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James Francis Cooke

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MUSIC BRINGS JOY TO ALL THE WORLD
**Saluting Some of the Ladies...**
whose interesting songs are in
the catalog of
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THE TOWN HALL CLUB of New York City has inaugurated an unique series of musical evenings, like the Continental evenings of hausmusik, to provide musicians with an opportunity of hearing each other perform new works, and discussing and criticizing these compositions. The audience is grouped around tables in informal fashion, to encourage ready discussion. The first program of the series featured the Coolidge Quartet, playing William Schuman's "Quartet No. 3" as the modern work and Haydn's "Quartet, Opus 76, No. 1" as the classic composition.

WALTER OAMROOSCH conducted the new version of his opera, "Cyrano de Bergerac" at its performance by the New York Philharmonie-Symphony Society in Carnegie Hall on February 20th and 21st. Thomas L. Thomas, Welsh-American singer and winner of the Metropolitan Opera Auditions in 1937, and Arne Davis, who has appeared often with the Philadelphia Orchestra, replaced Edo Pini and Jamilla Novotna in the roles of Cyrano and Roxane. Dr. Damrosch was elected president of the American Academy of Arts and Letters in January, to succeed Dr. Nicholas Murray Butler.

THE UNIVERSITY OF GEORGIA's Music Department gave its fourth annual Music Festival for the music teachers and musicians of the state, on January 30th and 31st, at which the Roth String Quartet were the featured artists.

DR. GLEN HAYDON, head of the Department of Music at the University of North Carolina, succeeds Warren D. Allen as president of the Music Teachers' National Association. Dr. Haydon is the author of "Evolution of the Six-Four" and a translation of Jannsen's "Kontrapunkt", and his compositions include "The Druid's Weed" for symphony orchestra, the "Mass for Unaccompanied Choir" and the incidental music to "Lusistrata".

WERNER JANSEN is conductor of the new "basso" orchestra, launched by the Los Angeles Junior Chamber of Commerce Music Foundation, as "music to the masses." The group of thirty to forty players is all-American in personnel, and Louis Kaufman, a leading American violinst, is concert master. Among those supporting the organization are: Elizabeth Sprague Coolidge, Arnold Schoenberg, Deems Taylor, Roy Harris, Italo Montemezzi, Fori Roth, Dr. Ernst Toch, Madame Oslip Gabrilowitsch, Edgar Varese and Charles Ives.

THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

MRS. GRACE WONEY MARBE, Chairman of Motion Picture Music for the National Federation of Music Clubs, has named a committee of more than two hundred authorities throughout the country who will join members of the Federation in reviewing the films under consideration for the organization's awards to outstanding music makers in films in Hollywood Bowl on June twenty-first. Among the prominent musicians participating in the project are: Dr. Rudolph Ganz, Dr. Howard Hanson, Miss Mabel Bay of New Jersey State Teachers College, D. M. Swartout of the University of Kansas, Albert Elkus of the University of California, and many other eminent authorities in the music world.

OMITR SHOSTAKOVICH, whose Sixth Symphony was given its première American performance by the Philadelphia Orchestra under Stokowski in Philadelphia last November, has just completed a Seventh Symphony which is dedicated to Lenin.

LEOPOLD STOKOWSKI is reassembling his All-American Youth Orchestra in Los Angeles, and is holding auditions for new members in order to give other young musicians an opportunity to join the organization for its trans-continental tour in May and June. Mr. Stokowski is also training eighty-five musicians at Port MacArthur, California, to develop more "typically American" music for performance by Army Bands.

OR. CARLO S. SPERATI, veteran band director at Luther College, Decorah, Iowa, and often called "the Dean of American Bandmasters," with Mrs. Sperati, was guest of honor at a banquet on January 10th in the college gymnasium, commemorating his eightieth birthday which occurred on December twenty-ninth. Born in Oslo, Norway, of an Italian father and a Danish mother, Mr. Sperati was given an early training in music by his father who was a prominent band director and cathedral organist in Oslo. After following the sea for a time, he entered Luther College, and in 1905 he was engaged as head of the school's music department and instructor in Bible. In 1914, his sixty-piece band represented Norwegian-American culture at the celebration of Norway's independence at the Oslo Fair, at which time he was Knighted by King Haakon VII.

YALE UNIVERSITY will establish a summer music school on the estate of Mrs. Carl Slocroed in Norwich, Connecticut, to be called the Norfolk Music School of Yale University. Bruce Simeons, pianist and chairman of the Department of Music of Yale, will direct the new project, which opens for a six weeks' course on June 22nd.

GIUOMAR NOVAES, the well known Brazilian pianist, featured a group of six Brazilian folk-songs and compositions by her fellow countrymen, Octavio Pinto and Villa-Lobos, in her only New York program at Town Hall, on February 22nd, before going on a country-wide concert tour.

ERNEST TOCH'S BIG BEN VARIATIONS were included in the programs of the Los Angeles Philharmonic Orchestra in a pair of concerts on January 23rd and 26th, with John Barbirolli conducting. Mr. Toch is a resident of Los Angeles and a member of the music faculty of the University of Southern California.

CLARENCE LUCAS in London sends the following bit of history: "The old Guildhall of London, built before America was discovered, and mentioned by Shakespeare, was blown to bits on the last Sunday night in December, 1940, by a German bomb. It was not a concert hall and was in no way connected with music. Yet music lovers throughout the world will be surprised to learn that the last public appearance of Chopin as a pianist was made in this old Guildhall. In November, 1848, the City of London gave a banquet to raise funds for destitute Poles. Chopin, who was in London at the time to escape the revolution of 1848 in Paris, gave his service to help his fellow countrymen. According to the reports, the little piano teacher from Paris made no impression amid the clatter of the dishes and the buzz of conversation. Chopin returned to Paris but was too feeble ever to play again in public."

THE CLEVELAND ORCHESTRA, under the direction of Artur Rodzinski, in its concert at Carnegie Hall, February 5th, featured important works by an English and an American composer: William Walton's "Violin Concerto", with Hefetz as soloist, and Walter Piston's Suite from the ballet, "The Incredible Flutist."

EDWIN McARTHUR, young American conductor, has been engaged by the Open-Air-drama from a distant three Wagnerian performances in New York and one in Boston. For three seasons Mr. McArthur has conducted Wagnerian performances for the Chicago Opera Company, and has directed several Wagnerian operas for the San Francisco Opera Company.

OTTO KLEMPERER resigned as conductor of the New York City Symphony Orchestra, during a series of concerts in Carnegie Hall, New York City. John Barnett, the assistant conductor, took over the baton for the remaining concerts.

A NATIONAL PADEREWESKI TESTIMONIAL was held in various cities throughout the country during the week of February 16th to 22nd, in commemoration of the fiftieth anniversary of the heroic and beloved pianist's American debut. All funds raised were contributed to the relief of war victims. The committee for the nationwide celebration included Dr. Walter Damrosch, John Barbirolli, Howard Barlow, Olin Downes, Professor John Evershine, Eugene Goossens, Josef Hoffmann, Edward Johnson, Ernest Hutenhitz, Serge Koussevitzky, Eugene Ormandy, Bruno Walter and Deems Taylor. Mrs. Ernest Schelling was chairman of the executive committee.

THE PHILADELPHIA OPERA COMPANY, of which Sylvan Levin is music director and conductor, gave a memorable first performance in English of Debussy's "Pelleas and Melisande" at the Academy of Music in Philadelphia on January 28th. This group of young American singers, under Mr. Levin's able direction, gave such a sensitive reading of this difficult opera that New York critics have suggested that the entire production be repeated later in New York City. Maurice Maeterlinck, author of the drama, and his wife attended the performance, the first of the work that he had seen "all the way through."

SAUL GOODMAN, tympanist of the New York Philharmonic-Symphony Orchestra, has worked out a set of kettledrums weighing only seventy-five pounds, by substituting aluminum for steel wherever possible. Mr. Goodman's invention was the result of three months experimentation, after finding it impossible to import the instrument kettledrums abroad. (Continued on Page 218)
You Radio Listeners will remember the call for help that was broadcast over the entire nation in January, 1937. The waters of the Ohio, the Allegheny and the Mississippi Rivers had risen to unprecedented heights and havoc had resulted in Kentuck, West Virginia and Ohio. Hundreds of thousands of persons in these states were homeless; death and destitution were rampant. A dozen government and private agencies worked day and night to alleviate suffering and want.

Jefferson County, Kentucky, suffered particularly severe damage; at Louisville flood waters reached their highest point, over eighty-one feet. Jefferson County boys and girls saw furniture, pianos, clothing, bicycles, pets, all manner of prized possessions as well as homes swept away in the torrent. And four hundred rural choristers saw, too, the destruction of a long-cherished plan; to sing at the biennial meeting of the National Federation of Music Clubs which was to have been held in Louisville.

It was easy enough for the National Federation to change its meeting place; Indianapolis was glad to act as its host. But for girls and boys to have this disappointment added to the desolation and misery and wretchedness that surrounded them was not easy at all. If ever they needed to sing it was now; if ever music should comfort and hearten this seemed the proper time. Two Jefferson County music supervisors decided that it must do so. Something must be done.

A civic minded publisher in Louisville concurred in this opinion. And something was done. He promptly helped to raise funds to transport the young people to Indianapolis and back again.

News of this happy turn of events was like sunrise after the blackest night. Small faces beamed; young hearts did a tarantella! They would sing Edgar Stillman-Kelley's "Alice in Wonderland" for the Federation, after all! And have a trip to Indianapolis besides!

And Still More Traveling

Of course traveling holds an element of contagion; one good trip, like one good turn, seems somehow to deserve another. Having been exposed to the delights of mass traveling, questions began to take shape in youthful minds. Wouldn't it be grand to take more trips together? If other people could raise money, why not they? Large sums are hard to get, but how about nickels and dimes and quarters? Country bred, they discussed ways and means familiar to them, such as selling eggs and vegetables and, at Christmas time, cards and seals and wrapping paper and candy.

Gradually the proceeds from their sales made further trips possible; short ones, long ones, delightful and worth while ones. Most memorable, probably, was the journey taken in the spring of 1939 when one hundred singers went to Washington and to Baltimore; in the latter place to sing with the National Junior Federation Chorus, while the former was visited for the thrill of touring our capital city. And what a thrill it was to see history-making Washington gorgeously decked out in her fresh spring green. There was much to view and examine and read and ingest. And all of it so wonderful.

In Baltimore next day there was the fun of meeting people from all over the country, the joy of singing with other choral groups, the satisfaction of spontaneous applause. Here was a bit of history-making of their own that would go into the Jefferson County "Music Annual." For in that are recorded all the outstanding musical happenings and accomplishments of the year.

Of necessity the return trip to Louisville found the young singers on the train on Sunday morning. Too bad, too, it had seemed when the trip was planned for Jefferson County boys and girls love Sunday School and hate to miss it. Something ought to be done about this. And, again, something was done. Surprised trainmen on that Sunday morning heard sacred songs welling from youthful throats; saw lesson leaflets in every hand and a teacher-chaperone in each coach conducting a Sunday School lesson. The landscape went whizzing by, the wheels clackety-clacked an obligato to their song; once in a while an engine whistle sounded far ahead; while, inside each snug coach, was held a duplication of Sunday School class at home.

The next long trip that has been tentatively scheduled is one to Los Angeles next June, to sing in the Massed Junior Chorus of the National Federation of Music Clubs. Just how to get that much money is a very hard problem for even Jefferson Countians to solve. It takes a lot of nickels and dimes and quarters to span three-fourths of the continent and then to get back again! Their senior supervisor, as National Junior Choral Chairman, calls attention to the fact that she is planning a coast to coast broadcast for this month (March) during which the Jefferson County Chorus will sing the song selected for the Massed Junior Chorus. All Juniors everywhere are urged to listen in and to sing around their "mikes", thus making it a great "national rehearsal."

To give an idea of further activities that have been enjoyed by Jefferson County's young musicians, we quote a few items taken from issues of the "Music Annual" of the last two years. Incidentally the "Music Annual" itself is one of the activities, for it is prepared by high school students with the help of their teachers. They write this yearly to secure an abundance of advertising, a good many photographic plates and they print the pages on a multigraph in one of the high schools. Then these are attractively bound into a compact brochure that is a keepsake to be treasured. These paragraphs by no means cover the accomplishments listed. They are merely samples.

(Continued on Page 204)
How Do They Do It?

THE ART OF TELLING how to do a thing and the actual practice of doing it are two very different things. The ETUDE naturally has a profound regard and respect for the theorists and the writers of books upon theory who strive to make clear to the student what may be done effectively and what had better be avoided. These books of artistic boundaries are fine for talented students, but when genius appears it promptly hurdles all the limitations and does what it feels that it ought to do. Then genius sits down and watches the theorists try to explain and classify what has been accomplished.

In the old days parallel fifths were looked upon as a kind of musical penal offense from which no self-respecting musician could recover. The jurists were Hauptmann, Richter, and others; and sore was the fate of the student who was caught committing parallel fifths. Well, fifths are just as venal as they ever were in certain positions. If they are not watched in choral passages, the effect may be very thin and sometimes very disagreeable. But what if the composer wants a thin and disagreeable effect? The answer is to use parallel fifths. Cleverly introduced as Puccini used them, they can be extremely beautiful and most appropriate.

Recently we discussed with an American musical genius, whose writings have attracted international attention, several passages from his works. He was wholly at a loss to explain what the chords were and how he had arrived at them, although he has studied theory extensively. "I put them down because they seemed so beautiful," he stated. "If I had tried to work them out as I would a problem in algebra, I would never have written that passage." Debussy and Ravel, both of whom studied theory very exhaustively, immediately started out to explore new musical fields with their ears as their principal couriers in the mysteries of the art.

We knew a very gifted and able gentleman who had acquired every imaginable musical degree in leading British institutions of learning. He wrote many books on musical theory which have been widely used. Once he approached your editor with a lengthy musical composition which he desired to publish. It was as sterile of any possible human beauty as a junk yard. Everything he had put down had been said scores of times in far better fashion. Of imagination he had none. Yet everything he wrote was legally right by established canons of the art. As a real musician, however, he was distinctly fourth rate compared with gentle Stephen Foster whose tunes will be known ages after our distinguished British savant's works are forgotten. No one will ever be able to explain how Rimsy-Korsakoff, with very little formal theoretical training, became one of the most able of all modern harmonists and orchestral experts. When he started out to write a harmony he was often at a loss to classify his own musical creations.

In the excellent recent volume, "Wagner and Die Meistersinger," Robert M. Rayner, an able English author, very deftly tells how Wagner achieved his musical results, although he had the scantiest kind of musical training.

"Wagner made some startling innovations in harmony, but no great composer was less self-conscious about such matters. His academic training was limited to six months' lessons from a violinist at Leipzig—lessons which disgusted him by their lack of relationship to all that he felt about music. He would always have been a most incompetent trainer of candidates for musical degrees. He learnt to compose by composing, just as the best cricketers learn to bat 'in the middle' and not at the nets. He had music in him, and he had to find a way out for it. The ability to get down on paper what he heard in his musical imagination had to be acquired by a long series of intense efforts, but in the end he mastered it completely (or as completely as any composer ever does, for none can express all that he can think and feel). One circumstance that condued to the unorthodoxy of his technique was that this musical imagination did not run along the lines laid down by earlier composers. There is evidence that in his younger days he studied the scores of Bach and Beethoven with an almost furious intensity, but his own musical nature was so unlike theirs, being distinctly theatrical, that they had little direct influence on his practice as a musician. And much as he had to say about theories of art and the significance of his dramas, he scarcely uttered a word about the novel elements in his music-making. He seems to have taken it all as a matter of course. As Ernest Newman says in his Life, 'His musical vocabulary and his technical devices were for him not calculated ponderable things to be detached from the general body of his art-work and dissected and commented on admiringly for their own sake, but merely the natural, inevitable flowering of his unconscious music-poetic being.' The classification and nomenclature of chords never interested him in the least; and one result of this is that theorists who try to analyse his harmony get tangled in inconsistencies. The same pundit (Continued on Page 196)
Jazz—the Music of Exile

An English Opinion which credits the Jewish race as well as the Negro race with American jazz

By Sidney Harrison

The following is reprinted from "Music for the Multitude" by Sidney Harrison, copyright 1940, by permission of the publishers, the MacMillan Company. The author, a well known English pianist, teacher and radio broadcaster, takes the stand that the American Jew is to be credited equally with the Negro for jazz. Of course, it is well known that a very large number of the great rhythm hits, starting with Berlin's "Alexander's Rag-Time Band", have been written by Jewish composers, and not by Negroes. In some instances these composers, with a superior technique acquired in Europe and in the best American schools, have brought with jazz a very definite influence on our American musical art.—Editor's Note.

The Minuet took to its deathbed when industrialism was born. In the new era the waltz reigned as chief of the dances.

During the Great War the waltz declined in authority. Greatly altered, it continues to live, but humbly. The fox-trot and its relatives are the present reigning family.

The new style dance music began in America. The fact that it is chiefly a Negro contribution to music should be a warning to those critics who think that music changes only for artistic reasons. Here we have a clear case of it changing for historical and geographical and social reasons.

Technically, jazz is derived from European music. There is nothing African in its harmonies or melodies. Even its rhythm is not African—as written—even some African element may perhaps be preserved in the style of performance. The mood of the music is neither European nor African. It is American-Negro.

The American Negroes have retained nothing of African culture. Their language is English; their religion Christian. As slaves they learned Christian hymns and Biblical mythology. It was only when they sang that some un-American quality crept into the rhythm of the hymns. The banjo accompanied their singing. It is an easy instrument, a cheap one, and very suited to rhythmic playing. The plantation Negroes evolved songs for themselves. Some were working songs—songs that made tasks easier, as sea shanties make rope-hauling easier. Others were religious songs, something like hymns, but more narrative and more rhythmic. The Negro "spirituals" evolved from them.

Conditions That Influence

After the Civil War, emancipation sent many Negroes to the industrial towns of the northern States. The freed slaves found that their champions, the northern factory-owners, offered very low wages. It began to seem to them, under industrial conditions, that the sunny south was not so bad after all, for exiles readily forget all but the happier memories of their homeland. Homesteadsix became a song-theme.

Gradually Negroes found themselves in the world of entertainment. And they gave ideas to white entertainers who blacked their faces with burnt cork and called themselves Negro Minstrels. These minstrels were very popular a couple of generations ago.

All the world responds to the art of exiles—to the music of Chopin, the poems of Heine, the psalms of the Jews captive in Babylon. For almost every individual feels himself to be an exile from some land, far, far away where he would be understood.

America, a country of exiles, swiftly became a homeland for the children of European parents. But two races retained their sense of exile. They were the Negroes whom the Americans regarded as a separate folk, and the Jews, with whom exile is habitual, who remember the many occasions in history when what they thought would be a home, turned out to be a prison.

Ever since Napoleon first opened Ghetto gates to Jews, they had been struggling to find a place in the world. From the countries where the Ghetto still persisted, particularly from Russia, they emigrated to kinder countries. Unaccustomed to work the land or to navigate the sea, and for long withheld by persecution from occupying places of authority, the Jews gravitated to those occupations that required few initial possessions, for most of them were terribly poor.

Music and Religion

Music is such an occupation. The Jews had long been a musical people, since their religion requires them to sing. (It is also, perhaps, the only religion that requires its followers to be able to read their prayers.) Traditions of music and poetry date back to the Bible era. In nineteenth-century Europe, the Jews were soon noted as exponents and singers, and, to a much lesser degree, as composers. They were found also as impresarios, publishers, and critics.

In America many Jews followed these same occupations. But others, in adapting themselves to a new country, adapted themselves to whatever was newest in it or to whatever required to be very up to date. They were particularly attracted by the rapidly developing
Why "Al" Smith Likes Music

The Musical Credo of a Striking American Individualist

By Rose Heylbut

In March of 1940, the National Broadcasting Company devoted part of one program to a musical offering which left much room for discussion as to interpretive nuance, but none whatever as to hearty good will. The item was a free rendition (close harmony) of Sweet Adeline. It was brought on by the good intention of doing honor to the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, in connection with that society's forthcoming contest at the opening of The World's Fair. The vocal spot was just a happy way of aiding the cause physically, and the happiest part of it derived from the personality value of one of the singers. This was Alfred E. Smith, four times Governor of the State of New York, presidential candidate of the Democratic party in 1928, and a man who, by his sincerity and humanitarianism, has captured the affectionate esteem of his fellow citizens to a degree matched by but few of his contemporaries. Here, then, was a flagrant but wholly justifiable case of the Star System. What most interested the public that March night was not the song, but the kind of singing it would get when "Al" Smith lifted up his voice.

What the public heard was a typical expression of Governor Smith's feeling for music. He likes it intensely. He has had no musical training; he makes it clear that he pretends to no critical evaluation of music. But he likes Mrs. Smith to listen. (Also, to take an occasional hand at this business of voice-lifting, for the fun of it.) And he believes that a great deal of pleasure, of consolation, of spiritual settling is to be had from music, regardless of how much or little one knows about it.

The Layman Needs Only Love to Listen

The Governor's approach to music is the soundest possible for the layman who has not studied and does not intend to study. He welcomes it on terms of good fellowship, treats it as a necessary and valuable part of recreation, and loves to have it around him. He tells you candidly that he is no musician, but he does not allow a lack of expert musical knowledge to deprive him of music's real message. Such a view is encouraging in a day when hyper-specialization tends to alienate people from anything they do not "take up" seriously. Every sincere music lover has had his moments of struggle against the attitude: "I don't go in for music because I don't understand much about it." Which is equivalent to saying: "I never read novels because I don't understand much about novel construction, or the chronology and characteristics of the best authors." This, of course, is nonsense. Certainly, the more one knows about music, the deeper one's enjoyment of it. But the absence of factual knowledge can never cut one off from an enjoyment of melody and rhythm. All one needs to "do about" music is to listen to it! That, apparently, is Governor Smith's view, and it is an eminently wholesome one.

Governor Smith is extremely catholic in his musical tastes. He tells you that he likes everything. He gave new life to The Sidewalks of New York. He harmonizes Sweet Adeline. He enjoys operas, symphonies, and instrumental recitals; he takes pleasure in radio concerts at home. He runs true to the form of a fundamentally musical nature, in that the presence of melody, rhythm, and form stimulate him.

There was little time and no means for music study in the life of "Al" Smith, the boy. He was born on the lower East Side of New York City, loved fire engines, and was allowed to take charge of the coffee can and the sandwich basket of the John Street Fire House. The death of his father made him the man of the family at the age of twelve. He went to work for an oil firm, but gave that up in favor of a post that was better paid because it was disagreeable. That was in the Fulton Fish Market, where he worked from four A.M. to five P.M., for fifteen dollars a week.

His entrance into public affairs came a very few years later, when his keen wit, his gift for oratory, and his magnetic way with people earned him a clerkship in the office of the Commissioner of Jurors. Next came the New York State legislature, where, as Vice-Chairman of the New York State Factory Investigation Committee, Smith introduced notable remedial measures, and was instrumental in effecting the recodification of the state's labor laws which was used as a model elsewhere. When, in 1915, he was sent to the State Constitutional Convention, Elihu Root expressed the opinion that "of all the men in the Convention, Mr. Smith is the best informed on the business of the State of New York." In 1919, Smith first became Governor of The Empire State.

The Governor's Wife a Good Pianist

If the Governor's professional rise (which has no exact parallel in the history of our country) left little time for music, he has had a good deal of it around him privately. Mrs. Smith is an accomplished pianist. During their courtship days, the two were in great demand for parties, comedy Miss Dunn for her music, and young Mr. Smith for his declamation of the society's oratory. They were privileged to penetrate beyond the state apartments of the Governor's residence in Albany, tell you that the "inside" of the household was located on the top floor, where the children played, where gay, homey family fun was organized, and of course Mrs. Smith's playing put zest into things. After a day of taxing affairs of state, the Governor would make his way up to the top floor. School tasks were over by that time; high jinks held sway, and the children might be dancing to their mother's accompaniment. Then, as the Governor entered the door, his face cleared; Mrs. Smith put a dash more spirit into her playing, and the Governor took the center of the dance floor.

One of Governor Smith's sons-in-law is Major John A. Warner, who ranks in that field of the concert distinguished amateur pianists. His occasional radio appearances have won him recognition among serious musicians. This writer keeps a vivid recollection of Major Warner's performance of Schumann's Piano Concerto. When Governor Smith tells you that he likes to hear good music, he speaks from long and intimate association with it.

It is characteristic of "Al" Smith's sincerity that he prefers not to talk of things he does not know. Asked about the disciplinary advantages of music, he excused himself from comment because he has had no personal experience with music in that way. Music, to him, has always been a recreation, a means of amusement, a solace.

"Still," said Governor Smith, "if you want to get at the advantages of music that reach beyond sheer entertainment values, you have only to look back to the 'Community Sings' of the World War. They proved that music has a power that is larger than either songs or the people who sing them. We were weary then, heartsore, and apprehensive in a way that we did not like to admit, even to ourselves. And where did we turn for solace? To singing songs, in groups. People sang out their worries, watched other people doing the same thing, were caught by the release of it, and (Continued on Page 211)
BMI Replies to The Etude Editorial  
“The Bill of Musical Rights”

BECAUSE the current “battle of music” between ASCAP and the broadcasting industry is of such importance to all music lovers, it is essential that the public be advised of the real issues involved.

The editorial, “The Bill of Musical Rights”, in the December issue of The Etude tends to create a number of false impressions. To understand the origin of the controversy, the following fundamental facts must be considered:

(1) For two decades ASCAP has been an all-powerful monopoly, controlling, according to the sworn testimony of an official, “95% of all popular copyrighted music.” ASCAP’s misuse of its extreme power has been so flagrant that the United States Government has brought suit against the Society as a monopoly in violation of the Sherman Anti-Trust Law. In connection with the suit a Justice of the Supreme Court condemned ASCAP as “a price fixing combination that actually wields the power of life and death over every business dependent upon copyrighted music compositions for existence.” More recently the Federal Department of Justice issued subpoenas to ASCAP to place its records at the disposal of a Federal Grand Jury, prior to action against ASCAP.

(2) Being an all-powerful monopoly that has been able to dictate to all music users whatever fees it wished without any form of negotiation or arbitration. Thus it has for two decades arbitrarily fixed prices on the “You-pay-or-price-or-stop-playing-music-basis”.

(3) ASCAP has refused to license its music on a “per-program” or “per-use” basis as all music users desire. Instead it forced users to pay exorbitant fees for hundreds of thousands of compositions they could never use.

(4) It is ASCAP and not the broadcasting industry that is responsible for the withdrawal of ASCAP music after December 31, 1940. Broadcasters want to continue to use ASCAP music, and are always willing to pay just and equitable fees for it. They are not, however, willing to force to perpetuate the ASCAP monopoly by having to pay huge fees for music they never use, and have these fees levied against news broadcasters, serials, athletic events and other programs that do not use a note of music.

Since 1923 broadcasters have paid ASCAP $26,000,000, for the rental of its music—54% of the Society’s total income. In 1923 broadcasters’ fees amounted to 2% of the gross income. In 1939 these fees were $43,000—65% of the total revenue. ASCAP’s 1941 contracts demand $9,000,000—an increase of 100% over present fees. Acceptance of such exorbitant demands would bring economic destruction to important sections of the industry and end the American system of broadcasting as it is now known.

