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James Francis Cooke

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THE ETUDE

August
1940

Price 25 Cents *music magazine*

VACATION TEMPO



A Significant Musical Advance

NO MATTER how fine an artist interpreter may be, no matter how capable the teacher, no matter how gifted the pupil, all are helpless without fine instruments. Most intelligent musicians realize this dependence upon the manufacturer of instruments, and manufacturers know that their instruments without players are about as useful as aeroplanes without skilled pilots. Therefore the thirty-ninth Annual Convention and Exhibition of the National Association of Music Merchants, held at the Hotel Stevens in Chicago (the largest hotel in the world), July 30th to August 1st, is of importance to both musicians and manufacturers. The manufacturers have no other market except among those to whom this magazine makes a direct appeal, that is, those in the musical home, as well as the concert performer, the student and the teacher. For this reason we believe that our readers should have a very direct interest in the significance of this convention and exhibition, the largest of its kind in the world.

Those who attend the great convention are almost exclusively businessmen, that is, the dealers who sell instruments to the public, manufacturers of musical instruments of all kinds, and those who deal in the materials that go into these instruments. It is the dealer, face to face with the purchaser, who influences the vast stream of sales. The chief objective of the members is to promote the business interests of their firms, to do everything possible to produce profits, to insure a balance sheet at the end of the year that will make the owners of the business and their creditors cheer with delight. This coming exhibition is all "music"; but there will be very little heard about the educational, sociological, entertainment and inspirational value of music at this convention.

Yet every one of these hard-headed business men knows that his very industrial and commercial lifeblood depends upon musical interest and music study. Shut down the schools, the conservatories and the private music teachers, the concerts, the orchestras, the musical newspapers, and the musical magazines (the self-starters of musical activity), and thousands of chimneys would be smokeless, thousands of wheels would be idle, and thousands of workers would be unemployed.

This convention is, however, very significant to all those who are interested in the artistic side of music. The manufacturers and dealers represented make a very valuable contribution to the work of musical education. Their advertisements in musical publications and in the general press

have great promotional value for all music workers. Moreover, their activities form an important barometer of the state of musical demand in our country.

Through the kindness of the Executive Secretary of the Association, Mr. W. A. Mennie, and of Mr. Fred A. Holtz, President of the National Association of Band Instrument Manufacturers, we have secured the following interesting facts. "This year's 'show' will be the largest ever held. The exhibition is one of the greatest of its kind in all history. It will be about fifty times as comprehensive as the musical instrument exhibit at the World's Fair. Two hundred and

fifty rooms in the huge Hotel Stevens will be occupied by every imaginable kind of musical merchandise, valued at many millions of dollars. Between three and four thousand dealers will attend. Entries for exhibits have come from all parts of America. Over four entire floors of the great hotel will be devoted to the convention."

In the year 1939 the piano industry produced a total of 114,043 pianos (17.18 percent grands, 82.82 percent vertical). This was the largest piano production year since 1929, when 120,754 pianos were manufactured. It is now estimated that the 1940 production will easily exceed that of 1929. These figures and estimates are official and put to rest the false and ridiculous reports that the piano is a "declining" instrument. To the contrary, it is advancing by leaps and bounds.

All but two piano manufacturers of America, are members of the Association. All manufacturers, however, furnish the Association with reports so that there can be no question about the figures here given.

Band instrument manufacturers report an increase of 24.37 percent in 1939 over 1938. January, 1940, was 5.21 percent over 1939. In fact, the entire musical instrument manufacturing industry, including mechanical instruments, shows a really magnificent progress.

All manner of subjects are upon the program for discussion. Do not think that these clear minded, straight thinking American business men are blind to the fact that the demand for standards, as well as advantageous prices, effect all trade. We hear a great deal about the reverent care which the European craftsmen, in their tiny workshops of past years, took of their handmade instruments. The importance of the handicraft of a master workman should never be belittled. The great manufacturers of America lay great importance upon their old employees—expert workmen with eyes and hands trained by long and precious experience.

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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD



FREDERICK S. CONVERSE, a bright light in that brilliant constellation of American musicians of two and three decades ago, passed away on June 21st, aged sixty-eight. His "The Pipe of Desire", the first American opera presented by the Metropolitan Opera company was given March 18, 1910, with Alfred Hertz conducting, and with an all-American cast including Louise Homer, Riccardo Martin, Clarence Whitehill and Herbert Witherspoon. Mr. Converse was a native of Newton, Massachusetts and became one of America's most distinguished composers and teachers. In 1899 he was appointed teacher of harmony at the New England Conservatory of Music; from 1921 to 1930 was head of the theory department; and from 1930 till 1938, when he resigned, was dean of the school.

THE NATIONAL MUSIC CAMP at Interlochen, Michigan, opened its thirteenth session on June 23 and will close August 18, with Dr. Joseph E. Maddy again at the helm. The faculty includes skilled teachers of all the orchestral instruments and in departments of musical theory.

MANUEL PONCE, widely known Mexican composer, because of his so popular *Estrellita*, has had his *Perdi in Amor* sung at the Palacio de Bellas Artes (Palace of Fine Arts) of Mexico City. He was the teacher of the internationally known composer and conductor, Carlos Chavez; and his "Chapultepec Symphony" has been on a program at the Philadelphia Orchestra with Leopold Stokowski conducting.

THE CASAVANT SOCIETY of Montreal closed the activities of its third season with a festival concert in the Church of St. Andrew and St. Paul, in which ten leading organists of the city participated, five French and five English, with the program in both languages to accommodate the residents of this bilingual community.

DR. FREDERICK A. STOCK, conductor of the Chicago Symphony Orchestra, was honored in the third week of May at a dinner by the Arts Club. A program of his works followed the dinner, in which Clair Dux sang a group of his songs, and Dr. Stock's "First Quartet" was played by the Philharmonic String Quartet.

GUY MAIER received on June 14th the degree of Doctor of Music, from the Sherwood School of Music of Chicago.

NEW GLASGOW, NOVA SCOTIA, has its *Evening News* with a weekly column (and a half) devoted to musical discussions and news, under the capable editing of Eric L. Armstrong. An example worthy of emulation by many of our newspaper editors is the metropolitan centers.

AMERICAN OPERA SINGERS are expected to have unusual opportunities with the Metropolitan Opera Company, for the coming season, as European artists will find difficulty in leaving their native lands.

"THE PRODIGAL SON (A Sermon in Swing)", by Philadelphia's gifted composer, Robert Elmore, had its world premiere on May 27th, at the spring concert of the Girard Trust Company Glee Club, of Philadelphia, with Robert B. Reed conducting.

THE PENNSYLVANIA PHILHARMONIC ORCHESTRA SOCIETY of Philadelphia gave on May 19 its last concert of the season, with Luigi Carnevale conducting. The "Italian Symphony" of Mendelssohn was the chief orchestral number; and Emily Miekman, coloratura soprano, won a vociferous encore for her interpretation of *Abi fors' e lui* from Verdi's "La Traviata" and the "Mad Scene" from Donizetti's "L'elisir di Amalfitano."

His donor. Full information from American Guild of Organists, 634 Fifth Avenue, New York City.

A PRIZE FOR WOMEN COMPOSERS is offered by the Women's Symphony Society of Boston, for a work of symphonic proportions. The field is national; the competition closes November 1, 1940; and full information may be had from Mrs. Elizabeth Grant, 74 Marlborough Street, Boston, Massachusetts.

A NATIONAL CONTEST, open to native or naturalized American composers, by the National Federation of Music Clubs, offers prizes for vocal solo, two piano accompaniment, piano solo, two piano composition, two violins and piano, and full orchestra. Complete particulars from Miss Helen Gunderson, School of Music, State University, Baton Rouge, Louisiana.

MME. NATALIE RIMSKY-KORSAKOFF, daughter of Alexandra, only sister of Peter Ilych Tchaikowsky, the composer, has written an autobiography in which she reveals "Uncle Petia" as a warm-hearted, affectionate "third parent" to his sister's children.

MORE MOZART DISCOVERIES, this time at the Strahov Monastery of Prague and consisting of a piano sonata for four hands and a collection of pieces in the form of canons for strings, are said to be about to be made available for admirers of this master.



ROSA NEWMARCH, eminent musicologist and translator, died April 10, at Worthing, England, aged eighty-three. In 1877 she began her visits for study at the Imperial Library of St. Petersburg, which resulted in her notable works sponsoring the Russian composers, and her contributions on Russian music for the second edition of Grove's Dictionary of Music and Musicians. She was program annotator for Sir Henry Wood's concerts at Queen's Hall, from 1908 till 1927. She was also for long an apostle to Britain for Sibelius and his works.

A HUGE ALL-DAY ACCORDION FESTIVAL, with an intermission only long enough for a picnic lunch, is scheduled for August 4th at the State Park near La Salle, Illinois. Accordion bands from all parts of the state will appear; and many prominent virtuosos of the popular instrument will take part.

THE PHOTO-ELECTRIC PHONOGRAPH, a revolutionary invention for sound reproduction from the flat record, was exhibited on June 10, by Philco, in Chicago. Sound is conveyed, not by a rigid steel needle which cuts the record but by a featherweight sapphire tip which glides through the sound grooves, then through it to a tiny paper-thin mirror about the size of the little finger nail, and thence by light to a photo-electric cell which amplified. Results: Changing of needle once in eight or ten years; life of records increased tenfold; no records scratch or hum reduced to almost inaudible minimum; far superior tonal integrity.

MARIAN ANDERSON gave on May 28th her fifth concert for the present season in Carnegie Hall, New York.

IN THE "SAVE THE METROPOLITAN" campaign for a million dollars, seventy-four percent of the subscriptions came from residents outside the metropolitan district of New York, and one-third of the money came from radio listeners.

THE ANN ARBOR MAY FESTIVAL, in the second week of the month, drew an attendance of thirty thousand. The Philadelphia Orchestra returned for its fifth consecutive engagement, opened the event with an all-Russian program. Dr. Eugene Ormandy conducted and Alexander Kiprensky was soloist with Tchaikowsky's "Fifth Symphony" closing the evening, in honor of the composer's birthday anniversary.

(Continued on Page 576)

Competitions



MANUEL PONCE



FREDERICK A. STOCK

Music and the World's Great Hour

A SPECIAL EDITORIAL BY
JAMES FRANCIS COOKE

AS WE HAVE repeatedly emphasized, THE ETUDE MUSIC MAGAZINE is obviously and definitely not a political publication and is devoted entirely to the art of music, to music education and to the employment of this beautiful art in the promotion of the highest interests of the state and the individual. Future readers of THE ETUDE may depend upon finding in its pages only stimulating, inspiring, activating and diverting articles and compositions of an ever-increasing interest, each issue a welcome release from a torn and troubled world. In keeping with the staunch Americanism of its founder, the late Theodore Presser, THE ETUDE upholds those principles and patriotic ideals which have marked the highest in the manhood and womanhood in our land.

At this great moment, we feel that music, more than ever before, is invaluable to all to whom it is available. Our foremost national concern, at this hour when our government has decreed a huge expenditure of money for defense purposes, is to stabilize our daily life so that we, as a people, in all businesses and all professions, may meet the new conditions and support the program of our government. This means going about our business with a new and higher faith in our national destiny, unafraid and resolute. The promotion of the government program must come from the people, and this insists that a sane and confident attitude must be preserved if business is to be maintained at the highest possible level.

Let there be in our land far more music than ever before, and let us emphasize those things which make for steadfast patriotism, the highest conceptions of Americanism, and for the fortification of those ideals which have made America what it is and what it must remain. Music unifies and inspires. It is the spiritual, patriotic bulwark of our land. The very opening notes of *The Stars and Stripes Forever* fill us with a deep personal significance of the American tradition and what it means to the world. Let us all attend to business and mind our business, undisturbed by needless fears but, at the same time, taking every last care to preserve our



THE SHRINE OF LIBERTY
The Tower of Independence Hall in Philadelphia, from which the Liberty Bell rang out its message of freedom to the world. The bell now rests in the first floor hallway, directly under this tower.

national safety. America is greater now than it ever has been in the past. Our personal responsibility in upholding lofty and exalting ideals for the protection of the higher and finer development of the human race never has been so great as at this moment.

Our schools, our churches and our radio stations will provide us with fine, courageous, heartening music, as we cheerfully march ahead in the great work which God has given us to do. There cannot be too much stimulating music to wipe out the toxic pessimism with which a few timid souls view the future.

THE ETUDE has continually pointed out that one of the greatest advantages of acquiring a musical education is that those who have mastered a degree of ability in playing and singing have a means of turning to the art as to a sanctuary in which they are, for the time being, safe from the corrosive thoughts which otherwise might lead to their ruin. When one is absorbed in playing a masterpiece, one cannot think of anything else; his whole being is literally consecrated to the music. All psychologists are agreed that the mental rest achieved in this way is invaluable. We once saw in Florence a painting in which two men and a woman

were escaping from brigands. They were crossing the threshold of a church portal, beside which a priest stood with upraised arm. Once in that sanctuary they would be safe. Music is one of the great sanctuaries of civilization, to which one may repair with the feeling of safety from the mental tribulations of the time.

Parents who are now looking into the future should realize that the study of music has become a "must" subject for the child who will confront the great tomorrow. The child who does not have this training and discipline will be seriously handicapped in his competition with those who are in possession of it.

The word to America now is not to put up the sign "Business as Usual" but of "Business as Never Before"; and when we speak of business in music we mean that every one of us must redouble his efforts to produce greater and finer artistic results, to secure more pupils, and to promote music more enthusiastically. This is our greatest hour of opportunity in music. Grasp it by doing your part every moment of your waking hours,

to keep our national progress upon an even keel. Most of all, let us, who strive for success in our national advance, remember the words of Charles Kingsley when he wrote:

"The men whom I have seen succeed have always been cheerful and hopeful, who went about their business with a smile on their faces and took the changes and chances of this mortal life like men."

Keep Strong; keep Resolute; keep Loyal!
Join in our great Pan of Liberty for All!

June 17th, 1940

Youth and Music



The National Music Camp Choir raises youthful voices in a psalm of praise in rehearsal for a radio program.

Part Work and Part Play



A National Music Camp student finds inspiration for modern harmonies while relaxing on the beach at Interlochen.

By

Blanche Lemmon

BOYS AND GIRLS loved National Music Camp when it consisted of only three classrooms and one upright piano, and when the warmest water around the place was to be found in the two adjacent lakes. That was in 1924, the year of its founding. Now, twelve years later, more than three hundred young people are devoted to this camp near Interlochen, Michigan, which has expanded till it has one hundred and ten buildings, ranging from a large hotel and a stage that seats three hundred to dormitories and practice chambers, eighty pianos, one hundred other instruments, a large radio studio, a \$30,000 music library, 1,000 recorded masterpieces, complete electrical transcribing equipment, and hot water in every tub and shower equipped bathroom!

For one thing, the delightful physical features of the camp have remained the same: five hundred acres of pine woods, two small lakes, crystal clear, invigorating northern Michigan air. And, for another, the aim of the camp's founders has also remained unchanged: to give young Americans a summer workshop where they may develop their talents singly and together. In those two constant factors lie the chief reasons for the camp's growth and following, reasons that outshine any and all of the added embellishments. And so long as they are there, affording opportunities for musical, physical and spiritual development, there will probably be no *ritardando* or *diminuendo* in popularity of the camp.

It all started with the unwillingness of the National High School Orchestra to disband. These young instrument players, who had been brought together from more than thirty states in 1926 and 1927, to play for various educational conferences, wanted to go on doing a splendid job of ensemble playing where and when there was a place and time for more protracted activity. From that point the project developed into a camp suited to their needs, went on till it included young bands and choirs, instruction by distinguished musicians, opportunity to play and sing great works

in complete and well balanced groups under noted conductors, and at length spread out its wings to take in radio, drama and art. Now approximately two hundred high school pupils, one hundred college students, and a few adults, all develop their talents at Interlochen each July and August and in this rustic setting have the recreational time of their lives as well, dancing, picnicking, swimming, boating and playing games. In addition they acquire a valuable skill: how to get along with others—learn there, as the camp director, Dr. Maddy, phrases it, how to take their part in the ensemble of life.

Visiting Celebrities

Typical days at camp are mixed in with special ones when the campers go somewhere; or a composer or publisher gives the camp a composition dedicated to Interlochen; or a scholarship is awarded by an outside agency; or distinguished visitors drop in, which happens often—for it seems, as one member facetiously but truthfully said of these noted guests, "The woods is full of 'em!" There are indeed so many of these noted visitors that we must forego leave out the entire roster of names, and the gifts are so numerous that we have time to tell of only two. The first gift ever presented is a march, *Northern Pines*, treasured particularly because it was penned for the camp by America's



Dr. Joseph E. Maddy conducts the 150 piece National High School Orchestra in the famous Interlochen Bowl.

"March King," John Philip Sousa, not long before he died; the other is Samuel Goldwyn's gift presentation last year of the film, "They Shall Have Music." While all gifts are appreciated this last one evoked thrills as well as gratitude. For in this motion picture, as you will recall, the great violinist, Jascha Heifetz, was starred—what great violinist—just kids" like the campers. But the thrill of seeing those boys and girls on the screen was but a forerunner to the excitement of seeing themselves occupy that position. When the campers see their picture—for they are to take part in a motion picture this year—youthful hearts will probably pound and bound and interfere with normal breathing in quite unexpected fashion. But think of the fun of seeing just how a picture is made! And taking part in it yourself! And having the able assistance of two singing stars from Paramount Studios, Allan Jones and Susanna Foster! And having it called "Interlochen!"

The campers have experienced two other thrills in going to the Chicago World's Fair in 1933 and to New York last year to take part in the Fair there. How to transport three hundred campers and two hundred musical instruments presented just a few problems; for, together with food, music, a staff of counselors, a doctor and a nurse, librarians, a stage crew, a dietitian, a cafeteria supervisor and her assistants, camp executives and baggage, they formed what might be termed a cumbersome outfit to move. But two baggage cars, two buffet cars and seven passenger cars—an entire train, in other words—solved the problems and encompassed the whole, giving seats and cubic feet to everybody and everything. And off to New York they went last year, in this fashion, to give eleven noteworthy concerts in five days.

Each week the Orchestra, Band and Choir broadcast a concert; and that, too, is stimulating, both to do and to hear about by way of the mailbag. This summer, for the tenth consecutive year, the National (Continued on Page 568)

The Mental Approach to Singing

A Conference with

Jessica Dragonette



JESSICA DRAGONETTE
Distinguished American Soprano

Secured Expressly for THE ETUDE
By ROSE HEYLBUT

SINCE THE MECHANICS of singing are invisible, we must master them in terms of our sensations; and the ability to perceive instruction and translate it into terms of physical sensation engages the mind as well as the larynx. For that reason, the mental approach to singing is quite as important as any exercise of vocalization. It would be presumptuous of me to venture a pronouncement as to what others should do, but I am happy to tell of my own approach to singing.

Voice should be the spontaneous expression of one's personality. A great master once told me that voice study may be made the means of discovering the soul forces which, combined with physical energies, make up the personality. When one considers that the voice is used continually,

in singing and speaking, to express the most complicated personal thought and feeling, it is amazing to observe the casual treatment it receives. Voice should be an inspiration, and everyone should study it, for reasons of general health, if for no other. But before the singer can attempt musical expression, he must have the tools of his craft under control.

A Lesson from Nature

The tools of the singing art are many and varied; but it is most helpful to regard them in the light of the single, unified process of singing. One must learn to breathe, to regulate breath, to resonate the tone; but all these necessary functions must be coordinated into the unified process of singing. The whole being must be receptive

and active, if the tone is to have spontaneity. Have you ever watched a canary sing, marveling at the full outpouring of tone that comes from so tiny an organism? It should be a lesson to any singer, demonstrating that the amount of breath is not nearly so important as the instinctive feeling of what to do with it. As one watches the bird, it will be observed that not only its throat, but also its entire body, thrills and vibrates in its song. That is quite as it should be. The throat gives out the sound, but the entire body sings! I like to think of the singing body as a single large larynx. The breath must play freely through the respiratory tract. The fact that both the voice box and the great supporting abdominal muscles lie toward the front of the body leads to the mistaken impression that breathing is a localized affair. The sooner we correct that impression the better. The diaphragm is attached also to the spine. Thus, the singing breath must vitalize not merely the front of the body but even the entire thoracic cavity. I prefer the expression "full breath" to "deep breath", because the latter encourages an erroneous idea as to the direction it must take. The depth of the breath is not more important than the fullness with which it vitalizes the entire body.

