remains so to-day, as does all the music which he has written during the past generation. And Debussy's and Stravinsky's technical know no bounds. His is the unconfined genius of a great craftsman. If the effect of his music on the untutored listener is often bewildering, that individual musician can not help being caught up by the dynamic sweep of it. Many have striven to emulate Stravinsky's methods and devices. None have produced more than a pale imitation of them. He remains to-day the unrivalled Old Master—secure in his isolation.

Contemporary Music

Contemporary music, one frustration, one catafalque figure loomed on the horizon—Arnold Schoenberg, now living in America. But whereas, because of its tremendous vitality, the music of Stravinsky is a responsive note among most of its harmonies, that of Schoenberg, the prophet of atonality, is first perplexed and antagonised those who heard works such as the "Five Orchestral Pieces Op. 16," "Pierrot Lunaire," and the piano pieces. Yet many of us never really warmed to these"manifestations, Schoenberg attracted to himself and his theories many ardent disciples. It was mostly a cerebral attraction, for often well deny that his music is more of the mind than of the heart. Volumes have been written on the theories, and the application of the twelve-tone scale which exemplified in his work and that of his followers—Berg, Webern, Hindemith (the latter by far the most gifted and prolific of them all)—but there is little more to say. For Schoenberg's music deals with the play of linear contrapuntal devices rather than with the harmonic tone clusters of Debussy, Ravel, and Delius. A certain lyric quality is conspicuous in this idiom, but it is an intangible lyricism, an allegience to any fixed tonality; in other words, atonal. To-day Schoenberg is possibly the most erudite living teacher, and his creative output is unfortunately more than ever limited.

So far I have named only those whose genius has most radically influenced the language of music since 1900. Two other outstanding figures remain. The romantic Strauss, immortal tone poet of the 1890, still works in the safe isolation of the Bavarian Alps. His music waxes and wanes with friends and influence people—chairs of other composers—and so far as the major portion of it is concerned, will probably go on doing so for a long time. The granitic Sibelius, equally remote in his beloved Finland, but less prolix than his brother-German, keeps the musical world in suspense waiting for his long-promised Eighth Symphony. Both of these great men have added much to the poetic and romantic face of music. Neither has fundamentally revolutionized his idiom to the same extent as have Debussy and Schoenberg. The horrific sounding devices of "Electra" are but a slightly discolored transition from the early Strauss.

Their nature must be ascribed to harmonic genius and superb powers of orchestration rather than to any revolutionary process. Even the bleak Fourth and Sixth symphonies of Sibelius—the most unaccountably friendless of all his works—owe their rather sinister reputation in this country not to any revolutionary new devices, but rather to a merely restrained and economy of means exercised by their aloof composer. (We listened to the "Fourth Symphony" in England thirty years ago with admiration and affection, but no bewilderness, though it is that is probably due to the climate!)

Many contemporary names of lesser importance compared with those I have mentioned could be injected at this point. But they would, I think, merely serve to confuse the issue. In war-torn Europe there are probably at least three, or four, of these men truly outstanding, and in spite of conditions. Yet a Vaughan Williams, a De Falla, a Prokofeff, or even a Shostakovich, would find it difficult to produce significant music in a musical atmosphere such as exists on the other side of the Atlantic at the present time.