(5) ASCAP does not represent the best interests of American music and American composers, but is operated for the benefit of a small clique of popular song writers. In the 28 years of its existence ASCAP has only admitted 1165 composers of all the many thousands who have been or are engaged in writing music. All admissions are subject to arbitrary whims of ASCAP’s self-perpetuating Board of Directors who reject any applicant they wish. Among the many prominent composers who are not members of ASCAP are George Antheil, Nicolai Berezowski, Aaron Copland, Milhaud, Daxton Cowell, Bernard Herrmann, Charles Griffis, Charles Martin Loeffler, Gian-Carlo Menotti, Walter Piston, Ernest Schelling and Virgil Thomson.

An insight into ASCAP’s attitude toward American music is found in the Society’s admission of Aaron Copland, the distinguished composer-conductor, and the American Composers Alliance headed by Mr. Copland. For years Mr. Copland fought, and Mr. Copland fought to remove ASCAP’s interest in “serious” American music. But, in vain! ASCAP flatly refused to discuss the question, and barred Mr. Copland from membership, despite its best intentions to contemporary music.

Then on December 1st, ASCAP, in a panic, Unite hour sputter of admissio synthetically designed to re- fuse charges of being “closed corporation”, decided to admit Mr. Copland. This was a gesture of ASCAP immediately brought forth the following telegram, which indeed speaks for many American composers who have been discriminated against by ASCAP:

I TELIGRAFED YOU LAST NIGHT THAT I WOULD UNDER NO CIRCUMSTANCES ACCEPT MEMBERSHIP IN ASCAP IN THIS SITUATION WHICH EXISTS AT THIS TIME, OR WOULD I BE POSSIBLE FOR US TO COPY TODAY’S PAPERS AN ANNOUNCEMENT THAT I HAVE BEEN ELECTED A MEMBER OF ASCAP. I REJECT THIS MEMBERSHIP AND I CHARGE THAT YOUR ANNOUNCEMENT WAS DESIGNED TO COVER THE REAL ATTITUDE OF ASCAP TOWARDS THE SERIOUS MUSICIANS AND THE SERIOUS MUSIC OF AMERICA. THIS ANNOUNCEMENT WAS A COLLABORATION BETWEEN THE AMERICAN COMPOSERS ALLIANCE WHICH I HAVE HAD TO VAINLY WORK FOR OVER TWO YEARS TO OBTAIN FROM YOU OR YOUR COMPOSERS A GENUINE CONSIDERATION OF THE NEEDS AND PROBLEMS OF COMPOSERS OF SERIOUS MUSIC. NEITHER YOU NOR THE ASCAP COMMITTEE WHICH IS NOWIMLY SUPPOSED TO BE CONSIDERING THIS PROBLEM HAS BEEN INTERESTED ENOUGH TO RESPOND TO OUR TELEGRAMS OR LIKELY TO ARRANGE AN APPRAISAL FOR DISCUSSION. I THEREFORE ATTEMPT TO ISOLATE ME FROM COMPOSERS I REPRESENT MUST BE A MEMBER OF A DEPENDENT ORGANIZATION WHICH I HOPE GIVES PROMISE OF A CHANGE IN THE GOVERNING POLICIES OF ASCAP. IN THE MEANWHILE, I LOOK FORWARD TO SUCH A CHANGE AND TO THE RECOGNITION BY ASCAP THAT IN OUR CULTURE MUSIClicher AS A HUMAN RIGHT MUST HAVE ITS PLACE. SERIOUS AMERICAN MUSIC SHOULD HAVE ITS PLACE, ELSEWHAT I AM NOT INTERESTED IN ANY OF THE BUSINESS IN WHICH I TAKE THE COMPOSERS’ MEMBERSHIP AND FORWARD THIS DOCUMENT AT ONCE TO THE MEMBERSHIP OF ASCAP AND FORWARDED TO ME IMMEDIATELY A LIST OF THE PAPERS SO THAT I CAN CHECK.

(signed) AARON COPLAND

(6) By virtue of its drastically limited membership, its exorbitant fees and blanket licenses that exclude the use of non-ASCAP music, and the policy of ASCAP publishers of refusing to consider the music of any but established writers, ASCAP stifles and restricts the development of any large fees that ASCAP enforces upon everyone have been forced out of work by the organization. “Typical of the attitude of ASCAP to copyright. One of the President of the Milwaukee State Association ASCAP we could put thousands of musicians to work in Milwaukee.”

(7) ASCAP’s system of royalty distribution is at present unjust as it could be. Since 1921, users of music have paid ASCAP $46,000,000. But, of this amount, ASCAP has actually paid its composers only one-third—$15,000,000. The rest went to Broadway publishers, Hollywood motion picture companies and to meet ASCAP’s tremendous overhead expenses which in 1939 amounted to $1,275,000—21% of the total gross.

Even the royalties that ASCAP finally gave its composers were divided unjustly. In ASCAP, the royalties a composer receives do not depend upon the actual popularity of his music, but rather upon his “classification” which in turn is determined by his reputation and friendship with ASCAP’s self-perpetuating Board of Directors. Thus the Directors arbitrarily dictate what amount each composer receives, regardless of whether his music is rarely played or in great demand.

Just how ASCAP pays its composers will be found in the following figures for 1933—the only year ASCAP has ever dared to divulge any information on its royalty distributions. One composer with 16,650 performances received 360, while a
of Music

viewed. Etude readers are asked to re-read this editorial. The organization known as "Broadcast Music, Inc." took exception to this and The Etude, desiring to be entirely fair to all sides, gladly prints this reply, including a statement by Mr. Aaron Copland. To this there is appended a letter from Gene Buck, President of ASCAP, answering the claims of BMI. This is followed by statements from foremost American composers relating to ASCAP. Etude readers cannot fail to be impressed by the fact that this controversy emphasizes the significance of music in the daily life of all citizens of our country. They are invited to read all sides as presented.

luckier member with no performances was paid $200. Another composer with 45,053 performances received only $663, while a favored member with only 248 performances collected $3,417. One writer had 4524 performances—more than the combined number of performances (43,028) of 7 favored composers. The 7 favored members, however, collected $46,000, while the composer whose music was more popular than all of their songs received the insignificant sum of $300. Additional evidence that favoritism plays an important part in the distribution of royalty payments is found in the fact that the members of ASCAP's self-perpetuating Board of Directors received 7½ times more per performance than did ASCAP's members at large.

Music lovers need have no fears that this controversy provoked by ASCAP will in any way lower program standards. Actually, the exact opposite is true. Broadcasters will still be playing as before almost all the great music of the masters from Palestrina to Sibelius, as the bulk of ASCAP's catalog consists of "hit songs," and indeed in new arrangements especially designed for broadcasting. Up to the present time, radio stations have had to use arrangements made 20 to 50 years ago which are ill-suited for radio use. The new BMI arrangements of classical and standard selections incorporate the latest advances of radio music, and are orchestrated to eliminate "thin" passages in the score and to bring out maximum orchestral effects.

To replace the music that ASCAP will prohibit from radio use, broadcasters have coordinated through BMI a vast reservoir of every classification of music, for every type of program, and to suit the taste of every listener. Much of this great music has hitherto been restricted from radio use; now it will be played by the 450 BMI stations in all parts of the country. Included in the BMI controlled reservoir are 250,000 selections from 8 well known non-ASCAP catalogs.

IT IS with the greatest reluctance that our Society, organized over a quarter of a century ago by Victor Herbert and a group of his contemporaries, as a voluntary, unincorporated, nonprofit association of composers, authors and publishers of musical works, enters into a discussion of the present issues as between the broadcasting networks and ourselves, upon a basis of finding it necessary to dissipate a smokescreen of irrelevant and immaterial issues injected by the broadcasters. It is so utterly absurd for the radio interests to challenge by implication and implication the contents of the editorial by Dr. James Francis Cooke in the December Etude, entitled "The Bill of Musical Rights," that we hesitate to join the issue on those grounds. Their comment neither directly nor indirectly in any part refutes or disproves any statement made in Dr. Cooke's editorial which is in fact an altogether accurate and impartial statement of the position of our Society in the present controversy.

Let us, therefore, dispose of the fallacious comments of the broadcasters:

(1) In one breath the broadcasters refer to ASCAP as an "all powerful monopoly" and in the next the President of the National Association of Broadcasters makes the statement over his signature in the current issue of "AIR LAw REVIEW" (p. 404) in reference to the boycott of all music by ASCAP composers, from their airwaves after January first, that "the public will not suffer and it is more likely that no one will notice the difference in the character and quality of programs on after January 1, 1941."

It seems difficult to understand why the broadcasters charge ASCAP with being an "all powerful monopoly" on the one hand and on the other frankly state that the monopoly means nothing as far as the broadcasters or the public is concerned.

It is entirely untrue that in connection with the Anti-Trust suit brought by the Department of Justice against the Society at the behest of the broadcasters a Justice of the Supreme Court commented in the language they quote. The comment in question was made by Justice Black of the Supreme Court in connection with adverse action taken by that court upon an anti-ASCAP statute enacted by Judge Black's state of Florida, and it is equally untrue that the Department of Justice "issued subpoenas to ASCAP to place its records at the disposal of a Federal Grand Jury." It is, however, true that the Department of Justice, inspired by the broadcasters, threatened to issue such subpoenas whereupon ASCAP voluntarily placed all of its records at the disposal of the government.

(2) Radio comment under this heading is entirely irrelevant to the issues. ASCAP has never been able to dictate to all music users whatever fees it wished without any form of negotiation or arbitration. On the contrary, in every instance and with the broadcasting industry we have always negotiated at great length, and compromised very substantially regarding fees to be paid by users.

(3) Until this day the broadcasting industry has never defined for ASCAP what it means by a "per program" or "per use" basis for licensing the public performance of copyrighted music. The National Association of Broadcasters, network-controlled and dominated, knows perfectly well that it would bankrupt the vast majority of small independent stations to carry out such a licensing plan.

(4) It is simply not understandable why the broadcasters here repetitiously complain of or criticize the "ASCAP monopoly" when repeatedly they assert that the music in ASCAP's repertoire will not be missed by the public when barred from the air. As to what broadcasters have received from the sale of "time on the air" to advertisers, and what they have paid to ASCAP, here are the facts. In addition to the fact that at once the public noted with great displeasure the removal of its favorite music, ASCAP presents these startling figures.

<table>
<thead>
<tr>
<th>Broadcasters' Payments to ASCAP</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>1931 $72,000,000</td>
<td>$939,430.10</td>
</tr>
<tr>
<td>1932 (Est.) 61,900,000</td>
<td>906,541.97</td>
</tr>
<tr>
<td>1933 57,000,000</td>
<td>1,500,481.38</td>
</tr>
<tr>
<td>1934 72,887,169</td>
<td>2,068,392.19</td>
</tr>
<tr>
<td>1935 87,323,848</td>
<td>2,980,406.46</td>
</tr>
<tr>
<td>1936 107,550,866</td>
<td>3,239,181.50</td>
</tr>
<tr>
<td>1937 141,000,000</td>
<td>3,578,751.94</td>
</tr>
<tr>
<td>1938 143,500,000</td>
<td>3,045,206.34</td>
</tr>
<tr>
<td>1939 171,000,000</td>
<td>4,142,024.44</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$8,190,417.07</strong></td>
</tr>
</tbody>
</table>

(5 and 6) It is entirely untrue that admission to membership in ASCAP is "subject to arbitrary whims of ASCAP's self-perpetuating Board of Directors who reject any applicant they wish." Any composer qualified under ASCAP's Articles of Association, which in twenty-five years haven't been changed, is entitled to membership and is always elected. ASCAP cannot, in justice to users of music or to composers whose works have been accepted by the public, elect to membership composers whose works are not, to a reasonable extent, publicly performed, and therefore must to some extent exercise (Continued on Page 206)

MARCH, 1941
Famous Composers Rally to ASCAP

Out of a veritable flood of letters from composers of the highest rank in America, which have poured in upon The Eruse, all expressing in the most enthusiastic terms their confidence in ASCAP and their appreciation of its achievements, The Eruse has selected the following few short extracts. This entire issue could easily be filled with ardent letters from American musicians of note in praise of ASCAP.

MRS. H. H. A. BEACH

"It seems to me that the necessity for ASCAP, and its work on behalf of the claims of composers to the full enjoyment of their rights and copyrights, is as great now as when the Society was founded. My confidence in its integrity, efficiency and good faith toward those it represents has never faltered since I became a member. Personally I have no reason to be grateful for its attitude toward my work and its efforts in furthering my interests."

CARRIE JACOBS BOND

"Having been a publisher of my own music for many years I fully understand the situation and know better than a great many people what the radio took away from me when it first began its work. I am very grateful to the ASCAP for the opportunity of receiving royalties, and of course I received as much from the ASCAP as my Bond Shop made, but that seems to have been the thing that was due me; that is what they said. As far as other people have been concerned, ASCAP has been the greatest helper to hundreds that I know of. People who have never been members of ASCAP have been assisted by it. It has been a godsend, and kindly charitable thing for all musicians. I think it is one thing that should be remembered and should be carried out. I have heard a great deal of complaint toward the radio and I am sure that before long they will see that it has been a mistake."

ERNEST BLOCH

"Before being a member of ASCAP (till 1928, I think), I was despairing over the 'material situation' which confronted me with regard to the performance of my works, in U. S. A. as well as in Europe. What I received from abroad through my publishers—and my music was much performed at that time, all over Europe—amounted to practically nothing. (I have given you the ridiculous figures, in a letter from Roveredo Tidno, Switzerland, around 1931-32.) My music was really 'pirated.' Where the royalties, lustly due to a hard working artist, went, I do not yet know!

"This lasted for several years—1916-1929, 1930. I had to toll and toll, giving lessons, leading, all the time neglecting my creative work—to be able to exist.

"Now, as a mere sample—I received, this very year (1940), collected by ASCAP, merely in Great Britain, for 1938, an amount of royalties (after deduction of the high English taxes, and so on) higher than any single amount received from any of my other publishers here or abroad.

"Without ASCAP, I do not know how I could ever go on, live and create.

"But please, let me say more, and in a more personal way. During the years I spent in Europe (1939-1938), traveling much, conducting my works in France, in Italy, in England, I met many people, asa—as instead of being grateful to America for their help in the later, hatred our country and attacked ASCAP in all ways, as an egoist, materiaistically, uncultured land. But I always had in my pocket the By-Laws of ASCAP.

"I remained silent during such attacks—and then I read them these By-Laws, which are one of the most splendid 'human' documents I know of. It worked like magic. It made more friends for America than all our diplomats. They could see the real spirit of what is best in U. S. A., and they all felt, immediately, that had there been an ASCAP in the past, not only for music, but for all creative activities, our world would have been richer, and great geniuses like Leonardo da Vinci, Bach, Mozart, Beethoven, Schubert, Millet, Van Gogh, and many others would have been protected and been able to give all their time, energies and genius to humanity, to their work, instead of spending the greater part of their miserable lives struggling for survival.

"ASCAP must survive and be protected if true artists have to be protected—and survive, in U. S. A."

INEZ HADLEY (Mrs. Henry Hadley)

"We who have so greatly benefited by ASCAP are eager to register our protests against the libelous and malicious lies issued by the opposing faction.

"My husband, Henry Hadley, was one of ASCAP's most enthusiastic adherents, and I may with propriety say that in his long and fatal illness, had it not been for ASCAP, he could not have had all that modern science could contribute to his comfort."

W. C. HANDY

"Since statements are being made that members of ASCAP are dissatisfied with the administration of the Society's affairs, and the method of its distribution of royalties, I, a composer member, wish to reiterate such statements by saying that if it were not for ASCAP and its protection of my works and its willingness at all times to give sound advice and counsel, I should be unable to carry on. All that ASCAP means to me cannot be told on this page, but in my 'Autobiography' which will be published by The Macmillan Company, the reader will learn that my life was transformed from the time I became a member of ASCAP."

PERCY GRAINGER

"In the English speaking democracies we lack these national stipends to composers, but ASCAP takes their place, enabling the American composer to concentrate on his duty to music and to mankind, since ASCAP assures the composer of 'Justice for Genius'—a proper return on the performances of the composer's existing finished compositions, without ascaps, our work is very lowly, even as our fellow artists; just as the artist, the sculptor and the painter have their organizations."

HOSTACKER HOWARD

"The idea of protecting the interests of composers by uniting them in a common front is so fundamentally right that it could not fail of recognition; and, secondly, the leaders of the Society have never forgotten that they have been dealing with human values as well as with dollars and cents."

(Continued on Page 200)
A SECRETARIAL STUDENT masters the typewriter by familiarizing himself with the mechanical technic of his instrument and acquiring speed; he is then able to type any document he is given. Many piano students seem to think their instrument can be mastered in the same way: one need only acquire a fluent technic, they say, and then one can play anything. This, I believe, is a profound mistake. Although the piano requires muscular or mechanical skill, it is not a mechanical instrument. Hence it should be approached in a different frame of mind. The mere striking of keys, no matter how fluently, is not piano playing.

Why do we strike the keys at all? Not for the sake of the notes alone; not to perfect a lesson or please a teacher. We strike keys in order to recreate the thought of the composer, symbolized by notes. Thus, from his earliest and simplest pieces on, the student should form the habit of seeking the musical thought behind the notes, and using his fingers to bring this thought to life.

Finger technic is useful only as it enables a performer to deliver the message of the composer.

For that reason, I do not believe there is a single, fixed piano technic, indiscriminately applicable to any and every composition. Each piece stands as a unique and finite work of art, complete in itself and requiring its own technical approach. Each composer requires his own technical style. If you could imagine Bach and Mozart writing exactly the same sequence of notes, the sensitive pianist would play those same notes differently, according to whether he was interpreting Bach or Mozart. Problems which we call purely technical (finger pressure, sustained forte, leggiero, and so on) actually grow out of the mental or interpretive values of the passage in which they occur. Thus, I believe we should reverse our usual approach to study. Instead of developing a technic as such, and then trying to apply it first to Bach and then to Brahms, we would do better to develop a Bach technic from a careful study of Bach’s works, adjusting our finger work to the demands of his thought and style. A Brahms technic should develop directly from a study of Brahms, and so on through the full list of composers.

Modern preference tends toward an ever-increased insistence upon relaxation in playing, and relaxation is surely an excellent thing. But it is not the first step in learning to play. The first essential is finger strength. This has been advocated since the time of Bach, and it still holds true. The student must first learn to strengthen his fingers. Let him strike the keys freely, fully, even heavily, without fear of stiffness. Let him get the feel of sheer pressure into his hands. Then, in second place, let him learn the adjustment of the fingers. (The hand that has never reached the keys in any but a soft, relaxed way remains weak. Let me make it clear that I am by no means rejecting the advantages of relaxed playing. But finger strength must come first. There is a vast difference between sure, strong fingers that can relax, and fingers that have acquired nothing but relaxation.

Although there is no single, fixed, pre-tailored piano technic, there is a fixed way of striking for strength, fluency, and control. That is the time honored system of scales. There is no doubt about them! Scales, thirds, sixths, octaves, and arpeggios form the best—indeed, the only—basis for finger surety. None of these exercises, however, should be practiced mechanically. They should be practiced slowly and then with speed; crescendo and then decrescendo; staccato, legato, leggiero. The mechanical playing of scales (or of anything else) is harmful. Each time a scale is played, the purpose behind it (the passage of the thumb, clean speed, the building of a crescendo, and so forth) is lost, and the most alert sort of self-critical awareness, to note how well that purpose is fulfilled.

Such alert practicing increases day-to-day finger development into the necessary reserve of strength, without which musical interpretation rests upon a poor foundation. Consider, for instance, the final thirty-seven measures of Beethoven’s 17 Sonata, Op. 57 in F-minor (“Appassionata”). It must be taken very swiftly and forte as well. This combines the two problems of volume and speed. The student who thinks first of volume may find that the force required for a satisfying forte tends to slow up speed. The student who thinks first of speed may find that the necessary fleetness tends to subdue his forte. Neither may happen. Hence, the student must build up a reserve fund of more volume and more speed than he actually needs for the movement. To be able to play just what one needs, and nothing more, is disastrous. The player then becomes breathlessly conscious of his scanty equipment and immediately transmits that feeling to his hearers. There must always be a reserve fund (of power, of speed, of everything required) over and above the needs of the moment.

These technical problems represent not the goal but the mere beginning of piano study! A person may have fluent fingers and still be unable to play well the simplest Invention of Bach—because musical thought is always more important than mere facility. If I am a pianist, the piano has always been less interesting to me than music. Along with his finger facility, the student must develop his ear, his mind, his taste, his sense of style, to bring life to the meaning behind the printed notes.

Once his fingers are sufficiently strong and fluent to obey his will, the student may sublimate his care to the building of musical ideas. What is he trying to say in any given work? To find out, he must read it for its musical meaning, arriving by himself at his interpretive conclusions. They may be wrong; still there is value in having thought them out for himself. Where ideas are scarce to him, his interpretive planning may be only a lack of ideas is truly hopeless! Once his interpretive plan is formed, the student tries to make his performance conform as closely as possible to his mental ideal. It requires the closest effort and care to duplicate a mental picture in fingered performance. Even then, one’s playing never quite reaches the ideal standard. Hence, every performer should try to hear and criticize his own playing. The ear is the best teacher. The greatest master in the world can have only imperfect results with a pupil who cannot keep a critical check upon himself.

There are no “tricks” about learning to play. The simple, old devices are still the best, and each student must experience them for himself. Always practice slowly. Always pay strictest attention to accuracy. Every mark the composer has put upon the page is necessary to the musical form of the piece as a whole. A forte indication is as important as the note it marks; to neglect it is to be equal to omitting the note. If the composer wants a staccato, it must be a real staccato; as short as possible; if he wants a legato, it must be a real legato. Each sixty-fourth note must be accurately counted and accounted for. And the composer never

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The Record Parade for March
By Peter Hugh Reed

Victor's Decision to bring out an album of Rachmaninoff's own compositions played by the composer was a wise one; for there have been many mechanical improvements since the pianist recorded some of his works. Under the heading of Eleven Piano Pieces, Victor issues its first Rachmaninoff piano recital on discs (set M-722), which includes: Melodie in E Op. 3, No. 3; Humoresque, Op. 10, No. 5 (disc 2123); Moment Musical, Op. 16, No. 2; Prelude in G-flat, Op. 23, No. 10 (disc 2124); Preludes, Op. 32, Nos. 2, 6, and 7 (disc 2125); Estudes, Op. 33, Nos. 2 and 7 (disc 2126); Dailes, Op. 38; and Oriental Sketch (disc 2127). Most of these pieces were composed between 1899 and 1911, and they vary in value. The Preludes are Russian in character; some of the other pieces are slightly derivative—as, for example, the attractive Moment Musicaele, which recalls Chopin. Rachmaninoff's piano music naturally shows a keen insight into piano technique, and this particular group of numbers should be gratifying both to the performer and the listener. Students of these compositions will find the recordings invaluable; and the composer's many admirers will welcome him for his fine playing as well as for the music's appeal. The recording is comparable to the best of its kind issued by Victor.

Since Emanuel Feuermann (fo'er-mahn), the violoncellist, has been featured in recent years in performances of Strauss' "Don Quixote", and since Eugene Ormandy is widely known as a specialist in Strauss' music, it is logical that Victor should unite the two in a recording of this work. Feuermann is heard to better advantage in the new performance (Victor Set M-723) than were any of his predecessors. Beecham recorded this tone poem for Victor in 1933, and one year later Strauss recorded it for Polygord. The Beecham set is distinguished for some rarely colorful playing, but the important violoncello part, which represents the characterization of the Knight, is too submerged in the ensemble. Ormandy and Feuermann do complete justice to this work, and the recording is excellent. "Don Quixote", although an uneven work, is the best of the longer tone poems by this composer. Such pages as the Knight's Defeat and his Death are extremely well done.

Stokowski's Performance of Tschaikowsky's "Symphony No. 6 in B minor" (Columbia Set M-432) offers a curious commentary on the ways of recording engineers. It is far less brilliant than the conductor's previous releases made for Columbia; and a richer and more sonorous string choir is in evidence. We understand that the recording was made during the trip of Stokowski and the All-American Youth Orchestra to South America. The most remarkable aspect of the set is the splendid playing of the orchestra, which, of course, due to the excellent training it received from the conductor. As for the interpretation, this is a highly personalized one, completely different from Koussevitzky's dramatically Slavic and Ormandy's sonorous and incisive readings. Stokowski indulges in mannered phrasings and excessive emotionalism; and the effect throughout is studied rather than spontaneous.

Weingartner's fine musicianship is accountable for the genial and colorful reading by the Orchestre de la Société des Concerts du Conservatoire, Paris, of Bach's "Suite No. 3 in D major"—famous for the Air on the G String, so often played by violinists (Columbia Set M-428). It is in that celebrated Air that Weingartner gives us a clear idea of the virtuosity he has spent years developing on the instrument. Although the Suite is not a concerto, it is a challenging piece for any violist, and Weingartner's performance is a models of intonation and expression. The Suite is a fine example of Bach's ability to combine elegance and grace with spontaneity.

The touch of Spain is best exhibited in the recording of "The Barber of Seville" by the Royal Philharmonic Orchestra under the direction of Rafael Frühbeck de Burgos. The orchestra is brilliant and well balanced, and the playing is vibrant and exciting. It is a fine example of the kind of music that is often associated with the Spanish dance, and it is a delight to hear.

The recording of "The Barber of Seville" is an excellent one, and it is a fine example of the kind of music that is often associated with the Spanish dance. It is a delight to hear.

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CARMEN MIRANDA
The Brazilian tornado in "That Night in Rio" who has created a furor with her interpretations of Brazilian Songs.

Music in the Home

Movie Music of High Merit
By Donald Martin

WHILE THE MOTION PICTURE INDUSTRY is culling its collective wits over business worries involving block releases, double features, European markets, and the highly intriguing question of What The Public Really Wants (enough to pay for seven nights a week), it goes on giving us love stories and musicals. There may be discussion and doubt as to the entertainment value of current-problem films involving political figures and refugees, or four-hour encounters with the emergencies of the Civil War; but everybody is sure that everybody likes a good tune. Which is good psychology. Twentieth-Century Fox offers a number of very good tunes in its forthcoming Technicolor release of South American background, "That Night in Rio", starring Carmen Miranda, Alice Faye, and Don Ameche. The popular song-writing team of Mack Gordon and Harry Warren are creating five new hit tunes, which lend themselves to the dancing scenes of the film, as well as to song. Carmen Miranda (the "Brazilian Bombshell" of stage and radio) sings and dances the samba to the strains of "Chica, Chica, Boom, Chic", the very name of which elicits a second glance.

How does a tunesmith become inspired by such an arrangement of sounds and titles? Mack Gordon tells you.

"Harry Warren, who upholds the musical end of the partnership, had the rough idea of a fine South American tune. We went over it on the piano together, and I hummed it to fix the rhythm. I would have liked to have taken it home with me, but I got to work on the lyrics, but nothing had been written down. Thus, to get the rhythm straight in my mind, I hit on a group of meaningless syllables which fitted the music exactly. The syllables I used were 'Chica, Chica, Boom, Chic.' Warren looked up and asked me to sing it over again. I did. "'You've got the title!' said Warren. "Let's call the song, 'Chica, Chica, Boom, Chic.'"

"Which is exactly what we did, and it just fits the jungle chant mood that we want!"

In order to find suitable atmosphere for the songs, Gordon and Warren rented a cottage on Monterey Bay, in Northern California, where they could work in quiet. Since Miss Miranda sings chiefly in Portuguese, the song lyrics for this film have taken a bi-lingual turn. And, so that there should be no "boner" complaints from audience members who know Portuguese better than the film's producers, Gilbert Sontag, Brazilian newspaperman, was engaged to re-write the lyrics according to the best Brazilian academic standards. Thus, the Spanish-titled Buena Noches will appear as Boa Noite (both mean "Good Night"). Carmen Miranda also sings Fyi, Yi, Yi, Yi, which, we are informed, means "I Love You Very Much." After setting down that title, it seems anti-climactic to have to add that Miss Miranda sings the song in English. In exchange for which, Don Ameche will perform the lovely hit, "They Met in Rio", in Portuguese. We hope this is all quite clear.