The diaphragm forms the floor of the breathing box. Its action can be felt by taking quick breathes, in and out. Shaped something like an inverted basin, its descent in the center forces out the outer rim, causing an expansion at the waistline. The combination of diaphragmatic breathing and rib breathing (the powerful *latissimus dorsi* group of muscles are attached to the ribs in front, pass around the sides under the arms, and are attached under the shoulders at the back) makes possible the fullest stretch of the lungs, and this is the best approach to breath control.

Another expression that can confuse the singer is "to hold the breath." The breath should not be held. It should be released and allowed to play freely through the body, quite as it does when one takes exercise. Here again it is helpful to turn to other fields for models. Have you ever watched a diver? Does he take a "deep" breath and then "hold" it? Never! He takes a full breath, and adjusts its emission to suit the distance and duration of his plunge. That is exactly what the singer must do. Breath must be taken fully; allowed to play freely within the body; and emitted tonally, to suit the length and intensity of the musical phrase. It is as great a mistake to take too much breath for a short phrase as to take too little for a long one. The mental preparation of a phrase always must come first. Every tone must be heard mentally, before it is sung—otherwise there is no bearing true witness to the message of the notes before the singer. The only time the breath is held is when, in rhythmic breathing exercises, we consciously hold it after inhaling, thus forcing attention on the center of psychic and nervous energy, the solar plexus.

Resonance a Vital Factor

The carrying power of good tone depends on resonance more than on volume of breath. That, precisely, is the secret of our canary. It is a fact that a person of small stature, who resonates tone correctly, can be heard farther than one of larger frame who shouts on force. I am a rather small person, myself, yet I have no difficulty in singing to orchestral accompaniment, in an auditorium seating upwards of eight thousand people.

The secret of resonance is to remember that tone seeks a cave in which to be amplified. If it is not amplified, or res.—(Continued on Page 556)

Music All Around the Fair



THE KEYNOTE OF THE GREAT WORLD'S FAIR
Wiedlander's heroic sculptured figures, "The Four Freedoms", with the symbolic Trylon and Perisphere in the background, make this twilight picture by Hans one of the finest taken at the Fair.

By
Leonard Warrener



A MAGNIFICENT VISTA
James Earle Fraser's sixty foot Sphinx of George Washington, with the stately United States Building one quarter of a mile distant in the background.

THE FIRST IMPRESSION of the New York World's Fair is one of satisfying artistic completeness. The writer, familiar with the Fair of 1939, made these notes for the Etude in May, shortly after the opening of the 1940 Fair. Before the visitor has had time to orient himself among the buildings, before he has made up his mind whether he wants to begin his tour with Ford motors, the Telephone Company's electrical talking boy, the House of Jewels, the Aquacade, or just something to eat, he is struck by an accumulation of sights and sounds that batter against his senses in an invitation to pleasure—trees and flowering gardens; waterways, fountains; gleaming sculptures hidden away in unexpected corners and ranging in subject from the heroic "Four Freedoms" or Paul ManShip's "Time And The Fates of Man" sundial, to the bizarre "Fountain of The Atom"; people riding in motor chairs, people picnicking on benches; and over and under and around it all, the lungs, of music.

Beside seeing things at the Fair, the music lover finds plenty to which to listen. The policy of the Fair is to stimulate mood, and music is used as one of the chief mood creators. Actually, there are three varieties of music at the Fair. In the Amusement Area, the visitor finds regular musical performances, comparable with the best in Broadway theatrical entertainment. Featured here are "The Streets of Paris" and "The American Jubilee", the latter starring Lucy Monroe and with Don Voorhees conducting a thirty-piece orchestra. In the General Exhibit Area, many of the individual displays include musical performances of one kind or another as part of their "shows." At the much thronged Ford Exhibit, Ferde Grofé, the distinguished American composer, leads his Novachord Ensemble in "The Music World of Tomorrow", an entertaining program that arouses interest in these extraordinary instruments, reproducing electrically the sounds of the various orchestral choirs. Other special exhibits that make use of music are the Palestine Building, The Metropolitan Life, The Equitable Life, The Federal Works, and the Temple of Religion, where splendid choir work adds much to the atmosphere.

Where Music Prevails

Most interesting of all, though, is the musical program carried out by the Fair Corporation itself, quite apart from individual exhibits. The throb of music, that greets the visitor the mo-

ment he enters, is sent out across the Fair grounds over a Public Address, or loudspeaker, system, with only a few minutes' interval between selections. The programs, broadcast along the Theme Channel (extending from the central Trylon and Perisphere down Constitution Mall to the Court of Peace), are made up entirely of classics and lighter classics. The selections are chosen to fit the mood of serenity that prevails in this setting of fountains and gardens; and care is exercised that the pieces shall suit even the time of day at which they are played. These programs involve an interesting change of policy. Last year, the majority of the selections sent out over the Public Address system were of a distinctly popular nature, and the return to the classics is immensely encouraging. If the better melodies were not also better liked, the change would never have been made. This season, the popular tunes are broadcast along the Amusement Area zone only. The selections here include marches, hit tunes, and musical comedy airs. The music is played phonographically and broadcast from a central point on the Fair grounds.

On the Lagoon of Nations, under a ceiling defined by searchlights and open sky, a nightly spectacle is offered, combining music and ballets with the magnificent visual values of the setting itself. These nightly displays again point to a change in policy that must be entered on the credit side for music. During the 1939 Fair, music's place in the Lagoon spectacles was chiefly that of time-keeping accompaniment; the composition of the entertainments was based on color, form, and motion; they were designed to tell a story; and music was used merely as *obligato*, to emphasize the changes of lighting and grouping. This year, the policy has been exactly reversed. First emphasis is laid upon music. Musical masterpieces have been chosen for performance, and the forms and colors of the visual spectacle serve as background. Two of the 1939 presentations have been retained to alternate with three new 1940 spectacles, so that the public may have an opportunity to compare these two divergent types of expression.

The spectacles offer interesting variety. Two were specially composed by Robert Russell Bennett. The first, "The Spirit of George Washington", is a dramatic presentation, conveying the spiritual influence of Washington, during and since the Revolution. It opens with the "Call of The Nations", a brief (Continued on Page 556)

A Story Book Recital

By
Sister M. Agatha

The object of this recital, which has been tried out in a school with fine results, is to introduce a large number of students, and to give as many pupils as possible "something to do." Its performance length is approximately forty minutes; but this depends very largely upon the number of pieces that have been introduced.—*EDITOR'S NOTE.*

Cast of Characters
Alice—A little girl who doesn't like to practice.

Fairy—Who tries to teach Alice a lesson. Other characters who help with the lesson: Betty Blue, Cinderella, Red Riding Hood, Snow White, Ming Lou, Wing Foo, Sing Lee, Farmer's Wife, King Cole, Fiddlers Three, Mother Goose, Queen and Knaive of Hears, Little Bo Peep, Mistress Mary, Goldie Locks, Raggedy Ann, Jack and Jill, Jack Be Nimble, Boy Blue, Mr. and Mrs. Jack Sprat, Curly Locks, Polly and Sukey, Lucy Locket, Kitty Fisher, Mrs. MacGregor, Mother Hubbard, Polly and Molly, Mrs. Peter Pumpkin Eater, and Little Miss Lily.

(All pieces played will be selected from the appended list.)

Alice (entering with an armful of school books): Mother! (Fings books on table, hat and coat onavenport; listens, says louder): Mother!!! (Looks puzzled; listens; goes to door at left and calls upstairs): MO-THER!!! (Still no answer; walks back to table, Sudden!—): Oh that's right, Mother told me she would be here tonight and that I was supposed to practice. I suppose I might as well get it over with. (Gets clock; sets it on piano; gets out music; begins to play very loudly and badly; scales, exercises, new piece; keeps jumping up to look at clock; plays Peter Pumpkin Eater, and other similar pieces.) I'll see if I can play my recital piece.

(Plays correctly.)
Oh, I hate to practice.
(Gets up; goes over to table, picks up book.) I think I'll read a while and then I'll feel more like it.
(Reading title.)

"Nursery Rhymes." I wish I were Little Bo Peep, or Jack Sprat, or— or someone who didn't have to play the old piano.

(Picks up another book.)
"Children of Many Lands." It doesn't say in our Geography that the children in China have to practice.

(Takes book, "Snow White", and goes over to davenport; reads a few lines aloud, looks at pictures and gradually falls asleep.)
(Enter Fairy.)

FAIRY: POOR ALICE! You are mistaken. There

are many who love to play the piano.
(Slowly backs out door. Alice awakes as Fairy disappears.)

Alice: Why—why, I'm almost sure I saw a fairy just now.
(Enter Betty Blue, limping and crying.)
BETTY BLUE: I've lost—my holiday shoe.
ALICE (going over to console her): Why you must be Betty Blue.

CINDERELLA (entering): Did I hear someone say she lost a slipper? I did that once.
ALICE and BETTY: Cinderella!
CINDERELLA: I had a wonderful time at that Ball. I can still hear the music. It went like this. (She plays a piece.)

Alice: I didn't know you could play.
CINDERELLA: I had always wanted to play and now that I am a princess, I have a beautiful piano to play on.
BETTY BLUE: I practice every day too.
ALICE: Oh, Betty Blue, please play a piece for me. (Betty plays.)

Alice: That was lovely.
CINDERELLA: Come, Betty Blue. I'll help you find your shoe. (To Alice) Goodbye.
ALICE: Well, they do play the Piano! (Enter Red Riding Hood) Oh, hello, Red Riding Hood. Are you on your way to see your Grandmother?

RED RIDING HOOD: Yes, but I'm not afraid since the old wolf is dead. I did get caught in a rain storm once. This is the way it sounded.
(She plays.)

SNOW WHITE (entering as Red Riding Hood finishes): That's Rain in the Woods, isn't it? I know because it is the same words that the dwarfs live in.

RED RIDING HOOD: That's right, Now, Snow White, play a piece for Alice, and I'll wait for you.

(Snow White plays. As she finishes, a noise is heard outside with cry of "Help! Help!")
RED RIDING HOOD: Oh, come quick, let's go! It may be another wolf.

SNOW WHITE: Or another wicked queen! (They run out. Three Chinamen run in followed by Farmer's Wife with knife. She has a hold of last Chinaman's pigtail.)
CHINAMEN: Help! Help! She thinks we three blind mice.

ALICE: Oh please be careful! Here, give me that knife.
MING LOW (bowing profoundly): Thankee! I play a piece for Missie.

(Plays. While Ming Low plays, other two Chinamen whisper together.)
WING FOO: We play too.
(They play duet, Wing Foo.)

ALICE: Thank you, Now Mrs. Farmer, I'd like to hear you play.

MRS. FARMER: Well, I'll play about the three blind mice.

(As she comes to the piano the Chinamen back away and, when she is not looking, they slip out.)
ALICE: I could just hear those three big chops at the end. Here is your knife, but please be careful.

(Exit Farmer's wife.)
I wonder if I am going to have any more company. (Picks up "Nursery Rhymes." Reads.) Old King Cole was a merry old soul, and a—

(Enter King Cole, followed by Fiddlers. All carry violins.)
KING COLE: Did I hear my name?

ALICE: Why, King Cole, can you play the violin?

KING COLE: Yes. You see, after hearing my Fiddlers Three so much, I decided I wanted to play too.

ALICE: I have a piece about King Cole. Do you think you could play it?

KING COLE: We can try.
ALICE: But it's a duet. Who will play it with me?

KING COLE (looking around. Sees Mother Goose who has just come in): Perhaps Mother Goose will help us out.

(They play.)
ALICE: Now that was real nice, I think. Who is the Queen of Storyland?

(Heard outside: "Bring back those tarts!" Knaive laughs.)
KING COLE: If I am not mistaken, the Queen of Hearts is right outside.
(Knaive runs in followed by Queen. When Knaive sees King, he quickly gives back the tarts.)

KING COLE: Here you two! Stop your quarreling and play a piece for Alice.
ALICE: Oh please do. Here I'll hold those tarts and they'll be perfectly safe.

QUEEN: Well, don't let the Knaive get them. (Queen and Knaive play duet.)

KING COLE: We must be on our way, but I'm sure Mother Goose will call some more of her children to play for you. Goodbye.

MOTHER GOOSE (goes to door and calls): Little Bo Peep, Mistress Mary, Goldie Locks.

(They enter bringing Raggedy Ann.)
GOLDIE LOCKS: Raggedy Ann was playing with us so we brought her along.

MOTHER GOOSE: That's fine. (Calling again.) Jack and Jill! (No response.) (Jack and Jill running in. Jack falls down and Jill on top.)

MOTHER GOOSE: Oh, did you hurt yourselves.
JACK (rubbing his head): I don't think so.

MOTHER GOOSE (calling): Jack Be Nimble, Boy Blue, Mr. and Mrs. Jack Sprat, Curly Locks, Polly and Sukey, Lucy Locket and Kitty Fisher.

(All come in but Boy Blue.)
Where is Boy Blue?

JACK BE NIMBLE: I suppose he is asleep again. Shall I go wake him?

MOTHER GOOSE: Thank you Jack. (Jack goes out) Now I want you to play for Miss Alice.
LITTLE BO PEEP: Oh, may I be first? (Mother Goose nods and, while Bo Peep plays, she gets some knitting out of her bag, sits in a chair near the piano and supervises the program. Alice starts near her.)
MISTRESS MARY: Goldie Locks and I know a duet. (Continued on Page 558)

Hill Billy and "River" Songs at Their Source

Notes of an Active Collector in Discovering American Folk Songs

By
Sidney Snook



(Above) The Nashville, Tennessee, Levee in 1854 with a line of Cumberland River packets taking on freight. Among the old steamboats at the landing are the Mercury, Palestine, Lizzie Martin, and Revenue. (Left) Captain John Carroll, singer of river songs, who, at 88 years, is the oldest living steamboat pilot on the western rivers. On the river since boyhood, he is still at the wheel of boats going up the Cumberland River.

WE ASKED FOR SONGS. Antique collectors are a zealous lot. Stamp collectors are given to frantic appeals. Collectors of old bottles grow ecstatic at the sight of another old bottle, and collectors of firearms are ready to do battle with all comers for the sake of an ancient weapon. But the gathering of old songs is by far the simplest and one of the most satisfying forms of the collecting mania. The only requirement is to find somebody who knows a song, the particular kind that happens to be desired, and will sing it for you.

The Hunt Is On

Up in the Kentucky mountains we soon were hearing the "song ballets", telling their tales of high adventure and tragic love, which have resounded in the hills since the day the grandmothers and great-grandfathers, and great-grandmothers and great-grandfathers, of the singers came over from England and Scotland. In the river towns we heard the lusty tunes that rang across the water when the laden packets, gay and proud with a clang of bells, cleared the harbor at Nashville, Cincinnati, or Paducah, or some other early river port.

"Maybe old Tom Turner knows some"; or "try Aunt Sarah Allen; she might sing for you—" "And where does Aunt Sarah live?"

"Hit's about three miles up the next draw."

It would prove to be six or eight or ten miles, but that did not matter. If they said Aunt Sarah or Aunt Somebody Else might be persuaded to sing the old songs, then she had to be found as soon as possible. There were long mountain miles to be covered, but there were long midsummer days in which to do it. It meant long walks and long rides through the rocky creek beds and around mountainsides; and there was always an unfalling hospitality and a real interest awaiting in the little mountain cabins at the end of the trail.

"Howdy", called from the gate, was greeted by kindness and a hearty invitation to "light and come in." "Want us to sing? Yes, Ma'm, we know the old ballets." And soon they would be singing with a will.

Often the neighbors would all gather around. Word of the "goings-on" had been spread the grapevine way. If one person failed to remember all the verses of a certain song, which, perhaps, he had not sung for many years, then somebody else would strive earnestly to help him out. Time meant nothing in the passage of the long, drowsy afternoons. The little group would assemble quietly on the tiny front porch, often as many as twelve to fifteen, and sing together.

There was solemnity, but there was no embarrassment, no restraint, little protest. None of the hesitant deprecation which says, "Oh, I can't sing. I'm no singer. I have no voice." Nothing at all like that. Whether or not they had a voice made no differ-

ence. Perhaps it was just a sing-song monotone, a sort of rhythmical moan. When it was nighttime or supper-time the invitation would be given readily, "come in and eat." There would be two extra plates on the table for the meal, which consisted usually of hog meat and cornbread and green beans and the men of the household would sit down and eat. The women would eat afterward. Two strangers—"furriners", if you please—dropping in from some far place, was not in the least disconcerting in the mountain home.

In countless verses, with repetition of words and slight variation of tone, they would tell a tale of some fair damsel and her knightly lover. Usually they would end on a note of tragedy with the noble hero and lovely heroine buried in lonely graves. A thread of melancholy was woven throughout most of the songs, but occasionally there would be a sparkling tune of the "play parties" that rippled and danced like a mountain branch in fair weather. Soon the unhappy *Barbara Allen* and *Fair Elinor* and *The Turkish Lady* were looked upon as our familiar friends, so often were their stories heard in song.

A bare, unpainted little frame building that served as postoffice and general store was tucked away in a hollow at the head of a creek. One morning a group had come in for mail and provisions. Certainly, if people will sing, they can sing at the general store and postoffice "up the hollow", as well as at any other place. Presently they were singing, these men and women of the hill country, gathered around the porch steps. All joined in while their "nags", bearing saddles quietly on the ride back home, waited patiently and switched flies in the summer sun. Nobody minded having his picture taken.

A Mountain Minstrel

Then we found Aunt Jane Miller. It seemed everybody knew Aunt Jane. They would always say, "Aunt Jane knows all the old time songs." She lived "up the creek." (Continued on Page 555)



An old Kentucky mountaineer—the "dullest man"—who played old-time accompaniment to the "song ballets" on the instrument he had made.

IT WAS DURING THE RETREAT FROM MONS in the First World War. One British regiment, worn out by weeks of constant fighting, collapsed in the square of St. Quentin, too exhausted to care if they were captured. Lieutenant Sir "Tom" Bridges knew that the advancing German army was just behind them. Yet it seemed impossible to rally the men, practically unconscious from fatigue.

Facing the square was a deserted toy shop. In a few minutes Sir Tom appeared, a toy drum slung about his neck and a shrill penny whistle clamped in his teeth, playing *The British Grenadier* and *Tipperary* with gusto. He marched around the square playing for all he was worth. Weary heads began to lift wonderingly from the cobblestones. As the soldiers sat up Sir Tom's trumpeter distributed the shop's supply of mouth organs. In ten minutes the regiment, weariness forgotten, was up and playing *Tipperary*. Their vigor restored by music, they marched away, whistling gayly and to safety.

Music can accomplish wonders in almost any situation. It can stimulate the most apathetic individual. Jungle music is being used in a New York psychiatric ward to solve the inner difficulties of so-called problem children. Dr. Lauretta Bender and Miss Franziska Boss, an exponent of the modern dance, found that the use of the tom-tom, drum and gong, and other primitive musical instruments, in Bellevue Hospital, had successfully stimulated children. Spontaneous dances during which many of their inner problems were solved.

A Road to the Mind

It has been found that vibrations of percussion instruments provide a stimulus for overcoming inhibitions in the children and are a decided help in provoking reactions and reinforcing them when they start to appear on the platform. Music thus provides an insight into the working of the child's mind and brings his conflicts to light where they may be studied and the proper readjustments made.

Also at Bellevue, Iso Brisselli, Russian violinist, gave a most interesting recital. He was playing to the inmates of the psychopathic ward. He had been yearning to play to such an audience since he discovered that music soothed his stricken mother when sedatives had failed. The New York Hospital Musical Committee gave him his opportunity. The performance led off a series of experiments to evaluate music's effects on the emotionally unbalanced.