Contemporary Music Looks to American Composers

We are therefore forced to the conclusion that, short of unforeseen circumstances, it is to the composers of this great country that we must look to carry on the tradition of significant contemporary art. Some of them indeed are already doing this very thing. A country which has already produced musicians of such zeal as Copland, Piston, Harris, Hanson, and many others, is in a fair way to accomplishing its destiny. The growth of creative effort in America during the past twenty years is one of the most remarkable things in the history of musical art. When I first came to this country in 1923, really important contemporary work was conspicuous by its absence. What little there was consisted mostly of a pale imitation of the latest European fashions, without the least trace of any indigenous qualities. But now, in the school of composers—MacDowell, Grofe, Gilbert, Chadwick, Converse, Hadley, Hill, Herbert, Nevin, whole, worthy, literate, and on the orchestra, of the kind identified with Parry, Mackenzie, Sibelius, and in the very late 20's was anything resembling an American idiom that handful of young men who can then" American music, the potentialities of which have been so deftly and carefully exploited. Apart from the inescapable stimulus of the American is in this respect nearly thirty years ahead of music), there is plenty of
folk melody completely unexplored by native composers. It is not a question of discovering newer tonal devices for the full expression of the American spirit—all music has virtually arrived at an impasse in this respect—but rather of infusing a new spirit which will reflect the emotions and characteristics of a great people. America is destined to be the scene of practically all creative activity until long after the war ends. American composers will be responsible for by far the major part of it. Most of it will be really significant. Whether the public will develop a proportionately shrewd comprehension of what is taking place, to enable it to discriminate between good and bad, depends entirely on whether it can set aside certain preconceived ideas which to-day seriously influence its musical judgment. One of the most prevalent of these is the fallacy that all "modern" music is camouflaged behind a screen of technicalities utterly beyond the comprehension of the layman. The other is that American composers as a whole are incapable of writing music equivalent in significance to that of their European contemporaries. I hope that my readers will agree that both these prejudices are completely without foundation.

Teacher or Salesman? (Continued from Page 279) hundred cents in value for every dollar paid for lessons. The same rules should apply to teachers who are compelled by various conditions to carry a stock of instruments for the convenience of their pupils.

Our main contention is that teachers should never lose sight of the fact that the teaching of any instrument is a responsible profession for which they should have natural ability, years of intensive training, and the selection or selling of instruments should be considered only as additional service to their patrons.

Parents of children for whom the purchase of an instrument is intended should by all means first consult a capable teacher, who is in a position to give some advice in the selection of the proper instrument and of the right size. Just as a half or three quarter sized violin is selected as the proper one for a child six to ten years old, so should a guitar of similar size be selected for children of these ages.

As a successful teacher is best known by the pupils who have received instruction from him, a prospective applicant for lessons would do well to meet some of these and hear them play. We sincerely hope that the time will come when all the states in the union will pass laws to compel licensing of all music teachers, requiring them to pass rigid examination as to their fitness to teach, thereby protecting the public against unscrupulous charlatans. In the meantime it behooves all conscientious men and women engaged in the teaching of fretted instruments to bring these matters to the attention of the people in their respective localities; and in this campaign the American Guild of Banjoists, Mandolinists, and Guitarists may well take a leading part.

Music in War-Torn Greece (Continued from Page 274)
The Minuet
By Nellie G. Allred

"Oh, a lovely minuet!" whispered Carol to Sue, sitting in their seats at the movies, as a group in colonial costumes appeared on the screen.

After the movie was over the girls began to talk about the minuet. "I wonder where and when the minuet began," said Carol. "I have no idea," answered Sue, "but I know I have learned several.

"Let's stop in at the library and look it up," suggested Carol. "All right," said Sue, "and then one of us can read something about it at the next club meeting."

After reading and writing for an hour, this was the result:

The Minuet

"The minuet originated in the French province of Poitou in the middle of the seventeenth century. Its name is derived from menu, meaning small, as the steps of the dance are small and mincing. Its distinguishing characteristic is a slow, stately grace. Many people think it came from England, and it is often spoken of as an English dance, but this is because it became a great favorite in England in the eighteenth century and was well suited to the polished formal customs of English life at that time. In our country it is identified with Colonial times, powdered wigs and lace ruffles."

As a dance, it has gone out of practical use, but as a musical form it is still popular. It was used by Bach, Handel, Haydn and Mozart, and reached its full development with Beethoven. It is written in three time and usually consists of two periods of eight measures each, followed by a second subject of a more lyrical character. The second subject is often called the trio, because in the olden days, if the minuet was played by the orchestra, three instruments played the trio part.

"I never heard that about a trio before," interrupted Sue.

"Quiet," said Carol, as she continued to whisper her essay to Sue. "Considered as a dance form in musical art, the minuet must conform to the general character of the dance itself, yet it may also express any emotion or thought connected with the dance or the time and scene. It has changed a good deal with the passing of years, reflecting the times in which it was produced as well as the personality of the composer."

"That's fine," said Sue. "What about mentioning some famous minuets?"

"Of course; I forgot that," said Carol, raising her eyebrows.