It is believed that, along with its plot, words, and music values, "That Night in Rio" will en...

MUSICAL FILMS

required considerable skill. The secret appears to be rhythmic control rather than mere foot-work. Miss Miranda demonstrates Brazil's native samba, which is a modification of the ma-chee-chee. It is danced to a rather fast six-eight rhythm. Unlike the rhumba, the movement is mainly in the upper body and consists of a circular, swinging motion while the feet do a simple polka step: 1-2-3, and 1-2-3, turning as one advances, after the manner of the waltz.

A brief survey of recent song and dance trends shows them to have progressed through a national as well as a rhythmic cycle—the waltz from Vienna; the Apache tunes from Paris; the Lambeth Walk from London; the Charleston and other jazz forms from the American Southland. Possibly the South American trend is just another way of proclaiming hemispheric unity?

Paramount has recently signed E. G. DeSylva to produce pictures starring Bing Crosby and Bob Hope. Mr. DeSylva has adopted the picture title, "There's Magic in Music", as his personal motto; and, in view of the fact that his ten-dollar-a-week salary as an eighteen-year-old shipping clerk zoomed into a $30,000 annual song royalty income before he was twenty-one, such adoption hardly seems ill-considered.

Born in New York City, DeSylva was taken to Los Angeles at the age of two. His father, Alyzazus Joseph DeSylva, was an actor, appearing under the stage name of Hal de Forest in support of Annette Kellerman and in many W. A. Brady plays. His mother was the legitimate George E. Gard, United States Marshal at Los Angeles, who captured the notorious California train robbers, Sontag and Evans. Young DeSylva attended public school and high school, became a life guard and later a shipping clerk. While clerking, he wrote a successful play for his high school. One of the professors of the University of Southern California saw it and urged its young author to continue his studies. He entered the U.S.C. stayed there a year, and began picking up tunes on a ukulele. Then he found an opening in a country club orchestra, playing ukulele and singing his own songs. Al Jolson heard "'N Everything" and liked it. Immediately, the unknown young composer made the star a business proposition: if Jolson would sing the song, he could have a half interest in it! Jolson signed "'N Everything" and New York with him, and used the song in "Sinbad." That was in 1916. Six months later, DeSylva received his first royalty check from "'N Everything". It came to $10,000. His next smash-hit was "She Does." That same year, he wrote "La La Lucille" with George Gershwin, who was then a young rehearsal pianist in a publishing house. DeSylva has written lyrics and music, alone and in collaboration with others, for five hundred songs, fifty of them smash-hits. He has written the lyrics for over a dozen successful operettas, has produced pictures for Shirley Temple, Danielle Darrieux, and Ginger Rogers, and collaborated on the current Broadway successes, "Dubarry Was a Lady", "Louisiana Purchase", and "Panama Hattie." Mr. DeSylva is now at work on his new Paramount assignment, putting finishing touches to a film that has a timely title, whether you think in terms of military defense or of March winds: "Caught In The Draft!", with Bob Hope and Dorothy Lamour.

This is but one of nine musical productions, all "shooting" simultaneously at the various studios. At Metro-Goldwyn-Mayer, Robert Z. Leonard is completing Pearl Bailey's production of "The Ziegfeld Girl", co-starring James Stewart, Judy Garland, and Hedy Lamarr, and following the tradition (Continued on Page 108)
Music in the Home

MULTIM IN OPERA

Sometimes a very unpretentious volume becomes one of the best books upon its subject. "Opera" by Edward J. Dent is issued in the popular paper-bound series of Penguin Books, Ltd. It resembles an English operatic Baedeker. The cover bears a design of Mephistopheles holding a sword and seems to depict the devil about to commit hari-kari—a very welcome gesture in these preposterous days.

In some seventy-five thousand words, the genius and scholarly Dr. Dent has covered the main facts of operatic history and covered it in a way to leave little more desired. At the same time he has not invaded the field of the textbook nor has he merely catalogued the thousands of plots of opera.

While reading the work, particularly the lengthy sections devoted to German opera, which he discusses with typical British equanimity and composure, while London and his own precious Cambridge, where he has been professor of music since 1926, have been hideously bombed, we could not help being thrilled with admiration for the author's ideals, sportsmanship, humor, artistic integrity, and above all, unruffled calm. It reminds us of a gentleman placidly having his five o'clock tea while riding on the back of a runaway must elephant. Hats off to you, Dr. Dent, and your bright and delightful book, produced in England's black hour. "Labor est ordo in extremit.

There have been between twenty-five to thirty thousand operas written and performed. Only a few, a very few, of these, are part of the present-day repertoire. We doubt whether there has ever been in any other field such enormous effort and such relatively small results. Dr. Dent approaches his work with a fine perspective, a rich and experienced mind and a very deft but shrewd method of appraising the work of past masters. He limns with definite care the social and political conditions in the various countries which called forth the special kind of operatic expression produced. He walks around the European continent and picks out all the influences in Florence, Venice, Paris, London, Vienna, Milan, Berlin, Munich, Naples or Bayreuth which fertilized the operatic growth in each section. His chapter upon the incomparable Wagner is done with the literary fluency of an Addison or a Steele, although at no place, in this easy-to-read book, is there any indication of any effort at fine writing. In fact, it is a book that you will want to read again, once you have finished it. And this comment comes from a critic so bland that he claims a record of having slept through part of the first act of every known opera, including Richard Strauss' blitz-opera "Elektra."

The writer had a friend who insisted that grand opera was the boon to the tired business man rather than comic opera, because there was no place where he could get to sleep more quickly than in a grand opera house. After a heavy business day followed by a full course dinner of escargots, caviar and fausandeau à l'Alsace, together with a bottle of champagne rose, the dim lights, the warm coziness, the soft music and the plush fauteuil make slumber irresistible.

Dr. Dent makes the following quotation from the quaint remarks of Dr. Charles Burney (1726-1814) making it clear that the point of view of many people in England is the same to-day.

"Music is a Manufacture in Italy, that feeds and enriches a large portion of the people; and it is no more disgraceful to a mercantile country to import it, than wine, tea, or any other production of remote parts of the world.

"The vocal Music of Italy can only be heard in perfection when sung to its own language and by its own natives, who give both the language and Music their true accents and expressions. There is as much reason for wishing to hear Italian Music performed in this genuine manner, as for the lovers of painting to prefer an original picture of Raphael to a copy."

At the start, Dr. Dent wisely states his appreciation of Dr. Samuel Johnson's definition: "Opera, an exotic and irrational entertainment."

There is no accounting for taste in opera. In Germany for instance, among the leading operas given in 1897-1933, there were nineteen hundred and twenty-six performances of opera written by German composers, while there were three thousand two hundred and one performances by composers of other nations, particularly those of Italy and France, despite the efforts to promote Teutonic art above all others.

It is pleasant to note that Dr. Dent, whose knowledge of the drama is very extensive and authoritative, devotes much space to the difficulties of the theater in recounting itself physically with the extravagant imaginative demands of the librettists and the composers. The greater problem of the operatic composer has always been that of securing an appropriate and adequate book. The operatic librettist's task was usually a simple one. When he struck any complex obstacle in his plot he conveniently resorted to necromancy for his Deus ex machina. Many of the dénouements in Wagner's music dramas are not very far removed from this kind of dramatic trickery. Some of the librettis have about as much sense or plot to them as a telephone directory.

Many of the most farcical situations we have ever seen have been accompanied by operatic music of grotesque gravity. They remind this reviewer of the parody upon Dent's famous line in the Inferno which was chanted upon the entrance to a provincial Italian Opera House: "Lasciate gli spiriti voil, chi'entrate." ("Abandon all hope, ye who enter here.") Dr. Dent tells of the voracious steak, Grane, in "Görderämmerung" at Covent Garden, who could not be persuaded not to chew up the scenery. He probably never heard of a similar Grane at the Metropolitan in New York. This was a temperamental old white nag, who had been refurbished for the occasion with a flowing white artificial tail. Madame Telnina, in a dramatic gesture, grasped the tail; and the startled Grane walked off, leaving the tail in the surprised prima donna's hands.

Animals in opera are always a dangerous comic relief, as were the three elephants in an American opera performance of "Aida." Recognizing the opening notes of the famous Grand March as their usual symbol, they started up the same routine they used in the circus. When Madame displayed with flushed victory from Italy's first musical war with Ethiopia, one of the elephants persisted in standing upon its head. Oh, well, we have to have opera.

Dr. Dent's "Opera" book is amusingly illustrated by decorations by Kay Ambrose, who has done a delightfully bovine Rhine maiden and a striking debate between a penguin Brùnhild and a pelican Wolfan, that we are certain we have seen in actual life in some German opera house.

You are sure to be charmed with this captivating little volume: "Opera.

By: Edward J. Dent
Pages: 192 (bound in paper)
Price: 26p

TALES OF AN ACCOMPANIST

The really great accompanist is not an accompanist at all. The master composers who write great songs, or great pieces for two instruments, often spend far more time in developing what is known as the accompaniment than upon the thin line of melody (Continued on Page 200)
THE TURN OF THE YEAR brought the announcement of one of the most important musical programs in the history of Mutual's New York station WOR. This was the series of concertos programs, which has been heard since January 5th each Sunday evening from 7:00 to 7:30 P.M., EST, featuring Joseph Szigi, the violinist, and an orchestra under the direction of Alfred Wallenstein. The Szigi programs have been devoted to outstanding works, written for violin and orchestra, and have been one of the highlights of the Sunday radio programs since their advent. This is the first time that Szigi has ever been heard regularly on the air in this country. His fame as a violinist extends around the world, and his recordings are sold in every country where phonograph discs are obtainable. Critics generally concede that he is among the four greatest violinists of the present. His artistry is usually classified as fastidious, although one adjective hardly does him full justice. We understand that the Szigi concerts are due to continue through March. We sincerely hope that arrangements will be made thereafter in such another series—perhaps in recitals of sonatas or other chamber works, if not in repetition of concertos he previously has played with the orchestra.

Regarding the Szigi concerts Mr. Wallenstein has stated: "To the best of my knowledge this is the first time—if not the first—that an American radio station has itself presented one of the truly great musicians of our day in regularly series of concerts of really important music—the music he himself wants to play."

Szigi first played in this country fifteen years ago at a concert of the Philadelphia Orchestra under the direction of Leopold Stokowski. Since that time, he has become a perennial concert favorite all over the States.

Speaking of Alfred Wallenstein, it was good to hear his broadcasts with the NBC Symphony Orchestra in January during Mr. Toscanini’s absence. He substantiated once again that he is not only one of the foremost American conductors, but also one whose name is rightfully synonomous with good, unhampered music.

This month the NBC Symphony Orchestra is under the direction of the distinguished Czech conductor, Georg Szell, for the broadcasts of the first, eighth, fifteenth and the twenty-second. On the twenty-ninth, Toscanini is scheduled to return.

During this month the New Friends of Music, heard Sundays from 6:05 to 7:00 P.M., EST (NBC-Blue network), will feature some particularly interesting programs by its chamber orchestra under the direction of Fritz Stiedry. Broadcasts from Town Hall in New York on the second, the New Friends program will present the Kolisch String Quartet and William Horn, tenor. The selections are: "Quartet in D minor, Op. 7", Schoenberg; a group of Schubert songs; and the "Quartet in G major, Op. 161", Schubert. The next four concerts, emanating from Carnegie Hall in New York, are with the orchestra. On March ninth, the program is an all-Mozart one, featuring the eminent violinist, Nathan Milstein. The selections include the "Symphony in A major", K. 201; "Three Pieces" for violin and orchestra; and the Serenade in B-flat, for wind instruments, K. 361. March sixteenth is devoted also to Mozart. Three solos are scheduled for presentation—Dusonadine, Roman Totenberg, violist, and William Primrose, violist. This broadcast will open with the lovely Serenata notturna, K. 239, and will be followed by the popular "Sinfonia Concertante", K. 364, for violin, viola and orchestra, a group of arias for soprano and orchestra, and the "Symphony in D major", K. 297. On March twenty-third Yves Tineyuey, baritone, will be heard by Monteverdi, Gomber, and Dufay. The balance of the program will consist of the Overture to Abu Hassan, Weber; Symphonietta, Roger Sessions; and Serenade, Tschalikowsky. On March thirtieth, the program will be devoted to an orchestral version of Bach's "Art of the Fugue."

In Lighter Mood

"Your Hit Parade" (heard Sundays from 9:00 to 9:45 P.M., EST—Columbia network), which features Mark Warnow and his orchestra, soloists Barry Wood and Bea Wulm, and a chorus, recently joined the bandwagon of visiting military centers where young America is being trained in the art of defense. Fifty minutes of the broadcast are given over to a weekly entertainment, however, picked up in different parts of the country. Two of the camps that will occupy a third of the show's time, in the March broadcasts are announced; these will be Fort Hamilton, Brooklyn, New York (March 1st); Norfolk, Virginia, Naval Air Station (March 8th); and Camp Upton, Yaphank, New York (March 15th).

Two of radio's popular song stylists, Freda Gibson and Jack Leonard, are featured soloists with Lyn Murray and his orchestra on a new program called "The Composer's Corner", Sundays 2:35 to 3:00 P.M., EST—Columbia network. The composers are, of course, all of the popular genre. Miss Gibson, frequently called "the Gibson girl", is a young songstress well known to Columbia listeners through her previous appearances on the Hit Parade and other shows. Jack Leonard was formerly Tommy Dorsey's soloist. And London born Lyn Murray, who is a coast-to-coast favorite over the airways as an orchestral director, named his reputation in radio in the past few years.

The most popular of all American radio commentators in England has been Raymond Gram Swing (heard usually Monday through Friday at 10:00 P.M., EST, over the Mutual network). England's admiration of Swing caused him a few weeks ago to drop his usual role in order that he might write a thousand word "American Commentary" for the London Sunday Express. Since the hectic days of July, 1939, Swing has been broadcasting almost every day without missing a single program up until the middle of December. Around Christmas time he took his first real vacation since the war started—only to spend most of it in bed, nursing his first illness since he started broadcasting daily.

On returning to work, Swing was heard to say ruefully: "It seems that I have to be broadcasting to stay healthy."

While he was ill at his Connecticut farm, Swing amused himself by writing a trio among other musical compositions; for he is a composer as well as a radio commentator. Although he likes to protest that his compositions are really nothing, "just for family consumption," this is not entirely true, for several of his works have recently been presented in concert. If, one of these days, you hear a piece of music written by a man named Swing, the chances are it will be one of Raymond Swing's compositions. The Swing family often tried to trick its neighbors with late-night "orgies." Swing is a pianist, his son, a freshman at Harvard, is a violinist, and his daughter is a violinist.

The Ford Sunday Evening Hour continues to present distinguished soloists and conductors in varied programs guaranteed to reach the widest popular audience. At the time of going to print the following concert programs are announced. On the second, Lawrence Tibbet, the American baritone, is scheduled, with Eugene Ormandy conducting the orchestra. On the sixteenth, Grace Moore, the American soprano, is announced, with Reginald Stewart, the Canadian conductor-pianist. On the twenty-third Guinomo Novaes, the Brazilian pianist, is to play, with Mr. Ormandy again conducting; and on the thirtieth Richard Crooks, the American tenor, is to be heard, with Mr. Ormandy again wielding the baton.

One is almost certain to hear some unusual composition when tuning into the programs of Frank Black and his String Symphony (usually heard Sundays at 2:00 P.M., EST (NBC-Blue network). Black has a flair for routing out unfamiliar and seldom heard works for string orchestra. He has been (Continued on Page 204)
The Teacher's Round Table

Starting Lessons
Since the pocketbook is, of necessity, an item in music education, and there is very little wealth in most average towns, what age should you begin a child's piano lessons? What about children five to six years old? Is it wise? - D. New Jersey.

You're asking me! If the pocketbook is such an important consideration (does any one doubt it?), why not get parents accustomed to shelling out for music lessons as early as possible? If you let them wait too long, goads know what may happen. It is much more chance of continuing lessons over a long period if the proponent start at a tender age. Four years is more too soon for children who show interest in music; as for the others, start them by six or seven at the latest.

Be sure to establish the habit of changing a good price right from the beginning. Then the parent will somehow get accustomed to squeezing it out of their budget... And will appreciate you all the more.

Musical Proselytizing
I should like to do a bit of "musical proselytizing among the younger people of my community, and I am not sure just how to go about it. Am I eighteen years old? As you are many a great deal of my time to music. I am familiar with a number of organists, or of the famous symphonies and operas, and I feel that people my own age who have no knowledge of music are missing much more than they know.

Arizona is a place where people have been able to take enough time away from cotton fields and cows to listen to music, and I believe perhaps that interest in good music is spreading among the older folk, but the children still remain immune in most cases.

How can you suggest that I go about attempting to acquaint some of these older Arizona youngsters (I'm not attempting to suggest that I'm an adolescent) with the "three Bs", with perhaps a dash of Debussy and Bax, garnished with a little Verdi, and a good quantity of Wagner, and perhaps even Chopin. Litol, Schubert and Mendelssohn tossed in for good measure. Should I work to Stravinsky and Schoenberg and work backwards, or should I begin with Haydn, Mozart, and Bach? Work forward from there? or maybe you think I should fiddle with a turtle shell, construct a harp, and begin at the very beginning? - F. S. Arizona.

For the fourth time this year I am zipping through your state to-day by train. Each trip I promised myself to answer your letter, but the significant vivid colored posters and intoxicating air span my poor old head so giddily that I plumb forgot it. For which I'm very much ashamed. Just blame it on Arizona! Your letter sounds so resourceful that I am sure you need no help from any one; you've probably made a bowing success of your musical proselytizing by this time.

Now, as I roll along through your glorious state, I cannot help saying, "Who could be more susceptible to the power of music than people who live with such a land, air and sky as this?" If I were\ldots

Conducted Monthly
By Guy Maier

Noted Pianist and Music Educator

Correspondents with this Department
will Listen to One Hundred and Fifty Words.

If you have proposed a terrific poser to me. A reply would take pages of space; even if I cannot answer adequately, I am printing your question here, hoping to elicit other young Round Tablers to evaluate their own aims. How are many of those much older than you? Are they truly ambitious to become excellent teachers? Most youthful students apace much a moderate degree of music, and they are the ones who will be able to devote years of apprenticeship hours. Learn how to teach, and in zeal to do so, others will be able to get themselves into the field. Personal ambition will not predominate; they will aspire to reach the great concomitant that will share these with others who have come to learn your secrets. Through intense, concentrated study, she will acquire a secure degree of technique and practical as to everything she does. Why will not faultless perfectionism: a wide, varied repertoire of saturated and restudied, polished and repolished, theory, ear training, harmony, counterpoint, fundamentals of teaching—all these may have been so thoroughly explored. Is there one word to do this, after graduating from high school through a four-year course or longer at a good music school or college.

What else can I advise? Nothing, except to exhort her to live a healthy, all round life, to avoid narrowing herself: mental horizon to the field of music to develop many non-musical activities—in sum, to bend every endeavor toward growing into an interesting woman and artist.

A happy, hard life in music is the best I can wish for her.
Art and Life in Indian Music
As told to L. Wielich

By Ish-ti-Opi

Ish-ti-Opi is the Indian name of Wesley L. Robertson who has made a sensational success as a concert singer. His name is familiar to thousands "on the air." He has appeared at Hyde Park before the King and Queen of England when they were the guests of the President. He was born in Oklahoma of a Choctaw Indian mother and an English father. He received his general education at the Universities of California, New Mexico, and Oklahoma. From the latter institution he received two degrees. His vocal studies were conducted in Oklahoma City, New York City and with Andres de Segurola in Los Angeles. He made his New York début in Town Hall in 1939.—EDITOR'S NOTE.

To the American Indian, "art" and "life" mean exactly the same thing. While art in the white man's sense of the word is often relegated to the field of entertainment or the arena of commercial endeavor, art is the Indian's expression of living. To the red man of to-day, who experiences occasional rejuvinations of ancient customs, music becomes necessary in the maintenance of a daily routine, as it was to the red man of a vanished day. If, therefore, we give the term "art" (including music) its Indian interpretation, we conclude that the terms "art" and "life" are synonymous, since true art in the teaching of our ancient wise men meant the manifestation of life.

Students who are attracted to Indian music, either as performers or as potential composers, must keep this fact in mind if they would penetrate beneath the surface and bring out some of the exquisite treasures that await the pale-faced man's discovery. It is probable that no other kind of music demands so thorough an adjustment on the disciple's part. A pianist, for example, can play a Beethoven sonata intelligently without knowing anything of the circumstances under which it was written. He could even be ignorant of Beethoven's personal history and give an impressive performance of the work.

But an artist cannot interpret a piece of Indian music unless he knows the legend which prompted its composition. In the primitive period of its history, Indian music was always used for specific purposes, as an accompaniment to rites or to bring about a clear-cut result. It was also communal, except in special cases, such as the lover's wooing song, when the individual stood out sharply from his fellows for the time being. It not only mirrored the people's rituals, it explained their way of living and gave point to their various enterprises.

The hunting dance and its accompaniment furnish an adequate illustration. Hunting was not a sportive pastime; the Indian hunted because he needed animal meat and skin and the feathers of birds. By patient experimentation he had learned that he bettered his chances of success by imitating bird notes and by catering to the inquisitive-ness of animals with monotonous hummings on a tom-tom, thus enticing them within range of his arrows. Animal movements seen in this way and bird calls learned by this method were then incorpored into choral chants and dances which became accurate narratives of the hunting experience. To imagine that primitive Indian ceremonies and festivals were in any sense paganistic is to misunderstand their inherent character. The sacred rite was no less practical than the secular. Indeed, any keen cleavage between the two was non-existent.

The painstaking student would further be surprised at the precision called for in these choruses and dances. Every note, every step and gesture had its own value, measured to the fraction of a second and so punctiliously observed that a stranger, trained in the same music, could take part in the performance without missing half a beat. The only variation might be one of general pace, of the whole piece moving at a faster or a slower tempo. Strictness in following the melody was possible because of the Indian's innate sense of pitch. No one ever sang out of tune, nor did the chanters need help from a pitch pipe or leader in beginning on the right note. Simultaneously with the initial beat of a drum, the opening notes of the chant came perfectly in key from the singers' throats. Equipped with a beater, each singer joined a circle around a great drum and beat time as he chanted.

Although the men with the best voices were naturally chosen for actual performances, all the members of a tribe were familiar with all the songs, so that if a gap occurred in the singers' ranks it could easily be filled by someone capable of taking the absentee's place. Women were heard only in lullabies, appealing in song to the Great Spirit to watch over their children and to return them safely from the land of dreams.

Such, briefly, was the communal nature of Indian music. The outstanding and romantic exception was the love song used by the young brave to woo the maiden who personified his heart's desire. Under the compelling impulse of
Music and Culture
his emotion he could not be satisfied with the stereotyped repetition of a historic poem or melody. He has employ a new lyrical piece to express his sentiment. If he lacked poetical and musical inventiveness, he was permitted to enlist the services of the tribe's song maker, to whom he would confide his aspirations and who, after sympathetically studying the suitor's temperament, would weave a song applicable to their personal relations. So the serenade made expressly for him, the brave sang it outside the tepee of his beloved, continuing his plaint until she either rejected his suit or emerged to walk with him through the village as a public announcement of their betrothal. Apropos of the brave's serenade, it is significant to recall that masculinity never crept into the romantic music. Such was the spiritual, practical and emotional basis on which the primitive art of the Indian, from the southern Mayan to the northern Eskimo, was created. And when the student realizes what the conditions were, he will readily see that a knowledge of the customs, traditions, philosophies, and ideals of the people is essential to an authoritative interpretation of their music.

A scientific or technical analysis would, at the moment, carry us too far afield. It is enough to say that the type of music under consideration belonged to a period of American history which remains the peculiar possession of a self-contained race. The second and third periods of Indian music, derived with pale-face imitations or adaptations of Indian themes and rhythms on the one hand, and on the other with the infiltration of Anglo-Saxon influence into Indian compositions, would call for separate articles in themselves. One may say, however, that the Indian music had the five-note pentatonic scale as its foundation and that it is susceptible to modern treatment and elaboration provided the composer's ear is sufficiently sensitive, and that he does not confine the fine intervals found in American Indian music with those often prevailing in Oriental themes.

Now comes the question of the student's technical preparation for the interpretation of Indian songs. In the main, Indians used an "open" tone in contrast to the "covered" tones which to-day are taught in many studios. Being intensely practical, Indians also resorted to falsetto notes when the music rose abruptly from a lower key to a higher one and demanded a dramatic expansion of the singer's range. But differences in production are not serious barriers. The student who is well grounded in bel canto, who has acquired a smooth legato and knows how to phrase a Bach aria intelligently, need not jettison his knowledge when he studies an Indian song. For the sake of verisimilitude, he may legitimately introduce an occasional tremulous note, but he must not be out of place in an European art song, or simplify his task by a sparing use of falsetto; but he is no more compelled to remake his technique than he would be for the interpretation of any other folk music. Nor is he called on to reform his personal attitude toward "art" and "life", but only to deepen and broaden it until he sees life and art as one. Then, not until then, can he confidently undertake the effective and authentic performance of music which is one of the richest contributions the Indian has made to our national culture.

Perhaps I can best sum it all up by repeating a poem I wrote for "Yumian's Story of the Trail of Tears", as co-author with Ada Barry.

(Continued on Page 194)

A New Dress Every Day
By Riva Henry

MUSIC TEACHERS sometimes will not admit it, but clothes help make the successful teacher of children.

You women teachers of young people will find it worth while to arrange your wardrobe so as not to wear the same costume at any two lessons a pupil may take in succession. If you have five costumes, you should wear Number 1 on Monday of one week, and on Tuesday of the next week, and so forth. Thus the Monday pupils will see that particular dress only every sixth week.

Color, likewise, is a vital point to consider. Youngsters do not care for black unless it is relieved by something very gay, a bright scarf, a colorful necklace or bracelet. The adult students will appreciate quality and style even in dark material, but not the young children.

You who conduct classes, will have less trouble in holding your pupils' attention if you wear your brightest dresses for each group.

These ideas are facts—not theories, and have been tried and proven over a period of many years.

How to Make the Melody "Speak"
By Stella Whitson-Holmes

In teaching young pupils to arpeggios or chords as accomplishment, many fine teachers recommend having the child pick out the melody notes and to play them apart from the rest, thus getting the melody "into the ear", so that they are enabled to emphasize it while filling in the accomplishment. This is, we know, quite necessary in enabling the child to catch the musical meaning of the piece.

Even so, there are some types of young pupils who can do this quite satisfactorily and yet be unable to emphasize the melody properly once the accomplishment is included in the work of the hand that carries the tone. Once settled again to the complete task, the situation often becomes a jumble. Here is where the teacher may apply the psychology of comparing the new or unfamiliar with the long known or familiar things of a child's experience. Let us take for example the first two phrases of Robert Schumann's Cradle Song, Op. 124, No. 6.

Here we have the case of melody notes entwined with arpeggio effects, and melody notes that must be held over the entire triplet, at that. This little number holds much of simple and enticing beauty, if well played. Once the melody notes are played apart from the accomplishment and as well interpreted as possible, the child is ready to show us if he is able to bring them out melodically while adding the arpeggios. Some children will be able to do this; others will need the benefit of the previously mentioned bit of useful psychology. Even the smallest child understands the difference between the terms "speak" and "whisper". Once he understands that the melody must be made to "speak" and the arpeggios to "whisper", he is then ready to emphasize the melody and "whisper" the accomplishment. Only, making of this little piece a true lullaby. To avoid confusion, he may sing "speak, whis-per; speak, whis-per", and so on, as indicated.