Under the magic of Brisselli's music, the faces of Bellevue's "semidisturbed" women assumed calmed expressions. Some swayed to the rhythm. Others tapped the time with their feet. A few even jumped to their feet. Their emotions were soothed and they fell inwardly satisfied.

A very interesting evaluation of the effects of

music on the mentally unbalanced was conducted by Dr. Earl D. Bond, in Philadelphia. His patient was a young woman of twenty-nine, who suffered all sorts of aches, pains and other distressing symptoms, mostly of mental origin. She was interested in music. She was taught to sing and to play the violin. The more interested she became in music, the greater was the improvement in her mental health and her physical condition.

Music Can Work Miracles

Why "Singing in the Bath tub" is Good for Your Ego

By

Dr. Edward Podolsky

Who Has Made Wide Research in Musical Therapeutics

After a year of musical treatment her mother wrote, "It is wonderful to see the change in a year. Instead of wandering pitifully about the house with a hot water bottle for her pains, she is busy every minute and cheerfully trying to help others." The patient herself remarked, "I am growing happy from the inside. I think I begin to manage my emotions instead of allowing a stampede of forces within. I am alive with ambition."

A Boon to Humanity

"Music gives one a moral uplift," is the belief of Bruno Walter, world famous conductor. Singing, he believes, is a wonderful exercise for the emotions. A community sing is a good way to get over petty troubles. The benefits of music are by no means limited entirely to the performers. It draws the audience into the same magic circle, whether it numbers five or five thousand. They are swept away by the same wave of harmony and raised to the same emotional heights. Music is the magic of music our personalities go through, a sort of dissociation which results in their fusion into a single entity. Music, carrying us away irresistibly like a powerful stream of love, breaks down the barriers that have grown around each

individual. The human soul, condemned to dwell within itself as in a prison cell, is suddenly transmuted into the sublime regions of music, and enters into an unhibited relationship with the rest of the universe.

Singing is always beneficial, whether done in groups or in the bath tub. Singing in the bath tub has, lately, attracted the attention of musicians, psychologists and physiatrists. Singing in the bath tub sounds very good because the hard surfaces reinforce even the feeblest sounds and make them sound magnificent, say the physiatrists. Singing in the bath tub is also good for one's ego, say the psychologists. The unbridled expression of self increases the ego by achieving a perfect escapist outlet. Everyone should sing in the bath tub. It is good for the soul.

No Bad Music

Some one once said of pie that there is no such thing as bad pie, but some pies are better than others. This epigram applies just as accurately to music.

The right music for you is the music you happen to like. It makes you feel better. To play *Just a Song at Twilight* on the piano with one finger, then you are justified in playing it. Music is a very personal thing. It can be made to help you over periods of emotional, mental or physical upheaval. Some people forget the troubles and trials of life by playing or listening to Beethoven's "Concerto in C Major." Some enjoy a snappy overture, like "William Tell" or "Poet and Peasant" or the old descriptive piano solo, *The Charge of the Light Brigade*. It takes no great time to find out what musical composition will work wonders for you.

Insomnia may be aided by music. A man has said to me, "If I do not think I shall sleep I play Schumann's *Träumerei*." Even if you cannot play sleep may be wooed by listening to recorded musical selections. The music should be soft and lulling. It is all a matter of personal preference, and the wide selection of recorded music, at the present time available, should enable you to find the pieces you can use to woo sleep.

Music is a tonic to the emotions. "If I feel suicidal," a friend said to me, "I like to listen to Gerchwin's *Rhapsody in Blue*. The sheer carrol of the brass in this composition would lift anyone out of the dumps."

It has been found that music can be used with benefit every minute of the day. All over the world, in civilized as well as in barbarous countries, those who labor love to sing to soften their tasks. Among the peasants and working classes there is an habitual accompaniment to work. There are handmill songs, war-drawing songs, and songs that accompany ploughing, planting, mowing, harvesting, fruit packing, and dozens of other duties.

An Honorable Lineage

From the earliest times the value of music at the dinner table was (Continued on Page 562)

Protecting Your Piano Investment

Millions and Millions of Dollars Are Invested in Pianos in America, yet Few Know how to Protect Their Instruments

By
Harold J. Morris
A Practical Piano Expert

EVERY PIANO OWNER, at some time or another, regards his instrument as an investment. For a while he may see that it is kept in proper repair even as he would his car. But he loses interest in it, now and again tending to let it fall into disuse, either through lack of proper knowledge regarding its care, or through pressing circumstances. Yet we all—piano owners, listeners, students, performers and teachers—need continually to be reminded that *If an Investment Such As a Piano Is a Real Investment Then It Is Worth Taking Care Of.*

In recent years it has become more and more the duty of the Piano Service man to educate (or should one say, reeducate?) the piano owner to a few fundamental facts concerning the instrument. These facts can be summarized by asking this question: "Is the ordinary piano really an investment?" To assume that it is, is assuming too much; because the piano owner is unaware of the how and why of the care of the piano. But point out to him that after he has spent anywhere from five hundred to five thousand dollars for a single instrument, he did originally look upon it as any investment; that he expected it to function as a piece of furniture; that he also expected it to act as an educator, and that in so far as it has fulfilled these conditions he still looks upon it as an investment. Then he will see the point. Some one or more of these conditions must have been met, otherwise the piano would not have remained as long as it has in the home. Obviously some point of information is lacking. What can it be?

Once the piano owner is convinced that his piano represents a genuine investment, and he usually does when he buys it, he is then apt to forget the next question which is necessarily implied: "How am I to keep up this investment and secure the maximum use, enjoyment and pleasure out of it?"

A Sermon on Service

This article is written to enable the piano owner to do just that. For it outlines definitely certain steps to be taken regarding the care of the piano, which will enhance its value and life. In considering the care of the piano, three main topics should be thought of:

1. The Room;
2. The Piano;
3. The Ornaments.

At a first glance the first two may seem thoroughly sensible, the third somewhat funny. But not so. The reason why will soon become apparent.

First, then, the Room. The reader may recall that an ordinary piano contains about sixteen thousand parts; that its two hundred or more strings produce a strain of between fifteen and twenty tons, equal to a crane lifting a modern electric street car off the tracks; and that these parts of the piano become affected at all seasons

of the year. What a tremendous influence the temperature of a room must have on a piano!

Maintain an even temperature (60 degrees Fahrenheit) in the music room during all seasons of the year, if you would keep your piano in order. Seasonal atmospheric change is the real reason why a piano goes out of correct tune; why the keyboard responds sluggishly at times; and why it sounds better on some days than on others.

Again, keep the windows shut during wet days. In damp weather, strings rust, action parts move sluggishly, keys stick, various parts of the action and of cloth bushings swell.

See that all irregular drafts and currents of air inside the room or building are properly controlled and not allowed to circulate too freely in the room. A draft is as bad for a piano as it is for a human being, but the piano can take more draft and stand it longer.

Second, about the piano itself. Three points are conspicuous for its care:

1. The placing of the piano in the room.
2. Professional service regarding the piano.
3. The personal care which the piano owner himself is able to perform.

The Center of the Picture

The placing of the piano is most important. Placing a piano in another position of the room, or in an entirely different room, is often all that is needed to make it sound right. First, do not place the piano where furnace or heater pipes are near, nor beside a steam or hot air radiator, nor alongside hot air registers, nor near an open grate (such as a fireplace or other similar heater), nor near a hot stove, nor finally where direct sunlight will shine on any part of the instrument. This will avoid having heat of any kind cause the varnish to check or blister, the sounding board to crack or various action parts to rattle. Second, select a space for the piano against an inside wall, away from any of the heating apparatus mentioned before. Be sure that air is able to circulate around the instrument by placing it about six inches from the wall(s). This ensures more even temperature, avoidance of "heat pains", and less danger of the various parts of the action "acting up". A piano is made of wood, metal and felt. The continued expansion and contraction of the wood and occasionally of the metal, naturally alters the pitch of the instrument and changes the tone.

Professional service for the piano is a necessity today. Consider the piano tuner. Most people have the idea that he is a man who merely tunes the strings of a piano, a conception far from the truth. For tuning the strings of a piano is but one small part of the tuner's task. There are four main jobs which a piano service man must perform to do his job thoroughly.

1. Tune the strings of the piano;
 2. Regulate the action;
 3. Adjust various parts for tone quality;
 4. Clean the entire piano and its parts, as protection against dirt, mice and moths. Yet each piano varies with the actual amount and quality of work required to service the instrument and to put it in first class condition again.
- The work of the piano service man is to put the instrument in condition for proper playing. To do this, considerable knowledge, skill and craftsmanship are essential.

Let Care Be Regular

Every piano should be serviced in these four ways. At least twice a year, and preferably three or four times, depending on the condition it is in at the beginning of each season.

A piano badly out of tune, unregulated, maladjusted in regard to tone and moths eaten in parts, or otherwise subjected to the ravages of mice or dirt is both a source of annoyance to performers, listeners, teachers and students; and bad for ear training purposes. With the advent of the radio a few years ago and now (1940) television, the average musical person has had his hearing immensely sharpened. The result is that out of tune instruments are apt to be kept out of hearing and sight while, rightly enough, the radio and other means of musical reproduction are a resort for whatever music is required.

Moreover, the student should have his instrument, no matter what the cost or quality of the piano itself, in as perfect condition for playing as is possible. Many teachers and students recognize that ear training is really a matter of mind training, and that when the ear is trained to a pitch badly outside the normal one the pitch to which the ear is trained is more apt to be accepted as the main and correct one, simply out of repeated hearing. Bad habits of listening can be traced in part at least to badly out of tune instruments.

To get rid of these difficulties, have your piano serviced twice a year at least, by a competent piano service man. Request him at least to tune, regulate and tone adjust your instrument. See that the piano is serviced to suit you. Then you will be able to get better musical results all around, and you may even be surprised at your own performance.

The third point concerns the instrument itself and is of real interest to the reader, in that it is the personal care which the piano owner himself gives to the piano. Five important items to be considered are:

1. Cleaning the case and the keys,
2. Dusting the case and the keys,

Music and Culture

3. Handling the lid properly,
4. The player himself,
5. The casters.

Cleaning the keys and the external case can be done quite easily. For the external piano can be a bottle of reliable (trade marked—and do not accept a substitute) piano polish. Follow the directions on the bottle and apply this to the case two or three times a year. To clean (at least twice a month) the piano keys use a clean damp rag, with water only, then apply a dry (chamois) rag. Alcohol injures the black keys and the varnish too. Avoid dust on the case with a chamolis cloth or cheesecloth three or four times a week at least. Keep the top lid of the piano shut while dusting, to keep dust and dirt out of the interior. To prevent discoloration of the ivories, keep the lid over the keys open during the day. Close it, at night.

The player himself is, or should be, vitally concerned with the care of the piano. He should note well these two points which concern, first his finger nails, and second his feet. First, keep the finger nails trimmed sufficiently short as not to make the name board of the piano look as if it had been through two great wars. Observe this simple point and make the name board look better. Teachers and others, who have to use their pianos much, may think of buying one of the celluloid or other specially made for the purpose shields, to be placed over the name board. And, in regard to the feet. If the player has a habit of kicking up the lower board near and around the pedals, get a piece of medium weight cardboard; glue some green or other colored felt to this and hang it over the pedals and next to the board. This will prevent too great damage being done to the lower board. Finally, put pedal felt covers or slippers on the pedal feet. This will prevent players from wearing out the pedals unduly and will preserve somewhat the metallic luster of the pedal feet.

Casters are useful in preventing the piano scratching up the floors. For this purpose use either castor cups such as wooden ones with cork or felt bottoms; or bakelite; or porcelain; or rubber insulators such as glass ones (potted or clear crystal glass).

These few personal "chore" done regularly will add greatly to the appearance and sound of any piano. The piano owner who does them may be astonished at the contrast between the simplicity of the remedies and the results, musically and in looks.

No Corral of Monstrosities

A third topic in considering the care of the piano is that of ornaments. By ornaments are meant small articles placed on top of the piano to make it look "more like a piece of furniture." Now the fact is that a piano in itself is and should be regarded as a piece of furniture par excellence. It needs nothing outside itself to help it become decorative, nor does it require special placing in the midst of other furniture either to hide it away or to show it off.

To those piano owners who insist on putting things on top of the piano this can be said: put only photographs on top, if there must be any. Be sure these have either very solid frames or else no frames at all. Bric-a-brac, china and all such articles should be kept on a mantel piece or in a china display cabinet.

This leads to the final point concerning ornaments, and it concerns noises generally. Jarring, jingling noises may be (Continued on Page 571)

The Sound Track of Yesterday and Today

By Arthur Jeffrey

YOU REMEMBER HER. Exactly five minutes before the picture started she would march down the aisle, her music under her arm, her chewing-gum already in her mouth. In a moment the light would be snapped on above the piano in the pit and, after a few experimental scales, the "overture" would begin. When the title card of the feature was flashed on the screen, the music changed abruptly, and thereafter it followed, in its unique fashion, the action of the otherwise silent film.

Her day is over, but her influence lingers. For the girl who used to pound out the accompaniment



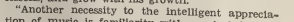
FIFTY YEARS AGO THIS MONTH

Mrs. JOHN CURVEY, an eminent English teacher of her day, wrote for the *Journal of Education of London*, and was quoted in *The Enquirer*:

"A few only may become fine performers; all, or nearly all, can learn to be good listeners. While we train the fingers to perform, let us train the ear to hear; to observe beauty of musical form, color, light, and shade; and then even those who from one cause or another abandon the practice of an instrument will never lose their interest in music as an art, and when they go to a concert they will be able to form a more or less intelligent opinion of the merits of a composition, without waiting for the verdict of the daily papers. . . .

"It is evident that, to secure this intelligent appreciation of music, we must cultivate all sides of the subject. It has been truly said that a musician must 'hear with the eye and see with the ear.' The child who is practicing sight-singing is learning to hear with his eye, for what he sees on the printed page must be heard with his mental ear before he can sing it; and we must so cultivate his ear that the musical sounds which he receives shall take the form of notation before his mental vision. The musician is just beginning to wake up to the necessity of ear-training, and an ear-test of a simple kind is added to some of the practical examinations. Such ear-tests are necessarily haphazard and tentative at present, for the musical profession outside our 'Tonic Sol-fa' kingdom has not got any system of ear-training, but it is at least a move in the right direction. Ear-training, to be effective, must begin with the child's first music lessons, and grow with his growth.

"Another necessity to the intelligent appreciation of music is familiarity with musical form. The subject is neglected in elementary teaching. Yet a little child can be taught from the very beginning to observe imitations of rhythm and melodic sequence, and he will take a far greater interest in little pieces when he knows something about their construction, just as he delights in picking a flower to pieces and learning about its parts. The elements of musical form are far more valuable to the amateur than the elements of harmony, and easier to acquire; therefore, from the first, the teacher should have the pupil enter on more serious study, form giving life to the dry bones of harmony, and it is a mistake to neglect it until the student begins to study composition."



ment to the old-time flickers was the precursor of the modern masters who compile the musical scores of today's talkies. Her place is now taken by such men as Alfred Newman, who supervised the musical score of "They Shall Have Music"; Franz Waxman, who supervised the scores of scores of films; and Reginald LeBorg, who has been responsible for the musical sequence of such films as "One Night of Love," "The Great Waltz," "The Certain Age", and, more recently, David O. Selznick's "Intermezzo," starring Leslie Howard and the lovely young Swedish discovery, Ingrid Bergman. In all these men, and the many others who create the musical backgrounds of today's films, the "girl behind the upright" has been reincarnated.

A Bygone Heroine at the Piano

LeBorg, representing his profession, pays public tribute to this heroine of the silent days:

"She may not have been a virtuoso, and she may have limited her piano selections to the most hackneyed old chestnuts, but she must be given credit for having first taught audiences to experience motion pictures with both their visual and auditory senses. She helped them, moreover, to associate the musical backgrounds with the action on the screen, whether she played *Hearts and Flowers* during the romantic interludes, or the 'Pathétique' for a death scene, and thus laid the foundation for us. By the time the talkies came in, picture goers had learned to expect this musical fillip with their films, and today we 'musical directors' continue in the tradition set by the girl who used to play *The Light Cavalry March* when the sheriff's posse was closing in on the cattle rustler.

"Of course the art has been vastly advanced since those days. Reputable musicians and composers are employed by all the studios to compile the scores for modern motion pictures. Extensive musical libraries are ransacked to provide the selections, and, if the exactly right number cannot be found, a new one is written to order. Just as in the silent days, however, the musical score is planned to qualify and explain the action on the screen, and to supply the psychological under-tones which can be conveyed only by the medium of music."

Music the Soul of Movies

His contribution to "Intermezzo, A Love Story" is cited by LeBorg as a good example of what is entailed in a modern motion picture score. As the story concerns the romance of a world famous violinist and his young accompanist, music plays an integral part in the action of the picture itself. But, more important, is the background music which underlines with emphasis the plot of the film.

Christian Slinding's famous *Rustle of Spring*, for instance, is the musical motif of the picture. Subject matter neglected in the musician and the girl; and it is played wherever they appear together, thus forming a thread which weaves its pattern throughout the film. On the other hand, the title song by Heinz Provoost symbolizes the devotion of the violinist for his wife and suggests the transience of his affair with the younger woman. There are other themes too, all representing various moods and phases of the film, combining to form its musical score.

Yet, with all the modern improvements that have been incorporated into the musical sound psychology, and the employment of the world's greatest talents, there still remains the ghost of the girl in the orchestra pounding out the phantasmal chords of *O Promise Me*.

A NEGRO WOMAN standing on the slave block and holding to her breast a pulpy black bundle of humanity, her twenty-first child! As she was being bid on by the slave owners, the auctioneer shouted, "We'll throw in the pick-aninny!"

It may seem almost incredible but it is less than twenty years in the "pick-aninny" grown into a man, had created a future in all parts of the world by his playing the piano. Great musicians heard and were amazed and many gave him severe tests of ear and memory, for he was blind and entirely untaught musically. His genius and the exquisite beauty of his playing aroused the admiration of all kinds of people, from the uneducated to those of the highest culture, who were thrilled and amazed at what they heard.

Blind Tom was born May 25, 1849, near Columbus, Georgia. His parents were common field hands of pure Negro blood. Blind from birth, Tom learned nothing from sight, and in infancy he showed little intelligent interest in anything. However, almost as a baby he manifested a strange interest and fondness for sounds, as well as an amazing talent for imitating any sound he heard; and his memory seemed to register anything from long conversations to musical tones. He loved to be out doors, and the night seemed especially to fascinate him. Thus, whenever his mother failed to lock her door, he would escape and get out, playing about as in the day. Could it have been that when "the harsh noises of our day" were silenced, he heard sounds that did not penetrate to our duller ears?

An Early Start

His marked musical talent was noticeable before he was two years of age; but it was not until he was about four that a piano was installed in the home of his owner, Gen. Bethune. When anyone played Tom would listen, and it is easy to understand that the melodies he heard, and perhaps some original musical ideas, were being stored away in his mind to be used when opportunity should come to him. The opportunity came when he escaped from his mother's room in the night. He found the door and piano open and began his first playing. Thus, before daybreak, some one was awakened by the piano. He played on until the family came down at the usual hour. Although the performance (his first) was far from perfect, it seemed marvelous to them as they stood watching him. He played with both hands, using white and black keys.

After this experience, he was given access to the piano. He is said to have played everything he heard, and then began creating his own compositions imitating the various phases of nature



Blind Tom

The Miraculous Case of Blind Tom

The Enigma of the Famous Musical Genius
Who Astonished the World

By
Eugenie B. Abbott

—the wind, the trees, and the birds. It would seem that all nature must have been whispering to him of her beauties, giving him a vision of loveliness unseen and unheard by those who had the full development of human sight and intellect. Someone has said, "There is no art about him. God has given him a guide, but it is a

silent one, that of nature herself."

When Tom was less than five years old he listened during a severe thunder storm; and as it ended he immediately went to the piano and played what seemed to represent quite clearly the rain, wind and thunder. This was given on his program as *The Robn Storm*.

