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Volume 58, Number 08 (August 1940)

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Cooke, James Francis (ed.). The Etude. Vol. 58, No. 08. Philadelphia: Theodore Presser Company, August 1940. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. https://digitalcommons.gardner-webb.edu/etude/258

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THE ETUDE

August 1940

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Besides outlining the various schools of music and giving abort, noning biographies of those composers whom we know as its outstanding ex-ponents of each school, this book presents a series of varied programs to be used by delta and other urganizations, together with a series of pro-chamber music. Also included is a questionnaire at the end of each chapter and more than one hundred potertait. Cloth Bound-Price, \$2.50

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THE ETUDE music magazine

PUBLISHED MONTHLY BY THEODORE PRESSER CO., PHILADELPHIA, PA. EDITORIAL AND ADVISORY STAFF DR. JAMES FRANCIS COOKE, Editor Dr. Edward Ellsworth Hipsher, Associate Editor William M. Felton, Music Editor

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Contents for August, 1940

VOLUME LVIII, No. 8 • PRICE 25 CENTS WORLD OF MUSIC...... 506 YOUTH AND MUSIC

MUSIC AND CULTURE
The Mental Approach to Singing Jessica Drugonette 510
The Mental Approach to Singing Leonard Warreer 510
A Story Book Revial Song at Their Source Singing Song 512
HIII Billy and "River" Songs at Their Source by Protecting You Plane Justiness 514
Frotecting Your Plane Juvestiness for the Mental Song 515
The Minaculous Case of Blind Tom William G. Armstrong 525
The "Shorter Bood" to Fine Shaging William G. Armstrong 525

MUSIC IN THE HUME
Record Releases of Deminating Interest
Record Releases of Deminating Interest
Plum Music for the New Season
B. Meredith Outman 520
The Stude Music Lever's Booksheld
Music Along the Networks
Alfred Lindsuy Morpan 521
Music Along the Networks

MUSIC
Theme, from Introduction, Plano Concerto in B5 minor, Op. 23
Theme, from Introduction, Plano Concerto in B5 minor, Op. 23
The Concert in The Concert i Vocal and Instrumental Compositions

ocal and Instrumental Compositions William G. Hammond 547
Recompense (Vocal) Mired Wooler 548
How Beautiful on the Mountains (Vocal) Prederick Stonly Smith 550
Contemplation (Organ) Culture At Duwning (Futhe & Plano) Cadmon-Page 551 At Dawning (1986 e 7 and)

Bellehiul Pleese for Young Pityers Gopnor-Bloke 552

Song of the Shearer Good for the Shearer God S

THE JUNIOR ETUDE Elizabeth Gest 572

Entered as second-class matter January 16, 1884, as the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1940, by Theodore Presser Go. for U. S. A. and Great Britain. and Great Biliain.

\$2.50 a year in U. S. A. and Possessions, Argentina, Bolivia, Bizzil, Colombia, Cotta Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Gustemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada and Newtoundland, \$2.75 a year, All other countries, \$3,50 a year, Single copy, Price 22 cents.



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THIRLOW LIEURANCE was born at Oakslossa, Lowe, March 21, 1878. He served as what Meastian of the Zand Kansas lakanry during the Spanish-American War and after world studied at the Clarimatic College of Musics and with Harman of which are hybrided ascrifice be has recorded huntimed to the Control of the Smithodime reveal flat musical measures. His harmonited transcriptions of these test Smithodime reveal flat musicalization music as brought him weight of the Control o

INDIAN SONGS

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The above represents only a partial list of the Indian Songs which Dr. Lieurance has transcribed and harmonized.

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BY THE WATERS OF MINNE-

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

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AUGUST. 1940





FREDERICK S. CON-VERSE, a bright light in that brilliant constellation of American musicians of two and three decades ago, passed away on June 8tn, 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

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 Cha-



vez; and his "Chapultepec Symphony" has been on a program of the Philadelphia Orchestra with Leopold Stokowski

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 programs in both languages to accommodate the residents of this bilingual com- has written an autobiography in which

DR. FREDERICK A. STOCK, conductor his sister's children. of the Chicago Symphony Orchestra, was honored in the third week of May at a dinner by the Arts Club. A program of time at the Strahow Monastery of his works followed the dinner, in which Prague, and consisting of a piano sonata Clair Dux sang a group of his songs, for four hands and a collection of pieces

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

GUY MAIER received on June 14th the Sherwood School of Music of Chicago.