Teaching Tone Quality
By Leonora Stell Ashton

THE RECOGNITION BY THE EAR of the quality of tone, produced on the piano, should be regarded by the teacher with the same degree of importance as that of the recognition of pitch or the intervals of the scale; and the pupil should form an intrinsic part of that period of the lesson hour which is devoted to ear training.

There are many ways in which the teaching of tone may be accomplished. A simple practice with young children will be to choose at random any sound which may be in process at the time of the lesson hour: the shrill of a whistle, the rumble of a train, the song of a bird, the ringing of a deep-toned bell. With the pupil's attention turned to these, he may be asked which ones are pleasing to his ear, and which are not.

After this, a melody or exercise with which he is familiar may be played; first with a stiff, hard, hammering touch; and then with relaxed, responsive muscles—taking care in each case that no physical demonstration on the teacher's part assists him in his decision.

Several well known selections should be played in this manner, until the pupil is able to discern which sound is mellow to the ear, and which is harsh.

The child with a sensitive ear will not find it difficult to decide between the two; but one should not expect a super-sensitiveness even in this case. Some very musical children, in company with their exact opposites, have a very weak approach for brilliant sound. One has only to witness the degree to which the majority of children will tune in on the radio, to learn the truth of this.

After the practical demonstrations of pleasing and displeasing sounds have been made for the pupil, and after his ears have been trained to listen for the quality of sound as well as its pitch, will come the effort to teach him to create a musical tone on the piano. This will be correlated with the varied touches on the keys made possible by muscular control. The pupil will learn the variety of tones resulting from these touches, and so will begin his appreciation of tonal intensity.

There will be the light tone brought forth by finger staccato; the powerful tone of the up-arm touch; the lovely singing tone created by means of the weight of relaxed playing muscles concentrated upon the tips of the fingers.

Teaching the recognition of the quality of tone is a far more extended effort than learning the intervals between tones; but through it the finest elements of musical expression will be opened to the pupil's consciousness; and in that consciousness will be embedded an appreciation of one of the basic principles of music: the production of a full, rich, resonant sound.
The Materials That Build Vocal Art fall into two equally important categories. First, the young singer must possess musical talent. He should early reveal not only a good voice, but a sense of music. In second place, he must have expert instruction to bring his gifts to their full measure of independent expression. It must be remembered, however, that instruction alone can do no more than develop the material at hand. No teacher can put a loveller timbre into a pupil's throat, or give the pupil greater talent. It is well for the young singer to realize that the things he learns from the outside are simply the tools of his art; the soil they cultivate must lie within himself. Up to a certain point, technic can be learned by anyone; but the quality that makes an artist is never a matter of technic alone.

On the purely technical side of singing, I believe that breath and support are of first importance. They open the throat, help one to acquire relaxation. Like all muscular exercises, they can be learned, and the first vocal lessons should be devoted exclusively to them. The actual details of how to breathe must be left to the individual teacher, since no two singers approach the subject in exactly the same way. Yet the individual approaches must be worked out to the same end: the breath must be full and deep, support must come from the strong abdominal muscles, and the emission of breath as tone must be regulated to the needs of the phrase.

All singers, regardless of their vocal range, should devote careful practice to the trill and the staccato. These technics are extremely helpful in building vocal surety. The trill makes the voice light and fluent; staccato singing develops flexibility in the arching of the soft palate. To effect better resonance, the soft palate must always be lifted in singing; and staccato work is one of the best means of acquiring this position.

In practicing the trill, it is better to sing from the higher tone down (not from the lower note up). This method tends to keep the trill from slipping down. This is scarcely evident in practicing, which should be done slowly; but when the trill is ultimately taken in rapid tempo, its upward direction is helpful in keeping it ringing, soaring, “in place.” Selma Kura, famous coloratura of the Vienna Opera, had one of the most exquisite trills imaginable—true, fluent, soaring, and of unending duration. Indeed, her trill was so famous that it was called the “Kura trill”—which provided a joke, because kurz in German, means short, and the "Kura trill" was remarkable for its great length!

Constructive Imitation Helps

It is a great advantage when a teacher is able to sing for his pupils. I know there is divided opinion, however, on this point; some experts feel that “model singing” encourages thoughtless imitation. One certainly must agree that thoughtless imitation is baneful in effect; but intelligent application can readily avoid that danger, at the same time that it provides the sort of help that can come only through example. I have found it expedient first to explain the problem under consideration, making the pupil as fully aware of its implications as mere academic discussion can make him. Next, to illustrate the problem for him vocally, asking him to correlate the previous explanation with its active demonstration. I then ask him to sing the same thing; not in imitation of me, but in order to put his new knowledge into practice and to compare his result with that of a more experienced singer. Lastly, he is asked to tell what he did and to describe his sensations as he did it. It is only after this complete process of explanation, illustration, personal activity, and recapitulation that the pupil has sufficient grasp of the subject to carry it over into independent work.

There is a vast difference between thoughtless imitation of a person, and a studied reconstruction of more expert accomplishment. Such reconstruction can best be furnished by object lessons; and the teacher who can give them, with technical surety and an agreeable voice, has an advantage over the one (Continued on Page 194)
Improving All the Scales
By Austin Kay Keefer

The diatonic scales (scales whose adjacent degrees progress from one letter to the next available letter as C-D-E-F-G-A-B-C in the scale of the major mode) are found on all white keys on the pianoforte. Notice that between the third and fourth degrees, E to F, it is a half step and likewise between the seventh and eighth degrees, B to C, it is also a half step, while between C to D, D to E, F to G, G to A and A to B are respectively, whole steps. This example, the key of C major, is easily remembered on the keyboard, but it is not so easily executed as a scale which uses all black keys, because, in playing the latter, the hand positions are more comfortable, due to the smaller span between the fingers.

All the major scales, properly fingered, can be found in any good instruction book. One always should listen, however, for the whole and half steps so that the major scale pattern becomes firmly fixed in the ear, in the mind, on the keyboard and in the hands. Then it will be possible to forget the mistaken idea of so many, that music in many sharps or flats is of great difficulty. Some of the most difficult of all music is scored by such great composers as Schumann, Schubert and other musical giants in C major or A minor, the white-keyed scales. The other diatonic scales are the Original or Natural Minor, standing in this order: A-BC-D-EF-G-A, both ascending and descending. A dash indicates a whole step, a slur, a half step, and the plus sign, an augmented step, which, in the case of the Melodic Minor ascending, between the seventh and sixth degrees, is a step and a half, technically termed an augmented second. The melodic minor scales descend just like the original minor. Here it is:

1 2 3 4 5 6 7 8
ascending, A-BC-D-EF-G-sharp A, while descending.
A-G-natural-F-E-D-C-B-A.
The original minor is never used except in rare instances, when the composer perhaps desires to create the effect of ancient church chant. It is well, however, to know the original minor scales, in case it is necessary to play them at any time. The melodic minor is used sparingly, while the harmonic minor is used very extensively.

We are now on friendly terms with the original and melodic minor diatonic scale systems, but we must form a profoundly intimate friendship with the very extensively used harmonic minor scale. Here it is: A-B-C-D-E-F-G-sharp A and it ascends and descends in this order: These are the commonly used diatonic scales, but others may be mentioned—the Hungarian scale, the whole tone scale and in some cases, composers build a characteristically individual scale. In other instances, parts of different scales are frequently used in combinations.

The other class of scale is the chromatic scale, made up of all half steps, as C C-sharp D-D-sharp E F-sharp, and so on, which explains itself. Now, having touched upon how these scales are constructed, a few remarks and suggestions for improving the actual performance of them will be included.

First, make the scales perfectly even, playing but one octave, and with each hand alone, always listening for the progressions and striving always for good quality of tone. Increase the tone ascending, and decrease it discreetly descending; and by all means make the thumbs play smoothly and in proper dynamic proportions, just as the weaker fingers must play with enough effort to balance the tone in general. Then the scope may be extended as far as desired. The next step is to put them together in various combinations. They may be played in contrary movement, which is excellent drill for using similar fingers simultaneously, but of course on different tones. Some brilliant passages of great pieces are scales in opposite directions. They may then be put together one octave apart, in parallel motion, then two or three octaves apart, finally combining contrary and parallel movements in all tempi, rhythms and volumes of tonal coloring. It will be good practice to try two notes against three; three notes against four and so forth. Also play them in various intervals, as in thirds or sixths.

In cases where you ascend easily with both hands, but spoil it returning, it would be well to reverse the order for practice, by descending first, and then rushing up and back again. Scales are the ladders to success.

The New Presser Hall at Agnes Scott College

On November thirtieth last year, the new Presser Hall at Agnes Scott College, at Decatur, Georgia, was opened with appropriate ceremonies. Decatur is a suburb of the great southern metropolis, Atlanta. This made possible the cooperation of Emory University and the Georgia Technical Institute in the formation of a University Center for Music, in which the activities of the three institutions may participate.

The handsome building, with an exterior of red brick and sandstone, cost $285,000. It contains 820,612 cubic feet. The Gaines Memorial Chapel, in which the dedication services were held, seats 900 people. The building also contains an auditorium, seating 300 persons. The entire building is named in honor of the late Theodore Presser, musician, educator, and publisher.

This building is the tenth in the series of music buildings in colleges in various parts of the country to which the Presser Foundation has made substantial contributions. This department of the foundation work has been indefinitely discontinued in order to meet the large current demands of the Foundation's Relief Department.

The dedication ceremonies were conducted by the able Dr. J. R. McCain, President of Agnes Scott College. Dr. John L. Harey, Chairman of the Department of Music Buildings of the Presser Foundation, gave an address upon "Let us have Music." This was followed by the dedicatory ad-

Musical Games
By Elsie Duncan Yale

A new version of an old game, which is a really practical means of "getting folks acquainted" at parties, recitals and choir socials is the following. Prepare several slips of paper, each bearing the name of a musical composition which features a locality, and proceed as directed above.

That Tumble Down Shack in Athlone
Killarney
Tipperary
Springtime in the Rockies
When the River Shannon Flows
Carry Me Back to Old Virginny
In a Little Spanish Town
In Old Madrid
On the Banks of the Wabash
Flow Gently Sweet Afton
The Blue Danube Waltz
On the Beach at Walkiki
Rio Rita
When It's Appleblossom Time in Normandy
From the Land of the Sky Blue Water
By the Waters of Minnetonka
Roses of Picardy
Bluebells of Scotland
Song of the Volga Boatmen
Little Grey Home in the West

Musical Garden

Instead of Musical Geography, the game may be based upon compositions bearing the names of flowers, and played in the same way.

Moonlight and Roses
Only a Rose
I Dream of Lilac Time
Sweet Little Buttercup
To a Wild Rose
Narcissus
Tip toe Through the Tulips
Only a Rose
Forget-me-not
Amaryllis
My Wild Irish Rose
Sweet Violets
The Flowers that Bloom in the Spring
Flower Song (Lange)
In the Time of Roses
Mighty Lak' a rose
Roses of Picardy
To a Water Lily
Rose of No Man's Land
Spirit Flower
Variety in Organ Offertories

By Edward J. Plank

The Organ Offertory is a pleasant subject for investigation. It has unique church properties and possibilities. And since it need not be strictly ecclesiastical as the other musical numbers of the service, the offertory may appeal to the audience in a more ingratiating way. Here is an organist’s opportunity to please the man in the pew by playing such old established favorites as Wiegenlied, Viennese Refrain, Salut d’Amour (Elgar), Souvenir, Narcissus, and L’ondonderry Air.

In general the style of the offertory should be poetic, song-like, utilizing the softer and warmer strings, mellow flutes, and delicate reeds (vox humana). This includes qualities of lightness, grace, and sentiment not found in the rest of the musical service.

The offertory is restful in character and should feature pure melody in as many different forms as good taste will permit. Musical forms from which to choose are legion: the idyl, chanson, pastorale, nocturne, romance, berceuse, canzonetta, song without words, serenade, and so on. These can be classified in at least five categories, giving the organist much variety. An outline follows, with many well known numbers used as illustrations:

I. The Single Note Melody Line. This style is the most general type of offertory and most appealing, being a rule. Examples of the long flowing (legato) melody line are Lullaby by Tchaikovsky, Forest Flowers by De Laire, Under the Leaves by Thome and Days of Sunshine by Kranke.

Frequently, the chords in the accompaniment are syncopated as in Retrospection by Parke V. Hoson. Sometimes these chords are arpeggiated, creating pleasing effects. In the Bach-Gounod Ave Maria and in the Evening Star from Wagner’s “Tannhäuser,” the arpeggiation is rather like the harp. In Echoes of Spring by Frimal it is descriptively rippling. In this class may be placed also The Swan by Saint-Saëns.

II. Duet or Double Note Style. This style very much resembles double stopping on the violin, since both parts of the duet are played on one manual and thus have the same tone quality. The duet style enhances the pleasing intervals of thirds and sixths as in Andantino by Lemare.

Adoration by Cummings is an organ number admirably illustrating this effect. In many pieces the duet occurs only in certain themes. In Humoresque by Dvořák, the first theme is a single note melody line, and the second theme is in double notes. Schubert’s Serenade combines styles I and II, first one and then the other throughout the piece. Also in the Barcarolle from the Tales of Hoffman both styles are in evidence. The Romance in A by Liszt makes use of the duet style.

A single note melody line accompanied by double notes in the bass features the meditation by Maude Campbell-Jansen.

III. Counter Melody. Here the organ asserts itself as king of instruments. Because of its orchestral possibilities, a contrasting duet can be played on two manuals. The registration used on one manual may counterbalance the instrument of the other in true orchestral or vocal style. Accompaniment chords are added to either hand and occasionally to both hands, making the piece complete.

Romance in F by Rubinstein, arranged by Flagler under the title of Duette, is a good example of this style. Calm as the Night by Bohn-Gaut also has a splendid counter melody. The first part of the Berceuse from “Jocelyn” is pure counterpart for two manuals, while the last section is in style I. Specimens of all types so far discussed are found in At Evening by Dudley Buck. Beautiful double stopping is found in Nocturne in A by Rob Roy Peery, coupled with an effective and pleasing left hand counter melody in the second theme.

Certain hymns like My Jesus, I Love Thee and Jesus, Lover of My Soul (Holbrook arrangement) have obvious counter melodies in the soprano and tenor parts.

PIETRO A. YON
Composer, teacher, recitalist who ranks as the father of the paid-admission organ recital in New York City.

IV. The Choral Type. There are times when an organist becomes satiated with sweet, tender, melody lines and craves more substantial music like a Bach Choral-Prelude. A chorale, hymn, or something heavier such as a prelude gives needed relief. Two suggestions are the short Prelude in A by Chopin and the familiar Consolation by Mendelssohn. Other familiar “Songs Without Words” by Mendelssohn are: Hope, Confidence, Morning Song, and Faith (Number 49). The Prayer from “Hänsel and Gretel” is also the ideal offertory of the chorale type. L’Angélus by Gounod and Shepherd Girl’s Sunday by Ole Bull are other usable numbers.

The occasional playing of a hymn for the offertory affords welcome variety to the audience. A hymn like In the Garden played in its simplicity is most effective. The judicious use of chimes in appropriate hymns is also pleasing, and more elaborate paraphrases on hymn tunes are likewise suitable. The hymn arrangements by Van Denman Thompson are most attractive. Deep River and other spirituals are, in turn, variations of the hymn type.

Some melodic gems have dramatic sections which meet the substantial requirements of this variety. The last section of The Rosary is dramatic as is the middle section of the Venetian Love Song from “A Day in Venice.”

V. Tone Poems. A delicate tone poem gives striking contrast to the other music of the service. Kaleidoscopic shifting of pastel colors, as in Tristam and Isolde by Strauss, creates a delightful atmosphere. River Swans at Fontainebleau by J. F. Cooke is an enchanting tone poem readily adapted to organ. The R. S. Stoughton tone poems also contain unusual melodies and exotic harmonies. In The Swan of Cross, by Rokkan Paridon and Poèmes D’Amour by Ward-Stephens are tone poems which should be in every organist’s repertoire. The classic To a Wild Rose by MacDowell may be placed in this category; and also in this group may be placed Solace by Pease.

With so many different types of appropriate music from which to choose, the organist can give infinite variety to his offertories.

How Much Do You Know About the Organ?

By Nellie G. Allred

QUESTIONS

1. In what early instrument is the germ of the organ found?
2. Why were pipes first placed in a box or wind chest?
3. After they were placed in a box, how were the pipes blown?
4. What was the Hydraulic Organ? By whom was it invented? When did he live? Where?
5. What class of men were the first organ builders? Why?
6. What were positive organs?
7. What were portatives?
8. What were regals?
9. When was the keyboard adopted?
10. What organ was the first to contain a keyboard? How many keys did it have?
11. Who invented the organ pedals?
12. From what date did all important organs begin to be built with a pedal keyboard?
13. What organ was first heard in America? When? Where? From where did it come?
14. It has been said that there was no “art” in early organ playing. How do you account for this?
15. Who is commonly known as the Father of Organists? When and where did he live?
16. Who is called the Father of True Organ Playing? When and where did he live?
17. Works by what master are the oldest organ compositions known?

ANSWERS

1. In the Pan’s Pipes (Syrbux of the ancient Greeks).
2. As the number of pipes increased, the moving of the head backward and forward to play them became difficult.
3. The player blew through a tube and the
Music and Study

Should Beginners Use the Damper Pedal?

By Frances Taylor Rathert

The answer to this question is, "Yes," with strong emphasis; but with limitations, and under careful guidance.

Is there any good reason why children should be debarred from using the pedal on first grade pieces? Surely difficulty cannot rightfully be assigned as an objection, since the simple melodic and harmonic structure of the first grade composition offers no scope or invitation for complicated pedal work.

Children take pride in the ability to use the pedal, and keen delight in the privilege; and if it is not included as a definite assignment by the teacher, many will experiment with it in their own crude, untrained and slipshod fashion.

Thorough acquaintance with certain early essentials, such as notes, touch, time, and fingerling, should be required before the pedal is attempted. Also, in legato passages, the pedal should not be depended upon as a sole, or principal, means of connection. The best possible finger legato should first be secured, after which the pedal should do its part.

It is a simple matter to explain that the special office of the damper pedal is to prolong the tone. Attention may then be called to the dampers, the grouping of the three or two wire strings against which the dampers rest, the tones produced by the stroke of the hammers against the strings, the prolonging of tones, caused by the lifting of the dampers from the strings by means of foot pressure against the pedal, and finally, the release of the pedal, which immediately stops the tone.

The simple marking on the following excerpt from First Daffodil of Spring by Ada Richter, indicates the pressure of the pedal after the melody tone—a vastly important part of pedal usage. From such an example it is easy to point out the need for changing the pedal with harmonic changes.

Ex.

AN OPEN AIR RECITAL IN ENGLAND

Bombs rained from the skies and many homes were demolished. Out of the ruins came this piano in a little town in North West England. What can one say of the spirit of a people who actually seem to enjoy a performance under such thrilling circumstances?

A Back-Acting, Upside Down Canon

By Annette W. Lingelbach

Here is a musical curiosity in canon form, submitted by Frank J. Cusenza. It is a Reverse Retrograde Canon (Canon Recet et Retro). That is, it can be played backwards and also upside down. Such things have no art significance, but composers of other days (notably Haydn) had great fun in turning out these musical puzzles.

A Many-Purposed Drill

To develop a good hand position, legato playing on the black keys, instantaneous recognition of accidentals, and smooth execution of the eight notes and a quarter note group rhythm pattern, this phrase from N. Louise Wright’s Shadow Dance may be used to very good advantage.

Transposed into the different keys, it may become a valuable part of the daily practice.

Do You Know?

That Baltimore is perhaps America’s best organized community for the purveyance of municipal music, with a Municipal Director of Music and a yearly appropriation of seventy-two thousand dollars for expenses?
“Nearly Every Boy Is Musical”

By Harley L. Bonham

The Bonham Brothers, Harley L. Bonham and B. W. Bonham, were born in the state of Nebraska. They were typical American boys, brought up in a wholesome family atmosphere, and one of the important phases of their educational training was their participation in boys’ bands. The love for music which was awakened in them, the joys and advantages of this work were to have profound and lasting influence in their lives.

Upon reaching maturity the brothers moved to San Diego, California, in the year 1926, and established an undertaking business which they carried on in such a way as to bring them the respect and support of their community. But they had much to offer—a tangible means of contributing to community character and well-being. They organized a boys’ band in their first year at San Diego, and soon . . . But let Mr. Harley Bonham tell us in his own words:

“Nearly every boy is musical—at least, that has been our experience in our contacts with over a thousand boys who have been trained in our bands. My brother and I had realized the advantages of a good musical training in our lives, not merely from the standpoint of social activity or entertainment, but from that of disciplining and quickening the mind. We feel that the character traits nurtured and brought out in us through this early musical participation have been of practical value in our business lives.”

Mr. Bonham tells us more of this activity—and we note that to-day the Bonham Brothers’ Greater San Diego Band numbers one hundred and forty-four boys in its membership, in the Senior Band, with many others in preparation. Mr. Bonham goes on to say:

“When we first came to San Diego in 1926 and began to gather boys together for the first of our bands, we discovered that it was not difficult to find boys who were willing and even anxious to learn to play an instrument. We welcomed ‘all comers’, and the astonishing thing in retrospect is that less than five per cent of our enrollees have been dropped through inability to master an instrument and find a proper place in the work of the band.
A Conductor’s Hearing
By Vincent Edwards

It is told of the great conductor Theodore Thomas that, after years and years of conducting, his hearing had been developed to such an acute degree that he could listen to one group of instruments and make himself completely tone-deaf to the rest.

With everything in the symphony playing forte and the great organ rolling out vast waves of sound, he could detect a false note and the musician who made it.

He knew the individuality of every instrument in his orchestra and the slightest idiosyncrasies of his players. One of the leading violinists of the orchestra, when his instrument required repair, was engaged as the repairer, and the repairer changed the position of the sound post. At rehearsal Mr. Thomas, who knew nothing about this, regarded the player with more than his usual attention. After the first number, he inquired: “Is that a new instrument you have there, Mr. Unger?”

The conductor’s infallible ear had detected the slight change in the familiar sound.

At the close of the lesson the teacher detained her. “Wait a minute, Phyllis,” she said. “I have an inspiration! How would you like to catch Trixie every night before dinner and bring him in to me? I would be very glad to give you lessons in exchange.”

Now Trixie was a beautiful Persian cat whom all the children, who came for music lessons, simply adored. On the other hand Trixie simply adored staying out nights, pretending he was an owl and blinding at you just out of reach on the loquat tree; or a jaguar, crouching for a nimbler spring just as you would put down a hand to clutch him. Even a bit of cheese, or a will of catnip was no lure when the moon was shining; and the music teacher would be disconsolate.

Phyllis had often captured Trixie on her way through the garden and brought in the great armful of protesting fur to listen to her lesson, so she looked up happily and said: “I’ll do it.”

“All right,” her teacher told her, “tell your mother that we have made the arrangement. You live only around the corner; it will be wonderful for me, and you will really be earning your own music lessons.”

The plan has worked perfectly, everybody satisfied, except Trixie, who still longs for tree tops and jungles!

Singing the Rhythm
By S. M. I.

All teachers know that rhythm is the heart-beat of music; they know, too, that while many students possess an innate sense of rhythm, all young students need the incentive to concentration that accompanies some method of keeping time. Most children have responded happily to the “singing method” which the writer inaugurated. The teacher of school music likewise finds her task made easier by this rhythmic routine, since it develops in students a better quality of tone and enables them to become “assistant” teachers.

Note values are designated as walking and running notes, thus:

\[ \text{Ex 1} \]
\[ \text{Ex 2} \]
\[ \text{Ex 3} \]
\[ \text{Ex 4} \]
\[ \text{Ex 5} \]

Children remember scale fingering as:

at the same time singing the scale tones.

In accenting the first beat of three-four rhythm, the words

are sung to each measure.

Staccato and legato measures, tie, rest, and hold are sung:

and so on.

These suggestions may seem very elementary, but any device that proves beneficial and that fosters concentration is worth a trial.
The Violin and Its Masters
By Norene Bee Marshall

Music is well said to be the speech of angels. It differs from all the arts save poetry, for they make use of materials which can be handled. The architect's dream is embodied in tiers after tier of hewn stone; the sculptor's vision is made a solid thing in marble or bronze; that of the painter is worked out in pigments. But the musician has only tones with which to deal. The poet works with words, but even his art differs from that of the musical composer, for when he has clothed his thoughts in the most beautiful words he can choose, his poem can be enjoyed by anyone who is able to appreciate it without the intervention of another person.

The composer's work, on the other hand, can be enjoyed only as the symbols which he has set down on paper are translated into sounds. "Music," someone has said, "is the fourth need of man; food, clothing, shelter—then music."

And who can better supply this fourth need of man than a violinist? Not just anyone who plays the violin, but a true artist who can produce beautiful and passionate tones, "laughing tears," which can express the gayest or most melancholy mood. It is often said that the voice of a violin is so greatly admired because its tones offer the nearest approach to the human voice, but the tones of a violin in the hands of a master are infinitely more beautiful than the human voice. There is a mellowness, a softness, a richness, a liquidity, a glosy clarity that is peculiar to the violin, all of which are far from anything that the human throat can accomplish. Very few of the greatest singers could ever produce such notes as we hear from a luscious Stradivari, a sweet Amati, or a rich Maggini under the bow of a master violinist.

Age improves the violin, and the longer it lives the sweeter and richer and lovelier its tone becomes. This delicate little instrument defies time and disaster and is, therefore, almost superhuman. Romance clings around old violins, just like the scent in an old Chinese rose jar. There is something very thrilling in the fact that the violin has a charmed life: nothing can hurt it very much. If it is smashed into a thousand bits, a clever repairer can put all the pieces together again; and the instrument is little the worse for the shock. The violin is three hundred years old, and it is the only musical instrument that has remained unchanged during that time.

The Master Maker

Everybody has heard of Stradivari, the greatest of all violin makers; and his violins to-day are as valuable as jewels. Antonio Stradivari came from an old Cremonese family. He was born in 1644 and died in 1737 at the age of ninety-three. He is supposed to have made two thousand instruments. He also made a large number of violi di braccio, violas, and basses, besides lutes, guitars, and mandolins. His best violins excel all others in nobility and fullness of tone and in beauty and durability. His perfect model has been copied by most violin makers to the present day; even the cheap fiddles we see in shop windows are copies of the Stradivari model. The superiority of the Cremona violins was not fully appreciated before the 19th century, if we judge by the low prices of the 18th century when a London dealer was not able to dispose of his Strads at the insignificant price of four pounds apiece. Now the best sometimes bring as much as seven thousand dollars.

It is a singular fact that Stradivari and the other great makers who perfected the violin should not have devoted their genius to the person of the bow, which is just as important as the instrument itself. For without the perfect bow the highest technical, beauty of tone, and musical expression cannot be attained. It was reserved for François Tourte (1747 to 1835) to perfect the bow. Before Tourte's time the modern effects of staccato were quite impossible, and the dynamic effects of piano, forte, crescendo, and diminuendo were very limited. François Tourte's improvements in the bow were made after 1775.

Notwithstanding the imperfect bow prior to this date, famous violinists had arisen in Italy and Germany, who advanced the art of violin playing to a considerable extent, and prepared the way for great violinists like Viotti, Paganini, and others of the 19th century, who availed themselves of the perfected bow, and were thus able to carry virtuosity to a great height.