Much has been said and written of his extreme bodily activity. As he could not well join other children in play, and lack of sight limited him to small spaces, instinct would have led him to develop exercises of his own, which naturally would consist of jumping, whirling, twisting of legs and arms. Whatever the cause of the intensity of action carried on throughout the years, it could easily be attributed to a very sensitive, nervous temperament, which must have suffered under the constant giving of slurs and exploitation of him, partially as a doer of tricks, for the crowds to laugh at.

Tom Takes a Lesson

Tom was Nature's child, and lived in a mental world of his own, a world of music. We know the great Frodothoven led out of doors, and received from nature messages of harmony and beauty which inspired his greatest compositions. To this blind, uneducated Negro also must have come many a lovely message of harmony and beauty, and from what might seem to be mental darkness, there were haunting memories of beauty which he persistently reached out to receive. This may be illustrated by the following story:

When a girl not yet twenty-one, I went to the old town of Winchester, Virginia, to teach music in a private school. One day it was announced that Blind Tom would give a concert. Great interest was expressed over the approaching event. I was filled with curiosity to hear the Negro who had been so to be convinced of his power to imitate any composition; and was hopeful there would be played something quite difficult.

The moment arrived when the invitation was given from the stage for someone in the audience to play for Tom to imitate. The request came for me to play. The choice I made was the Heller transcription of Schubert's *Die Forelle (The Trout)*. As I took my seat at the piano the manager said, "not too long a piece." I said him "I would like to play about half way through." As I played I sensed that Tom was reacting to the music in a way that affected the audience with a suppressed desire to relieve themselves in merriment.

The manager again came to me and said, "Go right on." After I finished he announced that, as Tom had heard this composition before, he would ask the young lady to play something else. I chose one of the simpler Chopin waltzes, which Tom imitated very well. (Continued on Page 564)

Reborn Releases of Dominating Interest

By
Peter Hugh Reed

PAGANINI WAS NOT a great composer and his output was limited. His greatest fame, of course, was as a violin virtuoso. But since his "Twenty-four Caprices" are actually lessons in various technical problems, which, taken as a whole, constitute a treatise on his technic, the issuance of these pieces in two album sets would be the wisest observation any record company could have made in honor of the recent centenary of the composer's death. Victor makes this contribution with the nineteenth year old violinist, Ossy Renardy, as the performer. Renardy, who specializes in the playing of Paganini's compositions, gives highly commendable performances of the first twelve Caprices (album M-672). There are recorded examples of more remarkable renditions of a couple of these, such as the *A minor No. 5* and *E major No. 9*, by the more mature artists, Primrose and Szizgeti; but this fact need not detain the would student interested in the series as a whole, for Renardy has given admirable performances. The album of the second twelve Caprices was not at hand when this review was written.

Paganini's "Grand Quartet in G major" issued by Royale, also as a centenary gesture (set 27), hardly represents the composer in a favorable light. Reminiscent of Rossini and Schubert, the music is lacking in distinction and originality and is far too redundant for its own good. As a novelty it may find some appeal. It is excellently performed by the York String Quartet, although not entirely satisfactorily recorded.

Honoring the centenary on last May 7th, of Tschalkowsky's birth, Columbia has issued a new recording of the master's "Fifth Symphony"; and both Columbia and Royale have issued recordings of his "Quartet in D major, Op. 11." Tschalkowsky's "Fifth Symphony" is perhaps his most popular. It is a work that, according to many writers, embodies a program in which the "thread of an inexorable fate" intrudes upon all four movements. The late Philip Hale contended that it awakens in the listener "the haunting, unanswerable questions of life and death that concern us directly and personally." Rodzinski, conducting the Cleveland Symphony Orchestra, gives an objective reading of this music; he strives to make a universal program out of what is generally regarded as a personal one. There will be those who will contend that his performance is preferable to Stokowski's more highly personalized one. In our estimation, neither conductor has given the really definitive reading, although our preference leans toward the Rodzinski version. As a recording the latter is a magnificent achievement in orchestral reproduction.

Tschalkowsky's "Quartet in D major, Op. 11," was his first composition to find wide appeal out-

side of Russia. The youthful exuberance of its outer movements and the poetic sensitivity of its famous *Andante cantabile* are among its chief attributes. It is good to have this quartet recorded in its entirety—to hear the *Andante* as Tschalkowsky planned it to be heard. The Roth String Quartet plays this work for Columbia (set M-407), and for Royale the performers are the New York Philharmonic String Quartet (set 33). Neither of these performances does the composition full justice, and both are unevenly played. The newly reorganized Roth Quartet gives a



ARTUR RODZINSKI

more unified performance here than in its recent Haydn set, but while warmer in tonal quality than the more rugged performance of the Philharmonic group (composed of first desk members of the famous New York Philharmonic-Symphony Orchestra), the Roths lack much of the latter's verve and assurance. From a reproductive standpoint, the Roth set is greatly preferable.

Among recent orchestral releases Dvořák's "Second Symphony," as played by the Czech Philharmonic Orchestra under the direction of Vaclav Talich (Victor set M-663), is an eminently worth while composition. It is, perhaps, the most notable and interesting of the Czech master's

symphonies on records. Although the influence of Brahms is apparent in the melodies and harmonies of this music, no one but Dvořák one feels, could have written it. The performance by one of Europe's finest orchestras (now disbanded) is a consummate one.

There is admirable detailed transparency in Bruno Walter's reading of Beethoven's "Fantastic Symphony" (Victor set M-662). It is not often that we hear this music played with such finesse and sensitivity. Although Walter does not whip up the melodramatic excitement of the latter part of the work, as do some other conductors, he none the less conveys its programmatic implications. In the beautiful, Beethovenish pastoral movement, his reading is memorable. The recording, made in France (the orchestra is that of the Paris Conservatory), is excellently treated.

The Philadelphia Orchestra, under Eugene Ormandy's direction, gives a polished and luminous performance of Ravel's "Second Suite from Daphnis and Chloé" (Victor set M-657). The tonal splendors of this score, one of Ravel's best, are notably revealed by Victor's recording engineers. For instrumental coloring and shimmering nuances this set is one of the best extant. Liszt's fourth tone poem, *Orpheus*, is a work of romantic ardor. Its poetic lyricism and thematic unity will surprise those who contend that Liszt is only a capricious genius. Inspired by Gluck's opera of the same name, the work depicts Orpheus singing and playing, revealing to "all humanity the beneficent powers" of his art. Howard Barlow and the Columbia Broadcasting Symphony Orchestra give an admirable performance of this music (Columbia album X-165).

Arthur Fiedler, conducting the Boston "Pops" Orchestra, plays four novelty waltzes by Johann Strauss (Victor set M-668). Two of these, the "New Vienna Waltz" and the "Cagliostro Waltz," are as irresistible as any of the composer's three-quarter time dances on records. On Victor discs 4489 and 4490, Fiedler turns his attentions to some "Austrian Peasant Dances," appropriately playing them in a manner reminiscent of Karsal and beer garden dances.

Although Benno Moiseiwitsch, with the London Philharmonic Orchestra under the direction of Walter Goehr, gives a technically competent rendition of Rachmaninoff's "Second Piano Concerto" (Victor set M-666), he does not succeed in effacing the memory of the performances of ten years ago by the composer, and Stokowski and the Philadelphia Orchestra. The romantic sentiment of this work found more sympathetic interpreters in the older set; however, those who prefer reproductive superiority will find the Moiseiwitsch performance more satisfactory.

The Busch Quartet plays an early Schubert "Quartet, No. 8, in B-flat major" (written in the composer's seventeenth year), with wholly admirable expressiveness (Victor set M-670). Not one of Schubert's greatest chamber scores, there are, nevertheless, enjoyable sections throughout, especially in the tender slow movement and in the sparkling finale.

Chopin's *Berceuse in D-flat major, Op. 57* is a shimmeringly ornamental piece of tonal poetry. It is played with rare fluidity and nuance by Alexander Brailowsky (Continued on Page 56)

RECORDS

Film Music for the New Season

By
Donald Martin



Allan Jones on a Greekion looper sings to Rosemary Lane in "The Boys from Syracuse."

MIDSUMMER SEES an important innovation in the field of motion picture musical comedy. The film is Deanna Durbin's "Spring Parade" (Universal), and the innovation is the use of a musical comedy written especially for the screen, without previous presentation on the stage. While motion picture music has progressed in quality and value along with the improvement in camera and sound-track technics, Hollywood never has had the courage to produce an untried light opera. The films of this type that have been made—"Desert Song," "Naughty Marietta," "Rio Rita," "New Moon," and "Irene"—all were adapted for the screen from successful stage productions. "Spring Parade" pioneers a field that should be rich in promise.

Universal producer Joe Pasternak is responsible for the innovation. Miss Durbin has completed seven pictures, all built around the young star's person, with music playing an incidental role. Now Mr. Pasternak wanted a vehicle where music and star could share the honors. About this time, Adolf Hitler marched into Vienna and a certain Robert Stolz marched out. Mr. Stolz is responsible for the success of fifty-two foreign screen operettas, and his "Zwei Herzen in Drei Viertel Takt" ("Two Hearts in Waltz Time") took America by storm. Looking for a new home and new opportunity, Mr. Stolz found Hollywood and Mr. Pasternak; looking for new musical material, Pasternak found Stolz.

To Robert Stolz Mr. Pasternak brings the finest technical achievements the composer has ever had the good fortune to command. In a recent interview he expressed the opinion that American orchestras have the finest instrumentalists in the world; he can "hardly wait to get his hands on the baton." To Mr. Pasternak, Robert Stolz brings a solid background of distinguished musical achievement. At the age of seven Stolz was touring Europe as a concert pianist. At twenty he had won his spurs as a symphony conductor, a career which he continued when he began the composition of lighter music. He has been for many years, an honorary guest conductor with the B.B.C. Symphony Orchestra in London;

and in Europe he ranks, as a conductor, higher even than as composer. In addition to his fifty-two film musicals, Mr. Stolz is the composer of thirty-eight stage operettas, including the successful "Wild Violets," which ran for four hundred performances in London (and which may be seen on Broadway in the fall), twelve hundred popular songs, a sizable number of suites and orchestral works, and one grand opera, "Roses of the Madonna."

Most of the music for "Spring Parade" was written in Paris, but the score was completed in New York. Henry Koster, who worked with Stolz in his foreign screen operettas, will direct as he has most of the Durbin films. Formation of the Durbin-Stolz-Pasternak-Koster quartette assures an auspicious debut for original screen operetta in America, and, with a composer as prolific as Mr. Stolz in the vanguard, the future of this new and interesting form of screen entertainment looks immensely encouraging. Anyone who remembers "Two Hearts in Waltz Time" (and who can forget it?) will want to give Robert Stolz a hearty American welcome.

Another, and purely American, popular musical art form reaches the screen with the presentation of "The Boys from Syracuse," Universal's screen version of the Rodgers and Hart Broadway musical hit, which is based (very lightly!) on Shakespeare's "A Comedy of Errors."

Richard Rodgers and Lorenz Hart, together with George and Ira Gershwin, Cole Porter, Irving Berlin and a few others, have raised the level of popular music to the status of an American art. The Rodgers-Hart score for "The Boys from Syracuse" is considered the best of a long line of successful stage musicals, among them "Babes in Arms," "I Married An Angel," "I'd Rather Be Right," "Dearest Enemy," "The Connecticut Yankee," "Too Many Girls," and "Higher." In addition to the songs from the stage production (among them the popular *This Can't Be Love, Sing for Your Supper, Falling In Love With Love*, and the comedy tune,

He and She), Rodgers and Hart have composed two new songs for the motion picture version. One of them, *The Greeks Have No Word For It*, is sung by Martha Raye, with a chorus and ballet in the background. The other, *Who Are You?* is sung by Allan Jones and Rosemary Lane.

Besides Allan Jones, Martha Raye, and Rosemary Lane, the cast includes Joe Penner, Irene Hervey, Charles Butterworth, Alan Mowbray, Eric Blore, and Samuel S. Hinds. The picture is directed by Edward Sutherland, with musical direction under the baton of Charles Previn.

The motion picture career of William Holden is progressing along instrumental lines. In "Golden Boy" Holden played the violin. In Wesley Ruggles' production of "Arizona" (Columbia Pictures), he lets go on the banjo; and Holden's performance on that lusty instrument will be



William Holden accompanies himself on the banjo when he serenades Jean Arthur in Columbia's new musical picture "Arizona."

no mere stage property. He has long been at work acquiring technical mastery of the twanging strings, and has taken as his own the typical pioneer song of Civil War days, *Betsy from Pike*. According to Morris Stoloff, head of Columbia's music department, *Betsy* will, in all likelihood, lit its way through the picture as theme song, winding like a brilliant thread through the multifarious musical material created (and unearthened by laborious and accurate research) for the film.

His work on the musical score of "Arizona" is one of the most interesting assignments Mr. Stoloff has had in his four years with Columbia, during which period (Continued on Page 56)

MUSICAL FILMS

FOR THE WELL-TEMPERED PIANO CHILD

Your grandfather's granddaddy had a spot in his education which was probably skipped in your bringing up throughout the years. He was regaled with precious precepts. What is a precious precept? Solomon knew all about them, but he called them proverbs. Down through the centuries it has been the habit of men of all lands in all tongues to crystallize their common sense into little thought nuggets. Plutarch used to say, "He is a fool who lets slip a bird in the hand for a bird in the bush." Cervantes doctored that up to read, "A bird in the hand is worth two in the bush." Ben Jonson repeated it in "Volpone," and thousands of people have repeated it since then right down to Sigmund Spaeth, who jovially says it in "Music, and Tony Sarg, who merrily says it in cartoons (in two colors) in a new book called "Maxims to Music." Some smart somebody put these two lively-minded men to work upon this unusual juvenile volume. First there is the cartoon, then a comment in text, and then a musical setting of each maxim to some widely known melody. This is surely a far more agreeable and civilized means of impressing the wisdom of these venerable and revered maxims upon the jittery youngsters of today than having them copy them over and over again in a dreary classroom on a germ varnished slate, as did their ancestors.

Whatever you may think about the value of precepts in education, there is no question that these things stick in the youthful mind and may help to steer the youngsters through many dangerous life channels. Understand, the pieces in this book are not designed to be played by the child, but to be played to the child by those who undertake to protect themselves from the surging prodigies of today by keeping them profitably entertained through learning in agreeable fashion the maxims, mottoes and traditional sayings to which many of the parents of yesterday attributed their virtues. It is a charming gift book.

Authors: Sigmund Spaeth and Tony Sarg
Pages: 64 (8" x 11")
Price: \$2.00
Publisher: Robert M. McBride & Company

MUSIC IN THE DAYS OF GOOD QUEEN BESS

From 1558 to 1625 creative development in England was so great that many feel that never since then has genius soared so high in Albion. Dr. Morrison Comegys Boyd, for many years Professor of Music at the University of Pennsylvania, has chosen to make this copious and fruitful period of sixty-seven years his field for many interesting musical explorations in those gay and treacherous days when two monarchs, Queen Elizabeth and King James, ruled the land.

Elizabeth's father, Henry VIII, was no mean musician for his times, and he was almost as proud as Nero of his gifts, but with more reason, for if we are to believe Erasmus, bluff King Hal, composed a service of four, five and six parts. According to other Italian reports, Henry, in addition to starring as Bluebeard and disposing of most of his wives, was an extraordinarily gifted man, speaking many languages and playing many difficult instruments skillfully.

Music Along the Networks

By Alfred Lindsay Morgan

Symphony program, directed by Howard Barlow, and heard Sunday afternoons in place of the Philharmonic-Symphony Orchestra; and the Saturday Night Concert, now featuring a symphony orchestra, heard over the NBC-Blue Network. The type of program that Barlow features is frequently of the beaten path and shows an enterprise that many other conductors might do well to emulate.

Interest in the NBC Sunday Night Concert has been heightened recently by the inclusion of a group of distinguished visiting conductors, replacing Dr. Black while on his vacation. The latest of the visiting conductors is Erich Leinsdorf, the brilliant young Wagnerian director of the Metropolitan Opera Company. He will be heard through September 8th; and for the remaining three concerts of the series Isler Solomon, conductor of the Illinois Symphony Orchestra, will officiate. This Sunday Night Concert, which originally featured Frank Black and his String Symphony, might well continue with that chamber orchestra

throughout the year, for Black and his String Symphony was one of the best programs of its kind that radio has sponsored. A replacement, which originates out of the idea that summer listeners require a different type of show, is the Ford Summer Hour (Sunday nights) featuring Jessica Dragonette, James Newill, and Leth Stewen and his orchestra. The show is a good one with cleverly devised programs, one that may well find a permanent place on the airways. Although it probably does not replace the Ford Symphony Hour for the many who follow that program regularly, it undoubtedly attracts an equally large number of listeners. For audiences vary, and well they may. Miss Dragonette is a definite radio personality and a gifted singer, and her contributions to the program are always enjoyable.

Replacing the regular sponsored Saturday morning broadcasts of various musical conservatories, Columbia recently has introduced a new series which deserves to be heard at a more ad-

vantageous time of day, as well as to be carried on through the winter. We refer to the broadcasts of the Dorlan String Quartet (11:05 to 11:30 AM, EDT) and Vera Brodsky, the pianist (11:30 AM to 12 Noon, EDT). The Dorlan Quartet specializes in the performance of contemporary works, and its playing has been widely praised for its precision and fluidity. Vera Brodsky, turning her attention, during recent broadcasts, to the piano works of Brahms, has given further evidences of her sound musicianship.

It looks as though Deems Taylor's brand of music chatter is just what the radio public wants, for the noted composer, critic and author has been reappointed as intermission commentator for the New York Philharmonic-Symphony Orchestra broadcasts this coming season. Taylor first became the intermission commentator with the opening of the 1936-37 season, and since that date with one exception, has spoken in every broadcast—one hundred and nine talks in all. Taylor's informal, somewhat confiding, manner has won him praise from listening millions in the Americas and overseas. His style has been called thought provoking, and it has considerably influenced radio commentary.

"So You Think You Know Music," the Columbia Network Musquiz heard on Sundays 2:35 to 3:00 PM, EDT) observed its first birthday in early summer. Overflowing with anniversary spirits, Ted Cott, its youthful and facile master of ceremonies, gave out some interesting statistics about the program for the first year. In the first place, Mr. Cott wants it known that the one hundred and ninety-six contestants who took part during the first year have a right to think they know music. No less than 67.7 per cent gave correct answers to Cott's questions. Dividing the participants into three groups, the following are the respective music quotients: Laymen, 81.9; popular musicians, 68.8; classical musicians, 72.3.

"Women," Cott says, "outnumbered seven to four by men, outscored the men, six to five. Of the entire number of correct answers, 52.3 per cent, the highest, was given by the classical musicians. But check this off to just plain John Music-Lover, the highest number of perfect scores was rung up by laymen, who got six. Only four professionals hit the mark, three of them being opera singers and the other the pianist, Moritz Rosenthal." The contestants ranged in age from six to seventy-eight.

As the end of its fifth season on the air, the Cincinnati Conservatory of Music conducted its annual poll for request selections to fill its season end broadcasts. The results were most interesting. It was found that the "Fifth Symphony" of Beethoven still remains the indisputable favorite of all symphonic works. (Continued on Page 568)

RADIO

BACK IN 1936, Mme. Yolando Mero-Trion, chairman of the Women's National Radio Committee, asked the broadcasting industry why there was a definite lowering of the standard of reproduction during the summer. It can be assumed that the inquiry was leveled generally at the many replacements of prominent sponsored hours. It is said that the broadcasters themselves see no reason for the change in program fare in the summer, and that they have spent large sums in surveys of listeners' preferences, to prove that people want the same sort of musical fare all the year round; but it appears the men who sign the checks for the big air shows cannot be convinced.

The question of the standards of summer radio programs is one of those annual conditions, which, as Mark Twain said of the weather, people discuss but never do anything about. Twain's witicism, however, in this case is good only for a laugh; for, while people cannot do anything about the weather, they can help to alter the quality of radio fare in the summer. Proper protests in sufficient proportions from music clubs, educators, radio listeners and musicians should in time convince those who need to be convinced that people's tastes do not change automatically when the leaves turn green, and again when they become brown.