"Begin with the Minuet from 'Don Juan' by Mozart," suggested Sue.

"But Haydn should come before Mozart," said Carol, "for he had minuets in his symphonies."

"I suppose we should really begin with Bach, because he wrote minuets, too." "And don't skip Beethoven's Minuet in G," said Carol; "who's next?"

Minuet in G, Beethoven

Boccherini's Celebrated Minuet and Schubert's Minuet in B minor. I remember it because I heard it on the radio last night.

"Let's close the list with Paderewski's Minuet a l'Antique. Then we can ask for more to add to the list at the club meeting."

"Better yet," said Carol, "let's have a minuet program and have everybody play a minuet."

"Fine," said Sue; "I'll play the Beethoven Minuet in G because I know it already. I played it at the last recital."

Minuet in G, Paderewski

"Dick and Betty are working on a duet now, the Minuet in E-flat by Mozart. We'll have them on the program, too."

"Maybe we can find some pictures of people dancing Minuetts, too."

"It will be one of the minuets of the season," said Carol. "I think it will, too," answered Sue. And it was!
Umbrella Puzzle
By Stella M. Hadden
Each spoke of the umbrella is a nine-letter word, and around the rim is also a nine-letter word. Answers must give all words.

1-2, books containing songs; 1-3, sharp or flat indicating the key; 1-4, one who sings under a lady's window; 1-5, a popular wind-instrument of various sizes; 1-6, the piece one chooses to sing or play; 1-7, the term meaning in subdued voice; 1-8, the name of one of Wagner's operas; 1-9, the term in England for a whole-note; 1-10, feathered songsters; 2-10 is what 1-4 does.

How Do You Pronounce It?
You know there are many ways of speaking the English language, some of which are good, and some not so good.

In the study of music there are many words frequently used, that are not often used in other connections, and the music student should know and use the correct pronunciation of such words.

For instance, "accompanist." A very simple word, but nine times out of ten (or maybe ten times, or eleven) it is incorrectly called "accompany-it." And it is not the only one who makes this mistake!

"Pianist" should have the accent on the second syllable.

Do you say "tettito" and "staccheto," or "tettato" and "staccato?" The first is correct.

Who wrote "To a Wild Rose," MacDowell, or "Mie Dowell?" The first is correct.

Do you say "chord," or "chordnet?" The first is correct.

Do you say "chord," when you mean to say "chord?"

"Erato" is pronounced with "E" rhyming with day, and "ude" rhyming with "ude," the syllables equally accented.

Do you say "flute," or "fute?" The first is correct.

Which syllable do you accent in "trombone?" The syllables should be equally accented, and the same in "program." Do you say "tune," or "toon?" The first is correct.

If you are going to a "musicale" do not say "musical." And what about "Prelude?" Do you say "pre-lude," or "pre-lude?" Or "pre-lude," or "pre-lude?" Lots to choose from here, but "pre-lude" is considered correct.

Listen carefully for pronunciation.

Prize Winners for January Fan Puzzle:
Class A: Glenda Smith, 1402 W. Washington Ave., Springfield, Wis. (Age 13)
Class B: Dorothy Irene Doolin, 809 P. St., Eau Claire, Wis. (Age 13)
Class C: Betty Wahl, 153 P. St., Eau Claire, Wis. (Age 9)

Answers to Musical Fan Puzzle:

Junior Etude Contest
Which is more fun to play, solos or duets?

All entries must be received at the Junior Etude office, 1117 Clark Street, Philadelphia, Pa., not later than April 22nd. Winners will appear in the July issue.

CONTEST RULES

1. Contributions must contain not over one hundred and sixty-five words.
2. Name, age, and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
3. Write on one side only of paper only and do not use a typewriter.
4. Do not have anyone copy your work for you.
5. Clues or outlines are not allowed to blank a preliminary contest and to submit not more than one entry for each class.
6. Entries which do not meet these requirements will not be eligible for prizes.

Boys and Music
(Prize winner in Class B)
I am studying music and therefore I appreciate music and the composers of music. The boys' band offers us a chance to go places and see things and meet people in every part of the country, besides offering a great deal of enjoyment. Boys who study music are happier than those who do not. It also makes them quicker thinkers and more alert mentally than those who don't study it. So therefore it is an advantage to study music as well as a pleasure.