Earliest Violin Works

The earliest known composition for solo violin is a Romanesca by Marini, published in 1609. A marked improvement in violin composition was shown in the works of Parma, Merula, and lncelli, written before the middle of the 16th century. The first distinguished master of the chamber sonata was Vitali (1657 to 1710), who originated the violin concerto, accompanied by string orchestra. But the most eminent violin master of the 17th century was Arcangelo Corelli (1653 to 1713). He improved the technique of the instrument and gave a classical style to the art of composition. His harmonies and modulations are in good taste; pathos, expression, and vitality are the main characteristics of his music. He was looked upon, by his contemporaries and followers, as the father of true violin playing. Giuseppe Tartini (1692-1770), the greatest violin virtuoso before Paganini, was not only one of the most remarkable violinists who ever lived but also a distinguished composer and writer on musical acoustical effects. He had a great command of the fingerboard and bow, and overcame all difficulties of execution with apparent ease. He had a fine tone, perfect intonation in double stops, and his trills and double trills were finished and brilliant. His most prominent pupils were Nardini, Bini, Graun, Ferrari, and Manfredi. As a composer he surpassed Corelli. Tartini's most famous work is the sonata called the "Devil's Trill", which holds a place among the most famous violin pieces in the modern repertory. His published compositions total a great number.

Niccolò Paganini (1782-1840), the most noted of violin virtuosos, exercised a world-wide influence which has lasted to the present day. He was a genius of the violin. The story of the brilliant public career of this extraordinary man forms one of the most fascinating chapters in the history of music. As soon as he began to play, the audience was spellbound. He possessed in the highest degree originality and character. Though his tone was not powerful, its singing quality was intensely expressive and thrilling. "He made a great use of sliding his fingers along the strings, sometimes producing a most beautiful, at other times a most laughable effect." He was fond of tricks and surprises and sometimes made sounds "like the mewlings of an expiring cat." The main technical features of Paganini's playing were an unflagging intonation, a lightning-like rapidity of the fingers and the bow, and a command of double-stops, harmonics, and double-harmonics hardly equaled by anyone before or since his time. He also produced most peculiar effects, which for a long time puzzled all violinists, by tuning his violin in different ways. He produced his staccato by striking the bow violently on the string and letting it spring upwards. He also made frequent use of pizzicato passages for the left (Continued on Page 200)
Music and Study

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music

Oberlin College

What Grade?

Q. 1. Please tell me what grade these pieces are: Beethoven, Op. 13; by Holst; "Piano Concerto in F minor", by MacDowell; and "Gondolaire", by Novis. The 

Jugadores", by Moskowitz; and "Waltz in G-sharp minor", by Chopin.

V0U

You have taken five years on the piano. Shall I start on the sixth grade or keep on with grade five until I have mastered it?

3. Do you know of a way to prevent a dent in the thumb, caused by practicing orchestra?

4. What price is the Stegmenen Method for Clarinet, Part 1st—Miss B. B.

A. 1. These pieces are all about the same grade—between grades three and four. The Waltz may be a little more difficult than the others, but that will be from the "Woodland Sketches", would be about grade two.

2. Master each grade as you go along. If you do not now you will soon be bored.

3. Wrap something soft around the thumb-rest, preferably a piece of sponge rubber. You probably will not be bothered much with this after you have played more.

4. The list price is three dollars.

Reading Orchestral Scores

Q. I would like to know how one goes about reading an orchestral score. To what extent do such conductors as Stokowski and Koussevitzky study their scores before conducting them? Are there any books you could suggest on such reading?

A. To read an orchestral score one is the most difficult of all human tasks, and learning to read a score as an orchestrator conductor does will take years of study. In the first place, one must be a fine musician, and in this itself takes a lifetime of work. In the second place, one must know the orchestral instruments, the effects they produce, whether or not their parts are transposed, the use of change key, as well as the C flats and G flats, of course. And in the third place, one must practice score reading up to the point where looking at an orchestral score makes the subject to live in one's inner ear—that is, the sight of the music must evoke auditory imagery. I tell you these things, not because I want to discourage you, but merely to let you know that you have a long road ahead of you. But it is a lovely road!

I advise you to begin with very simple scores, a few Haydn string quartets, for example. Take one to the piano, play the first and second violin parts together. Now add the violoncello part. Finally, try reading the viola part, remembering that the line falls on the string that is lowest in pitch, or "middle C." When you can play it alone, try it with the other three parts. (Unless you are a good pianist, you had better begin with the slow movement.) After you have played it several times, try reading it through without playing and see how vividly you can hear the parts even when no tones are actually sounding. Following this, keeping record of the quartet and follow the score as the instruments play. Now read the score again without any audible sound.

After you have learned to read string quartets, try a Haydn symphony. This will involve learning many things about wind instruments. Transposed parts will probably trouble you, but their mastery is not impossible. Buy small scores of symphonies and follow them while the radio or phonograph plays the music. Attend orchestra concerts and follow the score while the music is being played. Gradually the orchestral score will mean more and more to you, and you will finally come to the point where you can either look at a score and hear the music, or converse all the parts in the score into simple harmony at the piano. But in the course of your study you will find yourself looking into harmony and counterpoint, orchestral instruments and orchestration, form or design—and all sorts of other fascinating things.

You ask to what extent an orchestral conductor studies his score before conducting it. The answer is that he studies it to the point where he knows every note in it. Frequently he memorizes the entire score.

You also ask about books that will help you, and I refer you to Martin Bertram's "Score Reading." This may be ordered through the publishers of The Etude.

Modulations or Transitions?

Q. 1. Into what keys does K. P. E. Bach's "Welltempered C minor" modulate, or would you say these are only transitions?

2. Please explain the chord A-flat, B-flat in Measure 19.

3. In Measure 25, on the second beat, is this a subdominant chord and the B an auxiliary note?

4. Do the notes on the third and fourth beats of that measure make an augmented chord?

5. Is the group of five notes on the fourth beat of Measure 25 a turn written cut—A. B.

A. 1. The theme appears successively in the following keys: C minor, G minor, F minor, C minor. These are definite modulations.

2. The chord you mention does not occur in Measure 19, but it does appear in Measure 20. If it is IV, with the root raised a half step. This chord must, therefore, occur in the first inversion, as it does on the first beat of measure 29. It is then called the augmented six-fifth chord (6/5).

because of the interval of the augmented sixth (A-flat—F-sharp).

3. Yes. The B-flat is correctly called an appoggiatura.

4. No. The third beat is G, even though the root is omitted, and the fourth beat is G with the third omitted. The harmonies for this measure are I, IV, V, with a different chord on each beat.

This ornament appears differently in various editions, and since you have not told me the edition you are using I cannot answer your question positively, though it may very well be a turn written out. In any case it would be a turn on D, not G-flat. This ornament sometimes appears as an inverted mordent, a double inverted mordent, a turn, or a trill.

Grading Piano Pieces

Q. In what grade is each of these pieces?

1. "Partita in G minor" by Bach.

2. "Concerto in G minor" by Beethoven.


4. "Sonatina" by Scarlatti.

5. "Hungarian Rhapsody, No. 2" by Liszt.

6. "Sonata in E major" by Haydn.

7. "Three-part Inventions" by Bach.

8. "Etude in D-flat" by Liszt.


10. "Rhapsody in B major" by Brahms.

11. "Piano Dance" by De Falla.

12. "Malaguena" by Leccia.

---Miss N. T.

A. These grades can be given only approximately and there would probably be considerable difference of opinion.


What is Meant by "Open Hand"?

Q. 1. Will you please give me the name of some concertos for piano alone if there are any?

2. How long would you say it should take to learn the Prelude in C minor by Chopin?

3. In this Prelude do you play the first of the twelve measures with a loud crotchet and not as softly as you finish the measures and end with a very soft chord—J. H.

A. 1. "Concerto" is a name given to an instrumental composition for a solo instrument accompanied by an orchestra; however, there are a few concertos for piano alone, as, for example, "Grand Concerto—Solo" or "Concerto Pathétique", by Beethoven; also, "Sonate Op. 14" by Schumann, was originally published as a "Concerto sans Orchestra."

2. It would depend upon the talent of the individual and upon the amount of daily practice. This composition should be about grade four, but a person with talent could easily learn to play it in the first year.

3. In the July number of The Etude (1890) you will find a Master Lesson on this piece. Follow the expression marks as there given.

Chords in Popular Music

Q. I had thought that in the key of chord would be C, D, E-flat, D, but if it is C, E-flat, B-flat.

A. Yes. You have described your problem so briefly that it is hard for me to get at the true source of your difficulty. F, G, B-flat, in either "popular" or "classical" music, chord built on B-flat, the fifth in the bass. A diminished seventh chord on G would be scarce, as the other C-flat, E-flat, double-flat; F, A, B-flat, D. If after studying the regular method you are not satisfied, you should not be under the impression that the chord in the passage is giving you trouble. If you will send me a sample of music in which this problem occurs, perhaps I can give you more definite help.

I presume that you are studying by yourself some method for playing popular music. If you have spent considerable time at this and cannot understand the method, I would advise you to take a few lessons from a teacher of popular music in order to get a correct start in reading and playing jazz.
My Country's Music 'Tis of Thee!

By Thomas Tapper

Inured through many years to the fact that work is wholesome and socially profitable, I am not without prejudice toward the shorter work day designed to provide more time for doing nothing in particular. I have, therefore, lofty appreciation for the spirit of initiative and effort that made possible the exploits recorded here. They inspire me to talk about leisure time and a definite objective for the use of it—and not to our own glory alone.

Our country as a whole will never be musical, until every music teacher makes it a part of her business to develop her community in the same intense and responsible spirit that inspires her work with the individual pupil. One must adopt one's environment and be a mother' to it. Being convinced that the difficulty lies in finding time to do it, let us recount some instances of how musically busy men of distinction have found time to do astonishing things.

Specifically, I assume that America will ultimately become the leading musical nation, neither by the influence alone of great composers or of great conductors, nor by the more favorable terms for radio purchases. But by a combination of all of these plus the quiet, persistent, yet constructive and intelligent work of private music teachers whose individual territory is relatively small and which, therefore, may be intensively cultivated. A teacher who goes forth to do missionary work, not in China nor in India, but in the adjacent streets, is bound to become a notable contributor to musical America.

Two views, primarily, will constitute her stock in trade: first, the necessary time in the effort. Second, the definite things to be done quietly and persistently, year after year.

Music an Avocation to Cui

One Monday morning I was in what was then St. Petersburg, riding in a droshky to a house in the Fontanka where lived the Russian composer, César Cui (kwe). I rang the bell. Light footsteps in two-time approach the door. I announced myself. The door closed, not over-gently. In a moment other footsteps approached, not so lightly, and in three-four tempo, which rather puzzled me. The door opened a second time, and Cui stood in it, his Excellency in uniform, with sword seabard hanging loosely from its belt and tapping the floor as he stepped. Hence the third beat.

We held a long conference; most of the day, in fact. After a time he said: "Come with me. I will show you something." As a matter of fact, he showed me several things. The first was a recently completed oil painting of the Countess, his wife. From the salon we passed into a small workroom. Against one wall stood a desk; while the other three sides of the room were lined with bookcases. The composer waved his hand from left to right to include everything before us and remarked: "Mes ouvrages" (my works). I was not in the least surprised. Then he explained: "Here are bound sketches of all kinds: manuscripts, first essays at all sorts of works. Before us are my published works in Russian. At the right many of my productions in foreign translations, particularly French, English and German. Among all these books then are, naturally, texts, sources, references—volumes that one gathers in the process of which he may be producing."

"Well," I said, somewhat dumbfounded, "it would seem to me that you could have found an almost continuous occupation merely in copying these works, much less creating them."

"My friend," he replied, "you make the mistake of many others. All my composition I have done after six o'clock. My time is occupied in His Majesty's service. (Cui was a military officer, older Fortification.) I travel. I work hard. Music is my avocation. One can do far more than seems possible, if one will organize even a little time every day—for a little time every day is a great deal of time in a year. And I have done my work, as I told you, already a great many years."

Reader, this is Exhibit B in the matter of making high make a privilege. To be frank about the matter, let me acknowledge that in this article I am hoping to drive home the idea that you, too, have so much leisure time that you can afford to dedicate it first to our national musical well-being; second, to still more professional training or, in the third place, to both; and if you will work, you can become handmaid to the other.

In conversation with Anton Lang, following a performance of the "Passion Play," I ventured to express my astonishment that the townspeople could prepare themselves and their surroundings. I suggested that, while the effectiveness of the play in its ensemble was great, the wonder was not that fact alone but in the individual's contribution to the ensemble.

Lang began with the statement: "But this is not a tenth year festival for us, though it is for the public. In ten years there are five hundred and twenty Sundays. On every one of these Sundays, we come together to prepare and perform the dramas of the standard repertoire, old and new. By doing this, many benefits accrue. To begin with, it is in itself worth while. Then it keeps us in practice. Again, in the course of ten years, little children grow into mind to their teachers; older and the elderly members pass from our active group. We watch these young people, teach them stage technique, accustom them to be at home in the action of a play. It is from them that we must draw new members for the cast each decennial year. These Sundays are at once a great opportunity and a great privilege. They keep the stream of our effort flowing forward."

Here again is a case of enrichment for the use of what otherwise might be leisure; a time dedicated to a long-reaching purpose. Everyone can determine upon achieving a goal more or less distant; and then try to move a little nearer to it each day.

Czerny Made Time for Many Activities

The next witness is one by no means unknown to you, Carl Czerny (char'-né), citizen of Vienna, intensively busy in his lifetime and a wholesome influence upon countless thousands of fingers and thumbs for well over a century.

In making an appraising of his activities, it would seem that no one could possibly charge him with having leisure hours. Or of squandering any portion of the twenty-four hours that he drew, per day, from the bank of Time. I stated in a preceding paragraph that any one of us (including private music teachers) could, if he would, find a time margin for planting the seed of community music in the country round about us. This would boost our standing permanently to first place. I am introducing Czerny not as a type of community music prophet. I introduce him to show how an extremely busy person will find the time to do something else than the thing he is supposed exclusively to do. Czerny was particularly a man of this type.

Let us review rapidly. He began his career under his father's tutelage and later became a pupil of Beethoven. Even when in his teens he was eagerly accepted as a teacher and he had, of course, some promising pupils. Franz Liszt was one of them. Döhrer was another. Leschetizky another. And an outstanding one was a young girl of eight, Ninette von Belleville. Do you realize, reader, that this busy teacher's works ran to a thousand and that many a single opera consists of a group of many numbers? European publishers clamored at his door for manuscripts. He sat up nights, trying to meet the demand. And remember—he taught all day.

Well, what about his leisure time? What did he do with it? A brief reply to this question should be most satisfactory. Apart from his teaching and composition, he succeeded in the following pursuits:

1. He learned to speak fluently seven languages. (Try one to appreciate this.)
2. He made an analytical study of the science of politics.
3. He wrote a book for young ladies on the art of pianoforte playing; an autobiography and a history of music.
4. He amassed a fortune and disposed of it in a manner that has been described as "princely."
5. He still found time to care for his cherished cats, much as Dvořák watched over his pigeons.

The next exhibit concerns this magazine and its editor. Because of his wide experience with leading men of affairs, he has done an especially good turn for American music in many significant ways, one of which is pertinent here. I refer to articles concerning the musical activities of business men. These men—among whom Mr. Charles M. Schwab was a type—are amateurs in the true sense of that word. And the fact that such men can find, during the one hundred and sixty-eight hours of a week, a little time for music—and not alone for their individual pleasure but as a contribution to family and to friends—shows that leisure (Continued on Page 207)
Music and Study

The "Father of Music"

THE WORD BACH, in German, denotes a
spring. Beethoven's historic utterance, "His
name should be Ocean," epitomizes Bach's
essential importance as the very fountainhead
of modern music. He has also been called the
"Father of Music", because he created works of
such prodigious originality, such variety of form
and style that they inspired all succeeding great
masters. It is no exaggeration to state that Bach's
works anticipated the logical evolution of composi-
tion as exemplified by Haydn, Mozart, Beethoven,
Schubert, Schumann, Brahms, Chopin, Debussy,
Liszt, Wagner, Strauss and Stravinsky—all of
them, so to speak, lineal descendants of the im-
ortal Cantor of St. Thomas Church of Leipzig.

The Perfect Musician

The Bach family is unique in that its impor-
tance to the history of music covers nearly two
hundred years. The family was so numerous and
so highly gifted musically that many musicians
arbitrarily adopted the name Bach, to indicate
that they were musicians. Johann Sebastian was
the father of twenty children, some of whom
achieved great distinction. So, for example, we
encounter such names as: Karl Philipp Emanuel,
Wilhelm Friedemann, Johann Christian and
Johann Gottfried Bernhard. The Bach clan held
family reunions, coming from various parts of
Germany, at which the programs were exclusively
devoted to and presented by authentic Bachs.

Johann Sebastian Bach's versatility was truly
amazing. He was preeminently an organist. In
addition, he was a master of the harpsichord and
the clavichord. As a master of these Forkel says:
"Bach was the envy of the virtuosi of his day."

His greatest importance, of course, to posterity
lies in his works written in many different styles
and forms, vocal and instrumental, secular and
sacred. He was one of those masters who cannot
be surpassed, because, as Riemann puts it: "In
them the musical feeling and art of an entire
epoch are, so to speak, embodied." He marks
the culmination of the polyphonic, contrapuntal
style, and at the same time he is one of the
most imposing figures of the new homophonic
style.

The bulk and content of his works are incred-
ible. Eighty-seven years after his death the pub-
lishing concern of Peters began a complete edi-
tion which was followed, in 1851, with a fuller,
critical edition by the Bach Gesellschaft. By 1899,
this monumental work embraced no less than
forty-six volumes! But even this is not all, since
many works are now known to have been lost.

Works Now Played on the
Piano

Three stringed and keyed instru-
ments—forerunners of our present-day piano—were
at Bach's disposal. They were the
clavicembalo, or briefly cembalo,
but more frequently known as the
harpischord, the clavier or
clavichord and the Har-
mer-clavier or Fortepiano. The latter
was decidedly immature, even
in Bach's later years. We recall
that our modern piano was
born in about 1709, that Bach
died in 1750 and that many im-
provements in mechanism and
extension in range had to be
affected before it became the
elegant medium of musical
expression that it is now. At
Beethoven's birth, in 1770,
the keyboard had a range of barely
five octaves, to say nothing of
improvements in tone quality
and quantity. So that, while
Bach's compositions for harpsi-
chord, clavichord and Ham-
mer-clavier sounded quite differently
on those instruments, our pre-
sent-day piano is nevertheless
better adapted for fuller and
more impressive projection.

A detailed, complete catalog
of Bach's works for the above
instruments would lead us too
far afield, even though they
represent but a small portion of
his entire creative output in
other media. It includes numerous Preludes and
Fugues, Suites, Partitas. Toccatas, Fantasias,
Inventions, Capriccios, to say nothing of the
"Italian Concerto", the "Musical Offering", the
"Art of the Fugue", the "Well-tempered Clavi-
chord", consisting of forty-eight Preludes and
Fugues in all keys, and fourteen Concerti for
one to four claviers with strings.

"Fantasia in C minor"

The composition under consideration was com-
posed in the early period of Bach's career—from
1700 to 1708. It is within the powers of any
well-trained student who has mastered the
"Little Preludes and Fugues" and the "Two-part
Inventions." A superficial glance reveals that
equal importance is assigned to each hand. Wha-
then, is more obvious than that each hand be
studied and practiced separately beforecombining
the two?

This preparation should go beyond a mere
metrically precise, literal procedure. Such use
of Bach's polyphony, "for technical purposes only,"
is a perversion of the lofty soul and spirit which
imperatively calls for musical and pianistic excel-
ence. All the refinement of tonal charm, dynamic
shading and purposeful pedaling must be in evi-
dence in this as well as in the music of any other
great master.

The indication by von Bülow—Maestoso
patetico (notably pathetic)—contains the clue
to the dominant mood. However, it would be
erroneous to play the composition through in an
energetic, tempestuous and strenuous manner.
Even so comparatively short a piece must pre-
sent contrast and variety of mood. Thus, we find
lyricism in Measures 9 to 13 inclusive and
Measures 25 to 31 inclusive.

Embellishments

The music of this period presents a number of
embellishments which are either no longer in
vogue, or which are but sparingly in evidence.
Among these are the mordents, the inverted mord-
ents and the trill. The footnotes
indicate the precise execution of all of
these.

Suggested Textual Changes

In order to emphasize greater breadth and
grandeur than the original text, it is suggested
that the following changes be made in the
repetition of part two. Measures 33, 34 and 35

and the final Measure 40.
CLASSIC AND CONTEMPORARY SELECTIONS

FANTASIE IN C MINOR

JOHANN SEBASTIAN BACH

Maestoso patetico M. M. $d' = 110$

Grade 6.

Edited by Sidney Silber

See another page in this issue for a Master Lesson by Dr. Sidney Silber on this piece.
e) The following melodic sequence well to the fore.
A WISTFUL MEDITATION

ROMANZA

GEORGE FREDERICK McKAY

Moderato espressivo molto M. M. $\dot{=}60$

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THE LITTLE RED LARK

Irish Air: "The little red lark of the mountain"
Arr. by WILLIAM ARMS FISHER

Dove of tenderness, Jewel of joys — arise!
The little red lark, Like a soaring spark Of
Hark, oh, hark to me, Pulse of my heart, I pray!
And out of thy hiding With blushes gliding,
song, to his sun-burst flies. But till thou’rt risen, Earth is a prison Full of my lone-some
Dazzle me with thy day. Ah, then once more to thee Flying I’ll pour to thee Passion so sweet and

sighs; Then awake and discover To thy fond lover The morn of thy match-less eyes.
gay, — The lark shall listen, And dew-drops glis-ten Laugh-ing on ev’ry

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MARCH 1981
Francis Borne

SONGS OF JOY

An Easter song depicting the story of the Resurrection in three correlated episodes.

WILLIAM HODSON

Andante lamentoso

VOICE

It was morn-ing in the gar-den when Ma-ry came in sor-row to the

ORGAN

place where the Lord was laid; But the glo-ry of the morn-ing now pro-claim the bless-ed prom-ise which the proph-ets of the Lord had made.

GLORY IN HEAVEN

Moderato tranquillo

Hark! the song of an-gel voic-es Ris-ing now in sweet ac-cord,

Golden harps in heav-ly rup-ture Now ex-lod the ris-en Lord.

Hymn of praise and ad-or-a-tion Fill the por-tals of the sky, While from earth the glad hos-an-nas Rise to join the hostson high,
Più mosso

To join the hosts on high.

Poco rit.

JOY ON EARTH

Allegro jubilante

On this Easter morning Heav'n and nature sing: Hail the one vic-

torious, Hail Him Lord and King! Choirs of men and angels Join the glad refrain, "Death is vanquished,
Poco animato

Christ is risen! Songs of joy we bring, Alleluia! Death is vanquished, Christ is risen, Songs of joy,
Poco allargando

songs of joy we bring; Alleluia! Death is vanquished, Christ is

risen, Songs of joy we bring.

poco rit.

ff mesto.

a tempo
TOP O' THE MORNIN'

SECONDO

ETHEL GLENN HIER

In a rollicking manner M.M. \( \frac{d}{4} = 144 \)
TOP O' THE MORNIN'

PRIMO

ETHEL GLENN HIER

Grade 3.

In a rollicking manner M.M. 144

MARCH 1941
MORNING SONG

With Hammond Organ Registration

STANLEY T. REIFF

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THE ETUDE
DELIGHTFUL PIECES FOR YOUNG PLAYERS

THE ROBIN'S SONG

SIDNEY FORREST

Grade 1

Moderato M.M. \( j=158 \)

A Rob-in Red-Breast sang to me, one rain-y A-pril day, His song was ver-y

bright and gay, al-tho' the sky was gray. He nev-er seemed to mind a bit when rain fell on his

ccoat, Or on his breast, but raised his head and piped a cheer-ful note. Spring is here once

more he sang, till the hills with ech-oes rang; All day long he sang to me from the ap-ple tree.

MY POPGUN

ADA RICHTER

Grade 1½

Allegretto M.M. \( j=144 \)

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MERRY WARBLER

In waltz rhythm M. M. \( \frac{3}{4} \) = 60

CORA W. JENKINS

MY SCOOTER

Lively M. M. \( \frac{3}{4} \) = 96

ADA RICHTER

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

Grade 4. Allegro $d=144-160$

A HAND STACCATO STUDY

TECHNIC OF THE MONTH

CZERNY, Op. 335, No. 14
Czerny, Opus 335, No. 14

Do you recognize this study? Look sharply; play a little of it slowly. Sounds familiar, doesn't it? Yes, it is last month's chord etude disguised by Czerny himself into a hand staccato study.

How can we best describe the touch called staccato? Someone has aptly termed it a "whipping" process. I know no better definition; the perfect pianistic staccato is just like cracking a whip, or snapping a Turkish towel at someone (a mean trick!) in the shower room. How different this is from the "whack" and "snatch" staccato so often used by poor pianists! Except for rare, special effects the keys must never be whacked from above by hard, stiff fingers, wrists or arms; and it is futile to develop that snatch or "grab" staccato, in which hands are yanked violently away from the keys.

In true staccato the finger (1) prepares by touching the key top; then (2) flashes or whips at it with finger, hand or arm; then (3) comes to rest again on the key top after a slight rebound.

The rebound occurs thus: as the finger is whirled onto the key, all pressure is released the instant key bottom is reached, which permits the key spring to bounce back the unresisting finger. This rebound applies to any kind of finger articulation, since the act of finger approach always requires a quick flash, followed by instantaneous release. (The release and rebound are of course invisible when legato is employed.) And above all do not forget that all finger movement is aided by a slightly rotating forearm.

In playing any species of staccato, the closer the fingers and hand remain to the keys, the better the staccato. Indeed, the best sounding, most efficient percussion is that which starts with the fingers already in contact with the key top. At first, however, in slow practice it is advisable to flash the finger in the air as it whips the keys, and also to exaggerate the "bounce" (rebound) afterward.

Staccato in actual playing is seldom "pure." Finger staccato uses slight forearm rotation to help it; hand staccato employs finger articulation to give it accuracy; forearm staccato needs full arm to help its accented impulses.

For example, in the present hand staccato study, the hand whip predominates only in the first note of each triplet, and is followed by two finger-staccato strokes. Yet the first note (hand staccato) also contains a slight finger stroke, and of course the last two notes (finger staccato) receive almost invisible help from the rotating forearm.

If the study is practiced by throwing the hand too violently toward the first note of each triplet (rotating toward the fifth finger), evenness and endurance will suffer. Therefore, I advise thinking of each triplet rotating toward the second note—at first with a deliberate pause, thus:

Ex. 1

Then as a straight triplet with a pulse (rest) afterward, thus:

Ex. 2

Think of the triplet as a kind of loop with the hand thrown toward the second note, thus:

Ex. 3

Practice also in groups of two triplets with rests afterward—slowly, forte, fast, piano; also in groups of four triplets with rests. Either hand thirds and fourths are introduced in Measure 9; and in Measure 17 they also begin in the left hand, thus giving the weaker side of the hand valuable training. Don't you dare amuddle in a single legato tone anywhere!

That 1-3 fingerings for the fifty hand thirds, Measures 17-22, is an excellent developer for left hand stretch. Can you play the arpeggios in Measures 23-34 without looking at the keyboard? Try it!