(and a half) devoted to musical dis- B Reed conducting cussions and news under the capable editing of Eric L. Armstrong. An example

with the Metropolitan Opera Company, for the coming season, as European artists will find difficulty in leaving their

"THE PRODIGAL SON (A Sermon in degree of Doctor of Music, from the Swing)", by Philadelphia's gifted composer, Robert Elmore, had its world première on May 27th, at the spring NEW GLASCOW NOVA SCOTIA has its concert of the Girard Trust Company Evening News with a weekly column Glee Club, of Philadelphia, with Robert

THE PENNSYLVANIA PHILHARMONIC worthy of emulation by many of our ORCHESTRA SOCIETY of Philadelphia newspapers outside the metropolitan gave on May 10 its last concert of the season, with Luigi Carnevale conducting, The "Italian Symphony" of Mendelssohn AMERICAN OPERA SINGERS are ex- was the chief orchestral number; and pected to have unusual opportunities Emily Mickunas, coloratura soprano, won a vociferous encore for her interpretation of Ah! fors'e lui from Verdi's "La Traviata" and the "Mad Scene" from Donizetti's "Lucia di Lammermoor."



PRIZES OF \$250 AND \$150 are offered hy the Sigma Alpha Iota sorority for a work for string orchestra and one piano accompaniment. Entrances close Fehruary 1, 1941, and further informa-tion from Mrs. Merle E. Finch, 3806 North Kostner Avenue, Chicago, Illinois.

Hundred Dollars for a solo vocal setting of a poem of the composer's choice, is Street, Boston, Massachusetts. offered under the auspices of the Chicago offered under the auspices of the Chicago Singing Teachers Guild. Registrations close October 15, and particulars from Walter Allen Stults, P. O. Box 694, Evanston,

LARS for the hest Anthem submitted hefore January 1, 1941, is offered under the auspices of the American Guild of Organists, with the H. W. Gray Company as Rouge, Louisiana.

its donor. Full information from American Guild of Organists, 630 Fifth Avenue, New York City

A PRIZE FOR WOMEN COMPOSERS is offered by the Women's Symphony Society of Boston, for a work of sym-phonic proportions. The field is national the competition closes November 1, 1940 THE W. W. KIMBALL PRIZE of One and full information may be had from fundred Dollars for a solo vocal setting Mrs. Elizabeth Grant, 74 Mariborough

A NATIONAL CONTEST, open to native or naturalized American composers, by the National Federation of Music Clubs, offers prizes for vocal solo A PRIZE OF ONE HUNDRED DOLpiano, and full orchestra. Complete particulars from Miss Helen Gunderson, School of Music, State University, Baton

MME. NATALIE RIMSKY-KORSAKOFF, daughter of Alexandra, only sister of Peter Ilych Tschaikowsky, the composer. she reveals "Uncle Petia" as a warmhearted, affectionate "third parent" to

MORE MOZART DISCOVERIES, this



and Dr. Success First quarter was in the total party of the made available Ruth Helser, contraint; Robert Kessler, poser's birthday anniversary.





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 tili 1927. She was also for long an apostle to Britain

and translator, died

April 10, at Worthing,

England, aged eighty-

three. In 1897 she began

her visits for study at

the Imperial Library of

A HUGE ALL-DAY ACCORDION FESTI VAL, with an intermission only iong enough for a plenic 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 virtuosi of the popular instrument will take part.

for Sibelius and his works

THE PHOTO-ELECTRIC PHONOGRAPH. a revolutionary invention for sound reproduction from any 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 to be amplified. Results: Changing of needle once in eight or ten years: life of records increased tenfold; needle scratch or hum reduced to almost inaudible minimum; far superior tonal integrity.

MARIAN ANDERSON gave on May 26th her fifth concert for the present season in Carnegie Hall, New York.