Louis Bonnell (Age 12), Washington

JUNIOR MUSIC CLUB
Claremont, Iowa

Boys and Music
(Prize winner in Class C)
Boys have always enjoyed music, especially when it is snappy and jolly. We open our club meetings with a peppy song.

Oh, we like to play piano.

We practice hard from day to day
Because we like to learn to play
The piano.

Have you ever stopped to think that nearly all the great composers were men? We inherit it from many races back. Most of the world's great planters are men. We have stronger muscles than girls and produce better tone in the piano. It is really fun to be able to play the piano, and we do not have to be great composers to enjoy music or to play the piano.

William Chinann (Age 10), Iowa

Honor roll for January Essays:

Rita Jean Fulton; Jean McDaid; Cari Wagner; Mary E. Gillette; Mary Margaret Gallaway; Betty Timmons; Edna Green; Alfred Neumann; Gertrude Schwartzberg; Andry Ann Cereck; Philip Rogers; Oma Mobrock; Helen McCoy; Calvin Rogers; Anne Barcier; William Flummer; Eleanor Grisham; Frances Simmons; Simon Roat; Donna Marie Murdock; Berthell Pulver; Tha Reiman; Jean Poelte; Marjorie Wallin; Louise Man; Carol Hulston; Ellen Hall; Betty Mitchell, Marion Wellman.

Honor roll for January Fan Puzzle:

Marline Gilbert; Dorothy Peters; Evelyn Thompson; Reba Wiede; Patsy Andrews; John McMasters; Betty Whitteman; Elsie Stratman; Laura Douglas; Annette Clark; Betty McCullagh; Louis Bonnell; Betty Mayhew; Sydney Lantau; Bernice Friedman; Katherine Brown; Gladys Pasmore; Mary Jo Sauser; Elsa Marie Young; Dorothy Weaver; Sally McNeil; James Bradley; Mary Elizabeth Linus; Annette Marie Domblek; Hilda Mannefied; Jean Rhine; Martha Wolf; Emma Sibert; Charles Man; Carol Hulston; Ellen Hall; Betty Mitchell, Marion Wellman.

Boys and Music
(Prize winner in Class A)
I am studying music and therefore I appreciate music and the composers of music. The boys' band offers us a chance to go places and see things and meet people in every part of the country, besides offering a great deal of enjoyment. Boys who study music are happier than those who do not. It also makes them quicker thinkers and more alert mentally than those who don't study it. So therefore it is an advantage to study music as well as a pleasure.

Louis Bonnell (Age 12), Washington
SUGGESTIONS FOR SPRING—Last-minute suggestions may be welcomed by music supervisors and instrumental teachers who still have need for the many numbers scheduled for the near future. Including a few works in several of the various classifications used for commencement programs and spring festivals, student recitals, etc., this list is representative of what is available in the catalogs of the Theodore Presser Co., Oliver Ditson Co., and The John Church Co.

CHORUS
12196 "Feast"—S. P. Warren... $1.20
12260 "Father Time"—Kodaly... $1.25
12278 "Homecoming"—G. F. Wilson... $1.25
12276 "Salute"—G. F. Wilson... $1.25
12235 "March"—Alfred Reed... $1.25
12248 "The Green Cathedral"—C. H. Hove... $1.25
12252 "Maynade—Choral Bass Rounds"—M. T. Jones... $1.25
12242 "The New Day—Choral Easters"—D. A. E. Endera... $1.25
12273 To Thee, O Country—J. W. Bade... $1.25
12269 Morning Invitation—S. A. Pepers—G. F. Wilson... $1.25
12265 "Meditations—May be sung in unison or 2 parts"—J. W. Bade... $1.25
12283 "Anthem to Sing—William Byrd... $1.25
12278 "A Song of Songs—It. M. Stalin... $1.25
12285 "Come to the Gay Front of Song—R. E. Beek... $1.25
12243 "Assurance"—G. F. Wilson... $1.25
12280 "Morning Hymn—J. W. Bade... $1.25
12282 "Adoration of the Magi (8 part madrigal—a cappella)—H. A. F. Gill... $1.25