Czerny himself calls this study, "Light staccato with free hand." Note that he does not say: "Light staccato with loose wrist," as the translator has carelessly rendered it. That term "loose wrist" is misleading and incorrect, and should never be used. The hand articulates freely at the wrist only as a result of the freely rotating forearm which gives it all the "oree" it wants.
What About the Consonants?

By Herbert Wendell Austin

VOWELS ARE SO IMPORTANT in voice culture that we are inclined to harp upon them to the neglect of the consonants, which, though by no means so necessary to actual cultivation of the voice, become very important when the student attempts artistic song. For, no matter how beautiful the voice is technically, it is a singularly impossible if it mingles the words, takes its consonants awkwardly, or with conscious effort, and, in general, evidences faulty dictation. Words are composed of both consonants and vowels. Artistic use of both is necessary to good enunciation.

Let us study the English alphabet. Say it aloud. Eliminate the vowels, a, e, i, o, u, and speak the remaining letters on as good tone as possible. Speak them again, noticing that some letters are more "breathy" than others, and then try to speak them and think about the use of the tongue and lips in the utterance of each letter. It will be found that four letters, G, J, K, and Q, are formed toward the back part of the mouth; ten, C, D, H, L, N, R, S, T, X, and Z, are formed by using the tip of the tongue in the forward part of the mouth; and seven, B, F, M, P, V, W, and Y, cannot be formed without the use of the lips. Remember these points of articulation in the utterance of words.

Sing G, J, K, Q, one at a time, to a diatonic major scale within easy compass. Now, sing some arpeggios, using the letters and trying to make them musical. Proceed to word exercises of which we give an example in the Key of F major. Transpose the exercise to suit your voice. Do not leave the practice of words formed by these letters until your enunciation is good and seemingly effortless.

On the whole, I am inclined to believe that an artistically worthy interpretation of the works of Bach and the antecedent (or Led) requirement of the richer fund of sensibility, diction, musicianship, and style. This is due entirely to the fact that music of this sort lacks the highly visible and dramatic support of operatic scenery, costume, full orchestra, and so on. It is simple that the style of musicianship demanded by Bach, Mozart (in his operas as well as in his songs), and Schubert requires, somehow, a purer, more sensitive penetration on the part of the interpreter. In the latter analysis, it is the inborn musical awareness of the singer that affords him a key to the thoughts and intentions of the composer.

Reflect, a moment, on what it means to enter into the full musical meaning of Bach or Schubert. If we read a book written in that long-distant age, the accepted meaning of its words is clear to us; and if it is not, a dictionary helps make it so. But there is no dictionary of tonal meaning. How, then, are we sure of perceiving the core of what these composers wrote in mind? Tradition helps us. Of course, in Europe, it was sometimes possible to find a teacher who had studied with a teacher who had given him his tradition directly from a pupil of Mozart. But in America, or even Europe, you had to obtain your own native fund of musical sensitivity. This is the gift which compels you, instinctively, to recall from any shuffling and scooping of tones in singing the words of Bach; which sends him to that master with an attitude of chaste, almost religious respect; which enables him to sense the exact approach of style to each of the other great masters.

Although this intuitive insight into musical significance is a special and rare gift, anyone can serve the intention of the composer by the methods of study to which he accustoms himself. Quite simply, he should strive to sing only and exactly what is printed on the page before him—do not any teacher can testify to the apparent difficulty of this. Oddly enough, most students need to have their attention especially drawn to matters like the exact time value of notes, the rests, the fermata, and so forth. Yet it is all clearly printed there, as evident to them as to their teachers. The singer who schools himself to read music exactly as it is printed has already made a notable step along the highroad of progress.

There is also the matter of a fundamental quality of art. If a passage is difficult for you, don't say: "I can't possibly sing this so slowly. No one can breathe that way; I must take it more quickly!" Such talk of liberties with music indicates a lack of respect and a fundamental lack of musical sensibility. Music must be sung quite as it is written. Otherwise, the composer would not have written it in that particular way. And the composer needs no collaboration. If a passage seems too difficult, either leave it alone until your individual technical equipment is ready for it, or discipline yourself into mastering its problems. The interpreter must adapt himself to the wishes of the composer.

As to actual voice methods, the singer must never relax his work on the fundamental vocal and technical exercises. On the other hand, he should not overdo them. The vocal student should spend about half an hour a day on scales, vocalises, and other technical studies. (Except in the case of the coloratura soprano, whose voice requires extra drill in runs, skips, and such matters. The fluency required by the voices of the more advanced can be obtained through normal work at scales, trills, arpeggios, and so on. Flexible as these are, flexibility is different from coloratura fluency.) After such a period of technical work, the beginner should rest for a while, before resuming this sort of thing on songs or arias. No voice should be used more than an hour to an hour and a half at one time. But the time one spends in practice is never so important as the manner in which one works. And the best approach to study maintains an awareness of the difference between the cultivating tools and the basic soil of art. The breath you draw, the scales you sing, the trills you practice are important, certainly, but only as a means to an end. The end itself consists of one thing only: a devoted and respectful reconstruction of the music.

Art. Life in Indian Music

I am Sequoyah, Cherokee man of wisdom.
I am man of wisdom.
Many spirits make keeper of the words.
The words, O forest children, I use not to keep ing.
I colour them with beauty, I polish them with action,
These words.
These ancient words of wisdom I weave into my wampum.
I build, I weave, and fashion.
They are sombered with our sorrows, these wise words of my wampum.
In its wool and pattern there goes a slinger amongst.
It is the sinew of the wampum.
It is the thread of truth and beauty.
That holds, in one case, the deeds and actions.
In spite of blood and battle.
This thread of truth and beauty will bind us to the God child.
The God child and the earth child.
Will walk in love and wisdom.

THE ETUDE
**Strength of Fingers, Strength of Thought**  
(Continued from Page 135)

needs collaboration by way of altering tempo and marks of expression! Taking liberties with a text is both the easiest and the gravest error a student can make. Sometimes such errors are made in all innocence. In my student days, I learned Beethoven's "Sonatas" from an inaccurate edition (and editions become inaccurate when learned masters take some interpretative liberties against which students are warned). In the "Waldstein Sonata," a slowing-up of tempo was indicated for the second theme of the first movement. Following upon the very rapid tempo of the opening theme, this indicated rallentando produced a considerable "effect." So it was marked, and so I learned it. When I saw other editions without this rallentando, I was surprised and disappointed. And, later, when I examined the original text and saw that Beethoven himself had said nothing of a rallentando at this point, I was deeply grieved. Still, I tried to follow Beethoven's way—and found that he was right. It is infinitely better not to slow up the tempo in any way. The second theme is asserted with calmer expression and a more singing tone; but the form is completely spoiled when the tempo itself is in any way varied. To-day, when I hear the rallentando, I am even more displeased than I was when I first heard it omitted. Even if you do not agree with the composer, follow him always. You will discover that he knew what he wanted to say, and you will find he is always right.

There has been considerable discussion as to tone. The followers of S. James Jeans hold that there is no such thing as a personal tone—there is only a piano key to be struck, and all persons striking it in the same way produce the same tone. In this view, "tone" is simply force of pressure, and I do not agree with this. I believe that a personal tone exists, and that it is such an eminently personal thing that it is hard to discuss it in a helpful way. The only hint I can offer for the perfection of a fine, singing tone is not to exert too much pressure. The structure of the piano is such that a tone is leased as soon as the hammer of its key touches the strings. Hence, too much pressure is not needed, and tends to harden tone rather than to make it more lyric. There are cases, of course, notably in Brahms, where much pressure is required; but in those instances the pressure is governed by interpretative needs rather than by the demands of tone production as such.

The student can make his work more accurate and hence more fruitful if he cultivates a little trick of imagination. If he is studying such a work as a Beethoven sonata, let him try to imagine how a string quartet would play it, and play as though he were one of such a group. The performers in a quartet must subordinate themselves to group discipline. Up to a certain point, the routine of team work requires accurate and honest playing (or, in other words, it rules out inaccurate and dishonest playing). If one of the four slowed up at the same moment that another player fasted, or, if the third slipped in a forte while the fourth played piano (all regardless of the printed indications), you may imagine what the musical form of the group would be. The pianist, for the most part, lacks this discipline of group playing. He can perform his entire literature alone, and but seldom finds a chance for ensemble work. Yet he needs the discipline of group playing; his work would be vastly improved by it. If he can find the opportunity for it, so much the better for him. If he cannot, however, he can exercise his ingenuity by playing each exercise and each composition as though three other players were depending upon him for cooperation in strict exactness.

The greatest danger to the piano student is that of playing merely with his fingers. Because those fingers require so much discipline and practice, he is apt to forget that in the last analysis, they are of secondary importance. The musical thought which is entrusted with recreating always comes first. For this reason, the student's powers of thought, of concentration, of control need quite as much strength, ensemble, and dexterity as his hands. He will never play a trill with his head, certainly—yet his fingers will be but a poor thing unless his mind is giving it shape and style and meaning.

**How Do They Do It?**  
(Continued from Page 149)

who evades the difficulty of accounting for the G sharp in the second bar of Tristan by calling it an appoggiatura analyzes the last chord in the second bar of Die Meistersinger (in which the G sharp might equally well be chromatic passing-tone) as the sixth inversion of the thirteenth on the tonic!

Nevertheless, no student who reads this editorial should imagine that he can safely eschew studying the theory. But if he wants to do anything worth while in original composition, he must study music himself and then make interchangeable experiments. The most that theory does is to turn light into a very dark room and prevent the student wasting time, stumbling around at the start. Harmony work and counterpoint work are always profitable if properly applied to practical music.

(Reprinted by permission of the publishers, The Oxford Press)
The Record Parade for March

(Continued from Page 156)

"Suite" from his "Poter Gallery" (Victor Set M-727). The work is given a rousing performance by Fiedler and the Boston "Pops" Orchestra. This is no conventionally arranged group of Frieseque pieces; instead, it is an ingeniously and sophisticated score, imaginatively put together. Gould feels that music should be entertaining, and it is with this thought in mind that he wrote the present work, at the instigation of Fritz Reiner, for the Pittsburgh Symphony.

There can be no doubt that the Budapest String Quartet excel in their performances of Beethoven, as their recording of his "Quartet No. 14 in C-sharp minor, Op. 131" will prove (Columbia Set M-429). No other recorded version of this work reveals the incomparable virtuosity of playing to be found in the Budapest set. This quartet is one of Beethoven's greatest works. Of superb strength, rugged fervor, and eloquent beauty, it conveys a world of emotion. It is a great mistake to believe that this quartet is inaccessible; though it may seem so on first hearing, for its rewards, once we have accustomed ourselves to its rarified atmosphere, are multiple.

More readily understood is the "Quartet in G major, Op. 50, No. 5" of Johann Nepomuk Hummel (Victor Set M-732). Hummel, an outstanding pianist virtuoso in his time (1778-1837), was a pupil of Mozart and a friend of Beethoven. His chamber music, although lacking the originality and vitality of his two famous contemporaries, was nonetheless admired in his day; and the quartet work is still performed from time to time. There is a delicacy and grace to the writing here, particularly in the second and third movements, which merit the quartet's performance on records. It is engrossingly performed by the technically proficient Coolidge ensemble.

Unfamiliar Beethoven

Beethoven's "Adagio, Variations, and Rondo, Op. 121a", based on a theme from a popular song by Wenzel Müller, "Das Madchen an der Kuhkuhle", (Victor Set M-729) is a trio which the composer wrote late in life for the performance of himself and his friends. This is a relatively unfamiliar work that one does not hear played too often in public; hence there is room for a good recording of this previously recorded score. Three Danish musicians unite in the above recording to give a finely balanced performance which will unquestionably please many listeners.

Saint-Saëns "Concerto No. 1 in A minor" for violin and orchestra is not a work of great musical consequence, although it is effective display music. It serves admirably, however, as a vehicle to exploit the sensitive and expressive talents of Gregor Piatigorsky.And certainly this highly talented artist makes the music as appealing as anyone could.

Those who feel that Bach's technically proficient performance of Brahms' piano pieces is lacking in tonal warmth will find Egon Petri's recent album of the "Three Rhapsodies for Piano" more expressive (Columbia Set X-183). As much of Brahms' piano music, there is in these works some turgid writing, but Petri makes these sections as interesting as any pianist could. He is admirably recorded.

Luboshutz and Nemenoff give a brilliant and polished performance of Mozart's "Sonata in D major" for two pianos (Victor Set M-724). Of the several recorded versions of this work, theirs is the best.

Guinolm Novasz provides a charming 18th century recital on Columbia Disc 17298-D. Her playing is a model in clarity and phrasing. The selections are "Tendre Maitresse, by Conservand; L'Hirondelle, by Daquin; and "Sonatas in G minor and G major", Longo No. 333 (mislabelled 8) and No. 487, by Scarlatti.

And Shorter Works

The Dijon Cathedral Choir sings a moving and impressive Benedicite from a "Mass" by Orlande Lassus; and on the reverse of the record Gustave Bret, organist, plays "Two Little Choral Preludes" based on "Ancient Themes" by Bach (Victor disc 13638).

"Yes Tinnyre, the French baritone who was once in the singing of the music predated Mozart, is heard in a recital of "Sacred and Secular Music from the 13th to the 17th Century" (Columbia Set M-561). Tinnyre's artistry is as unusual as his material, which he chooses with taste and changes himself from manuscript; for he does not just a few singers do—he fixes his listener's attention upon the music rather than upon the quality of his voice. Rarely beautiful and impressive are two works in particular: one a Motet by the Italian composer, Giovanni Paolo Colonna (R.don-nai), and the other a Church Cantata by Heinrich Albert.

Kerstin Thorborg, singing two Walther, The Virgin's Slumber Song (Reger) and A Swedish Lullaby (Lundvik), is heard at her best on Victor Disc 2133. Irene Jessier, singing a Slumber Song from "May Night" (Rimsky-Korsakov) and It is Near to Midnight from "Pique Dame" (Tchaikovsky), shows her versatility (Victor Disc 17559), although she is less impressive here than in her first recorded operatic roles. And Jasja Bijouing (yio-say hyar-ling) gives a good account of himself in the two tenor arias, Ah Si, Ben Mio and Di Quella Pira from "I Trovatore" (Victor Disc 2136).

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The Violoncello
By Dorothy DeBar

The violoncello is really a "little violone"; violone being the old Italian word for double bass, the English term of which is bass viol. In recent years this bass viol has fallen in the opinion of some, probably because of the slow, slide way of playing it used by many modern dance orchestras. One bass viol, of which we have heard, was kept for years in a barn, by a farmer. Later it was found very badly damaged; but, after being repaired, it is now used in an orchestra.

"Viol" is the term used in the fifteenth century for the predecessors of the viola, the viola, the violoncello and other similar instruments. There were violino piccolo, viola d'amore, viola da gamba, violoncello piccolo, and so on. The viola da gamba, which for a long time kept the violoncello out of the orchestra, had six strings, whereas the violoncello has but four.

The violoncello is among the most expressive of the stringed instruments. Richness and sweetness of tone make it very desirable as a melodic instrument, either in solo or with other strings. It offers an excellent example in tone for the vocal student. Teachers now give tone studies to children. All students, especially voice students, should know something about color tone. The violoncello is difficult to play, unless one has strong hands with long fingers and flexible wrists.

An easy and charming concerto for the instrument was written by Mendelssohn, who is noted for his graceful style.

Movie Music of High Merit
(Continued from Page 157)

of a number of recent film plays that busied themselves with the peculiar glamour surrounding the life and works of the late Florenz Ziegfeld of "pogle's" fame. At Republic studios, Bob Crosby (brother to Bing) and Judy Canova are collaborating in "Sis Hopkin's."

Well Chosen
"Rustus, I understand that you have become the father of twins. Have you named them yet?"
"Yes, Ah done call the first one Adagio Allegro, and Ah'm goin' to call the second one Encore."
"Musical names, all right. But why do you call the second one Encore?"
"Well, sub, you see, he wasn't on the program at all."

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No questions will have been answered in THE ETUDE unless accompanied by the full name and address of the inquirer. No replies will be published. Naturally, in answer to all friends and correspondents, we can express no opinions as to the relative qualities of various instruments.

Q. The organ in our church has the following disposition: Main Diapason 8'; Flute Diapason 8'; Flute Stopped 8'; Strings 8'; Pedal Organ 8', 8', 8', and 8'. Would you please express an opinion as to the advisability of changing it to the following disposition—Main Diapason 8'; Flute Diapason 8'; Flute Stopped 8'; Strings 8'; Pedal Organ 8', 8', 8', and 8'. We are in the process of remodeling our church and wish to be sure that the purchase of the new instrument will meet with the approval of the congregation, who have not been satisfied with our present organ. Should you be able to give us any suggestions, we would be much obliged.

A. We shall be happy to give you our opinion on this subject. If the instrument is well cared for, the entire cost of the new organ will be approximately $2,000. If the present one is to be sold, the total cost will be about $2,500. We suggest that you consult with a competent organ builder before making a final decision.

Your organ is of the Diapason type, which is the most popular and the most satisfactory type of organ. The diapason tone is clear and pure, and it is the basis of the organ's sound. The organ you have is well balanced and has a beautiful quality of tone. It is well constructed and will give you many years of service. We believe that the proposed change is not necessary.

The proposed change in disposition, however, may be advisable if you wish to have a more modern type of organ. A change in disposition will enable you to add new stops, which will give you a wider range of tone colors.

We recommend that you consult with a competent organ builder before making a final decision. He will be able to give you more specific advice on the advisability of the proposed change.

We shall be pleased to give you any further information that you may require.

Sincerely yours,

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MARCH, 1941

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CHICAGO
The Violin and Its Masters
(Continued from Page 199)

hand. His compositions show originality, although for the most part they were more official than the "Twenty-four Caprices" and his "Perpetual Motion". His compositions are still favorites. Schumann and Liszt transcribed the "Caprices" for piano. Brahms composed twenty-eight variations on a theme of Paganini. The list of his works embraces sets of variations, including the "Carnival of Venice", caprices, sonatas for violin and guitar, and quartets for violin, viola, guitar, and violoncello.

In the German Field

Germany followed in the path of the Italian masters of the violin. The most prominent German violin masters of the time of Corelli were Fux, Locatelli, Biber, and Pugnani. Franz Joseph Haydn was a composer of violinists of high merit. He had great warmth of feeling and considerable technique, as his works show. His sonatas compare favorably with Corelli's. Many of the pupils of Corelli and Tartini entered into the service of German princes and even became state musicians. Many of great violin masters arose in the 18th century, the most named of whom are Paganini, Graun, Benda, Stamitz, Cannabich, and Boccherini. The three last named masters were connected with the celebrated orchestra at Mannheim, which has been the foremost in Europe about the middle of the century.

Although violin playing was practiced in France at a very early date, it was not until the advent of Corelli and Tartini that it became the fashionable instrument. French violinists of the 18th century were Albert Lincel, who was highly esteemed, and, however, by Jean Marie Leclair (1687-1764), a pupil of Corelli. Leclair's compositions rival those of the best Italian masters of his time. They are characterized by vivacity, grace, and charm, and often express seriousness and deep feeling. Other French violinists of the 18th century were Panis, Lalande, Berthaud, Cherubini, and the great violinist Pugnani. Paganini was a pupil of Pugnani. Paganini was the most famous violinist of the 18th century, and his playing and teaching exercised a great influence on French and German violinists. His most celebrated pupils were Rode and Baillot. He was looked upon as the founder of the Franco-Belgian school, which produced some of the greatest violinists of the 19th century. Beethoven, Rossini, and other composers of the 19th century, including Paganini, were his pupils.

The Etude Music Lover's Bookshelf
(Continued from Page 198)

which the famous singer presents. For instance, the songs of Schubert, Schumann, Franz, Brahms and Wolf are really duets in which both the singer and the pianist play an equal part. The fame of the singer or the virtuoso, however, often obscures that of the composer, who truly trails the singer on and off the stage, and sometimes at the end receives a patronizing little round of applause. Elizabeth Harbison Davis, wife of the well known voice teacher, Ross Davis, has written a very lively and interesting book about her experiences in accompanying famous singers, notably Miss Schumann-Heink, with whom she was associated for many years. The fact that Mrs. Davis has known "everybody" during the history of her activities adds much charm to her relation of many incidents. During the first World War, she went abroad with Margaret Wilson, President Wilson's daughter, and Mr. Davis as one of a singing group to provide entertainment for the American soldiers overseas. Musicians will read this personal picture of musical activities in the concert and the opera field during the past twenty-five years with great interest.

A Played Their Accompaniments

Author: Elizabeth Harbison Davis
Pages: 45
Price: $2.50
Publisher: D. Appleton-Century Company

Finding Leisure

Sydney Greenbloom, formerly editor of the Leisure Magazine and formerly President of the Floating University, has spent most of his life striving to tell others how to get more from their leisure. He writes in a very0 engaging and delightful manner. There is a chapter in this book which is an especially beautiful tribute to music as it affects modern living. It is called "Prelude to Peace" and presents the tone art in a way which is peculiarly eloquent. This is a valuable and thoughtful book for those who have the good sense to take time to live and, therefore, the writer feels that it is a valuable addition to any home library. Read it slowly and you may find that your future days will be better able to resist this epoch of human madness. Mr. Greenbloom's book is not designed for continuous reading; it is more of a companion with whom one may commune with comfort and pleasure. Every book lover may read this book with profit.

"Leisure for Living"
Author: Sydney Greenbloom
Pages: 288
Price: $2.50
Publisher: George W. Stewart

Musical Appreciation Again

Every writer and every speaker, who feels that he has a message for the world and who has said that he aims to have his message reach the audience, we can imagine the words of Henry James attempting to address a Hyde Park street audience, and the audience would only look back to the examples of the many hundreds of thousands of people who have been made to make music more understandable to the masses of people of different types. The fact is that "You Can Enjoy Music," written by Helen L. Kaufmann. Her objective is essentially popular and colloquial and as may be judged by a sentence such as, "When he (Schumann) felt emotional, he felt it on the piano stool as readily as others feel it upon their own shoulders," or "Perhaps you have swooned with emotional passages in the Liebestraum."

There is a need of such an appeal to the inner man who might be entirely unmoved by the tenebrous writings of some critics. It will probably reach the average newspaper audience which reflects in such material. The book is divided into four parts: I. The Materials of Music; II. Its Tools; III. Composition; IV. Appreciation. The work is sufficiently infiltrated with human reality to make it alive and human interest matter, and we predict that many will find it very rewarding.

"You Can Enjoy Music"
Author: Helen L. Kaufmann
Pages: 324
Price: $2.00
Publishers: Reynal & Hitchcock, Inc.
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Twenty-One

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Practical application to any system of teaching—class or private—is facilitated by growth of sound makeup for the above contest list. Where the former introduces the second finger, the choice should be made from ten, 10, 12, and 13. If it is to be the study of 30 notes, assign number 10. A choice of songs could be kept well within the scope of the average student to ensure performance in the home.

PRICES: Violin & Piano (bound separately), $1; Violin Book alone (without cover), 50c.

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Thurlow Lieurance was born at Okoboji, Iowa, March 21, 1870. He served as Chief Musician of the 22nd Kansas Infantry during the Spanish-American War and afterwards studied at the Cincinnati College of Music and with Herman Bohlke. At a great physical sacrifice he has recorded hundreds of aboriginal melodies, many of which are in the Smithsonian Institution and other museums, which harmonized transcriptions of these Indian melodies reveal fine musicianship, and love brought him world-wide acclaim. Dr. Lieurance's numerous original compositions such as "Romance in A," "Feller" (Waltz Song), "The Angel" and others place him high in the ranks of American composers.

Indian Songs

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BY WEEPING WATERS (Range c–f–d) $0.50
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The above represents only a partial list of the Indian Songs which Dr. Lieurance has transcribed and harmonized.

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Indian Flute Call and Love Song (Gr. 2) $0.35
To a Ghost Flower (Shu-sam-wen-wo) (Gr. 4) $0.35

Choral Directors are invited to send for a list of the Choral Arrangements of Indian Numbers by Thurlow Lieurance.

A Musical Circus

By Josie Hogan

I have been a subscriber to your magazine for years. I am a piano teacher and find a great deal of fine material and inspiration in THE ETUDE, I notice that you print unusual programs of interest. May I send you one which my pupils from five and a half years to ten years gave recently, which was, I believe, one of the most enjoyable programs I have ever seen. We called it "A Modestious Musical Circus."

A brilliant, intelligent boy of fifteen, dressed in a comical costume of white and red, acted as a clown and as announcer. The young performers were all dressed in white, with caps and sashes of bright orange crepe paper, which gave a festive atmosphere.

Program

The circus has come to town.
Folks are running up and down.
Let's go

Chorus, When the Circus Comes to Town
Sidney Forrest
Piano Solo, The Circus, Sparkling Musical Reading, Music Original, My Musical Circus, Frances G. Risser

Here comes the Parade,
The Ostrich, the Merry Clown,
And Pelicans promenade.
To entertain the town.
Let's go

Piano Duet, Here Comes the Parade
M. L. Preston
Piano Solo, The Ostrich, Engelmann
Piano Solo, The Merry Clown, Lily Stickland
Piano Solo, The Pelicans’ Promenade, William Barnes

The animals all have arrived,
With the gay little Coelacanth,
The Monkey and Pony dance
With the curious Kangaroos.
Let's go

Duet, March of the Animals, Engelmann
Song, The Monkey, Elsie Gene
Piano Solo, The Porcupine, Ella Keets
Piano Solo, The Kangaroo, L. Gray

See the great Lion so big,
And the prickly old Porcupine;
With a jolly wee Dog and a Pig
To bring up the end of the line.
Let's go

Piano Solo, The Lion, Engelmann
Song, The Porcupine, Elsie Gene
Duet, The Little Laughing Dog, Original

Next comes the old Donkey so queer,
With his jiggly style of a trot;
I'd just love to ride him, my dear,
Would you join in the frolic, or not?
Let's all take a ride

Piano Solo, The Donkey Trot, Frank Kroeger

Now look at the Camels so calm,
As quietly come on their way;
And though each one carries his drum,
It was never intended to play.

Piano Solo, The Camel Train, William Barnes

Of the Elephant now we will sing;
He's a wonderful animal, too;

The first one that ever I saw
Was long, long ago in a Zoo

Piano Solo, The Elephant Chorus, Josie L. Gaynor

Part Two

We now have arrived at the Tent,
The Balloon Man is crying his wares;
Let us follow the balloon inside,
Where the show will amaze and amuse.

Piano Solo, The Balloon Man
E. N. Kroeger

See "The Dancing Pony" boys,
As graceful as can be;
And here's the clumsy "Bear on Skates;"
How comical is he!

Piano Solo, The Dancing Pony, Roy Peery
Piano Solo, The Bear on Skates, M. L. Preston

Up high in the air how you dance on the wire,
Little "Rope Walker" brave, you seem not to tire.
But my breath now I hold, and my heart beats so fast,
Till you're safe down again and all danger past

Piano Solo, The Tight Rope Walker, M. L. Preston

Now, "The Two Little Dancers"
Will all entertain;
Their giddy scat,
In sunshine or rain.

Piano Solo, The Two Little Dancers, C. L. Rebe

Now come the little actors
Up "On the Trapeses;"
They are graceful and lovely
I'm sure they will please

Piano Solo, On the Trapeze, Johnson

The big black bears now come out to dance,
Grosbeak they look in long, rap pants,
Piano Solo, Dance of the Bears, Carl Heins
Without "The Juggler" man,
I think that all will quite agree
His place is in the van.

Piano Duet, The Juggler, Pendleton

Part Three

Here comes the rollicking, frolicking clowns,
And "The Tiger" to dance as he frowns;
"The Snake Charmer" works with his music so sweet;
And with "Dance of the Wild Man" the show is complete.