Just because music moves into the open (so to speak) during the summer months does not of a necessity mean that it has to take a lighter form. When we read about melodies chosen especially to "soothe the summer mood," we cannot help but feel that the listener's intelligence is being underrated if we like good music



Alfred Wallenstein conducting a Mozart opera broadcast as seen through the control window.

in the winter, we like it in the summer; if we like popular music at any time, we like it all year round. When we read statements like "Music that soothes—music that satisfies—music for the summer," we are inclined to think that broadcasters are confusing soft drinks with music. Summer or winter, spring or fall, genuine music lovers always like good music.

Judging from comments we have heard, two broadcasts, among the prominent summer replacements, loom out not only as worth while additions to the summer fare, but also as worthy of a sustaining place on their respective networks. One of these is the Columbia Broadcasting

The Etude Music Lover's Bookshelf

By B. Meredith Cadman



Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus a slight charge for mail delivery.

It is not surprising then that his daughter Elizabeth had strong musical inclinations and studied the art many years with Roger Ascham. Not only did she sing and play, but also, stated by herself, she composed ballets for her corps of sixty musicians.

James I, on the other hand, was not musical. He did, however, give both his sons, Henry and Charles, a good musical education.

Dr. Boyd has dug long and deep in musical archives to produce this scholarly work and his excavations are most effective. More than this, his work is not like some books of this type, infected with pedantry so that no one but a book worm could possibly be captivated by it. His



DR. MORRISON C. BOYD at the Consoles of the Cyrus H. K. Curtis Organ in The University of Pennsylvania Irvine Auditorium in Philadelphia, Pennsylvania.

chapters upon Church Music, Madrigals, Songs, Instrumental Music, and Music on the Stage, are revealing. One of the most important chapters in the book is that devoted to the Musical Theory of the age. The book is carefully documented and is a very worthy achievement for Dr. Boyd and the institution with which he is identified, "Elizabethan Music and Musical Criticism"
Author: Morrison Comegys Boyd
Pages: 363
Price: \$3.50
Publishers: University of Pennsylvania Press

NEW BUSONI MATERIAL

La Rassegna Musicale, directed by Guido M. Gatti, presented in its January issue (which was

the first volume of the thirteenth year of that excellent magazine which for twenty-one years was issued in Turin, Italy, under the name of Il Pianoforte) an entire number devoted to Ferruccio Busoni, possibly the greatest of all pianists of Italian birth. The issue consists of eighty-eight pages of carefully presented material. The initial article in the series of fifteen is an admirable estimate of Busoni as a pianist, by Alfredo Casella. The cost of each issue in Italian currency is five lire. Busoni admirers will find this work in Italian to be admirable material for reference.

La Rassegna Musicale
Pages: 88
Price: L. 5

MUSIC AT THE GOLDEN GATE

Whether you are a New Dealer or an Old Dealer will make little difference when you come to survey one phase of the work of the W. P. A. Music Project in California. We refer to the voluminous mimeographed volumes detailing the history of music in California. This work has been ably done under the supervision of Cornell Lengyel. Ten volumes have been scheduled, the fourth of which, "Celebrities in El Dorado," has just appeared.

In its two hundred and seventy pages, the editorial staff of the Music Project, including some score of participants, have amply proved that they have not accepted government funds without giving something of permanent value in the musical historical records of our country. If it were to be done in each state of the Union, historians of the future could work with far more ease and assurance. The volume is filled with interesting data and biographies about musicians who have appeared in California. It covers the years from 1850 to 1906, as well as lists of prominent visiting musicians from 1850 to 1940. As a reference aid to students, this should be invaluable in the future.

The pages of this unusual work of research reveal many striking and romantic figures. Among them was Eliza Biscaccianti, daughter of an Italian violinist and orchestra leader who married the organist of the famous Handel and Haydn Society of Boston, her birthplace. Eliza was born in 1824. She made her New York debut in "La Sonnambula" in 1847. Her husband, Biscaccianti, inaugurated San Francisco's first grand opera season in 1852 at the (Continued on Page 566)

BOOKS

Making Practice Produce

A Nine Months Program Designed to Compel Results

By

Bradwell Clarke

THE CHIEF and MOST IMPORTANT activity in the development of musical accomplishment is practice. No amount of musical study can make up for a lack of musical practice. For musical ability is essentially the expression of musical art rather than a knowledge of it. Knowledge, experience and understanding are all, of course, desirable; but trained facility of execution is the very basis of musicianship. So it behoves the earnest teacher of music to know something of the physiological and psychological processes involved when continuous daily practice is being established as a lifelong habit. Waste of time and effort in the practice habits of the average student is widely current, and in many cases mistakes of procedure, which practically nullify all possibilities of musical achievement, are allowed to enter in or are even introduced. Also this is one of the fundamental reasons behind the desultory practice and lack of interest on the part of pupils that so plagues the teacher. For human nature unconsciously seeks useless efforts, as a consequence of which the fires of enthusiasm have nothing upon which to feed.

Long ago physical culturists learned that long continued repetition of light or non-concentrative (that is, non-attention demanding) exercises were worse than useless. For they not only produced no real development but actually proved a drain on the present level of constitutional strength. Similarly the old fashioned educational practices of mere repetition of studies, notably the memorizing of poem after poem as a means to intellectual development had to be abandoned as non-productive of the ends sought. It is finally becoming understood that all physiological development, and psychological too (which is but a realignment of the physical cells of the nerves and brain), is predicated on conscious or attention-demanding practices.

What is Practice?

Practice in music means the cultivation of skill and facility of bodily execution in the production of music. It is the very wonderful process of converting conscious, deliberate, attention-demanding, and usually slow physical movements, into subconscious, automatic and often highly speeded actions. It is a process by which we make use of the remarkable automatic habit function of the body. This function is resident in the involuntary nervous system, over which we have no conscious control, its expression being at all times spontaneous.

But there is a way in which our efforts can be amplified through the medium of this "habit" mind. And the word "habit" is the key here.

Any conscious movement habitually practiced becomes a habit, that is, an automatic function of the involuntary nervous system. Note the word "conscious" in relation to movement. The habitual practice must be conscious.

If a detail of manual execution, of which the student is only partially conscious, is practiced habitually, only the conscious part will become an automatic habit. This is the explanation of why attempts at mastery of music reach only a mediocre skill. They never have cultivated a full consciousness of every movement that they practice. Mistakes in performance indicate unconscious practice of the faulty detail.

Thus it is obvious that the only way to practice is slowly enough to keep, at all times, fully conscious of the movements we are seeking to make automatic habits. Also no more difficulty should be present in our exercises than we can consciously attend to. No effort at speed is necessary! For no physical development occurs during practice, merely from the execution of speed. And development is the reason for speeding.

Consciously directed movements are what produce development. Hence, as soon as an exercise is mastered (in the sense of someone being able to perform it smoothly, deliberately and without effort of attention), the student should move on to a new and slightly more difficult one. Speed is merely intensity of nervous effort and has nothing to do with the production of development. In fact, speed itself is at all times dependent on attentional development. Therefore one's efforts very properly should be directed to the kind of practice that produces development. The necessary speed will always be available if full development of the habit function is achieved.

Incidentally this feature of speed has a definite limiting factor determined by the amount of one's vitality. Its ultimate possibilities vary greatly among individuals.

The student's pieces for exhibitional performance should be kept far enough behind the exercises, in point of difficulty of execution, so that the necessary speed for their performance comes without effort.

Summarizing, practice should be slow enough at all times for one to be fully aware of just what movements are being executed, and the exercise should always be simple enough to fall well within the grasp of the attention.

A procedure of absolutely flawless technic. It should always be simple enough to fall well within the grasp of the attention. A procedure of training along these lines will lay a foundation of absolutely flawless technic. It will lift the function of execution out of the realm of consciousness on to the plane of the subconscious, the automatic habit mind—freeing the attention for the more important work of

interpreting the "genius" of musical composition. And this brings us to the difference between practice and performance.

Practice is conscious attention to the technic of execution. Performance is conscious preoccupation with the composer's mood or the piece's tonal moods.

Practice Periods

The cyclic periods of growth, as they pertain to the physical organism, have an all important bearing on the amount of time that should be devoted to practice. The recurrent cycle of growth, as manifested in all cellular organisms, is a period of about thirty days.

In any line of application in which results are predicated on development (which is growth), it takes about a month to start the first beginnings and about three months before any real progress is apparent. This explains why the new student seems to get no results at first and must persist in his efforts if he is to make any showing at all. In some nine months from the start, if the application has been steady, the speed of growth is progressing at its maximum. From this point on the rate of development begins to decline till at the end of about two years from the original start, it practically ceases, the maximum development having been attained, in so far as was possible within the degree of the student's endowment. From here on practice merely sustains the state of development, or at best varies the facility of its employment.

This law of growth has another phase of manifestation determined by the state of maturity reached in the organism. In human beings maturity is reached at about twenty-eight years of age, and a student who is not yet mature, if he continues his application, will have, in addition to his two-year foundation, the added growth endured by the years necessary to the completion of his maturity. In other words a ten year old student will go much farther in five or ten years of study than will a thirty year old one: though at the end of the first two years of study, the thirty year old person will show infinitely more accomplishment, because of the fact that he has much more natural endowment at that age to work on, than has the ten year old.

Timing the Practice

The length of time to practice is also of great importance. In the early stages of study, when intensifying effort and concentration is practically nil, twice a day is none too often. From a half to no more than an hour each time is sufficient. The guide to this is fatigue, as no development is possible after such a condition sets in. Later, as the power of intensive application increases, the time should be reduced to a single daily period of one to two hours.

After five or six months, a natural division in the application should gradually come about in which a discrimination is made between practice and performance (exercises and pieces). The former are the basis of one's development, the latter the fruit of it. The teacher who uses pieces for development and also confuses the pupil's grasp of his own progress.

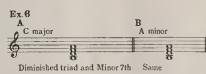
From this point on the exercises should be progressively increased in intensity (by this is meant more difficult to master) and the time of practice shortened. More development can be gained from short practice of hard exercises than from long practice of comparatively easy ones. For it must be remembered that it is the employment of the consciousness rather than the manipulation of the fingers that stimulates (Continued on Page 556)

Chords Are Personalities

The seventh chords containing minor triads and minor sevenths are more placid expressions than those just mentioned.



But even these seem stronger than those which are made up of a diminished triad and minor seventh.



It is a simple matter to summarize and classify these chords into separate compartments of the imagination, just as one discriminates between persons of his acquaintance. Some strongly resemble others and are said to belong to the same family, such as being dominant or subdominant in quality. These families differ from one another, however, so that each steadily and emphatically maintains his individual classification.

One might imagine these various seventh chords as expressing the following emotions: Major triad and minor seventh (primary): consonant and commanding.

Diminished triad and diminished seventh (primary): delicate and appealing. Sensitive. Major triad and major seventh (secondary): dissonant and dominating.

Minor triad and minor seventh (secondary): tractable and complacent. Diminished triad and minor seventh (secondary): humbly apologetic.

Minor triad and major seventh (secondary): questioning; restless; requiring fulfillment.



HELEN DALLAM

By

Helen Dallam

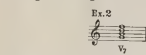
A major triad would seem to express definitely a fact which is not to be disputed. Perhaps, then, this is an individual who is sure of his position without being too self-assertive.

A minor triad may appear to be a trifle in doubt as to the authenticity of his assertion; less positive as to the quality of his power.

A diminished triad is so humble as to be almost inferior in his feeling of unsureness of the situation. An augmented triad is large, virile and dictatorial. He is self-important and aggressive. His leadership is not to be denied.

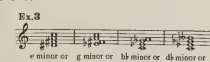
In the same manner are seventh chords identified as to color, quality or personality.

The dominant seventh chord is a very decisive expression, and one which is so commonly heard as to be pleasantly consonant whether or not it moves into the tonic triad, a progression to which the ear is ordinarily accustomed. It is without doubt, commanding and dominating in a dignified manner.



The diminished seventh chord is equally important but less decisive in its expression of individuality. It is inclined to be a delicate and sensitive person, soft and yielding. Its flexibility is its outstanding feature, as it adapts itself easily and readily to any signature at a moment's notice, because of its many possible enharmonic spellings.

For instance:



These chords are identical to the ear but not to the eye or to the theoretical signature. Their dif-

ferent spellings indicate the fact that they are not in the same key. The diminished seventh chord is easy to listen to and to appreciate, its beauty being unexcelled, perhaps, in comparison with its worthy confrères.

The secondary seventh chords are not less beautiful but are perhaps not equally familiar in sound to the average ear. Those which comprise major seventh intervals are no doubt the most expressively but pleasantly dissonant harmonies of all. The tonic and subdominant sevenths in major and the tonic, mediant and sub-mediant sevenths in the minor keys contain major sevenths which are unusually colorful and powerful when used with discrimination. It will be noted that their foundation triads vary. The large seventh depicts an expansiveness not found in minor and diminished seventh chords.



tonic and mediant seventh chords in the minor mode. In four part writing these harmonies may seem to be somewhat jarring at first; but they are really exciting when used pianistically or orchestrally where they show more lovely character than in four part composition.

The tonic seventh in minor keys is somewhat aggressive because of its major seventh, but it is not so much so as the mediant seventh of the minor, because in the former, a minor triad forms the foundation of the structure whereas in the latter, an augmented triad is the foundation. The second named combination causes an extreme dissonance, but it is beautifully dissonant. The submediant seventh chord of the minor is also a dominating powerful personality, due to the fact that it contains a major triad and a major seventh like its prototypes, the tonic and subdominant sevenths in major keys.

Thus we have represented many traits of character. This so-called portrayal of emotion is caused by the various combinations of triads and sevenths, with the resultant interesting personalities.

Likewise the ninth, eleventh and thirteenth chords may be catalogued as well as the augmented sixth family, the 6+, 6- and 6- chords, 3 3

plus the many alterations possible to all chords. Including all this added material, there is almost no conceivable limit to the vocabulary of music.

After having identified the various triads and seventh chords in the major and minor modes (for these modes do differ somewhat in classification), it is most illuminating as well as gratifying to discover these "old friends" in compositions played and studied.

It is understood, of course, that only harmonizations belonging to a stated key signature have been discussed in this article. Altered chords and those of transitional or modulatory nature have not found place in this short exposition. Only when chords, belonging to the given key, become easily recognized is it wise to discuss those which are foreign to a given tonality. Naturally all of this so-called basic material should be thoroughly understood before music analysis is advisable.

No doubt it is true that all imaginations are not fanciful and that perhaps all musicians do not think and express themselves in accordance with the views herein offered; but it may be helpful to some persons who are inarticulate on this subject to crystallize their thoughts into something beautifully tangible as well as tangibly beautiful, rather than to consider music as a stereotyped system of whole steps and half steps and angular lines which must eventually meet at some point or other. Do not try to make them meet.

Music is flexible, not uncompromising. It partakes alike of the spiritual and the human elements. Therefore it should be regarded so if one is to derive the fullest benefits from this most wonderfully expressive of all arts.

Art Grows With Effort

"Whatever success has come my way, I attribute very largely to having had to make my living while I was studying—and I have been studying all my life. I have learned things that have helped me on nearly every occasion when I have appeared in public. That is one of the joys of the artist's life."—*John Coates, eminent British baritone.*

How to Increase Expansion of the Hand

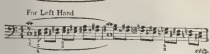
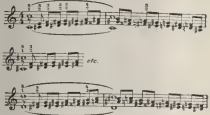
By Stella Whitson-Holmes

UNDOUBTEDLY SOME of our most promising piano students are those handicapped—by short fingers which cause them to have a short "reach." This is one of the most frequent causes of poor octave playing; and, whether from a false sense of inferiority or from fear, these students always feel hampered in playing music of much difficulty, and they fall out of practice easily.

Consequently, while bewailing short fingers, this type of student goes through the years seeking, from this book and that, such studies which will improve his reach without causing undue stiffening. As always, if such a study can be found independently of any book, the student will have something that will be of instant use. The most useful study for this purpose, of which we have knowledge, is one which, like all good studies, does at once a number of things for the student. It develops good, firm, clear octaves, strengthens the forearm muscles, and trains the student in musical theory, as well as accomplishing the purpose for which it was especially devised. Best of all, this study is not one that is so athletic as to breed tension in the mind or stiffening in the muscles.

Briefly, the student builds it for himself upon the chromatic scale played in six octaves. As the example shows, the student strikes the octave C (being careful to relax immediately) and holds it down.

Ex.1
For Right Hand



While sustaining it, he plays all the minor thirds to be found within the octave using the second and third, and the second and fourth fingers. It is the playing of these thirds, while holding the octave, that develops strength in the forearm muscles; and, as this strength develops, the study becomes easier to play.

Primarily, as has been said, this study is meant to be a means of developing stretch between the fingers; and the student will be amazed at his growth in this direction with but very little slow, careful practice in which he has fulfilled the requirements of aimed stroke and immediate relaxation, the latter especially in regard to the octave. The octaves are, of course, C-sharp, D, D-sharp, E, F, F-sharp, G, G-sharp, A, A-sharp, B, and to C again, and the entire octave. While it may appear that both hands could be played together, this is not advisable—at least for a long time—as this would naturally increase the attitude of stiffness.

Most short fingered students will have difficulty

in keeping the fifth finger in place while the first ascending third is played. In this case, it is better to let go the upper octave note, if it do so will prevent stiffening. Then depress it silently in order to sustain it over the other thirds. As the practice continues, the student will experience satisfaction in finding that he need never lift the fifth at all—full proof that the desired expansion is taking place.

For the very small hand, the following may be welcomed as a preparatory study.



As a primary study for strengthening the forearm muscles, this study will be found less strenuous than the first.

Putting the Finger on the Spot

By Michael Conley

Nothing impresses a patient so quickly and strongly as to have a doctor diagnose instantly the patient's malady. When a pupil goes to his teacher he wants to have his faults corrected as soon as possible and to have his weakness removed.

A few decades ago it was the fashion for certain teachers to have the pupil play a piece, whereupon the teacher made a wry face and, speaking ex cathedra, announced with solemnity and finally that everything was so bad that the only way in which the situation could be saved was to forget all that one had done and to start again at the beginning. There seems to have been an impression that Leschetizky favored this plan when he sent his pupils to his *Vorbereiter* ("advanced preparers," or preparatory teachers). True, he frequently put these pupils through a definite drill, such as that outlined in the exercises to be found in Marie Prentner's "The Modern Pianist (The Leschetizky Method)," to be supplemented by Czerny studies, such as those found in the three volumes of Czerny-Liebling studies. He did not, however, intimate that all that the student had learned was wasted. He merely insisted that the pupil have a period of training with certain hand and arm conditions.

Once we had a pupil who aspired to play octaves. At her first lessons she did not realize that her hand was abnormally small. Obviously all octave playing was injurious. The first thing to do was to expand the hand, which, when one knows how, is through the process of contraction alternating with relaxation. In three months the pupil's hand was ready, and in less than another month she was playing octaves fluently.

"It is entirely insufficient to accept music as a sequence of combination of tones that sounds nice." It would be just as reasonable to regard a meal as something that tastes nice whereas of course the meal has a meaning and a use beyond mere taste; its purpose is to sustain life and the issue. Music therefore is merely incidental to the larger story to arrive at some explanation far transcending this."—*H. Ernest Hunt.*

IS THERE A SHORTER ROAD to a singing voice? Experience answers in the affirmative.

Through what means is it made shorter? Observation, of and adherence to actualities. What are those actualities? That singing, compared to speaking, is a supernatural effort. That breath capacity, retention, pressure, and outgoing control; flexibility of the muscles of the vocal apparatus; the breath resisting powers of the vocal ligaments; range, power and control of the voice; all are extraordinary.

Therefore, as the ordinary never was known to incite the extraordinary, the most direct road, and hence the shorter road, will be that which demands at the outset, the extraordinary.