LENTEN AND EASTER MUSIC—With the final days of Lent at hand and Easter close upon, the time has come when the church musician, whose plans are still incomplete or uncertain, must act quickly and wisely. To these musicians especially do we suggest that it is not yet too late. A postcard or a brief note describing your needs and addressed to the Theodore Presser Co., Philadelphia, Pa., will bring an immediate response from our justly famous Order Department. There are many easy anthems, not-too-difficult vocal solos, and easy-to-play organ works with price list made available within a short time. Any of these numbers, chosen from the Theodore Presser Co., the Oliver Ditson Co., and the John Church Co. catalogs, may be examined in your own home without obligation beyond the cost of postage. Once a choice is made, the desired number of copies of each number will be sent forward upon receipt of the definite order and the examination copies may be returned for credit.

FOR the mixed choir of average ability, we can recommend Mrs. R. R. Forster's lovely In Remembrance (Catalog No. 21353) (50c), from her cantata, "Christ's Words from the Cross"; Rob Roy Frey's Cross of Sorrow (Catalog No. D1595) (10c), adapted to a fine melody by Sibelius; and Lawrence Keating's spirited Sing Alleluia (Catalog No. 21450) (10c).

The two-part choir will encounter no problems in Three Easter Carols (Bells of Easter, Glorious Easter, and Easter Mort) by Mrs. Forster (Catalog No. 21139) (10c); Halllelujah! Sing to Jesus, by Leslie E. Stairs (Catalog No. 21292) (10c); and Nature's Easter (Catalog No. 21177) (12c).

Three distinguished vocal solos are H. Alexander Matthews' masterly adaptation of Sibelius' beloved "Finlandia" theme in O Morn of Beauty (50c), for High Voice; Songs of Joy by William Hudson, for High Voice (Catalog No. 27101) (60c); and Charles Gilbert Sprague's fervent Alleluia (Catalog Nos. 30677 and 30678) for High and Low Voices, respectively (50c).

The organist will find real joy in his portion of the Easter service with J. Sebastian Bach's Christe Redemptor (Catalog No. 22605) (40c); and C. S. Mallard's Easter Regalional (Catalog No. S859) (60c).

Many other outstanding works, including cantatas, anthems, carols, vocal solos, and orchestral works, are readily available through Presser's Lenten and Easter Music Folder (P-1). Your request for a Free copy will receive immediate attention.

LET'S STAY WELL—Songs of Good Health and Happenings—By Ada Richter—No one really likes to be sick. It's disagreeable, and so is most of the medicine; nor is it always easy to pay the doctor bills. Is it any wonder, then, that the universal remedy for utter or unspoken, is "Let's stay well!"

This new and interesting book, in easy song form, gives health suggestions so simple and practical that they appeal instantly not only to young but to old as well. No doubt these same suggestions abound in many books, but it is human nature to feel the strength of the appeal better when they are presented in a novel form.

The practical philosophy of Lydia Boyd Barie has never shown better advantage than in these wholesome lyrics, given extra strength and length through the clever musical settings by Ada Richter. Mrs. Barie's poems, "Poems for Peter," as well known, are Ada Richter's books of children's songs, A Child's Journey, Poems for Peter, and her young piano compositions and books for young students.

The following song titles suggest health habits which we ought always to remember: Sunshine Lines; Just Singing; Thank You, Mrs. Cow!; Nibble Nibble Mouse; Xtraxises; Sleep-a-bool Land; Teat Brash; Driv; Chew Chaw Fresh Air in Your Throat; Sunny Wheels Again!; Hey! Back Up!; and others. Most of the fourteen songs are short, with extra verses under the same melody line. The choice of the suits the juvenile voice, while all of the piano accompaniments are very simple. Clever drawings of youthful appeal illustrate the book.

Let's Stay Well! will be ready for re-lease at an early date. We suggest that you place your order now for single copies in order to avail yourself of the low advance of publication cash price of 50 cents, postpaid, to be sent as soon as printed.

CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS, For Piano, by Clarence Kohlmann—One of the most consistent and steady demands upon our Mail Order Department is for piano transcriptions of sacred songs especially adapted to Church and School needs. It is of course required that such arrangements be pianistic enough to hold the interest of the congregation and at the same time be virtuosic transcription. It was with this view in mind that Mr. Clarence Kohlmann made this man's success in this field is unquestionable. And this view is certainly being gratifying. Some new arrangements are being made, and true hymns are included.