Piano Solo, Frolic of the Clowns, W. A. Johnson
Piano Solo, The Tiger Polka, Original
Piano Solo, The Snake Charmer's Waltz, Original
Rhythm Band, Dance of the Wild Man, Original

This program went over with fine success.
We hope it may be of assistance to other teachers.

202
Nearly Every Boy Is Musical (Continued from Page 108)

pledge, and learn it by heart:

I, the undersigned, member of Bonham Brothers' Greater San Diego Band, do hereby pledge myself to abstain from the use of profane language and all habits that do not make the best of mankind. I pledge to be honest in all my dealings and in all of my thoughts, always telling the truth without fear.

I pledge myself to keep my body physically, morally and spiritually clean, to forgive those that hurt me, to help and protect the weak, the young and old; to love my parents, my home, my neighbors and my country—and to be loyal to all these.

I further pledge myself to work for better grades in my school, to support my Sunday School by regular attendance, to be polite and courteous at all times, to strive for harmony, not only in my playing, but also in my organization by good behaviour and deportment.

All this I sincerely pledge, realizing that I must build my character by training myself in good habits, thus becoming a better citizen.

Mr. Bonham has had wide association with the people of the community, and has heard from all sides the reactions to the work and purposes of the band.

"Parents tell us that the bands have a great and good effect upon their sons, individually. Participation helps develop their personalities and improves them by way of general discipline. Put a boy in a uniform and his spine straightens out, his shoulders go back, and he ceases to slouch. His carriage, which means much to him in life, and his health are accordingly enormously improved. He realizes, too, that he belongs to a respected organization. He feels that he is 'Somebody' and that the things that he does will have their effect not simply on him but on his group; therefore, he tries to make his conduct a credit to his fellows.

"The beautiful ideals of music come to mean much to him, and he works to support them, to understand them. He has little time to think of slothful, anti-social things which so often have deep influence on boys of this very important, imprescriptible, and often critical age. Boys will be boys—of course—but in our entire experience with bands, covering many years and over a hundred boys, we have never had one of our boys, either present or past member, get into serious trouble or become a burden to his community.

"The philosophy which guides the Bonham Brothers is a combination of paternal beneficence and good business sense. One can visualize from their accomplishment the type of thing that is to prevail in the America of tomorrow. We can look into the future, and see business men sponsoring and fostering musical organizations among their employees and the children whose lives are directly affected. To-day business men and all of industry have opened their eyes to the social values to be derived from a wholesome happy home and lives; and improvement of business itself is a reality. The sponsorship of musical organizations by private business is more than charity; it is an act of good business management. Let Mr. Bonham state the case in his words:

"'It's just good sense to invest in trombones rather than in prison bars for misguided youth. As business men, my brother and I honestly feel that there is no other way that we can invest some of the surplus earnings for our country so that it may yield more practical profits in human assets, dollar for dollar, than in this now well-proven field of music.

"Money spent in music education and upon instruments is never a burden to the tax payer. He receives in return much more in the benefits to individuals who otherwise might have contributed to his social burden. My brother will agree with me that we have never met the parents of one of our boys who would not endorse with highest praise and in strongest terms the direct benefits their sons have derived from this type of musical experience. Their endorsement, and the cheerful course of the lives of our boys have proven conclusively, beyond a shadow of a doubt, that investment we make.

"In conclusion, we cannot help but wish continued success and well-being for this extraordinary organization. The whole is pure in motive, is alive with the human relationships that we can hope to emulate in the American scene that is to be. As Mr. Bonham so adequately expresses it:

"'Our band is a civic organization; it is never used commercially. It is confined to boys; we do not interfere with the musicians' union; and we avoid any kind of friction. We consider all expense worthwhile, while all money spent.

"The world as a whole needs right now more joy, more happiness, more brightness; and music brings these things to the lives of the boys and their parents. Sometimes when the band marches down the streets on parade, I look into the eyes of parents along the curb . . . I can fairly hear them say:

"'There goes our boy! Isn't he something to be proud of? Isn't he safe while doing that? Isn't he happy—as happy as we are to-day.'"
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Country Music Goes to Town

(Continued from Page 148)

"One hundred and twenty-five members of the Jefferson County Elementary Chorus will travel by bus to the convention of the National Federation of Music Clubs." The Mill Creek Drum and Bugle Corps of the City on its annual trip to the convention of the National Federation of Music Clubs, will also welcome the Santa Claus to the city on his arrival at Bowman Field on December 23, and they also welcomed Jane Williams on her recent visit to Louisville.

"The Jefferson County Elementary School Chorus under the direction of Helen McBride will be heard over the Columbia Broadcasting System through Station WHAS in Louisville on November 1 at 11:30, CST. (Continued from Page 211)"
Many melodic compositions of the tango are characterized by the presence of the accordion, which plays an important role in the music. The accordion is a key instrument in the tango, providing the melody and harmonies. The rhythms of the tango are complex and require a certain level of dexterity to play. The accordion player must be skilled in reading music and have a good understanding of the rhythms involved.

Skilled rendition of complicated tango rhythms tells a story of its own. It proves that the player has not neglected the vital phases of the accordion study. If the rhythm is pulsating and the accents distinct, we know that the player has acquired a good left hand technique which comprises not only dexterity of the individual fingers but skill in the manipulation and control of the bellows. Many accordions can play different rhythms with their right hand but become confused when the music for the left hand of the tango is studied.

We urge students to learn a group of tangos with various rhythms and include them in their repertoire. The practice which will be required to master them will be found beneficial and will reflect in their playing of all other pieces.

Due to the fact that the entire character of the tango depends upon distinct accents to produce the pulsation for rhythms, we suggest that the bellows be opened and closed in a moderate distance only. The musical phrases in tangos are never very long so fully extended bellows are not necessary and only handicap a player in his effort to bring out frequent marked accents.

The next point is the strict observance of all marks indicating crescendo and diminuendo for the right hand. The melodic theme of the tango loses its beauty if these are neglected.

The second finger of the left hand will probably require some extra practice to develop its strength because some tango rhythms call for the accentuated playing of the chord buttons to precede the bass buttons. In such instances the chord button must be struck quickly and with a certain degree of force and then be released immediately. A weak second finger can easily spoil the effect of the rhythm.

Those who have neglected the mastery of triplets with the right hand should perfect them before beginning to play tangos, because they are frequently used in the melodic line. A common error in playing triplets is to divide the time between the three notes equally but not to fill the full time allotted for the group. For instance, a triplet in eighth notes is often played as though it were in sixteenth notes and the balance of the count a rest. This may not be noticeable with some bass accompaniments but it certainly is with a tango rhythm. Each note in the melodic line has its place in relation to the bass rhythm.

Example 1 shows an excerpt from Logali's Argentine tango 'Irresistible'. It shows a group of triplets in the right hand played against a tango rhythm in the bass. These few measures merit special practice time as the combination of the right and left hand is intricate. Referring to the first measure in the bass, when a bass note follows a rest and is tied to following bass and chord, there is always a tendency to accent the single bass at the end of the first count instead of placing full accent on the chord which begins the second beat.

Orchestrations feature the accordion in the playing of tangos and often let it play the solo while the other instruments fill in the rhythm. Then again, it is used to fill in interludes, and as such passages are usually a succession of thirds, we suggest that accordionists spend some practice time in acquiring the smooth playing of thirds. The scales in all keys provide practice material.

Other musical examples with this article show excerpts from my compositions in a slow tempos, C major and major and minor.
GUSTAV KLEMM

"I have been a composer-member of ASCAP since 1929 and in all of my transactions the organization has won my fullest confidence."

FRITZ KREISLER

"The ASCAP has become indispensable to composers and authors in America. It is the only agency able and anxious to defend their rights and safeguard their ideals and aspirations."

A great number of artists in this country are exclusively dependent upon the contributions and help of the ASCAP for their very existence. These are not necessarily the least meritorious ones because it is well known that some of the greatest artists are never able to find for themselves the short cut to popularity and success.

"In maintaining the ideals and principles upon which it was founded, ASCAP will continue to brighten the existence of composers and writers and, therefore, will stimulate the artistic activity in America as indeed it has done in the past years. Any curtailment in the capacity of the ASCAP to help artists must necessarily strike at the very foundations of art in America by stifling those who create it."

ANNE PAUL NEVIN

(Mrs. Ethelbert Nevin)

"I know that the ASCAP has been of inestimable value to the musical world, and has always given honest and efficient service. Moreover, I feel it has been of the greatest service in enabling the musician to receive a fair and adequate reward for his work."

MRS. JOHN PHILIP SOUSA

"Ever since ASCAP was founded my husband took the deepest possible interest in its achievements. He saw to it that ASCAP's the only bulwark of protection which the composer had against interests which were only too glad to take his best and then leave him out in the cold. In all his dealings and in all my transactions with ASCAP since his death there has been nothing but the most complete satisfaction with the way in which our affairs have been handled and I know from scores of conversations with our musical friends, that that is the opinion of almost all musical workers in America, save possibly a few malcontents."

WILLIAM GRANT STILL

"Composers should be able to earn their living by their music, by doing the work they like best to do. The quality of the music they produce is necessarily finer when they devote all their time to it. And it is ASCAP which makes it possible for the American composer to realize this dream; it is ASCAP which relieves him of the routine burden of collecting fees for the use of his creation. Thus ASCAP's work serves, not the composer alone, but American culture as a whole!"

DEEMS TAYLOR

"You have composed a piece of music—a walla walla, say, like Kiss Me Again, or a popular tune like Star Dust, or a small classic like Mighty Lak'a Rose. Whatever it is, people like it and want to hear it. A radio station, in a state a thousand miles from yours, broadcasts it; a singer in a night club is dying for it, and the orchestra in a big movie house in another state plays it. All three of these agencies are performing your piece for profit. It helps to sell time on the radio station; it is part of the repertoire of an orchestra. It is one of the attractions of the movie house. According to law, you are entitled to a fee for a performance of your work for profit. How are you going to collect?"

"Why, you say, the station, or the club, or the theater will hunt me up, notify me that it is performing my piece, and ask me how much I want for the right to play it."

"You don't believe that, and neither do I. If you want to collect, you will have, first, to find out who is playing it and where, then demand payment, and, ninety times out of a hundred, threaten to bring suit before you can get anything. Now multiply that radio station, night club, and movie house by the dozen or four hundred, and you will have a rough idea of what chance you, as an individual, have of enforcing your rights."

"That is where ASCAP comes in. What we authors and composers have been utterly unable to do, as individuals, we have been able to do by joining forces. ASCAP keeps track of our performances in forty-eight states, collects our performing fees (in the courts, if necessary), and distributes the money among us. No one has ever successfully challenged the efficiency of its administration or the honesty and fairness of its distribution. My membership in ASCAP assures me that as long as a note of my music is played, I will derive an income from its use."

PIETRO A. YON

"I have been a member of ASCAP for several years. I have only the greatest admiration for the work of its administration, its principles, integrity, efficiency, and purpose. I stand ready to cooperate fully in this effort to put an end to this dictum seeking an ASCAP music and ASCAP musicians from receiving proper remuneration for their talents and industry."

Famous Composers Rally to ASCAP

(Continued from Page 154)

MARIAN MACDOWELL

(Mrs. Edward MacDowell)

"I have just read a statement that some members of the Society of Composers, Authors and Publishers are dissatisfied with its administration. As a member, I wish to openly protest. Not only am I personally deeply grateful, but I have never heard a member of the society express anything but great appreciation and gratitude for all the society is doing for the composer. It has been generous to all those well known and it has been, in many cases, a godsend to those of lesser reputation. A man said to me last week, 'Had it not been for the American Society of Composers, Authors and Publishers, I would be on relief. Twenty years ago my songs sold by the thousand, but the public no longer wants them, save on the radio. It will be a tragedy if so much of our best music will no longer be heard on the radio. Again deep gratitude and appreciation.'"

LILY STRICKLAND

"As a composer-member of ASCAP I want to speak from the heart about the present controversy with the broadcasting companies. ASCAP has been my salvation as a musician and a human being. Through its good offices I have been able to devote myself freely to my work as a composer. I have known that my material interests have been in the hands of a fair, efficient, and honestly administered organization."

ASCAP's Reply to Its Critics

(Continued from Page 153)

The ETUDE
mission and very adverse official comment, that we wonder at their temerity even to touch this issue.

However, ASCAP quite cheerfully acknowledges that it does not distribute its royalties to members entirely upon a basis of the number of performances their works respectively have. If it did so, standard composers would receive relatively little, and popular composers overwhelmingly much.

And, just to make the point clear, ASCAP does, for the encouragement of serious music, pursue a policy under which the composers thereof participate much more generously in our distributions than would be the case if repartition was made upon the basis of the number of performances. For example, as to the number of performances, Irving Berlin probably has 1000 performances of his works to every one performance of a work by Howard Hanson. Yet, Irving Berlin by no means receives a proportionate share in ASCAP's distributions.

In 1938 the networks, as such, collected 44 million dollars for air time sold to advertisers. Of this 44 million dollars they distributed 12 million only to 235 stations which took the network broadcasts. Approximately half of this was allocated to 23 stations in which the networks had an interest, and the other half to some 212 stations.

The $2 million dollars not distributed by the networks to affiliated stations, did not pay one single cent to composers and authors who created the music which made the whole operation possible. It is from that particular type of radio revenue which ASCAP, in behalf of its members, now seeks to receive some payment for the music and composers and authors who wrote the music, in the "public interest, convenience and necessity."

My Country's Music—Tis of Thee!

(Continued from Page 171)

time is a quite common inheritance.

Now concerning these recommendations for community activity on the part of the private teacher, one question always is proposcd: How shall one begin? I do not know. But this is true: right before us there are resources about which it is reasonable to ask, "What can I do with these people and conditions as a means of music making?"

Then one begins. And often a whole year is spent in fumbling with a community's potential. But meanwhile one achieves a measure of success which increases in proportion to one's effort. How and when does one make that effort? Well, it may be done after six P. M. as was Culp's custom; or as was Anton Lang's fifty-two times a year; or, in the manner of Czerny, as a side issue when odd minutes occur. For example:

1. A great many people have radios. A radio is a superb family investment. You know how to present the value of its cultural offerings as against its screaming banalities. Do that. No one will condemn you for the effort.

2. Many have phonographs. This machine has a wonderful characteristic: it will repeat again and again anything upon which you wish to concentrate, without complaint. Even a teacher has not its patience.

3. Most human beings can sing or almost sing. Organize them. Direct a small chorus, first in familiar songs, later in more ambitious works. It can be done so interestingly that the rest of the populace will draw nigh to listen.

You see, I trust, that you are becoming an apostle of universal enrichment. Now your task is to talk it, write it, sing it from the house-top. But do not use the same household all the time.

4. There are many pianos within a circuit of a few miles of you, dumb and silent and out of tune. You can approach at least one of them. "Lazarus, arise! Come with me! I have plenty of stunts for you to do."

5. An investment in music lessons for little Mary ought to attract as much attention as the purchase of a new armchair, or a lithograph of George Washington crossing the Delaware. You can make Mary's lessons a family interest and not merely a matter of routine. The average salesman would do at least that.

I make no mention of public school music, now admirably handled. Nor other organization efforts, such as the choir, the local band and so on. But if it be permitted me, on another occasion, to tell about the home orchestra, I shall be able to offer "instances" and "testimonials" of compelling interest. A nation's music is born in the home, wherever it may spread ultimately; and it must thrive up and down our village streets.

There is another query that one always meets when making these recommendations. And a natural and entirely permisssible query it is: "Where do I come in?"

People who make contact with others in school undertakings always give this testimony: Lincoln confessed it! They are invariably concerned with something besides their own immediate self-interests. They proceed as if they, too, had received the admonition to Joshua:

Loose the shoe from off thy foot,
for there where thou standest is holy ground.
For right where we are, in our own neighborhood, is the one and only place on earth where most of us can help contribute to our country a community, cultural in its musical expression and accomplishment. Try it—and rejoice!
ARGENTINE TANGO RHYMTHS

(Continued from Page 205)

position Tango in C, taken from the
"Master Method." There are four in-
dividual rhythms which will be found
interesting, 2A, 2B, 2C and 2D.

The first is the one most commonly
used. None of these rhythms presents
any difficulties when practiced alone
but may require extra study when
combined with the melodic line.

After the tango rhythm has been
mastered and all the technical diffi-
culties overcome, there is still an elu-
sive quality which must be captured
and for want of a better name we
shall call it "style." Tango rhythms
must be felt inwardly before they can
be projected. Merely having the
time correct is not enough. To help
in acquiring this certain style we
suggest that accordionists listen to
some of the excellent recordings of
Argentine and other tango by well
known orchestras. Interesting ar-
rangements of tango rhythms are
also often heard on the air and some
programs feature them exclusively.
We are all imitators to a certain ex-
tent, whether we do it consciously
or not, and if we listen to fine music
attentively we can learn a great deal.

... ... ...

Pietro Deiro will answer questions
about accordion playing. Letters
should be addressed to him in care of
The Etude, 1712 Chestnut Street,

ACCORDEON QUESTIONS ANSWERED

By Pietro Deiro

Q. I am an accordion player and
have quite a hard time in studying
rhythm and harmony. Can you please
suggest a book which you think will
help me with these two musical
problems?—W.P.

A. "Modern Rhythms" by Alfred
d'Auberge will help you with your
most problem while "Accordone Har-
mony" by Pietro Deiro will help with
the second. If you are studying with-
out the help of a teacher you will
find "Key to Accordone Harmony"
useful as it gives all the answers to
problems in "Accordone Harmony."

Q. In the meetings that we fre-
quently hold with our accordion staff
we have open discussions. One of the
topics upon which we have some con-
flicting opinions, is the correct way
for a lady to hold her accordion
while sitting. Some believe that it
should be held inside the right thigh
with the knees apart. However, I
am of the opinion that a lady should
hold it with her knees together and
the instrument resting on her lap.
My wife, who is an advanced ac-
condor artist, holds her instrument
in the latter manner and has no
trouble with the instrument slipping
beneath and forth, even when execut-
ing accents or attacks. Being an enthu-
siastic admirer of your articles, and
knowing that you are an outstanding
accordionist of the time, I am sure a
few words from you on this subject
will help straighten out our con-
troversy.—P.J.

A. The position with the piano key-
board resting inside the right thigh
and the bellows and bass section rest-
fing on the left side of the knee is
both comfortable and graceful by most
days. It is difficult, however, to make
a definite rule because of the differ-
cence in stature among individuals
and also because of the difference in
size of ladies' accordions compared to
their stature. As your wife seems to have found
the position which is most comfortable
for her and, best of all, has enabled
her to progress so well, I certainly
would not recommend that she
change it. Congratulations to her for
what she has already accomplished
and best wishes for future progress!

"As you grow older, sing (or play) nothing merely because it is the
that is good."—Schumann.
FRETTED INSTRUMENTS

Dionisio Aguado, Guitarist and Composer

By George C. Knapp

This department, from time to time, has presented short biographies of men who, through their genius and undivided devotion to their chosen instrument, the guitar, have brought it to the attention of the musical public, and, who, by their ability as composers, have greatly enriched the original literature for the instrument. We have discussed the careers of several guitarists of the classic era—Parram Sor, Mauro Giuliani, and those who came later, such as J. K. Mertz and Francisco Tarrega; also the contemporary artists, William Foden, J. Martinez Oyanguren, Luigi Moszani and Andres Segovia.

When we read of their early struggles and disappointments, followed later by successes and triumphs, we cannot help but admire them for their persistence and industry in behalf of the guitar; nor can we fail to derive inspiration to carry on the work which they so ably inaugurated.

We must remember that the early pioneers at the beginning of the nineteenth century had to depend mostly on their own resources and, aside from receiving some rudimentary instruction from obscure teachers, were entirely self-taught. It was up to them to create new technique, to invent new artistic effects and to write original compositions for the guitar; all of which may be enjoyed by the present day guitar student.

Among these early pioneers Dionisio Aguado, the Spanish guitar virtuoso and composer, occupies an enviable position. Born in Madrid April 8th, 1784, son of a notary, he showed a strong predilection for music quite early in life. His elementary studies in music and the guitar were received from a monk at a college in Madrid and later he studied with Manuel Garcia, the renowned singer, who was also an accomplished guitarist. In 1809 he found himself living in the village of Fuenlabrada, where he devoted himself to the perfection of his technic. There, too, he developed his system of fingerings and harmonic effects which were later incorporated in his "Method," published in Madrid in 1825. A second edition of this valuable book was published in Paris in 1827 and a third in Madrid in 1843. Paris, at this time the musical center of western Europe, now proved a magnet that attracted Aguado, and he arrived there in the early part of 1825. He remained in Paris until 1838, giving concerts, teaching and composing. He made many friends in the city among the most celebrated artists of his period, and here also he became acquainted with his countryman, the guitar virtuoso, Ferdinand Sor. In time these two artists became intimate friends, and Sor composed a duet for two guitars for Aguado and himself, entitled Les deux Amis.

Two Different Styles

Although of the same nationality and of the same period, Aguado and Sor differed materially in their style of playing the guitar. In Aguado's youth most guitarists were strangers to music composed and confined themselves mainly to playing music written especially for guitar. Their object was to play rapid passages in order to dazzle and astonish the public. A theme with numerous variations to be played at breakneck speed was the order of the day. Aguado, however, had an instinctive leaning towards a better type of music and, as soon as he was left to his own resources, his exquisite taste and musicianship began to show in his performances and original compositions. It is a curious fact that he alone of all the great guitarists played with long finger nails, which resulted in a rather nasal sounding tone, which, however, was clear and of beautiful quality. In addition he possessed extraordinary velocity, as shown in many of his etudes and other compositions, and his concerts invariably attracted large audiences. Sor on the other hand was known for his full, round and powerful tone, produced with the tips of the fingers; and while both artists were agreed that Sor's method of playing being better than his was more difficult. Aguado is credited with the invention of the so-called "Tripodion," a three-legged stand, on which he rested his guitar while playing. This enabled him to play in either a sitting or a standing position; and he also claimed that, since in this manner the instrument was kept away from the body of the performer, the volume of tone was greatly increased, while at the same time there was more freedom for both hands in executing difficult passages.

The writer well remembers a concert given several years ago in Town Hall, New York, by the Italian guitarist Pasquale Taraffe, who utilized a similar device. Standing behind a pedestal on which he rested his guitar, he played quite a lengthy pro-

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Jazz—the Music of Exile
(Continued from Page 150)
entertainments industry. America was well past her wild west frontier days, and, better than many other countries, could afford to provide herself with recreations.

Shortly before the Great War, the world became acquainted with a new style of dance-song, and the public bought enough copies of "Alexander's Ragtime Band" to establish Irving Berlin's career on a firm basis. Ragtime provided a crudely syncopated melody over an "oom-pah" bass.

When the War sent the nations feverishly in search of distraction, this kind of music began to be regarded as almost a necessity. But, as yet, the sentimental ballad and the musical-comedy waltz and the musical-hall ditty continued to flourish.

It was after the War, during such a dancing craze as the adolescents of to-day can hardly believe existed, that American-Jewish-Negro Ragtime evolved into Jazz, into either "sweet" or "hot" dance-music, and now into "Swing." The phonographs and the radio gave it universal appeal. Gone were the days when aristocrats danced one kind of dance and "the folk" another. Gone were the middle-class galettes of the waltz, the polka, or the lancers. King and scullion danced to the hit of the moment, and they were both tuned-in to the same wave-length, to a performance that was impartially dispensed to both of them.

A Mirror of Public Feelings
Jazz faithfully mirrored the public feelings. When American musical comedies first began to outshine the English, the Viennese, and the French, the style was strenuously gay—the War mood. During the post-War boom it continued strident and frivolous. The saxophone was found to be an easy instrument to play, it made a great deal of sound. The other instruments, by using a variety of muted, bowler hats and so forth, were able to produce grotesque noises. The drummer was much in evidence.

Soon the gay, confident mood dis- sipated itself. The boom began to seem less likely to be eternal. A mandolin, self-pitying quality began to be in evidence—the "blue" mood. The erotic element was coloured by an inferiority complex. The new lyrics were no longer frivolous, no longer self-congratulatory. They discussed the woes of the unwanted, the spurned, the forgotten, the regretful lovers of the world. When the dawn of the early thirties deepened into something like a catastrophe, there was a moment of social abasement expressed in the title: "Buddy, can you spare a Dime?" Stylistically, this blue music was the result of a significant blend. The harmonies of the most sophisticated examples were borrowed from the anti-romantic Debussy. Melodies were now more in accordance with the requirements of saxophone and trumpet technique. Rhythms were made subtler by the microphones, for a microphone makes it unnecessary for a singer to produce a large voice. He can whisper and croon in the easygoing rhythms of the speaking voice. Orchestration became more and more scientific—and less academic. There were now so many varieties of trumpet tone—trumpet near the "mike", away from the mike, playing through half a dozen different kinds of mute, or into a bowler hat. There was "sweet" tone, again, the astonishing fact remains that such performances were sometimes recorded and found worthy to be issued to the world. These are the records beloved of hot-music enthusiasts. They are essays in spontaneous orchestration. They have never been written out as a score. Some of them are almost beyond the resources of ordinary notation, for the melodic rhythm is often exceedingly flexible. Above the severe yet never mechanical basic rhythm there is at times a vague rabafo, at times a strictly accounted-for syncopation. There is also at times an unholy din.

But there is no denying that there are passages of remarkable quality—of them brilliantly alert, some fashion that is not found possible by the sentimental "sweet" players. An attempt to bring into being some sort of "hot" dance-music, results in commercial "Swing." If Armstrong improvises, it is on the same theme for a full half-hour, taking twenty choruses in a less as he played or sang—his eyes closed, like a man carried out of the world; tears would roll down his cheeks. His imagination seemed in- finite; for each new chorus he produced more beautiful than those he had produced for the preceding chorus. As he went on, his improvisations grew hotter, his style became more and more simple—until at the same time he was not able to resist the endless repetition of just one fragment of melody—or even a single note insensibly sounded and executed with cataclysmic intonations.

An academic musician may well wonder whether this achievement compares with Bach's improvisation of complete fugues.

It is only fair to say, however, that Mr. Armstrong and his rivals have opened the eyes of "straight" players and "classical" composers to hitherto undreamed-of possibilities in trumpet and trombone technique, and that the habit of recording improvisations does sometimes capture fleeting ideas that the slow pen of a composer would vainly attempt to commit to paper.

Dionisio Aguado, Guitarist and Composer
(Continued from Page 209)
gram of fairly difficult compositions, and it was evident that this hollow pedant was responsible for an increased volume of tone. Ferdinand Sor evidently had a good opinion of the "Tripodion" as he composed Fantasie Elegante, Op. 59, to be played on the guitar held in position by this device. Of this Fantasie, Sor says: "Without the excellent invention of my friend Dionisio Aguado, I would never have dared to impose on the guitar so great a task as that of making it produce the effects required by the nature of this new composition. It is difficult to imagine that the guitar could produce at the same time the different qualities of tone, of the treble, of the bass, and harmonical complement required in a piece of this character in the execution of which great clearness, taste and the power of singing on the instrument are required."

Original Works
Aguado was a well cultured musician, as his many published compositions indicate. We have previously mentioned his "Method", which proved very popular and is even now used extensively by guitar teachers in Europe and South American countries. Then there are several volumes of excellent études; "Three Rondos Brillantes", in the form of sonatas, Op. 22, minutes, waltzes, and so on, included in Op. 1 to Op. 14; and many more.