Some Fundamentals

1. Of exercises for the development of breath capacity, retention, pressure, and outgoing control, the following have proved to be among the most effective:

a. Using a pillow, sit on the floor, about two feet from some heavy piece of furniture under which the toes may be placed. Poise the arms, stiffen the neck, and lower the body *almost* to the floor, then raise it back to the sitting position.

b. Remove the pillow, and lie stretched out on the floor.

c. Interlace the fingers back of the head, bring the elbows as near as possible to the floor, and contract the abdomen.

d. Take a deep breath and try to hold it while inhaling and exhaling twenty-five times through the widely dilated nostrils—similar to panting—directing the intaken air backward to a point far down the spine. The sound of air passing through the nostrils should be made as loud as possible. Increase the number of "pantings" until a count of seventy-five has been reached.

2. For breath retention:

a. Stand with the back to the wall, with the head, base of the spine, and the heels, each touching the wall.

b. Interlace the fingers back of the head, and bring the elbows in contact with the wall. Holding the position, fill the lungs, bring the lips tightly together, hold the breath for five slow counts, then allow it to escape very, very slowly between the resting lips.

3. For breath pressure development:

a. Stand erect, with the chest elevated and the hands on the hips.

b. Fill the lungs, bring the lips very tightly together and force the intaken air between the strongly resisting lips, or, in other words, let there be a contest between the pressure exerted by the diaphragm and abdominal muscles and the resistance of the lips. The idea is that of giving the expiratory organs something against which they can exert their pressure; and this is the only possible means to the end. It is very important that no part of the expired air be allowed to escape through the nose, as that would reduce the lip resistance and the effort thus be made useless. Should dizziness be experienced, cease the exercise for the time being. These exercises must be made as such a daily routine as the practice of vocal exercises.

4. Included in the many "roads" are:

a. Insistence upon an ideal tone before muscular flexibility, which makes possible the ideal tone, has been established as the foundation.

b. Calling to assistance an exaggerated positioning of the lips for vowels, which later must be corrected.

c. Awaiting the establishment of one note before higher notes are attempted, thereby de-

veloping desirable extension of the vocal range.

d. Starting with single sustained notes which stiffen the voice, thereby delaying muscular flexibility; or with slowly sung intervals and sustained high notes, the former inducing a lazy habit, and the latter causing fatigue of the undeveloped vocal apparatus.

e. Infinite use of a given vowel, which again delays muscular flexibility, because muscular flexibility demands many muscular adjustments, and one vowel causes but one, whereas many vowels cause many.

f. Lastly, the inconsistent of inconsistencies, instruction of the student to relax.

This last statement calls for substantiation, hence a word. Every physical effort, no matter how insignificant, even to picking up a pin from a table, involves muscular contraction. Question: How much more of a physical effort is singing than picking up a pin? Great singers do not sing without effort; and to hide this effort is a part of their art.

Posture and Relaxation

The proper posture of the singer is head up, chest elevated, and abdomen contracted. Can one assume this posture and at the same time relax?

What, in particular, is there in that would relax the throat? Were the throat relaxed there would be no contraction of muscles which approximate the vocal ligaments for the creation of voice, and no contraction of muscles which by contraction draw the organs into positions for various sounds. Actually, it is not relaxation, but dilation, of the throat that is needed; and, actually, even dilation of the throat is not possible without contraction of certain muscles; so why preach relaxation? A slight darkening of tone causes considerable dilation of the throat; therefore, when needed, a slight darkening of tone should replace instruction to relax. A tone resultant from muscular relaxation is a hoopy tone.

If, instead of all the foregoing, we start with exercises and instructions relative thereto—not one, but a number, so as to leave nothing for tomorrow that can be approached today with direct, and hence shorter road. Let these exercises do as will develop free muscular action and

VOICE

"The Shorter Road" to Fine Singing

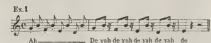
By

William G. Armstrong

flexibility of the jaw; that will correct enunciation of vowels and articulation of consonants without contortion of the lips; that will demand more than ordinary physical energy; that will awaken higher and higher notes without strain upon the undeveloped vocal apparatus, thereby increasing range by leaps and bounds. Let us demand control of the voice at the outset; and conquest is certain.

Progress depends upon the student's attitude toward exercises. Should practice of them be pleasant—and in singing of them the student is doing, in a small way, what great artists do in a big way—there are established the great essentials, that is, buoyancy of spirit, free and spontaneous nervous activity and muscular response, plus the encouraging thought of making immediate progress. The student, who just loves her exercises, makes rapid progress. Let us study a few of them.

Here is one that was a favorite of Mme. Anna Lankov, familiar to grand opera attendants of a generation ago.



There are no less than thirteen reasons for initial use of *staccato* notes; but always they should be struck downward to the chest, and not upward to the forehead or nose. Of all media, no others equal them in the number of influences exerted.

They bring out, immediately, the characteristic lofty quality of the female voice, so that no time is lost in fusing with registers to develop it.

They, at the outset, call upon the vocal ligaments (vocal cords) for a clean cut attack, minus the perceptible "click" of the more decided glottis stroke.

They furnish a mild but effective exercise for strengthening the vocal muscles to resist extraordinary breath pressure. The effort made to produce them demands a repeated energetic expiration—the basis of power of tone.

They show, as nothing else, any injury to the vocal ligaments, thereby guiding the procedure of the teacher.

As the resultant tone is the only one that cannot be forced, they bring out the individuality of the voice lost through other unconscious imitation, tonal preference, or false classification.

The Mental Approach to Singing

(Continued from Page 510)

onated, in the head cavities ("dans la masque" as the French put it), it will find its way down into the throat. Hence the varieties of white, throaty, or defective tone which trouble many beginners. The structure of the head bones that form the cavities acts in the manner of the sounding board of a violin; and it is the sounding board, not the strings, which imparts its tone to a Stradivarius. Vocal tone always should be amplified in the head chambers of resonance, which must be kept open, free, and unrestricted.

Strong vibration is felt back of the nose and under the eyes, and a forward humming ring gives intensity, carrying power, solidity, and character to the tones. It is powerful and insinuating, allowing the voice to rise above massed orchestral sound. It is the natural overture to the fundamental tone, the divine spark of sound, which kindles sympathy in one's hearers and assures the singer of harmonious unity between his inner forces and his outer means of expression.

Resonance requires the absence of any obstacles along the way. Thus, great care should be exerted in placing the tongue and holding the lips close together, giving them a rounded, or possible, practice tones on all vowel sounds, seeking this forward, rounded resonance even for those that are not habitually formed by a forward lip position. A good rule is to think "O" even in singing the closed vowel "E." Experience has taught me that all vowels can thus be given a round, ringing, humming. If the organs of speech are carefully adjusted, and if the tones are allowed to ride freely along the palate.

I believe that every singer should learn to dance. There is no better means of mastering rhythm. Many difficulties that seem to be vocal are often the result of some lack of rhythm, and the rhythmic insistence of dancing while practicing helps to overcome them. If you sing a waltz, or a tarantelle, you can improve your rendition by phrasing according to the figures and forms of the dance itself.

The Singer and Her Audience

Many have asked whether there are differences of technique for concert and for microphone work. Certainly, there are; but such differences are entirely psychological, never vocal. There is only one way to sing, and that is the right way. Whether one sings into a microphone or faces an audience, the vocal production is the same. As to French songs, some feel that they stand as the "bon-bone" of vocal literature, lacking depth and persuasiveness. Personally, I cannot agree with this view. From the old

folk songs, through Gounod, Franck, and Massenet, down to Debussy, Duparc, and Milhaud, the vocal literature of France has great charm and fragrance. The songs of Debussy lend themselves especially well to radio recitals, because of their intimate nature. So do folk songs, where music and words are usually born "twins."

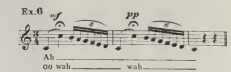
Poetry is as important as music in radio, where the audience is unseeing and unhearing. Radio needs the intimate quality of the mechanical nature of radio projection requires a compensating personal touch in the material broadcast. Debussy says that the function of music is "humbly to give pleasure," and nowhere is this artistic creed better demonstrated than in his own songs. It is the finest creed the singer can take for his own, in building his mental approach to his art.

"The Shorter Road" to Fine Singing

(Continued from Page 526)

This Exercise 5 is to be sung with ever increasing rapidity, with articulation of consonants and enunciation of vowels exaggerated, and always, as all exercises, the sensation of a smile. Additional facility of utterance may be acquired through reversing the order of the syllables.

In cases where there is a tendency to contract the throat and stiffen the jaw when changing to a *piantissimo* tone on notes above E-natural (fourth space of treble staff), we have found the use of the combination, *oo-aa*, together with the thought of resting



the voice upon an elevated chest, and an imaginary stretching of the mouth roof—which arches the soft palate—and a "sighing" of the tone to the region of the bridge of the nose and the forehead, to be most effective.

Light tenors will do well to try Ex. 7

In this exercise, one of twenty consonants—*x* is omitted—is placed before each vowel, commencing with *I* as it is the only one that assures free action of the tongue, and of the muscles around the root of the tongue, which are directly attached to the larynx.

Bearing in mind that singing is a supernatural effort, let us tone up—physically—the nervous and muscular systems. As we give the student a thorough physical and normal effort, breath capacity and pressure to

propel the voice, breath control to govern the voice, muscular flexibility towards range extension, and technical facility, and then heap on the idealistic—the more the better.

Making Practice Produce

(Continued from Page 522)

the processes of growth. This shortening of the exercise practice is a benefit to the pupil in time and effort saved, makes it easier for him to maintain his interest, and is a boon to the teacher, in that the pupil receives his lesson well learned.

By the time the nine months stage is reached the exercises should be practiced only every other day, and for not more than an hour—if that long. The remainder of the time available for practice should be devoted to pieces. Of course these always should be one or two grades behind the exercises. For it is highly important to cultivate the point of view that one phase of the practice is developmental and the other a demonstration of ability because of development. The amount of time to be devoted daily to practicing pieces or musical compositions (in other words, expressing one's ability) is determined solely by fatigue. It is absurd to go on with practice after one has tired. For nothing can be achieved and time and energy are wasted.

There is one other point that cannot be ignored. If a healthy progress is to be maintained, the age old "one day of rest in seven." Industrial records have proven conclusively the wisdom in this. Efficiency falls off rapidly on a seven day a week schedule. This does not mean that the pupil did not learn from the instrument on his "Sunday." Merely that there should be no serious study.

From the foregoing it will be seen that conscious concentration during practice is what produces the development, and, when this is correct, attention to the growth of a sound progress takes place within the quickest possible time. Some of the principles set forth here may appear a bit radical or dogmatic but they will bear out their correctness if systematically applied. The author has obtained startling results in special test cases with individuals who were not even musically inclined. These principles offer a concentrated key to a flawless technic in the minimum of time.

A Taste for Perfection

"No talent will be pure and correct if from the first lessons the taste for perfection is not inculcated. Let us, without this taste, the pupil who attempts too difficult music is contented with a moderate degree of perfection, which is a fatal thing in the study of art."—F. Le Couppez.

VOICE QUESTIONS Answered by DR. NICHOLAS DOUTY

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

Should He Join the U. S. Army?

Q. I am twenty-five and I have a baritone voice with great facilities. I do solo work in church, oratorio, and concert. In my home town, I am recognized as a soloist. I would like to join the Army, and could arrange to go to any part of the United States. I would like to sign up for three years. Could I take singing lessons during these years?—D. S.

A. Surely the recruiting sergeant could tell you just what your duties would be in the U. S. Army. Ask him to tell you if you should be in any place to practice, what hours you would be free, and how good you would have leave. The magnificent physical drill, the open air life, and the good food, all are very fine things for a young man, in peace time, and you would leave the army a finer physical specimen than when you entered it. Ask the sergeant. He always knows something in heaven and earth, and the other place too. But I would hate to meet a prevailing baritone doing Kirchen Police for being A. W. O. L.

Breathing

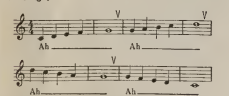
Q. I should like to know how to breathe correctly during singing. Some say breathe one way, and others say breathe another way. I should like to know the correct way. I find that I can sing clearer and with better tone quality if I give my attention to it. Is it possible that I breathe more correctly when I breathe that way?—A. K. J.

A. Please read W. Warren Shaw's excellent article on breath control in the April, 1938, issue of THE ETUDE. Also my analysis of the vocal tract in the current issue of that magazine. First of all, one must breathe naturally, and as one has found out to your distress, every departure from natural breathing will be attended with more difficulty of breath control and poorer tone quality. There are many books which explain breathing anatomically, and many others that will provide you with breathing gymnastics. You may read some of these and practice some of the exercises. However, remember that Nature is the surest guide, and if you breathe naturally and deeply, you are apt to breathe well.

Questions About Various Subjects

1. Please answer the following questions:
 1. What are the good vocal notes?
 2. Please draw a vocal development chart and other organs used for vocal development and control.
 3. Which is best, an early career, or early retirement for pleasure, or years of development?
 4. Should vocal music be carefully learned and played one or more times before singing?
 5. How should vocal music be selected?
 6. Should one be able to sing at night, without instrumental accompaniment, and without sheet music as well as with it?
 7. Which is best, group or individual singing for singing lessons?—D. S.

A. 1. By the expression "Good Scale" I suppose you mean the Great Scale recommended by Lilli Lehmann in her book, "How to Sing."



Sing carefully, with great attention to tone quality and breathing. Transpose to suit the voice.

2. It would not be possible to draw a single system representing the organs used in singing and speaking. Quite a number of diagrams would be necessary, and I am afraid

Attention

ARRANGERS—

COMPOSERS—

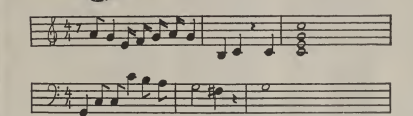
COPIISTS—

New—

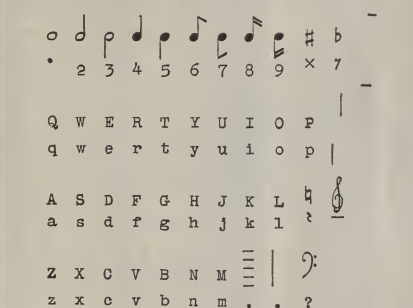
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The School Orchestra Program

(Continued from Page 563)

classes must be exploited before they are prepared, but rather that material which combines adequate student training techniques and suitable program material be utilized by the stringed instrument players prominently.

Individual string players should be encouraged to perform before their fellow students, in the assembly programs before parents, and in the school and community groups. It is this activity that will evoke a high pitch of interest and enthusiasm from members of the string class, and there is the additional advantage that one of the primary problems—that of motivation—will have been eclipsed. There is in existence in our music literature quite a bit of worthy material which is sufficiently simple that it can be used very appropriately in this project. The need is for greater outlet, for more frequent public performance on the part of string players. In the case of bands, we have perhaps gone to excess in that respect.

In working out plans for rehearsals of strings and orchestra, we would suggest that during the junior high school period there be three string ensemble rehearsals per week, with two full orchestra rehearsals, or, if this is not possible, a schedule of string rehearsals daily with one full orchestra rehearsal on Saturday, as was suggested for the seventh grade. Naturally, the strings require much more instruction and guidance than the winds, yet we frequently find schedules which make no provision for the division or separation of the strings from the full orchestra. In the high school, much can be done with the choir groups which, up to the present time, have not been given due attention. There are numerous excellent arrangements of extant vocal numbers, many of which have not been performed often enough. Also this field provides the orchestra with beautiful choral works which have been limited in the past to the piano.

It must be emphasized that the schedule of the band and orchestra groups in our schools is of vital importance. Too often we find that the band and orchestra are rehearsing on alternate days; and that, while this staggered schedule does not often harm the band, it does have an adverse effect on the orchestra. We must constantly bear in mind that string players cannot make progress with the same rapidity as the wind players, and therefore it should be a rule that the strings meet daily. In fact, it is possible to achieve good results only when the curriculum provides a daily rehearsal of each of the groups. Without an effective,

well prepared, fine sounding string section, the orchestra never can rise above mediocrity.

Ensemble groups among the strings, chamber groups and solo performances, all should be fostered and encouraged as much as possible among our high school string players. Herein lies the root of the lack of personnel in the orchestras of our schools, and the lack of allure in the activity of these organizations. There is no real basis for saying that our schools are not prepared to support both organizations, the band and the orchestra. The average school can, and with proper inspiration and support, the orchestra will prosper.

The orchestra is a treasured instrumental organization. It has antiquity and prestige, but more than that it has vitality and immortality. We wish to pride ourselves on the musical education proffered the young people of America. Yet, for educational breadth and for wide horizons, we shall be ever failing sadly if we overlook the development and eventual progress of our school orchestras.

The Miraculous Case of Blind Tom

(Continued from Page 517)

During the intermission, Tom's manager came to me and asked if I would give Tom a lesson on *Die Förelle* in the morning. Then came the explanation of his strange behavior during my playing of *Die Förelle*. Tom had heard this piece played somewhere in his travels two or three years before, and he was charmed with it. His manager had no idea what it was, and Tom could not describe it enough to make anyone understand what he desired. He was eager to learn it and they kept up the search, taking him to music stores, to teachers, and to fine pianists, but no one understood. Now you can imagine what happened when this blind man, called an imbecile, heard the music he had tried so long to find? He went almost wild with joy which, as always, he was expressing through extreme bodily activity. This was going on behind me as I played.

The following morning, Tom and his manager arrived at the school. He was a man of medium height, with a full head of dark hair, and was physically vigorous. During the entire lesson he was quiet and gentle, although he expressed great intensity of feeling. He had delicately formed flexible hands, for which the piano keyboard held no difficulties. He had gained great dexterity in his long years of playing, usually playing eight hours a day. At first I played through the entire composition, then the lesson consisted of my playing short portions, perhaps a

few complete phrases. During my playing Tom stood tense, all his being focused on the music. When he had heard a certain amount he indicated by words and sounds that he desired to play.

Perhaps I would be asked to play a second or third time these short bits. Tom listened most intently. When he would sit at the piano, playing what I had done. He instantly recognized any wrong note he played and would shake his head, uttering disapproving sounds, and motion for me to play again. Anything he got me to play, he did so greatly; but what he did not get annoyed him. When he felt satisfied we would go on, doing another portion in the same way; but the lesson consisted in my giving what he mentally reached out to receive. When we had accomplished a certain amount, we would go back and piece the parts together.

Thus we went on for four hours of almost absolute concentration. I do not remember the day he ever wavered from the subject in hand. This I think would be considered as almost impossible by a person having his full mental faculties. At the end of this period he knew the composition and played it very acceptably. He had a fine instinctive feeling for the music and worked to get all the variations of shade and color just as I had played it. Two months later Tom returned for another engagement, and I was asked to give him a second lesson on *Die Förelle* for the concert. This lesson lasted only two hours and was spent entirely on interpretation. That evening *Die Förelle* was programmed, and I thought that I was almost listening to my own performance.

A Start to Fame

Blind Tom's concert career really began at the age of eight years, and near Columbus, Georgia. General Bethune went on tour with him in 1861, his first concert being given in New York on January 15th of that year. Afterward they toured Europe where he played during the years of the Civil War.

Amazing differences of opinion have been expressed in regard to this strange character. James M. Trotter writes, in "Music and Some Other Musical People", "Who ever heard of an idiot possessing such memory, such fineness of musical sensibility, such order, such method, as he displayed? Let us call it the embodiment, the soul, of music, and there rest our investigations."

On Parnassus

When I heard him he had been playing many years and meeting many distinguished musicians. In 1866 he was thoroughly tested by Ignaz Moscheles, who pronounced Tom as marvelously gifted by nature. Moscheles had him imitate a short original rhythmic piece and parts of other compositions, and he even

placed his hands on the keys at random, Tom naming every note played. H. S. Oakley, Professor of Music at the University of Edinburgh, states: "I played on the organ, an instrument to which he is unaccustomed, parts of a Mendelssohn song, a few measures from a Bach Fugue, both of which he produced after a single hearing; a song of my own, which he could not possibly have heard, much to my surprise. He did not only call names any note chord or discord which he struck, but also can give the exact pitch of any note he is asked to sing, and that whilst any amount of discordant noise is made on the organ to disturb his meditations. This test was given when Tom was seventeen years of age."