Special value lies in the fact that these excellent transcriptions are adapted to the home and church use. They range both in grades and number of the ten topics.

Additional program or teaching aids may be obtained by adding the number of the desired song to the number of the book. For example, if you order No. 1214, we will send you the complete arrangement for that number. If you wish the copy of the book itself, please add the number of the book to the number of the song, as in the example above. This will ensure that you receive the correct copy. We are confident that you will be satisfied with our service and the quality of our products, and we look forward to serving you again in the future.

Many other outstanding works, including cantatas, anthems, carols, vocal solos, and orchestral works, are readily available through Presser's Lenten and Easter Music Folder (P-1). Your request for a Free copy will receive immediate attention.

Theodore Presser Company
Philadelphia, Pennsylvania
titles as Saviour, Like a Shepherd Lead Us; Sweet Hour of Prayer; Sin of My Soul; Onward, Christian Soldiers; I Love To Tell the Story; Day is Dying in the West; The Promised Land, and My Jesus. I Love Thee.

With sincere pride we offer this volume on our pre-publication lists. Single copies may be ordered at the advance publication cash price of 50 cents, postpaid. Copyright restrictions limit the sale of this album to the U. S. A. and its possessions.

ONCE-UPON-A-TIME: STORIES OF THE GREAT MUSIC MASTERS, by Grace Elizabeth Robinson—In describing this new work, we would emphasize the fact that it is essentially a book of great pieces to play, with fascinating stories about the selections included. It is not biographical in the sense that it contains biographies and facts. Rather, it is a book of pieces for the young piano student to play, with interest in the pieces intensified by the story which introduces each piece. At the end of each selection, the composers and illustrations from the stories of their lives.

A chapter is devoted to each of five classic masters, and the thirty-six selections from their masterpieces are as follows: Beethoven—Pastoral, Turkish March, and a short excerpt from the Moonlight Sonata; Mendelssohn—Water Music, Intermezzi, and an excerpt from A Midsummer Night's Dream; Chopin—My Heart Ever Faithful, Minuet, and Polonaise; Mozart—Theme from a Sonata, Minuet, and Alleluia! Haydn—Ambassade from the "Surprise" Symphony and Theme from a "Bird" Quartet; Schubert—Ich harr der Lark!, Hedge Roses, Marche Militaire, and Intermezzo from Rosamunde. Mendelssohn—Nocturne, Consolation, and Children's Piece. Chopin—Faune Brillante, Prelude, Polonaise, Waltz, and Minuet. Liszt—Minute Waltz, and Butterfly. Schumann—Soldiers' March, The Happy Farmer, and Hunting Song. Brahms—Crude, Op. 110, and Theme from the "Symphony No. 1." Wagner—Wedding March from "Lohengrin" and Pilgrims' Chorus from "Tannhäuser." Verdi—"Minuetto," Chorus from "Traviata." Debussy—An arabesque March from "Afternoon of a Faun." And many new transcriptions from Alligator.

GAMES AND DANCES, For Exercise and Recreation, by William A. Stecher and Grover W. Corner—You will remember with pleasure the games and other forms of exercise we indulged in during our school days, but few of us realize the vast number and variety of these expressions of youthful skill and vigour. The book above mentioned will be found hundreds, yet these are merely selections from thousands because of their proved worth and interest. They include games from the most of the civilized nations, games covered every school age and form of youthful activity. The needs and interests of both boys and girls have been fully considered.

This is a book originally published by John Joseph McVey, of Philadelphia, handle thoroughly revised and greatly enlarged, and the publishing rights taken over by the Theodore Presser Co. The doubtful value and mere interest have been eliminated, their place being filled with an abundance of new and worthwhile matter. All ages, climates, and conditions have been given consideration. In short, the new edition, now over 400 pages, should become the standard authority on school games, dances, and activities.

A few of the many different subjects and classifications follow: Games, contests, song games and dances, stunts, mimic games, talks and track and field events, rhythmic activities, and all Kinds of creative activities, also a pageant with full instructions as to content, staging, costumes, and equipment.