IN THE "SAVE THE METROPOLITAN" campaign for a million dollars, seventyfour percent of the subscriptions came from residents outside the metropolitan THE APOLLO CLUB, district of New York, and one-third of

THE ANN ARBOR MAY FESTIVAL, in son with a performance the second week of the month, drew an attendance of thirty thousand. The Philadelphia Orchestra, returning for its the "Elijah." Edgar Nel- fifth consecutive engagement, opened son, for many years the event with an all-Russian program. conductor of the organ- Dr. Eugene Ormandy conducted and ization, led the inter- Alexander Kipnis was soloist, with Clair Dux sang a group of his songs, for four names ante a custo-count of parces and Dr. Stocks "First Quartet" was in the form of canons for strings, are sololists were Namid cullen Cook, soprano; ing the evening, in honor of the con-

(Continued on Page 576)

THE ETUDE

A Significant Musical Advance

THE PIANO'S TRIUMPHANT RETURN

Ten years ago blue-nosed pessimists everywhere were shout-

ing "The piano is done, the radio and the talking machine

have taken its place." Exactly the contrary is true. Over five

times as many instruments were sold last year as during any

year of the depression.

TO 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 business men, 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

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, affect 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 eves and hands trained by long and precious

Continued on Page 576



Music and the World's Great Hour

A SPECIAL EDITORIAL BY JAMES FRANCIS COOKE

↑S 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 ETHDE may depend upon finding in its pages only stimulating, inspiring, activating and diverting articles and compositions of an ever-increasing interest, each issue a wel-

come 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 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

"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 Pæan of Liberty for All!



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



rooms 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 lawr, 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!

Youth and Music

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

proximately 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 perforce 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

BOYS AND GIRLS loved National Music in complete and well balanced groups under "March King", John Philip Sousa, not long before noted conductors, and at length spread out the 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 a treat!-and he played with a group of talented young musicians-"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 yearyouthful 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 566)



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

The Mental Approach to Singing

A Conference with



Secured Expressly for The Etude By ROSE HEYLBUT

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

CINCE THE MECHANICS of singing are in- in singing and speaking, to express the most visible, we must master them in terms of 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

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 funcphysical energies, make up the personality. When tions must be coordinated into the unified process one considers that the voice is used continually, of singing. The whole being must be receptive

and active, if the tone is to have spontaneity Have you ever watched a canary sing, marvel-

ing 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 abdominai 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 fulness 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 muscies 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

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 piay 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 sungotherwise 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

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)

THE ETUDE

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 Acquacade, or just something to eat, he is struck by an accumulation of sights and sounds that batter against his senses in an invitation to pleasuretrees and flowering gardens; waterways, fountains; gleaming sculptures hidden away in unexpected corners and ranging in subject from the

heroic "Four Freedoms" or Paul Manshin'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 throb 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

Works, and the Temple of Religion, where splendid choir work adds much Where Music Prevails

to the atmosphere.

Life, The Equitable Life, The Federal

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

Music All Around the Pali

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

Leonard Warrener



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

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 obbligato, 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 568)

A Story Book Recital 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 nieces that have been introduced .- EDITOR'S NOTE.

Cast of Characters

Alice-A little girl who doesn't like to prac-

Fairy-Who tries to teach Alice a lesson. Other characters who help with the lesson:

Betty Blue, Cinderella, Red Riding Hood, Snow White, Ming Low, Wing Foo, Sing Lee. Farmer's Wife, King Cole, Fiddlers Three, Mother Goose, Queen and Knave of Hearts, 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. MacGreggor, 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! (Flings books on table, hat and coat on davenport: listens, says louder): Mother!! (Looks puzzled; listens; goes to door at left and calls upstairs): MO-THER!!! (Still no answer; walks back to table, Suddenly-): Oh that's right. Mother told me she would not 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 storm once. This is the way it sounded. 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 plece. (Plaus 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 you. 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

(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 play a piece for Missle.

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 tarts.) 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. (Retty 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

(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 woods that the

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

(Snow White plays. As she finishes, a noise is

heard outside with crys 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 tol-

lowed by Farmer's Wife with knife. She has hold of last Chinaman's pigtail.) CHINAMEN: Help! Help! She thinkee we thlee

ALICE: Oh please be careful! Here, give me that

Ming Low (bowing profoundly): Thankee! I

(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 care-

(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

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

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!"

Knave laughs.) KING COLE: If I am not mistaken, the Queen

of Hearts is right outside (Knave runs in followed by Queen, When Knave sees King, he quickly gives back the

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 Knave get them. (Queen and Knave 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 ton.)