In the list of his program music are given concertos by Beethoven, Chopin and Mendelssohn; six sonatas by Beethoven; and a long list of works by the great composers. Much of his own descriptive music and songs he played and sang. When he died it was claimed he had a repertoire of over seven thousand pieces.

A Talent Unique

Blind Tom's originality and marvelous musical gifts, which included musical inspiration, intuition, memory and imitation, made him unique; probably the most amazing musical prodigy that has ever been known. His gifts got into the courts many times. The widow of John Bethune (who had married Albert T. Lerche, a lawyer), after a long fight in the courts with her father-in-law, General Bethune, finally succeeded to the immense fortune and guardianship of the blind musician. From then on he lived in Mrs. Lerche's apartment in Hoboken. He was kept much secluded, but appeared almost constantly in vaudeville and on the stage. General Bethune was changed to Thomas Wiggins. Of the fifty families in the building, only a few knew there was an old Negro living there; but sometimes exquisite piano playing was heard from Mrs. Lerche's apartment, with no one knowing it was produced by Blind Tom.

I will touch but briefly the last pathetic days of Tom's life. Three weeks before his death he suffered a paralytic stroke which affected his right arm and leg. Afterward he again he tried to play, but when he found that his right hand would not play and the left hand brought only discords, he wept like a child and said, "Tom's fingers won't play no mo'."

Saturday evening, June 13, 1908, he again went to the piano and began softly singing, but his voice broke. Sobbing, he rose and said, "I'm done, all gone, missus;" and then he went to the floor, and a thump on the floor. Blind Tom had gone on. Music was his life; and when he could play "no mo'", he could not stay.

THE PIANO ACCORDION Memorizing Accordion Music

By
Pietro Deiro
As Told to Elvera Collins

IT IS INTERESTING, and also surprising, to find how many accordionists have convinced themselves that it is impossible to memorize. When such a statement is made to a teacher he usually tries to be diplomatic and offer helpful suggestions. What a shock it would be to a student if a teacher came out to bluntness and told them that the reason they cannot memorize is because they do not put forth the necessary effort. Perhaps they may be energetic about all other phases of practice but indolent when it comes to memorizing.

The idea seems prevalent that memorizing is a special talent bestowed upon a chosen few. We admit that many accordionists have no difficulty along this line and can discard their notes after a few rehearsals of a selection. It is, however, a debatable question whether this is a special talent or whether they unconsciously employ a certain "system" when learning a new selection and coordinate their faculties so there is a perfect combination of seeing the notes, hearing the tones inwardly and then retaining them. If we were to analyze the practice of such students we would probably find that they use more than their fingers. They actually think and hear each tone mentally while playing it. They do not merely play the notes and allow their minds to wander to other things. It is not strange that some students never memorize, because they may be generous with their energy when applied to the action part of their practice but are unwilling (or shall we say lazy?), when it comes to concentrating and thinking. They use only a small portion of their mental equipment.

Accordion music is much easier to memorize than piano music as the accompaniment is simplified by the mechanical combination of chords. While the pianist must often think of a group of four or five notes for the left hand, the accordionist needs merely to think of which button to push and can devote most of his attention to the music for the right hand.

Practical Suggestions

Volumes could be written on the subject of memorizing but we shall try to condense some suggestions which are intended solely for those students who have hitherto convinced themselves that it was absolutely impossible for them to memorize.

We often hear the statement, "I would give anything if I could

memorize." Taking such students at their word, we ask them if they are willing to do the necessary preliminary work to make memorizing easy. We believe we can prove that, while it is easier for some than others, it certainly is possible for all.

Students may wonder what connection there is between memorizing and a thorough knowledge of all scales, elementary harmony, the formation of chords and also ear training. These represent the equipment necessary if one would reduce his work to a minimum.

There are numerous so-called systems for memorizing, and each one has its advocates who vouch for it, to say nothing of the many who just naturally memorize without a conscious system. Three of these systems are more common than others. One of them is memorizing through the fingers by numerous repetitions. This is an easy method, as the fingers unconsciously weave out the pattern on the keyboard, but it is one of the least dependable because the slightest distraction when playing in public will confuse the accordionist and he will find it hard to get back to the theme unless he starts from the beginning.

Another popular system is by mentally photographing the music. Some students claim they can picture the entire printed page after a few rehearsals. A third system stresses the importance of the melodic line of a composition and it is this which is memorized first.

We cannot select any particular one of these systems and recommend it above another, but we believe that the blending of the three methods would establish a dependable system of memorizing, provided the student concentrates while practicing.

Memorizing will always be difficult until a student reaches a point where he can think a tone mentally. Ear training is a help for this, and students can accomplish much in this line working by themselves. The best way to learn the sound of the tones is to begin with C on the piano keyboard and learn the whole and half steps up and down the scale, and then to learn the intervals such as seconds, thirds, fourths, fifths and so on. (Continued on page 558)

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The author, who is esteemed here and abroad as a theorist and a gifted writer on music subjects, has drawn upon his vast knowledge of the history of music, research, travel, and personal acquaintance with world-famed music folk to make possible the interest, judicious scope and practical arrangement of this book. In a style involving a graphic, well-told tale, this book successfully fulfills its mission to impart a useful knowledge of music history from the earliest known facts, instruments, and composers to the epoch-making living composers, and the present entrance of the art in education, in our social life, in the band and orchestra field, in opera and radio and motion pictures. It is an ideal text book for classes because the logical and practical arrangement simplifies the work of the teacher and makes the subject clearer, interesting, and entertaining to class members. Each chapter is just long enough for a story lesson assignment and is followed by a set of test questions. Its historical charts, index, and colored Music Map are also great teaching aids. It includes over 200 illustrations and photo-cuts giving the pronunciation of hundreds of names and words of foreign origin. Nearly 900 names and well over 100 subjects are indexed, making this a superb, permanently valuable reference volume on important composers and vital music data.

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Part Work and Part Play

(Continued from Page 509)

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The Camp Schedule

Typical days at camp, of which we spoke a few paragraphs back, run according to a schedule which combines work with healthful recreation and play. Here, for example, is the routine followed by a girl majoring in Band.

- 7:00 Morning up exercises
- 7:30 Breakfast
- 8:00 Make bed, clean cabin
- 8:30 Tennis or private practice
- 8:40 Composition class
- 9:00 Drum majoring class
- 12:00 Dinner and rest period
- 1:30 Band rehearsal
- 3:10 Band section rehearsal
- 3:50 Radio jingles, or private practice. (Private Lesson Tuesday)
- 5:00 Swim
- 6:00 Supper and rest period
- 7:30 Monday: Camp party
- Thursday: Faculty recital
- Friday: Band sightreading
- 9:40 In cabin
- 10:00 Taps

Monday is free day of the week, except for short rehearsal periods in the morning for the Orchestra, Band and Choir. Monday afternoons, therefore, are devoted to organized sports, tournaments and meets, picnics, or an occasional trip to Traverse City (fifteen miles north). And in the evening is held the week's big social event—an all-camp party and dance.

There is published at the camp each week a little magazine that is as sprightly and humorous as a scherzo—and appropriately so, for "Scherzo" is its name. Its pages list scheduled events and programs and affairs, and they reflect, too, the busyness and bustle and fun and exuberance of the camp. Because we believe you will enjoy its word pictures of youthful appetites and imaginations at work, a few of its items are produced. They are just random

paragraphs which are representative:

"After the fourth week weighing-in at Boys' and Girls' Camps, it's a good old custom to get out the adding machine and figure out just why, despite hard work and strenuous sports, campers gain weight as well as muskiness. . . . After reading half a dozen copies of the "Scherzo" we just had to go to the refrigerator to see if that leftover piece of pie was there waiting for us, and then to sit on the back steps in the sunshine while we ate. . . . And after reading half a dozen more we were reminded of an adage, wished we had something more to eat, and enjoyed a conviction. You'll know the adage, we think, when we tell you the conviction. It's this: we're convinced that the mixture of work and play to be found at National Music Camp will keep Jack and the rest at Interlochen from becoming dull boys!

"Just to prove that a touch of swing only makes for greater enjoyment of Bach, Beethoven, and Brahms, Girls' Cabin 4 is at the moment displaying twenty-one pictures of Artie Shaw with orchestra and hand-made mustaches. Artie is not lonesome, though, being surrounded by assorted movie stars, track heroes, unnamed handsome males. . . .

"The Weekes of Berea, Kentucky, who came to Interlochen to play trumpet in both band and orchestra this year, joined one of his friends in bicycling all the way from his home to the National Music Camp. He made the trip in seven days of steady riding, with two additional days for recovering from riding 110 miles in one day. The trip, according to his cyclometer, registered 798.2 miles. The boys slept under trees on golf courses, in barns and in state parks. Meals, they tried to buy from farmers, but they were usually accepted as non-paying guests.

"The Weekes of Cranston, Charles McWhorter are now proud managers of the first Interlochen zoo, located—beach, raft, and all—behind the pop stand. The 6 turtles, 19 crabs, 11 horned toad, and assorted tadpoles are all happy and growing. . . .

"When the boys and girls of the California Junior Symphony Association made the picture 'They Shall Have Music' their director promised them an ice cream cone. After downing one apiece, they blew their lines. . . . 'All right, let's do it again,' yelled the director. . . . Forty-five more cones went down the waists and eager little mouths. 'How many times do we make it?' asked nine-year-old Jacqueline Nash, the singing prodigy of the picture. . . . 'This,' declared the director, 'is a take.' . . . So for ninety cones it was a take. At the Interlochen orchestra rates cones

without a take. One of the scholarship donors of the camp wired that as a reward for an excellent broadcast concert the orchestra members were to get a cone apiece as his special bouquet of appreciation—one hundred forty-four cones, with individual choices of flavor. . . .

After reading half a dozen copies of the "Scherzo" we just had to go to the refrigerator to see if that leftover piece of pie was there waiting for us, and then to sit on the back steps in the sunshine while we ate. . . . And after reading half a dozen more we were reminded of an adage, wished we had something more to eat, and enjoyed a conviction. You'll know the adage, we think, when we tell you the conviction. It's this: we're convinced that the mixture of work and play to be found at National Music Camp will keep Jack and the rest at Interlochen from becoming dull boys!

Memorizing Accordion Music

(Continued from Page 565)

kind will enable the student to identify tones by the sound. This is a solution to the problem of accordionists who can think a melody, can sing it, and yet cannot play it because they have no idea what the notes are.

Analyze Before Playing

When learning a new selection a student should automatically first observe the key and the metre. Those with a knowledge of harmony immediately call to mind the three principal chords in that key, and this simplifies memorizing because most accord music moves along in about the same progressional form. Harmony is also an aid in memorizing the harmonization filled in under the melodic line in the music for the right hand.

Memorizing should be begun on simple selections which present no technical difficulties. The reason why students often fail is because they have no interest in memorizing elementary music and they wait until they are playing complicated selections and then try to memorize them. Would it not seem absurd if an accordionist refused to practice technical studies until he began to play selections requiring dexterity? Let us remember that the mind needs training just as much as the muscles.

Selections are divided into phrases or musical sentences, sometimes called questions and answers. One phrase usually suggests another, so the first few are the hardest to memorize. We suggest that either four or eight measures be selected, depending upon the theme. These should be thoroughly memorized be-

fore proceeding to the next eight. After the entire section has been memorized it should be rehearsed frequently. Occasional reference should be made to the notes, so that any errors may be detected. Accordion music cannot be played with freedom and expression until it has been memorized. We urge all students to stop making the statement that they cannot memorize and to begin to prove that it is possible.

Pietro Deiro will answer questions for the accordion with Letters should be addressed to him in care of The Etude, 1719 Chestnut Street, Philadelphia, Pennsylvania.

Accordion Questions Answered

Q. I should like to be informed of the steps necessary to join the American Accordion Association, and to be officially recognized as a teacher.—A.H. California.

A. We suggest that you write to the National Secretary of the A.A.A. at 117 West 48th Street, New York, N. Y.

Q. Are there any concertos written for the accordion with orchestral accompaniment?—J.H. California.

A. We regret that we do not know of any. A few accordionists have composed concertos; but, so far as we know, they never have been published.

Music Lover's Bookshelf

(Continued from Page 520)

American Theatre. Eliza was compared with Jenny Lind, who never appeared in California.

After many vicissitudes, success proved too much for her and she took to drink, gradually sinking until she was reduced to appearing in a burlesque show in the Bella Union, a gambling hall. Somehow she regained control of herself and was able to get to Lima, Peru, where she again triumphed in opera. She amassed a fortune and moved to Milan, Italy, where she met with great success as a vocal teacher. A second husband, a military officer, abandoned with her fortune, and in her last hours we find the old lady dying in 1896, in the home for artists which Rossini provided in Paris. Hollywood story for the films.

Unfortunately the Music Project Volumes are not for sale, but are for public reference purposes only. Libraries and schools that are interested in contributing to the Works Projects Administration, History of Music Project, 1157 Mason Street, San Francisco, California, care of Cornel Lengyel, Supervisor.

FRETTED INSTRUMENTS

Niccolò Paganini, Guitarist

By
George C. Krick


unbounded enthusiasm which greeted his many public appearances as violin virtuoso.

The year 1801, however, saw a remarkable change in his mode of life. Notwithstanding his remarkably successful career as violinist, he put aside the violin, which had been the means of bringing him such fame, and for more than three years devoted himself entirely to the study of the guitar. During this period he was living at the chateau of a lady of rank, and the guitar was her favorite instrument. Paganini gave himself up to the practice of the guitar as eagerly and with the same amount of concentration as he had previously done on the violin, and his mastery of the instrument was so thorough and rapid that his performances became as celebrated as those of the guitar virtuoso Regondi. Scattering such of him: "Niccolò Paganini is such a great master of the guitar that it is hard to decide whether he is greater on the violin or guitar." Douburj in his notice of Paganini says, respecting this period of his life: "To those early days belong also the fact of Paganini's passion for the guitar, nor did he resume in earnest that peculiar symbol of his greatness, the violin, till after the lapse of three years." Riemann in his account of the artist says: "He played the guitar as an amateur, but with the skill of a virtuoso." Ferdinand Carulli, the guitar virtuoso, says in his famous method: "The fact may not be generally known, but Paganini was a fine performer on the guitar, and that he composed most of his airs on this instrument, arranging and amplifying them afterwards for the violin according to his fancy."

Public Performances

Paganini was intimate and performed in public with the leading guitar virtuosi of that time, and the guitar exercised a great influence and fascination over his musical nature. During his whole career he employed it as his accompanying instrument with his pupils and musical friends; and the majority of his compositions published during his lifetime include a part for the guitar. This was the instrument he fondly and earnestly devoted those long periods of illness, when his strength was not sufficient for him to resort to the more exacting position required by the violin. To an intimate friend inquiring of Paganini his reasons for devoting so much

(Continued on Page 571)



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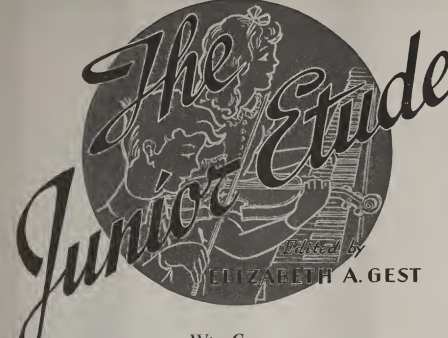


PEABODY CONSERVATORY

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Wire Grass

By Ruby Louise Wheeler

Ned had just begun his music lesson, and he played lots of wrong notes.

"Ned," said his teacher, "let us stop a minute and relax. Is that the way you practiced at home this week?"

"Yes, Miss Laurence, I suppose it is," he replied.

"But you know," she continued, "if you play wrong notes day after day, the habit will grow on you and later it will be very hard to overcome. If you play a passage right the first time, it is more or less easy to play it right the second time, and the third and fourth times. Do you remember when you planted your garden in the spring how you had to hoe and rake the ground every few days to keep down the weeds, especially that troublesome wire grass that grew so rapidly?"

"Oh, I remember that tough old

wire grass, all right," Ned agreed. "And if you had not kept it under control it would have spread his roots in all directions in less than no time and your garden would have become a tangled mass of weeds. And what would it be looking like now?" asked his thoughtful teacher.

"I know I worked hard on that proposition at first, but it was worth it because now the garden is great." "So it is with practicing habits. Habits of carelessness and wrong notes are much like wire grass—extremely hard to get rid of after they get a good start, but by a little careful work at the beginning they can be kept down to a minimum."

On the way home Ned decided to do a little raking and hoeing on his bad habits in music, as he had done with his wire grass, and now his musical garden is thriving as well as his flower garden.

The World's Oldest Instruments

NOBODY really knows where or when music began, but it must have been always one of the arts of the human race. Perhaps in the beginning it was not considered an art at all, but a vital necessity, as food and shelter, air and water.

In the Book of Psalms, No. 137, second verse (No. 136 in Douay version) we read "on the willows in the midst thereof we hung up our instruments, for they that led us into captivity required of us a song."

These instruments are thought to have been "Kissars" or "Kinnors." The one in the picture is in the South Kensington Museum in London, having been presented to the museum by the Viceroys of Egypt. The strings were made of camel-gut and it was played with a plectrum made of horn.

These instruments are considered to be among the most ancient ones known.



Girls' Names in Music

By Mrs. Paul Rhodes

(Blanks to be filled with girls' names)

- | | |
|---------------------------------|--------------------|
| 1. To a Wild _____ on the Shore | MacDowell |
| 2. Oh, _____ Laurie | Irish Folk Song |
| 3. Rose _____ | Foster |
| 4. _____ Night | Scottish Folk Song |
| 5. The Bells of Saint _____'s | Fring |
| 6. _____ Put the Kettle On | Palmgren |
| 7. Porgy and _____ in our Alley | A. Emmett Adams |
| 8. Mah Lindy _____ | English Folk Song |
| 9. Fair _____ | Gershwin |
| 10. _____ Was a Lady | Scottish Folk Song |
| 11. _____'s Dream Waltz | Strickland |
| 12. _____ Lec | Bethoven |
| 13. _____ | Schubert |
| 14. _____ | Foster |
| 15. _____ | Bethoven |
| 16. _____ | Stephen Adams |

Answers on Next Page

The Mischievous Music Characters

By Rena Idella Carver

RUTHIELLA stopped practicing, looked around at the clock, and sighed, "Oh, my! Fifteen minutes more." She turned to her music again and gasped with astonishment.

In place of the printed title of the *Scherzo*, there was an odd arrangement of letters which had no meaning. "I thought I would play a joke on Ruthiella. She never pronounces my name correctly, so I wondered if she would know the difference if I did not spell it right. Ho, ho, ho!" and the jolly voice of *Scherzo* broke into a hearty laugh.

"She can't imagine how fast I really go," said *Prestissimo*. "I should go this way." With that he began whirling around so fast that it made Ruthiella dizzy to watch him.

The *Brace* began to twist and turn saying that he was tired of holding things together for people who did not care. With a snap he broke in the middle, and the pieces flew in opposite directions.

"For years and years I've stayed where the composers put me. Things are so dull now that I have decided to take a little trip," declared the Bass Clef. He made a great big leap and landed clumsily upon Treble Clef's tiny feet.

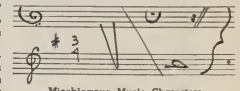
With a silver laugh dainty Treble Clef interrupted Bass Clef's profuse apologies. "I've wanted to travel and see the world for a long time. Now is my chance," she confided, as she adjusted a lovely pair of wings and was wafted away.

"We are called Sharps and we are too sharp to stay here any longer. Ruthiella forgets to use us, so every time she plays a bright, snappy chord. Before Ruthiella could wink her eyes she scattered, fell like shooting stars, and settled in queer places on the page." The composer placed us here to tell what the metre is," complained the Time Signature. "We stand here motionless by the hour, but as long as these children put four beats in one measure, two in the next and listen to us only once in a while, we might as well go for a spin." And the figures began turning over and over.