Along with the dances are suggestions for the music of many phonograph records, in many cases the music itself being printed in the book.

Finally, a selected bibliography is given covering national groups and so forth; the book is indexed so that any subject can be quickly located.

The advance of publication special cash price of Games and Dances is $2.00, postpaid, for which a special advance price copy will be mailed when printed.

CLASSIC MASTERS DUET BOOK, For the Piano, by Leopold J. Beer—Excellent progress is being made in the preparation of this work and a duet for the last five. Some of the duets of the masters will be added in the next edition of this book. Each selection has been selected and arranged so that the pupil will find necessary to use with beginners. The If the young student's sense of rhythm has not been too well developed at this stage of progress, then the two hands of the piano, with the ear, is the best possible means of learning to play.
Music in War-Torn Greece
(Continued from Page 283)
precipice where they dropped off, one by one, rather than surrender to the enemy.
"I have never been in a country where the urge for Democracy and Freedom is so strong, and I am convinced that Democracy in Greece can never be put down. Many of the finest folksongs of Greece have come out of its age-old struggles for liberty. These are taught to the Greeks from babyhood. Most of them are handed down from father to son. These songs deal with all enemies, like the songs of the Klehths who chant: 'I have no feathers in my pillow. My head rests upon the nervous arm holding my weapon.' When liberty is again restored to Europe, let us all look forward to visiting marvelous Greece."

Blow! Joshua! Blow!
(Continued from Page 221)
Is absurd. The idea that, unless music is eternally spasmodic, it is "out of date", is ridiculous. The need for noise and repose was never greater than it is now, and a part of the music teacher's obligation at this stormy period in world history is to acquaint children with the enduring charm of real classics.
Take, for instance, the simple Minuet in G by Beethoven. Let the child play it or hear it and then call attention to the wonderful balance of the work, the lack of any unnecessary notes, the sense of satisfaction it conveys, its splendidly rounded melodic curves. Call attention to its permanent value—to the fact that it was written over a century and one half ago and that it is played by infinitely more people to-day than when it was written. Then play a popular jazz piece of the present. Make a prophecy to the child that in one year's time the piece will be wholly forgotten. Make the analogy of cheap tinsel jewelry, a passing fad and quick to tarnish, as contrasted with real gold, silver, diamonds, rubies and sapphires which grow in value with age. Any reasonable child may be trained to like good music if the proper approach is made.

Strangely enough, the very parents who would start a holy war if they found that their children were being given dime novels and other libel literature, in school, will often ignorantly tell you that "Youth will be served" and insist upon musical trash. What are we coming to in our musical lives if we must make incessant compromises with cheap and banal music?
Watch your radio. It may easily have an edifying and ennobling influence upon the children in your home or it may have quite the opposite effect. When you hear a sense-

Next Month

THE ETUDE SALUTES THE JOY OF MAY
Out of the night of winter springs the glorious month of May as a reminder that, after all struggle and darkness, beauty, peace and joy must surely follow. Therefore, the Etude for May is a joyous issue.

Radio's Distinctive Musical Features
(Continued from Page 229)
heard on Tuesdays on the NBC network in song recitals which offer pleasant interludes for the musical minded. Glenn Darwin, baritone, sings over the Blue network from 12:15 to 12:30 P.M. and Nath Peters, soprano, over the Red network from 1:00 to 1:15 P.M. (EST).
On Wednesdays from 1:00 to 1:15 P.M. (EST) over the Red network, there has been recently some diverting piano recitals by noted young pianists and there then is the program of the United States Navy Band directed by Lt. Charles Benter, on the Blue network from 2:30 to 3:00 P.M. (EST).
On Thursdays (2:30 to 3:00 P.M. EST) heard another band concert for those who like them. This time it is the Great Marine Band directed by William Mangenstman. It is also heard on the Blue network.
Friday is the NBC Music Appreciation Day (2:00 to 3:00 P.M., EST—Blue network). This month Dr. Damrosch is scheduled to conduct two concerts on the fourth and the 25th of April. The first broadcast is divided between Series A and B—"Orchestral Instruments" and "Music as an Expressive Medium." Percussive instruments will be the feature of the opening selections, which are drawn from the works of Grieg, Ravel, Tchaikovsky, Hadley and Wagner. In the second part of the program "The March" will be illustrated in music by Damrosch, Gounod, Wagner and others.