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 stands near her.)

MISTRESS MARY: Goldie Locks and I know a (Continued on Page 558)

Hill Billy and "River" Songs at Their Source

> Notes of an Active Collector in Discovering American Folk Songs

Sidney Snook

TE ASKED FOR SONGS. Antique collectors are a zealous lot. Stamp collectors are given to frantic appeals. Collectors of old drawbottles grow ecstatic at the sight of another old It would prove to bottle, and collectors of firearms are ready to do battle with all comers for the sake of an ancient miles, but that did weapon. But the gathering of old songs is by far

to find somebody who knows a song, the particular kind that happens to be desired, and will sing it for you.

Obviously, the first move of one wishing to collect Kentucky mountain ballads is to find a horse. An automobile will not do, for one must needs go up and down the branches and across

turesque tunes sung by the roustabouts on the river boats in the golden era of steamboating, he must haunt the levees of the river towns and make friends of all the old rivermen.

The Hunt Is On

Un 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 grandfathers, and greatgrandmothers and greatgrandfathers, 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 and with a clang of bells, cleared the harbor at Nashville, Cincinnati, or Paducah, or some other early

AUGUST, 1940

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

be six or eight or ten not matter. If they the simplest and one of the most satisfying forms said Aunt Sarah or of the collecting mania. The only requirement is Aunt Somebody Else might be persuaded to sing the old songs,

An old Kentucky mountaineer-the

"dulcimer man"—who played ac-companiments to the "song ballets"

on the instrument he had made.

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: "yon holler." Or, if he wants to garner the pic- but 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 kindliness 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 often were their stories heard in song. the grapevine way. If one person failed to remember all the 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 embarra sment. 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.

(Above) The Nashville, Tennessee, Levee in 1864 with a line of Cumberland River packets taking on freight. Among the old steamboats taking on freight. Among the old steamborts 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 the western rivers. On the river since boyhood, he is still at the wheel of boats going up the Cumberland River.

> ence. Perhaps it was just a sing-song monotone, a sort of rhythmic moan.

> When it was noontime or suppertime, 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, maybe, tomatoes or corn. The two guests 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 the 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

A bare, unpainted little frame building that served as postoffice and general store was tucked verses of a certain song, which, 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 saddlebags laden for 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." Whether or not they had a voice made no differ- She lived "up the creek, (Continued on Page 555)

Music and Culture

TT 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. Lieut .vancing German army was just behind them. Yet dition. 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

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 into 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 reënforcing them when they start to appear on the platform Music thus provides an insight into the working of the child's mind and brings its conflicts to light where they may be studied and the proper readjustments made,

Also at Bellevue, Iso Briselli, 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 opportionally unbalanced

calmed expressions. Some swayed to the rhythm, sang. They were all happy. Their emotions were soothed and they felt 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 improve-General Sir "Tom" Bridges knew that the adment in her mental health and her physical con-

individual. The human soul, condemned to dwell within itself as in a prison cell, is suddenly transported into the sublime regions of music, and enters into an uninhibited 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 physicists. Singing in the bath tub sounds very good because the

hard surfaces reenforce even the feeblest sounds and make them sound magnificent, say the physicists. Singing in the bath tub is also good for one's ego, say the psychologists. The unrestricted expression of self increases the ego by achieving a perfect escapist outlet. Everyone should sing in the bath tub. It is good

No Bad Music

Some one once said of nie that there is no such thing as bad nie 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. If 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 and physical upheavel. 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 plano 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

not 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.

Music is a tonic to the emotions. "If I feel suicidal," a friend said to me, "I like to listen to Gershwin's Rhapsody in Blue. The sheer scarlet 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 clvilized as well as in barbarous countries, those who labor love to sing to soften their tasks. Among the peasants and working classes song is an habitual accompaniment to work. There are handmill songs, water drawing songs, and songs that accompany ploughing, planting, mowing, harvesting, fruit packing, and dozens of

An Honorable Lineage

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

THE ETUDE

Music Can Work Miracles

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

Dr. Edward Podolsky Who Has Made Wide Research in Musical Therapeutics

> After a year of musical treatment her mother I play Schumann's Traumerei." Even if you canwrote, "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 tunity. The performance led off a series of experiments to evaluate music's effects on the emo- draws the audience into the same magic circle. whether it numbers five or five thousand. They Under the magic of Briselli's music, the faces are swept away by the same wave of harmony of Bellevue's "semidisturbed" women assumed and raised to the same emotional heights. Under the magic of music our personalities go through Others tapped the time with their feet, A few 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