Toward the end of 1838 Aguado felt a strong desire to return to his native land, and he left Paris for Madrid, where he lived till his death in 1849. Ferdinand Sor and Dionisio Aguado may be considered the founders of the Spanish School of guitar playing which some years later reached its culmination with the advent of the illustrious Francisco Tarrega.
Pretty much as written, with a few minor adjustments for legibility and readability.
Through the African jungle a procession of men travels Indian file. Their garments are a dingy white, but their faces and their bare legs are black. If the long line were photographed, what each man is holding on his shoulder might be mistaken for the sawed-off limb of a tree. But it is, in fact, a load of elephant’s tusks that these natives are transporting through the forest. These tusks will in time reach a port where sailors will be ready to

?? ? Ask Another ?? ??

The Orchestra
1. Is the English horn a brass or a woodwind instrument?
2. How is the violoncello tuned?
3. Which instruments in the orchestra use reeds in the mouthpiece?
4. Which instrument comprises the brass section?
5. Which instrument gives the “A” for tuning the orchestra?
6. Name a composition that features a solo for the French horn.
7. Name a composition that features a solo for the English horn.
8. Name a composition that features a trumpet solo “off-stage.”
9. On the staff used by the viola, where is middle C?
10. What is the lowest note playable on the ordinary double bass?

Answers on next page

Multiply and Add
By Grace Eaton Clark

BRAINS plus INDUSTRY makes PERSEVERANCE;
PERSISTENCE plus COURAGE makes a STEP AHEAD;
A STEP AHEAD plus PRACTICE makes a PIANIST;
A PIANIST plus HUMILITY makes an ARTIST.

Happy birthday dear parents, We greet you to-day, And we

The Birthday Concert
By Elizabeth Long

“What’s the matter, Jimmy? Your face is so gloomy I thought the sun must have gone under a cloud.” Jimmy did not respond to Miss Faith’s question with his usual sunny grin, as he opened his music lesson book.

“Well, Miss Faith, I’m up a tree. You know next week is my mother’s birthday, and I just don’t see how I’m going to buy her a present. Since Dad’s been sick it has been hard to keep things going, with the groceries and my music lessons and all, but I certainly would like to give her something.”

“I have an idea,” consoled Miss Faith, who was always good at ideas.

“Do you think any of the other boys and girls have the same problem?”

“Yes, I think several have,” Jimmy told her, “because I know Bob wants to give his father something and can’t buy anything, and I bet there are plenty in the club who would like to give their folks something when birthdays come around.”

In spite of himself, Jimmy’s face began to brighten. Miss Faith smiled, and that smile of hers was contagious; she was not only his music teacher but a regular pal besides.

“Well, Jimmy, here’s my plan, and we’ll work it out together. You and I know that music means a lot to you boys and girls and to your parents, so let’s plan a birthday concert, sponsored by the club. Each member will find out his mother’s and father’s favorite piece and will perform it at the concert as his gift of appreciation to his parents, sort of a birthday Valentine, or something.”

“Oh, that’s some idea!” exclaimed Jimmy. “I’ve often heard Mom say she would rather hear me play than anyone else, and I’ve often heard her say what her favorite piece is, too, but I forget just now. Let’s call a meeting of the Club and get started as soon as we can,” Jimmy suggested eagerly.

That afternoon he called the meeting right after school—he being the president—and explained the plan. It met with enthusiastic support from the members, many of whom were never able to buy gifts for their parents. A committee was appointed, to whom every member reported his own parent’s favorite compositions; then the committee went to work to get the recital organized. Soon they discovered they had too many favorite pieces for one recital, so at the next meeting it was decided to make it a quarterly affair, the players selected being those whose mothers’ or fathers’ birthdays occurred during that period.

The Musical Postman Game
By Priscilla M. Pennell

Make cardboard rectangles exactly the size of the white keys of the piano, at least one card for each key, and several extras. On each card draw the staff, clef signature, and one note. The cards are letters, and the notes are addresses. The postman must deliver the letters to the correct houses on Upper and Lower Ivory Street in Piano Town. The letters are all put in the post office (box or hat). The player, who has been chosen postman, draws out several letters to deliver and endeavors to place them on the corresponding keys of the piano. The counselor sets a time limit and keeps score. After each delivery the letters are collected and shuffled in the hat before the next postman may draw. Each player has a turn at being postman, and at the end of the game those with perfect or high scores receive lollipops or some little token as prizes.

For very young players, omit the cards corresponding to the highest and lowest octaves on the piano, adding those later when they have become more advanced.
The Birthday Concert

(Continued)

...concert found the recital hall filled to capacity with eager parents; those whose sons or daughters were taking part in the concert sat up front. Back stage Jimmy was keeping order and rehearsing his speech of welcome. Soon he stepped forward and, after locating his own mother, made his welcoming speech, as president of the club. Then all those who were on the program came forward, made a bow together and sang hastily: "Happy Birthday to You." Then, in turn, Jimmy announced each player, the name and composer of the composition selected, and also mentioned for whom it was being played. He was the last on the program, playing his mother's favorite; and, as he finished, one glance at her face told him it was the best birthday present she had ever received.

And that was what everyone said when they telephoned to Miss Faith the next day, to tell her how much they enjoyed the concert and how well everyone played. They really did better. "Yes," said Miss Faith, "I was very much pleased; they really seemed inspired."

Answer to December Portrait Puzzle:

Sibellus

Prize winners for December Portrait Puzzle:

Class A, Eleanor Matusik (Age 14), New York
Class B, Carlton Gainer (Age 11), Illinois
Class C, William Lafleur (Age 9), New Hampshire

Rhythm Band, Maryville, Tennessee

Honorable Mention for December Puzzle:

Lena Moore; Edna Jacobsen; Leonora Mauers; Hazel Howard; Rosemarie Voss; Osmundson; R. J. Luke Meehan; Betty Madigan; Edith M. George; Dolores Tournier; Laura Evertzmen, Yoshio Nakano, Virginia Price; Barbara Anderson; Marie Goodhew; Conner; Louis Bonello; Ethel Massinger; Marion Dab裻er, Ellis May Smith; Darla Drubinsky, Ann Louise Sherry; Roger F. II; Margaret Howard; John Second; Margaret Hunter; Gene Herd; Joan Teller; Jim Moog; Mary Ellen Bryan; Mary F. Crickard.

The Junior Etude will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to contests. Contest is open to all boys and girls under sixteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

SUBJECT FOR THIS MONTH

"Which is more fun, sight reading or memorizing?"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than March 22nd. Winners will appear in the June issue.

CONTEST RULES

1. Contributions must contain not over one hundred and fifty 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 want more than one sheet of paper, be sure to do this on each sheet.
3. Write on one side of paper only and do not use a typewriter.
4. Do not have anyone copy your work for you.
5. Clubs or schools are requested to hold a preliminary contest and to submit not more than three entries, a complete set.
6. Entries which do not meet these requirements will not be eligible for prizes.

Junior Etude Contest

Class A, fourteen to sixty years of age; Class B, eleven to fourteen; Class C, under eleven years.

Roush, first place; Sara, second place; Bonnie, third place.

Diana Puzzle

By E. Mendes

In the following six-letter words, the diagonals, from upper left to lower right, will give the name of a composer. Answers must give all words as well as composer's name.


Answers to Ask Another

1. Wood wind. 2. C, second leger line below bass staff; G, first line of bass staff; D, middle line of bass staff; and A, top line of bass clef. 3. Oboe clarinet, English horn, bassoon. 4. French horns, trumpets, trombones and tubas. 5. Oboe. 6. Second movement of Schumann's "Fifth Symphony." 7. Second movement of César Franck's "Symphony in D minor." 8. Leonore Overture, No. 3. 9. Beethoven. 10. The viola makes use of the C clef; middle C is placed on the middle line of the viola staff. 10. The lowest note playable on the ordinary double bass is written on the first leger line below the bass staff, but the tone sounds the octave below.

Enigma

By Richard Judson

My first is in BAG but is not in SACK;
My second is in STAPLE, but is not in TACK;
My third is in RIDES but is not in WALK;
My fourth is in PAINT but is not in CHALK;
My fifth is in HANDS but is not in FEET;
My sixth is in POTATO but is not in BEAT;
My seventh is in RIVER but is not in LAKE;
My eighth is in GIVE and also in TAKE;
My ninth is in ANIMAL, but not found in BIRD;
My whole—a composer whose music you've heard—

WHO AM I?

Answer: Beethoven.

Entring Contests

(Prize Winning Essay in Class A)

Entering contests give me such a thrill that I can hardly bear the suspense, which has been so long and so few that I am used to disappointments, but I am always excited when I win. Some contests offer better prizes than the experience itself, and in such contests the loser is always a loser. But in contests like the Junior Etude contests the experience gained in writing a theme or working out a puzzle cannot be taught in terms of prizes, because in this kind of a contest every one is a winner, having gained that much more musical knowledge.

There is competition in all vocations in life, and problems are not difficult to overcome for those who are used to competition standards. Be sure to obey all the rules of the contest and be a good loser. And always, when I read a future issue of the Junior Etude, I will feel I came up my own spine

Marjorie Jackson (Age 14), Ohio

Dear Junior Etude:

I am fifteen years old and all my life I have had a wonderful love for music. When I was thirteen my parents gave me a piano for my birthday and I have had thirty lessons on it.

I am now writing music and among my writings are a march, a symphony and an opera. In my community, music teachers are encouraging me to write. I owe much of my knowledge to Mr. Frevi, which I shall always read, and I think every musician should do likewise.

From your friend

Laurena M. Wollert (Age 13), New York

Maxine Taller (Age 9), Middletown, Connecticut.
THE COVER FOR THIS MONTH—"Music Brings Joy To All The World!"—Yes, in countries blessed with peace and in countries in the throes of war, music serves to brighten lives. This is the theme of the cover this month, and besides the earth's spheres utilized indicate the universality of music there are included in the musical ring about the earth portraits of individuals representing the various ages and the various walks of life. It is of music which brings joy. There is childhood represented by the little boy and the little girl, and then going around the circle we see the mechanic or working man, the business man, the professional man, the lady of established age and dignity, the farmer, and the young lady. These photographs are from the studio of H. Armstrong Roberts of Philadelphia. The art work is by Miss Vera Shaffer of Philadelphia.

EASTER MUSIC—This is a friendly reminder to choristers and church authorities that Easter Sunday is in a few weeks. Those are hardy souls in church life who believe that Easter is a “sure thing.” Exultation and rejoicing are compelling factors, and music is the distinguishing medium. Arrangements can be made. The Theodore Presser Co., carries a huge stock of Easter music and many choirmasters from Alaska to the Gulf of Mexico have proven by the continued loyal patronage that they find Presser's helpful mail order service content and economical. Prove this for yourself in acting now to secure your Easter music.

MUSIC FOR SPRING CONCERTS, RECITALS, COMMENCEMENTS—Music for Spring concerts and recitals as well as for the later close of the season feature programs such as commencements, pupils' recitals, special class demonstrations, etc., takes its place in a variety of music publications. Every need, however, from that required for the youngest of juvenile performers, piano solos, members of a rhythm band, or participants in a juvenile orchestra to the most discriminating demands of college choirs, major soloists, and bands or orchestras can be supplied from the large stocks of music published by the Theodore Presser Co. Busy people usually are responsible for these programs and busy people, of course, always seem to need the “last minute,” but it is never fair to one's standing nor to the performers under one's direction to let decisions as to numbers to be used on these programs go until the “last minute.” If you are one of those responsible for any programs, today is your opportunity for some real self discipline if you just make yourself find time to get out paper, pen and ink, address a note to the Theodore Presser Co. and then therein set forth your needs and ask that a selection of materials (the type for which you will describe) be sent to you “On Approval” so that you may examine these materials and out of the lot of worthy items choose those you wish wisely and well and get things under way early to insure the success of those programs which your music students and music groups will present before the public this Spring.

MUSIC OF THE GREAT MUSIC MASTERS—For Young Pianists, by Grace Elizabeth Robinson—This book will have in it pictures, stories, and melodies excepting from the recognized great master composers, and these features are certain to make this a book that will be truly fascinating to the young students of piano playing. The stories will make the young pupils feel more intimate with the melodious short musical offerings arranged from each of these great composers and the young pianist instead of seeming a thing of impersonal gods will be appreciated as real individuals who were very human, who just like all other human beings grew from childhood to manhood and had their everyday and family life just the same as anyone else. Selections are given in the book and each is chosen to make this a book that will be truly fascinating to the young students of piano playing.

One of the joys of childhood and youth is the Floors of the Great Music MASTERS. Very few of us have been able to sit down and take apart a piano and see it all, and for many the sounds that come from the instrument are like magic. If you could just hear a little of the music that these composers have written, you would be able to understand more about the world of music, and how it is put together. The book of music for young pianists will have in it pictures, stories, and melodies excepting from the recognized great master composers, and these features are certain to make this a book that will be truly fascinating to the young students of piano playing. The stories will make the young pupils feel more intimate with the melodious short musical offerings arranged from each of these great composers and the young pianist instead of seeming a thing of impersonal gods will be appreciated as real individuals who were very human, who just like all other human beings grew from childhood to manhood and had their everyday and family life just the same as anyone else. Selections are given in the book and each is chosen to make this a book that will be truly fascinating to the young students of piano playing.
musical education as the pupil moves from the kindergarten book to the advanced and standard music. The attractive material, unrelenting, here gives provides nice step-by-step progress in a number of the basic principles of piano playing. Little teaching pieces and melody duets are utilized, and young pianists will find particular delight in noting the titles given to these pieces tying up their musical activities with the important holidays of the year. A very useful miniature dictionary of musical terms is incorporated in this book.

The advance of publication cash price at which we mail a book or register an order for a single copy of this book is 25 cents, postpaid.

**CHILD'S OWN BOOK OF GREAT MUSICIANS—FOSTER and NEVIN Booklets, by Thomas Tupper—Today, as never before, even the very youngest children are becoming interested in the beautiful melodies of American composers. The musical cry of our country to-day is "Music for Americans by Americans." Orchestral and choral conductors rarely fail to include in their programs music by when and ; but the name of his is not familiar with his Rosary, Nightly Latk, a Rose and Narcissus. The child is an inquiring mind, and it was this fact that prompted the author to add the names of and to this already popular series.

Music educators have enthusiastically endorsed the Child's Own Book of Great American Composers. Firstly, because it contains a most interesting biography of the composer but because it is so written that it can be easily read by the child. Secondly, it provides a branch of music which the child may write his own biography of the composer. Correlation is the keynote of modern education, and we can readily see that in writing his biography the child must use his knowledge of Music and English.

In the letters and Arts and Crafts is a subject recently introduced into our educational systems. The Child's Own Book of Great Americans affords the opportunity of using the knowledge children have gained for with each book of this series there is provided binding directions, a needle, and a silver button which are to be used in completing the book. Thirdly, competition is an important factor in modern education . . . students take great pride in excelling in scholastic competition. The Child's Own Book of Great Americans offers exciting competition for a bit of competitive activity in the field of music—the most interesting biography of a composer, the English contained therein and the general appearance of the book. By this time the child has not only learned the composer's life and music but sees his physical appearance and views of his environment through pictures provided for his reading. These booklets make the composers real and interesting to the child. There are to date 17 booklets issued in this series (at 20 cents each) and now in preparation are two new booklets—one on and the other on . A single copy of either or both of these may now be ordered in advance of publication at the special cash price, 10 cents each postpaid.

**GAMES AND DANCES, For Exercise and Recreation, by William A. Stecher and George W. Mowll—Many readers have remarked that off the press will be a much improved and up-to-date version of a popular volume. A new and better edition of this well known book, respected by those who have charge of recreational activities in schools, camps, playgrounds, etc., is certain to be well received, judging from the unusual success of the original edition. The Theodore Press Co., recognizing the merit of this original version, also recognized the fact that certain additional features would make the book more valuable, and recently therefore work was begun on a new edition after securing the publishing rights.

The new Games and Dances is an outstanding contribution to the field. Between the covers of this one book is contained a veritable library of material that may be used with children or with adults. All of these are fresh and new, each taken into consideration—age groups, space, equipment, climate, etc. Other features are the inclusion of necessary music, record ideas, complete programs, and ample illustrations.

The Contents list: Games; Contests; Song Games, Danes, and Other Rhythmic Activities; Games of Chance; Card Games; Games and Field Events; Achievement Standards; Demonstration Activities; A Pageant; and a Bibliography on National Team Games and Sports.

The special advance of publication price is $2.00, postpaid. One copy per person. Cash must be included with the order.

**LET'S STAY WELL!—Songs of Good Health for School and Home, by Lysbeth Boring and Ada Richter—Hunts for health and happiness in the homes of Americans have made some health conscious and a general build-up program is well on its way in this land of ours. When can health better be combined than in our kindergartens and elementary grades? These are songs with a definite purpose, that is, clean living through fitting melodies and clever words. This volume contains 166 songs, 124 of which are adapted pianistic arrangements and are included in the following paragraphs are now withdrawn. Copies may be had, at the prices given, from your dealer and the publishers will gladly send them for examination, on our usual liberal terms.

**Clara MISTERS DUTY BOOK, for the Piano, by Leopold J. Beer—There is universal appeal in the unusual, providing the unusual is in good taste. In music as in any other activity, a great part of the appeal is in the freshness of the ideas or materials involved, and student musicians, especially, experience a stimulation of interest when they are working on something that is "new."

The compositions included in this collection prove to be more than satisfactory in this regard, and that they are in good taste and musically worth while is unquestionable. These miniature masterpieces are known to little composers and pianists who are capable of playing third and fourth grade music.

Each number is in one of the various forms, as the title indicates, each is arranged for piano duet, thus assuring a maximum of interest. Furthermore, Mr. Beer has been careful to give the second player a real part and not one of the uninteresting fill-in parts found in so many of the available duet albums.

No teacher will regret taking advantage of the above-mentioned offers, and is sure of the approval of publication offer on this volume. A single copy may still be obtained for the special cash price of 25 cents, postpaid.

**ADVANCE OF PUBLICATION OFFERS WITHDRAWN—The Publication Department of the Music Magazine Co., has in recent weeks released this news for this month for readers of these pages in the release of two interesting new books. Piano teachers always look forward with keen anticipation to a new book by their special appointment, Dr. N. Louise Wright, and, judging from the hundreds of advance of publication orders received, many pianists have been eagerly looking forward to the church and home playing on the Sabbath. In accordance with our usual policy, the special advance of publication prices on the following pages in the following paragraphs are now withdrawn. Copies may be had, at the prices given, from your dealer and the publishers will gladly send them for examination, on our usual liberal terms.

**Classes for the Church: A Plan—An Album of Sacred Music for Master Composers, compiled by Lucile Earnhart, is a valuable contribution to the repertoire of the church pianist of some years ago. The choice of a quiet, reverential style, especially for Sunday playing in the home. The majority of the 38 selections it contains may be described as church music written for the home. They are especially well adapted for use as preludes and offerings. All of the great composers from Bach and Handel to Wagner and Tschalowksy have contributed, and there are also some of modern composers, Price, $1.00.

**Eighteen Miniature Sketches for Piano, by N. Louise Wright, is a collection of first and second grade teaching pieces. The composer needs no introduction to the members of the teaching profession. Discriminating piano instructors, everywhere, regularly use her clever teaching material. These pieces are short, but each fully exemplifies some special technical procedure in elementary piano instruction. They are attractively titled, adding to the pupil's interest aroused by their charming melodies and intriguing character. Published in the Music Mastery Series. Price, 60 cents.

**MUSIC MAGAZINE COMBINED WITH THE ETUDE—Standard magazines appealing to almost every reading taste are offered at a substantial reduction in combination with your favorite Music Magazine. Note our advertisement on another page. Here's an opportunity to save on your magazine purchases. When renewing your subscription, and if you are a subscriber to another publication and desire to make the saving, simply send your order and the new subscription will be added to your old one. Merely specify with your order the desired combination.

**CHANCES OF ADDRESS—Where addresses are changed, do not notify the Post Office but send prompt notice, giving both old and new addresses for magazines, directly to the publisher. We should have three or four weeks added to any change. Wrappers are addressed early so that copies may reach subscribers as nearly on the first day of the month as possible.

**REWARDS FOR SECURING FUTURE SUBSCRIPTIONS—The following is a list of rewards selected from our Premium Catalog showing articles of merchandise given absolutely free for securing subscriptions to Two Year Music Magazine accompanied, of course, by the full price of $2.50 a year.

**WHISTLING TACKETLE—This tarnishing, chrome plated, copper Tacketle has a special flat design bottom for modern ranges, black enamelled side handle and wood knob. Two quart capacity. A practical as well as attractive addition to any kitchen. Awarded for securing two subscriptions.

**ROBIN DISH—With three compartments and Catalin trim, dimensions 7" square by 2½" high overall. Excellent for sauces and jellies. Awarded for securing two subscriptions.

**BREAD TRAY—This Bread Tray will be favored by many because of its attractive shape. It is 10¼" long x 8¼" wide, finished in chrome plate and has been kept clean and bright—will not deteriorate under daily use. Your reward for securing two subscriptions.

**LADIES' Purse—Here is a compact, combination purse and bill fold. Closed, it measures 4" x 3". Opened, it reveals two pockets for bills or memos. It is made of moire silk and comes in three colors—your choice of brown, navy blue or black. Your reward for securing one subscription.

**SUGAR AND CREAMER SET—This simple, yet smartly designed three-piece set makes a fine gift and award. The oval Tray is 10¼" x 6¼", with the Sugar and Creamer each 5½" high. All three pieces are chrome plated with black handles. The set will not dull nor require polishing. Your reward for securing four subscriptions.

**CHOPPER—A very practical kitchen utensil. This Keystone Chopper will grind any kind of meat, raw or cooked; all kinds of vegetables; and is easy to operate, easy to clean. Complete with three cutting plates. Your reward for securing two subscriptions.

The above merchandise is standard, fully guaranteed by the manufacturer.
Letters to THE ETUDE

"You Pay Your Money, and You Take Your Choice"

To THE ETUDE:

In your issue of October 1, 1946, I read with interest your references to various events in America. I am interested in knowing whether there were any similar events in Europe.

Robert Stolt

Saw Musical Vienna Fall

Dr. Robert Stolt, head successor to von Epple, has been the only one to succeed in the establishment of the Vienna Philharmonic. He has been the conductor of the orchestra ever since its founding. He has been succeeded by Theodore Thomas, who has now taken over as conductor of the orchestra.

What Really Is Modern Music

Krene Gensons, eminent conductor of the Vienna Philharmonic, has been succeeded by Theodore Thomas, who has taken over as conductor of the orchestra. He has been succeeded by Leopold Geissler, who has been conducting the orchestra since 1898. His successor, Leopold Geissler, has been conducting the orchestra since 1898.

Learning to Compose

Perle Graf, whose compositions have brought him great renown, has taught orchestration at the Juilliard School of Music. He has been a faculty member of the school since 1898. His students include such composers as Charles Ives and Leonard Bernstein.

The Violinists' National Cooperative Alliance

An organization to promote better conditions among violinists engaged in teaching has been organized by Maurice Lorlin in California. Its aim is to aid the teaching profession. It has met with much success.

Elizabeth Coulson

the World of Music

(Continued from Page 147)

Dr. Karl Geiger, Austrian musicologist, and curator of the archives of the Society of the Friends of Music in Vienna until 1938, has been engaged by the music department of Hamilton College, Clinton, New York, as visiting professor.

The National Committee of the League of Composers is developing plans for its composers to hold a meeting in the modern American theater as a form of native opera. According to Douglas Moore, President of the University at Columbia University, "Plans are being developed to arrange for fifty composers to submit outlines of proposed stage works and then to award a commission for the most outstanding production at first will be through the channels by which the Little Theater movement was developed, and a number of colleges, conservatories, and small groups have already been lined up as possible production centers for works requiring small orchestras."

This committee also elected four of its members as new members of a national executive board: Composers Elliott Carter of Baltimore, Henry Cowell and Darius Milhaud of San Francisco and Walter Piston of Cambridge, Massachusetts.

FINNISH CONDUCTORS, vocal and instrumental artists are awaiting the outcome of plans by the government committee on musical and dramatic relations with Russia for an exchange of Finnish and Soviet visiting artists, including the music halls of London, Paris, and other European cities.

Music in Helsinki will continue to flourish, with all the most important music lovers coming from all over Europe flocking eagerly to hear the concerts.

Mr. Hermann von, Mr. P. Heide- meister and Mr. Albert Bruck have retired from Steinway & Sons in New York, in order to pursue other occupations, which they have been interested in.

Mr. von Heide is a well-known musician, who has contributed very valuable services, not only to the firm of Steinway & Sons, but to musical life in America. Mr. von Heide was an extraordinary figure, such as to call his attention to the importance of the National Defense Housing Project, and other civic and charitable organizations, to the UNRRA, which was the aim of his life. His successor, the Hungarian pianist, Yollick, Mr. von Heide’s son, has taken over the job.

Congratulations to the Frankfurt orchestra on their 50th anniversary.

John Pattie Marshall, founder and dean of the Boston Conservatory of Music, died at his home in Boston on January 17th. He was an artist of four years of age. Since 1902, Mr. Marshall has been the director of the Boston Conservatory of Music.

The Afghan government has given him an honor for his work in Afghanistan. He is the author of "The Art of the Afghan Musician" and "The Art of the Afghan Musician."
JACK AND THE BEANSTALK
A Story with Music for the Piano
By ADA RICHTER
Price, 60 cents

AMONG THE BIRDS
An Album of Characteristic Bird Pieces for the Piano
Here, indeed, is Nature's own music, the calls of our feathered songsters. In this book you will learn how composers of music have endeavored to imitate and use "bird music" in their compositions. The story and the drawn examples of birds shown are fascinating, but even more interesting are the 23 fine pieces with bird subjects, which, as a result of study, will find many interesting numbers to play in this book.
Price, 50 cents

THE SEA ALBUM
Price, 50 cents

For the Piano
There are so many things to do in the vast expanses and varying moods of the mighty sea. And who that has ever seen the ocean has not seen its infinite beauty? In this album the beauty of the ocean has been captured in music, and many interesting numbers can be played in this book.

MUSIC OF THE FLOWERS
Price, 75 cents

For the Piano
The fragrance and beauty of flowers, nature's exquisite gift to the world, have been captured in music in this album. The beauty of flowers has been captured in music, and many interesting numbers can be played in this book.

CINDERELLA
A Story with Music for Piano
By ADA RICHTER
This annual book, which is based on the well-loved fairy tale of Cinderella, may be used in the music room or for recital programs. It contains the story, the four popular songs, and 11 additional pieces, all with titles and characters associated with the story. Each piece is a gem, and the entire album is a delight to play and to listen to.

CINDERELLA
Price, 60 cents

UNDER THE BIG TOP
Circus Pieces for the Piano
Price, 60 cents

PIANO FUN WITH FAMILY AND FRIENDS
By Dorothy Hughes
Price, $1.25

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Philco Radios, Radio-Phonographs and Auto Radios are priced from $9.95 to $395... LESS extra liberal trade-in allowances on many models if you act at once. Visit your Philco dealer today; investigate his offers. And remember, you need not pay cash! Any Philco is yours with a small down payment and the easiest monthly terms.

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Your dealer offers bigger allowances and special values in Radios and Radio-Phonographs


PHILCO Portable 842T. A brand-new, super-powerful Indoor-Outdoor portable with new, super-performing 7-tube circuit developed by Philco. Plays on its own battery or any house current. Beaver grain case. Only $22.95 complete with battery.

PHILCO Portable 844T. Beautiful solid Walnut cabinet with roll-front super-powerful 7-tube panel. New, super-powerful 7-tube circuit. Plays on battery or any house current. Only $22.95, complete with batteries.