"Attention," a crisp voice rang out so suddenly that Ruthiella jumped. All the Bar Lines had become stalwart soldiers. "For centuries there were no Bar Lines in music.

Then people requested us to come, so that they would be able to read music more quickly and understand it better. We have faithfully performed our duties ever since and we are not appreciated. To-day we leave for happier lands, Forward, March!" In perfect step they marched away.

With a grin and a chuckle *Crecescendo* swiftly opened and closed like a fan. "Oh, ho, I surely must be getting old," murmured the *Repeat* Mark's eyes. He became smaller and smaller and vanished from view.



Mischievous Music Characters

"Hooray! My name is Double Sharp," shouted that individual, "but here I am an accidental," he gurgled as he bumped into *F-sharp*.

"They call me Natural. I'm going to make myself comfortable and take a nap," beamed D-natural.

There was a great noise and commotion. Joyous giggles were heard among the lines and spaces, for they were trying to turn somersaults. They looked so funny; and the Notes, Sharps, and Flats tumbled about and cut such cute capers, that Ruthiella burst out laughing and clapped her hands with glee.

At that moment the clock began to strike six. Quick as a flash the Lines and Spaces assumed their former places in the Great Staff, the Clefs flew home, the Sharps uttered back, the Time Signatures quit spinning, the Notes scrambled for their positions and the Bar Lines came racing home. The confusion was over and everything in order in a few minutes the clock had finished striking.

"Since they have given me such a fine treat, I am going to make them all glad that they are in Music Land. I shall practice every day. I know they will be surprised and happy," smiled Ruthiella as she briskly set to work.

Dorothy's Preparedness Day

By Gladys M. Stein

"Just another hot summer day, and nothing interesting to do, sighed Beatrice. "Guess I'll go over to Dorothy's home, and see what she is doing."

Dorothy was busy mending her music. "I'm having a *Preparedness Day*," she explained. "I've covered my newer music books with cellophane to keep them from getting dirty, and I've patched all the others which were torn, with strong mending tape."

"Aren't you getting ahead of the season?" Beatrice asked. "We don't begin our piano lessons until school starts."

"I know that," Dorothy answered; "but I have more spare time now than I'll have then. Mother asked the tuner to come tomorrow to put the piano in condition, and this morning I arranged for my lesson period with Miss Anderson. This afternoon," she continued, "I'm going down to the music store to buy a new staff book for my written work."

"Well, since you're getting ready I might as well do the same," remarked Beatrice. "If I help you with

your mending, will you come over to my house and help me with mine?" she asked. "Then," she added, "we could go to the store together. I need manuscript paper, too."



On their way to the store that afternoon Dorothy told Beatrice how she was reviewing several of her old pieces, exercises, and scales each day in order to refresh her mind on the work she had done the previous year. In this way she hoped to be able to begin working on new material at the very first lesson, without wasting two or three weeks getting back into practice as in former years.

"I think I'll do the same thing!" declared Beatrice. "And many thanks for sharing your *Preparedness Day* with me. It has been so interesting that I haven't even noticed the heat."

A Musical Tool Chest

By Marjorie Knox

If it required tools to build a good musician just as it does to build a fine house, how many of the following tools would you need to use?

1. A plane for smoothing down rough places in my scale passages.
2. A hammer to pound new ideas into my head because I am either too slow or too lazy a thinker.
3. A sharpener to sharpen my ears so that I will listen well for mistakes.
4. A hoe to hoe out bad habit weeds which I have allowed to grow up in my playing.
5. A shovel for digging deep into musical knowledge and piling it up for future use.
6. A saw to help me keep sawing away at the logs of music study until some day I will have smooth planks of musical accomplishment.

My Birds

By Frances Gorman Riser

I have some birds—not in a cage—they're always gay and free. They are the notes that fit about Upon the staff, you see!

I know their names, and where they perch, Each in its favored spot, Sometimes they have a sharp or flat, Flagged stems, or a black dot.

But I'm not fooled by anything These birds do, you see, I know them well—they're A, B, C, And D, E, F, and G!

Musical Cakes

By Grace Eaton Clark

- One egg (egg of common sense)
 - One cup sugar (sugar of patience and interest)
 - One cup milk (milk of human kindness)
 - Two cups flour (flour of will power and determination)
 - Teaspoonful baking powder (powder of inspiration)
 - Teaspoonful flavoring (flavor of imagination)
- Mix all together carefully. Bake well in oven of daily practice.



Junior Music Club, Baraboo, Wisconsin

Listening Lessons

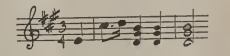
By E. A. C.

YOU ALL probably play the *Prelude in A major*, by Chopin, if you happen to be in that state of advancement; but, in any case, you hear it frequently—very, very frequently, in fact.

The next time you hear it, listen to it and see if it is well played, even if you are the performer yourself. The dotted eighth and sixteenth, followed by the three quarter-note chords, are the features of this prelude. How often the high note of the third chord is cheated of its full time value! And this is apt to happen in every alternate measure.

In the twelfth measure comes the larger chord, a dominant seventh on F-sharp. This proves too big for some hands to reach and, in such a case, leave a note or two out if you cannot reach it conveniently;

but in any case play the chord without hesitation and exactly on the first beat of the measure. Many players cause a delay here, searching for the chord, and this spoils the piece. If you are guilty of this, you should practice this spot very carefully. It is an important place; and the chord should be ready and not hiding somewhere to be searched for. Make a record if you wish, but not a hesitation.



Remember rhythm and time should never be disturbed while the player hunts for notes. That is not good playing. LISTEN carefully to this.

The Fish Pond

By Gertrude Greenhalgh Walker

This is an amusing and instructive game for a club meeting. Also it is doubly attractive because all needed articles may be made by children.

Cut out a great many little fishes from a sheet of cardboard; or, if you prefer, buy a cut out book of fishes already colored. Punch a little hole in each of their eyes, and then paste a small piece of cardboard on one side of each fish so they will stand up and appear to be swimming.

On the side of the fish away from the player write a musical question. For example—What is a Mazzurka? Or, Name the relative minor key that has four sharps in its signature.

Then make your fish lines. Use bent pins for hooks, a piece of string for a line and a meat skewer for a pole.

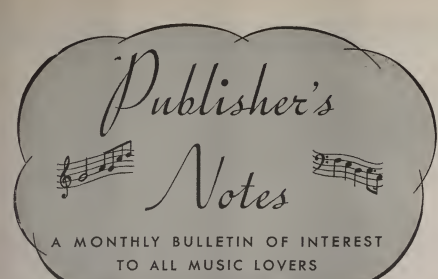
Provide each player with a line; and when a player hooks a fish he must answer correctly the question written on the reverse side of the fish. If not correctly answered, the fish must be returned to the Pond. The person keeping the most fish is declared winner, and a small prize may be awarded.

Green cellophane paper arranged in waves, with little shells and florist's grass representing seaweed, make a most realistic pond.



St. Cecilia Club, Jordan, Minnesota

As usual the JUNIOR ETUDE contests will be omitted during July and August. The next contest will appear in the September issue.



PROFESSIONAL PRE-SEASON PREPARATIONS—Some old sage once said that "Some people feel they are fooling every body but in reality the only ones being fooled are themselves". Unfortunately there are some teachers and some professional performers who never bother about things until the last minute. No professional musical engagement nor any music tuition obligation should be taken too lightly that little or no advance consideration or preparation is given to it. Teachers or performers flustered by the uncertainties of last minute attention to details give themselves away to their audiences or their pupils, whereas the teacher or performer who has all preparations well in hand is impressive with it or her better poise and self assurance. Last-minute rushings with certain-to-occur disappointments are a high a price to pay for the complete forgetfulness during vacation days of the new music season's responsibilities. With the Theodore Presser Co's liberal examination and return privileges and the readiness to include summertime music orders as part of next season's purchases, or corrections obtained on orders, college teachers, school music educators, college faculty members, choirmasters, choral directors, and other active music teachers need to have their summer music in readiness for next season's needs.

Write today for a selection package which is the most classifications in which you are interested, requesting that this music be charged to you "On Sale" and sent for examination with full return privileges, and with the understanding that returns and settlement do not have to be made any earlier than were requests sent in to us in September or October.

THE THRESHOLD OF MUSIC, *A Layman's Guide to the Fascinating Language of Music*, by M. F. Abbott—This is a new and authoritative published book. Mr. Abbott opens the doors to intelligent music understanding and appreciation in a way that makes learning a pleasure.

No cut-and-dried text with involved rules and intricate problems is this book, but a readable, intimate, common-sense presentation of those essentials which lead to an understanding of form in music. Innumerable musical examples quoted from modern as well as classic compositions serve to illustrate and clarify the many points and problems covered. With the knowledge gained, listening in fine music on records, at concerts, or over the

POEMS FOR PETER (A Book of Rote Songs) *Texts by Lyshach Boyd Horie. Set to Music by Ada Richter.*—A wealth of poetry and music is to be found in this collection of rote songs. Those well-versed in the poetry of childhood need no introduction to Mrs. Horie. Her *Poems for Peter* and *More Poems for Peter* have appealed to children and adults alike. Mrs. Horie wrote the poetry for her own son, setting to piano the overtone music of his mother and child life. Mrs. Richter, a successful pianist, teacher and composer, has enhanced the poetry with a rich melodic and rhythmic music setting.

Exquisite illustrations in color appear throughout the book. These vivid representations of the texts will undoubtedly prove a greater interest to children and added enjoyment for child readers and singers. This unique collection of rote songs would be a valuable addition to home and school libraries.

Parents and teachers seeking the best in literature, music, and art for children will avail themselves of the advance of publication cash offer of 50 cents for single copy, delivery to be made when the book is published.

SONGS FROM MOTHER GOOSE. *Set to Music by Sidney Homer.*—The Mother Goose rhymes and jingles are so much a part of our childhood that we seldom take this as a collection of simple little songs for little youngsters only to sing. It is more than that, since these are artistic musical settings of thirty-five Mother Goose selections that have a simplicity that makes them suitable for children to sing, yet that simplicity can be an added charm to these songs when they are handled artistically by a singer of professional ability. Thus they may be described as songs for children big or little, and mother and father could have a great time entering into the singing of them with their children. In general, the songs are in the range from the first line below the Treble Clef to the top line of the Treble Clef.

This new edition of these traditional songs by the well-known American composer, Sidney Homer, is now being offered in advance of publication for the low cash price of 40 cents, postpaid—delivery to be made just as soon as the book is received from the printers.

MELODIES EVERYONE LOVES, *A Collection of Piano Pieces for the Crown-Up Music Series*, Compiled and Arranged by William M. Felton—In scrutinizing the contents of this volume it is not likely that many would visualize a single performer using it. The compositions of Tschakowsky, Rossini, Moszkowski, Brahms, Strauss, Waldteufel, Drigo, Massenet, Delibes, Chaminade, etc., have always been played by first-rate musicians and rapidly would only be heard and admired by the less experienced ones. Times have changed, however, and now, with so many people enjoying worldly pleasures through the medium of recordings, radio, sound movies, and concerts of all types, good simple arrangements of this high type are heard and admired by the less experienced ones. Times have changed, however, and now, with so many people enjoying worldly pleasures through the medium of recordings, radio, sound movies, and concerts of all types, good simple arrangements of this high type are heard and admired by the less experienced ones.

The author, already established in this series by his *Grown-Up Beginnings* and *More Grown-Up Beginnings*, has with his highly successful *Play With Pleasure*. Greatly encouraged by the im-

mediate and universal acceptance of this volume, Mr. Felton has arranged another group of numbers which will be published in this apply called collection, *Melodies Everyone Loves*, appearing in grades 3 to 6. The music in this compilation is so well arranged and so carefully fingered and phrased that it will be a propit not only for the less experienced but also for progressing young students who are capable of playing octaves.

The advance of publication offer price on this book in effect now during its preparation, for the residents of the U.S.A. and its Possessions, is 40 cents, postpaid.

SONGS OF STEPHEN FOSTER, in *Easy Arrangements for Piano*, by Ada Richter—A new piano book by Ada Richter has come to be an event music circles, and readers of these columns invariably have given an enthusiastic response to such a book. This is Mrs. Richter's earliest work, *My First Song Book* (75c), which was eminently successful and has been followed in rapid succession by other excellent books. Our readers who are teachers, pianists, girls and boys (10c), *Kindergarten Class Book* (\$1.00), and *Christmas Carols for Piano Duo* (75c).

Very successful teacher of piano has an unusual ability for recognizing definite needs in teaching material and has the experience to put her ideas into practical and workable form. Mrs. Richter has prepared a book which we feel will be widely acclaimed by teachers everywhere, particularly because of the ever-growing interest in Stephen Foster's melodies. As in her earlier work, she has chosen material within the playing range of first and second grade students the best compositions by this writer of our finest folk material.

All of the familiar Foster songs are here, and some which are not so well known—twenty-eight songs in all. Every-thing Sidney Foster has done is included in *Old Back Joe*, *My Old Kentucky Home*, and others in this group, but the compiler wisely includes such lovely ballads as *Ring de Bells*, *Swing Low, Sweet Cherry Tree*, *At Home*, *Come Where My Love Lingers Dreaming*, *Gentle Annie*, and others which deserve to be better known, as well as such songs as *Swing Low*, *Rock of Ages*, and *My Old Kentucky Home*, that is characteristic of all Kollmann's creations.

When the Moon Rises is a full evening of entertainment for about two hours. The book, by the highly successful Juanita Austin, is particularly good with an interesting plot involving gypsies and the guests of a fashionable New England summer resort. To appreciate a concert to a popular concert artist, an ex-member of her band, promises fulfillment "when the moon rises." Only one scenic setting is required.

A complete Stage Manager's Guide and Orchestration will be obtainable on a rental basis. Now, in advance of publication, a single copy will be made available at a special price of 30 cents, postpaid. Score, containing complete dialog, words and music, may be ordered at the special introductory price, 40 cents, postpaid.

JACK AND THE BEANSTALK, *A Story With Music for the Piano*, by Ada Richter—Not so very long ago music teachers of all ages would have wondered how a young child had to do with music study. Younger teachers, brought up among modern methods, are on the lookout for such musical Progressive education methods are seeing that young pupils need to be added touches of familiar lore to interest them in musical study, and to hold that interest until the study becomes com-

monly interesting on its own merits. The author, Mrs. Ada Richter, was quick to see the value of associating the study of piano music with the interesting continuity of familiar stories. The overcoming of successive obstacles, lined up with the mastering of finger problems, did the trick, as can be seen by analyzing her successful publication, *Cinderella*. In other words, the same principle proves beyond doubt the value of supplementary material in teaching music.

This new book will contain ten numbers, to be covered now which is 2 to 24. A few titles and their separate problems are here mentioned: "Climbing the Beanstalk" (broken triads), "The Hen and the Fox" (broken chords), "The Giant and His Wife" (musical dialog), "The Golden Yard" (broken chords), and others equally good.

Between each number is enough text to sustain the continuity of the story. By means of our advance of publication plan a single copy of *Jack and the Beanstalk* may be ordered now for 25 cents, the book to be forwarded to advance subscribers postpaid, when published.

MY OWN HYMN BOOK, *Favorite Hymns in Easy Arrangements for Piano*, by Ada Richter—Hymn tunes are written primarily for singing, and groups of tones which make the words and the vocal chords are sometimes awkward to reproduce on the piano, because they are too spread out to be easily under the hands. This is why pupils who have studied music for years often find it difficult to play simple hymns with ease. No such difficulty will appear in these new adaptations of the beloved hymns as arranged for piano by Ada Richter.

The hymns represented are classified into two sections. "Hymns for Every Day" include the tenor hymns such as *Rock of Ages*; *Near My God*, *To Thee*; *Faith of our Fathers*; *Come, Thou Almighty King*; and others of a general type. "Hymns for Special Occasions" present seasonal music for Easter, Christmas, and Thanksgiving, and hymns suitable for Missionary Services and Gospel Meetings. These are *Come, Ye Faithful*; *Raise the Strain*; *Joy to the World*; *O Little Town of Bethlehem*; *Come, Ye Thankful People*; *Come, Ye Green Pastures*; *Softly and Gently*; *Lead Me, Blessed Assurance*; and *O Happy Day*.

In advance of publication, a single copy of this book may be ordered at 30 cents, postpaid. In advance of publication, a single copy will be made available at a special price of 30 cents, postpaid.

THE MAGIC FEATHER OF MOTHER GOOSE, *An Operetta for Children, Book and Lyrics by Juanita Austin, Music by Henry S. Sawyer*—The story of Mother Goose is an ideal libretto for a single act play. The story, however, is a dialogue, especially when the dialog is natural and conversational, and the lyrics are simple and un-embellished as is too often the case. The nine principal characters are all very good, and the average actor will find the average part to be an average part and they are such pieces as will be enjoyed for home playing and as will be useful for the organizer in connection with church or school services or assembly exercises. Price, \$1.00.

Eighteen Short Studies for Technic and Style, for the Piano, by Cedric W. Lemont

—This new addition to the *Muscle Mastery Series* enjoys the low standard price of that series and provides the piano teacher with useful material for developing technical ability and style. These pleasing-to-the-ear and enjoyable-to-play studies are for use in grades three and four. Price, 60 cents.

Side by Side, A Piano Duo Book for Young Players, by Ella Ketterer—This is a splendid book for piano pupils in grade one. Some of these pieces carry along with the pupil's progress into grade two. These are ten attractive piano four-hand selections of a character that appeal to young piano students and are excellent supplementary study material. Price, 30 cents.

CHANGE OF ADDRESS—If THE ETUDE has been following you to your summer address, advise us promptly when you desire copies to be mailed to your winter home, giving both old and new addresses when making the change. Postmasters will not forward second class mail. Where a forwarding address is left with the postmaster, first class mail only is given attention. Second class mail has been discontinued. Help us to give you good service.

WARNING! SWINDLERS ARE ABOUT!—The magazine subscription business soon will be getting to be a hot one. Thousands of subscriptions will be placed by music lovers throughout the country. Unfortunately, there are many unscrupulous men and women who take advantage of an unsuspecting public, offering THE ETUDE, with other magazines, at ridiculously low prices. Pay no money to strangers who sell you magazines. If you are interested in THE ETUDE, carry out the usual procedure. Read any contract or receipt offered before paying any money. Direct representatives of the Theodore Presser Company, publishers of THE ETUDE, carry the official receipt of the Theodore Presser Company. Accept no common stationery store receipt. We wish to do no injustice to an honest magazine representative, but we earnestly desire to caution our readers to be careful when subscribing for magazines through strangers.

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Glorious new purity of tone! You hear all the beauty of your records; rich, deep "lows" without sacrifice of clear, brilliant "highs." Surface and needle noise no longer mar purity of tone.

TILT-FRONT. Only Philco brings you this brand-new convenience! *No lid*; no need to remove ornaments to reach the phonograph. No dark, unhandy compartments. You simply tilt forward the grille which automatically brings out the record turntable, in full view and easy to use.

MAKE YOUR OWN RECORDS. The Philco Home Recording Unit is optional equipment at reasonable extra cost. Large microphone with acoustic chamber insures life-like recordings. Free from record scratch.



PHILCO 609P. This Philco Photo-Electric Radio-Phonograph combines the exquisite beauty of a lovely Period cabinet of authentic Hepplewhite design with the thrill of Philco's new and spectacular 1941 invention. It brings you new and vital benefits no other radio-phonograph can offer. *Music on a beam of light.* New Tilt-Front cabinet. Automatic Record Changer for 12 records. New phonograph circuit, specially designed for finest record tone. *Yours for only \$15 down.*



PHILCO 608P. Philco's new, history-making achievements are yours at a popular price in this amazing 9-tube Philco Photo-Electric Radio-Phonograph. Plays any record on a beam of light. Tilt-Front Cabinet with no lid, no dark, awkward compartments. Automatic Record Changer for 12 records. American and Foreign radio reception with new kind of Overseas Wave-Band. Handsome cabinet of coely, hand-rubbed Walnut woods. *A sensational value and yours for only \$12.35 down.*

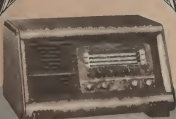
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