Protecting Your Piano Investment

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

E VERY PIANO OWNER, at gards 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,

tinually to be reminded that If an Investment temperature of a room must have on a plano! 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, reëducate?) 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 ap-

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

students, performers and teachers—need con- of the year. What a tremendous influence the

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

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 same 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, part at least to badly out of tune instruments. 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

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 moth 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 comes to be accepted as the main and correct one, simply out of repeated hearing. Bad habits of listening can be traced in

To get rid of these difficulties, have your plano serviced twice a year at least, by a competent piano service man. Request hlm at least to tune. regulate and tone adjust your Instrument, See that the plane 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 case get 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 vernish too Avoid it.

Dust the keys and the case with a chamols 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 so 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 planos 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 feet 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 caster cups such as wooden ones with cork or felt bottoms; or bakelite; or porcelain; or caster insulators such as glass ones (potted or clear crystal glass).

These few personal "chores" 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 anything. 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 Bu Arthur Jeffrey

OU 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 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 accompani-

FIFTY YEARS AGO THIS MONTH

MRS. JOHN CURWEN, an eminent English teacher of her day, wrote for the Journal of Education of London, and was quoted in The ETUDE:

"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 musical profession 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 effectual, 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, a subject totally 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 a little piece when he knows something about its 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, form should come first, When the pupil enters on more serious study, form gives life to the dry bones of harmony, and it is a mistake to postpone 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 has to his credit 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

A Bygone Heroine at the Piano

LeBorg, representing his profession, pays pub-

lic 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 interjudes, or the 'Pathetique' 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

"Of course the art has been vastly advanced since those days. Reputable musicians and composers are employed by all the studies 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 undertones 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 Sinding's famous Rustle of Spring, for instance, is the musical motif of the picture. connoting the love between 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 Provost 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 track of modern productions, the application of psychology, and the employment of the world's greatest talents, there still remains the ghost of the girl in the orchestra pit, pounding out the phantasmal chords of O Promise Me.

Music and Culture

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

It may seem almost incredible but in less than twenty years the "pickaninny", grown into a man, had created a furore 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 of 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 stowed 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 mar-

velous to them as they stood about watching -the wind, the trees, and the birds. It would to relieve themselves in merriment. 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 him. God has given him a guide, but it is a Tom imitated very well. (Continued on Page 564)



The Miraculous Case of Blind Tom

The Enigma of the Famous Musical Genius Who Astonished the World

Eugenie B. Abbott

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 Tom had heard this composition before, he would the full development of human sight and intel- ask the young lady to play something else. I lect. Someone has said, "There is no art about chose one of the simpler Chopin waltzes, which

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 Rain 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 concerts 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 Beethoven loved the 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 lovely messages 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 this Negro, but most of all, 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 told him I would stop when 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

The manager again came to me and said, "Go right on." After I finished he announced that, as

Record Releases of Dominating Interest

Peter Hugh Reed

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 was 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 nineteen 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 Szigeti; but this fact need not detain the violin 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 E 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 Tschaikowsky'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." Tschaikowsky's "Fifth Symphony" is perhaps his most popular. It is a work that, according to many writers. embodies a program in which the "tread 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.

Tschaikowsky'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 TAGANINI WAS NOT a great composer and attributes. It is good to have this quartet rehis output was limited. His greatest fame, corded in its entirety—to hear the Andante as Tschaikowsky 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 men from 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 prefer-

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

RECORDS

symphonies on records. Aithough the Influence of Brahms is apparent in the melodies and harmonies of this music, no one but Dvorák 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 Berlioz'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 whin 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 partorale movement, his reading is memorable. The recording, made in France (the orchestra is that of the Paris Conservatory), is excellently con-

The Philadelphia Orchestra, under Eugene Ormandy's direction, gives a polished and luminous performance of Ravei's "Second Suite from Daphnis and Chloë" (Victor set M-667). The tonal splendors of this score, one of Ravei's best are notably revealed by Victor's recording engineers. For instrumental coloring and shimmering nuance this set is one of the best extant.