Schubert Again Enters the Films
(Continued from Page 228)
ment of both; a real achievement.
Some seven years ago, producer Lou Brock aroused considerable consternation in the hearts of his business chief by introducing names and new ideas in his picture, "Flying Down to Rio." Specifically, he brought in an unknown young girl from Independence, Missouri, and a lad from Omaha who put tap dancing on a dramatic level. In due time, the unknown girl turned out to be Ginger Rogers, the tap-dancing youth turned out to be Fred Astaire, and the consternation turned out to be a big mistake. Since then, Lou Brock's innovations were heard with greater confidence. RKO Radio's "They Met in Argentina" brings further Brock inspirations to the screen. This time Mr. Brock is starring a number of personalities who are comparatively new to Hollywood audiences: Maureen O'Hara, James Ellison, Buddy Ebsen, Joseph Buloff (of the New York Theater Guild), and Alberto Vella, singing star of South American screen and radio. The famous song-writing trio of Chard Rodgers and Lorenz Hart have created ten new songs for the picture. parets-Goldwyn-Mayer is releasing "Ziegfeld Girl," a colorful score and song production, dedicated to the further glorification of the man who glorified the American girl. The story offers glimpses behind the scenes over a number of years and a number of productions of Florenz Zeigfeld's famous "Follies." The music, like the story, follows the times. Thus, the picture brings back "Always Chasing Rainbows" (which brings back Chopin's Fantaisie Impromptu), Some years ago, everyone was whistling it. In the picture, it serves as an audition number for Judy Garland, as an aspirant for Ziegfeld fame. Then it is a dramatic twist as she sings it, first as she was with her father, an old vaudeville star, and then in the manner of to-day. Other song revivals include "The Whispering" (the theme song for the Duncan sisters), and Mr. Gallagher and Mr. Shean, written and sung by Mr. Gallagher, and Al Shean in a long-time production of the "Follies," and repeated on the screen by Shean himself and Charles Winninger (of "Showboat" fame).

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Beautiful Dreamer . . . . . Foster
Country Riley . . . . . Bangor
Clair de Lune . . . . . Debussy
Coronation Dance . . . . . Tchaikovsky
Prophet . . . . . Mendelssohn
Overture . . . . . La Gioconda
Evening Prayer, from Hassen
Serenade . . . . . Handel's
The Fair Maid of Sorrento
Sorrows . . . . . Neapolitan Folk Song
Forez Song, from Forez . . . . . de Bériot
Gene, from The Minstrel . . . . . Sullivan
Gypsy Song, from Carmen
Happy and Light of Heart . . . . . Bizet
From Bohemian Girls
In the Glaumorning
Harrison
Jeansie, with the Little Brown Hair . . . . . Scott
The Merry Waltz . . . . . Auber
Loch Lomond
Scottish Melody
Musing Murders
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Marche Pontificale
March of the Hunchback, Op. 17, No. 1
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Mambo
March from the Gipsies
On the Alba
Tyrolean Folk Song
On Waterfront Tavern Steps
Peter, Go Ring O'melons
Negro Spiritual
Pillow Qui Vive
Ganz Sullivan
Selections, from Chimes of a Village
Sorrows of a Lover
Serenade of Amor
Bios
Savoyard Dance, No. 8
Debussy
Sounds from the Vienna Woods
Spanish Dance, No. 1
Mozart
The Swallow—St. Serendip
Tell Me, Mary, How to Deceive Thee
Mozarteum Theme, from Finlandia
Sorbellas
Two Guitars
Russian Gypsy Melody
Serenade, No. 10, No. 1
Konzert
Valle Trieste
Sorbellas
Waltz, from Poet and Peasant
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Were You There?
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Mozart
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Engler
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F. Mendelssohn
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Promenade of the Gardener
Rachmaninoff
The Return
l'Amour, de Monod
The Rose of Tralee
Glazunov
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Sadness
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The Skaters
Walthers
Songs My Mother Taught Me
Dvorak
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Siberia
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