Liszt's fourth tone poem, Orpheus, is a work of romantic ardor. Its poetle ivricism 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 denicts Orpheus singing and playing, revealing to "all humanity the beneficent power" of his art. Howard Barlow and the Columbia Broadcasting Symphony Orchestra give an admirable performance of this music (Columbia aibum X-165). Arthur Fiedler, conducting the Boston "Pops"

Orchestra, plays four noveity waltzes by Johann Strauss (Victor set M-665). Two of these, the "New Vienna Waltz" and the "Cagliostro Waltz", are as irresistible as any of the composer's threequarter 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 Kursaal and beer garden bands

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 performance 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 2 shimmeringly ornamental piece of tonal poetry. It is played with rare fluidity and nuance by Alexander Brailowsky (Continued on Page 576)

Allan Jones as a Grecian lover sings to Rosemary Lane in "The Boys from Syracuse."

Film Music for the New Season Donald Martin

TIDSUMMER SEES an important innovation in the field of motion picture musical "Spring Parade" (Universal), and the innovation is the use of a musical comedy written popular songs, a sizable number of suites and especially for the screen, without previous presorchestral works, and one grand opera, "Roses entation on the stage. While motion picture music has progressed in quality and value along of The Madonna." Most of the music for "Spring Parade" was with the improvement in camera and soundwritten in Paris, but the score was completed 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

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 rôle, 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

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 planist. 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 annual guest conductor with the B.B.C. Symphony Orchestra in London:

Hollywood and Mr. Pasternak; looking for new

screen from successful stage productions.

"Spring Parade" pioneers a field that should

be rich in promise.

and in Europe he ranks, as a conductor, higher even than as composer. In addition to his fiftytwo 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

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 début 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 musi-

cal 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 Con-necticut Yankee", "Too Many Girls", and "Higher 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,

MUSICAL FILMS

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 Rave, 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 Rave, and Rose mary 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" (Coiumbia 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, lilt its way through the picture as theme song, winding like a brilliant thread through all the multifarious musical material created (and unearthed by laborious and accurate research) for the film.

His work on the musical score of "Arizona" ls one of the most interesting assignments Mr. Stoloff has had in his four years with Columbia, during which period (Continued on Page 569)

The Etude Music Lover's Bookshelf

FOR THE WELL-TEMPERED PIANO CHILD

Your grandfather's grandfather 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 livelyminded 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. "Maxims to Music"

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.

B. Meredith Cadman

Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the 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

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 Console 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

BOOKS

the first volume of the thirteenth year of that exceilent magazine which for twenty-one years was issued in Turin, Italy, under the name of I Pianoforte) an entire number devoted to Ferruccio Busoni, possibly the greatest of all planists of Italian birth. The issue consists of eightyeight pages of carefully presented material. The initial article in the series of fifteen is an admirable estimate of Busoni as a planist, 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

La Rassegna Musicale Pages: 88

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 Comel 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 this 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 invalu-

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)

THE ETUDE

Back IN 1936, Mme. Yolando Mero-Irion, chairman of the Women's Merion 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 blg

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 witticism, 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 the Metropolitan Opera Company. He will be

Alfred Lindsay Morgan Symphony program, directed by Howard Barlow, vantageous time of day, as well as to be carried on through the winter. We refer to the broadand heard Sunday afternoons in place of the casts of the Dorian String Quartet (11:05 to Philharmonic-Symphony Orchestra; and the 11:30 AM, EDST) and Vera Brodsky, the planist other is the Sunday Night Concert, now featur-(11:30 AM to 12 Noon, EDST). The Dorian Quaring a symphony orchestra, heard over the NBCtet specializes in the performance of contempo-Blue Network. The type of program that Barlow rary works, and its playing has been widely features is frequently off the beaten path and praised for its precision and fluidity. Vera Brodshows an enterprise that many other conductors sky, turning her attention, during recent broad-Interest in the NBC Sunday Night Concert has casts, to the piano works of Brahms, has given

further evidences of her sound musicianship.

It looks as though Deems Taylor's brand of group of distinguished visiting conductors, remusic chatter is just what the radio public wants, placing Dr. Black while on his vacation. The for the noted composer, critic and author has latest of the visiting conductors is Erich Leinsdorf, the brilliant young Wagnerian director of been reappointed as intermission commentator for the New York Philharmonic-Symphony Orchestra broadcasts this coming season. Taylor heard through September 8th; first became the intermission commentator with and for the remaining three the opening of the 1936-37 season, and since that date with one exception, has spoken in every mon, conductor of the Illinois 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 Frank Black and his String thought provoking, and it has considerably influenced radio commentary.

> kind that radio has sponsored. A replacement, which originates out of the idea that sumtype of show, is the Ford Summer Hour (Sunday nights) James Newill, and Leith Steven 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 phony Hour for the many who follow that program regularly,

Music Along the Networks

in the winter, we like it in the summer; if we like 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,

might do well to emulate.

been heightened recently by the inclusion of a

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-



Alfred Wallenstein conducting a Mozart opera broadcast as seen

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

RADIO

"So You Think You Know Music", the Columbia Network Musiquiz (heard on Sundays 2:35 to one of the best programs of its 3:00 PM, EDST) 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 mer listeners require a different 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 featuring Jessica Dragonette, 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, 61.9; popular musicians, 68.8; classical musicians, 72.3. "Women," Cott says, "outnumbered seven to four does not replace the Ford Sym- 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, Moriz Rosenthal." The contestants ranged in age from six to seventy-eight. At 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)

Making Practice Produce

A Nine Months Program Designed to Compel Results

Bradwell Clarke

ity 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 behooves 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 senses 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 tion-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-demand- without effort. ing, and usually slow physical movements, into the remarkable automatic habit function of the body. This function is resident in the involuntary within the grasp of the attention. nervous system, over which we have no conscious control, its expression being at all times spon-

But there is a way in which our efforts can be amplified through the medium of this "habit"

THE CHIEF AND MOST IMPORTANT activ- 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 so many students 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 practicing.

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 executional 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 and brain), is predicated on conscious or atten- 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

Summarizing, practice should be slow enough subconscious, automatic and often highly speeded at all times for one to be fully aware of just what actions. It is a process by which we make use of movements are being executed, and the exercise should always be simple enough to fall well

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 mind. And the word "habit" is the key thereto. 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 plece's tonal modes.

Practice Periods

The cyclic periods of growth, as they appertain 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 manlfestation 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 endued 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 intensing of effort (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 frult of lt. The teacher who uses pieces for development work neutralizes much of the pupil's efforts 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)

music bear a very close relationship to human personalities. Yet this idea is the underlying reason for which music is recognized

as being a vital, warm, pulsating language. This is why music is, perhaps, the most nearly human of all the arts, the most sympathetic, most understandable, and the most universal mode of emotional expression, having no specific nationality but having a universal appeal. In other words, music is a human as well as a spiritual food, for which people do hunger. Just as we note the spirituality of this expression, music, so is it also natural for us to compare and parallel this art with human elements or traits of character as we understand and observe them. Chords, then, which comprise music (and, for that matter, even single tones, whose number of vibrations characterize them) retain and maintain their individualities as do human beings. Thus we hear the expressions "key color" and "chord color." Color in this use is understood to denote quality. They might be termed (and aptly) "key personality" and "chord personality."

TT MAY SEEM STRANGE and even fantas-

tic to make the assertion that chords in

In analyzing triads, it is interesting to note the various personalities represented.

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-

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.



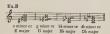
In the same manner are seventh chords identified as to color, quality or personality. The dominant seventh chord is a very decisive expression, and one which is so commonly heard as to be pleasantly consonant whether or not it moves into the tonic triad. a progression to which the ear is ordinarily accustomed. 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:

AUGUST, 1940



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

Chords Are Personalities



HELEN DALLAM

Helen Dallam

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 confréres.

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 pleasingly 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.



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



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 acquaintanceship. 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 mlnor seventh (prlmary) ; 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 sec-

ondary): humbly apologetic. Minor triad and major seventh (second-

ary): questioning; restless; requiring fulfill-

Augmented triad and major seventh (secferent spellings indicate the fact that they are ondary): attractively dissonant, depicting power and aggressiveness.

These seventh chords all have natural tendency paths of procedure, which are known as regular resolutions and which sound so natural as to border upon the prosaic if used to too great

The V7 to I; II7 to V; III7 to VI; IV7 to VII°; VI, to II; VII, to I and I, to IV are regular resolutions. It is interesting and necessary to experiment with every conceivable combination of chords, chaining them together into all kinds of lovely patterns. The results are sometimes surprising to the uninitiated ear which has learned to take for granted certain somewhat monotonous progressions leading safely homeward. Surprises are beautiful and exhilarating. These deviations from the "straight and narrow" are called irregular progressions and they should be used, for variety, nine times out of ten except in the event that an expression of finality be desired, as in a cadence.

There may be a difference of opinion concerning the beauty of the acknowledged dissonant

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 portraval of emotion is caused by the various combinations of triads and sevenths, with the resultant interesting per-

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

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

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

TNDOUBTEDLY SOME of our most promising plano 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 fact, these students always feel hampered in playing music of much difficulty, and they fall out of practice

Consequently, while bewailing short fingers, this type of student goes through the years seeking, from this book and that, such studies as 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 slow 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 Contrate " A STREET OF THE PARTY OF THE PA DI Engelle fire telle | Calle we perte le le la

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, C-sharp, D, D-sharp, E, F, F-sharp, G, G-sharp, A, Asharp, B, and on to C again-the entire octave. While it may appear that both hands could be played together, this is not advisable—at least not for a long time- as this would naturally increase the aptitude for 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 to 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.

Ex.2
Preparatory Ex., Right Hand

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 Bu 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 a teacher he wants to have his faults corrected as soon as possible and to have his weaknesses re-

A few decades ago it was the fashion for certain teachers to have the pupil piay a piece, whereupon the teacher made a wry face and, speaking ex cathedra, announced with solemnity and finality 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 ("advance 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 the 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 on: knows how, is through the process of contraction alternating with expansion. 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 or a 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 question of taste is merely incidental to the larger issue. Music therefore may sound nice but we desire to arrive at some explanation far transcending this."-H. Ernest Hunt.

THE ETUDE

"The Shorter Koad" to Fine Singing

William G. Armstrong

d. Starting with single sustained tones 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. Indefinite 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

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 it 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 hooty tone.

If, instead of all the foregoing, we start with These exercises must be made as much a daily exercises and instructions relative thereto-not one, but a number, so as to leave nothing for tomorrow that can be approached today with a. Insistence upon an ideal tone before mussafety-do we not enter upon the more intelligent, direct, and hence shorter road. Let these exercises be such as will develop free muscular action and

VOICE

laying desirable extension of the vocal range. 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, bouyancy 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 Lankow, familiar to grand opera attendants of

Les 13 2 3 2 1 5 2 5 2 5 2 5 2 1 3 1 - 1

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

They bring out, immediately, the characteristic lofty quality of the female voice, so that no time is lost in fussing with registers to de-

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 either unconscious imitation, tonal preference, or false classifica-

TS. THERE A SHORTER ROAD to a singing

Through what means is it made shorter?

voice? Experience answers in the affirmative.

Observance of, and adherence to actualities. What

are those actualities? That singing, compared to

speaking, is a supernormal effort. That breath

capacity, retention, pressure, and outgoing con-

trol; flexibility of the muscles of the vocal ap-

paratus; the breath resisting powers of the vocal

ligaments; range, power and control of the voice;

Therefore, as the ordinary never was known to

incite the extraordinary, the most direct road,

and hence the shorter road, will be that which

Some Fundamentals

capacity, retention, pressure, and outgoing con-

trol, the following have proved to be among the

a. Using a pillow, sit on the floor, about two

feet from some heavy piece of furniture under

which the toes may be placed. Fold the arms,

stiffen the neck, and lower the body almost to

the floor, then raise it back to the sitting

b. Remove the pillow, and lie stretched out

c. Interlace the fingers back of the head,

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

a. Stand with the back to the wall, with the

b. Interlace the fingers back of the head, and

bring the elbows in contact with the wall. Hold-

ing 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

a. Stand erect, with the chest elevated and

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 ex-

perienced, cease the exercise for the time being,

cular flexibility, which makes possible the ideal

b. Calling to assistance an exaggerated posi-

tioning of the lips for vowels, which later must

c. Awaiting the establishment of one note

before higher notes are attempted, thereby de-

routine as the practice of vocal exercises.

4. Included in the many "roads" are:

tone, has been established.

head, base of the spine, and the heels, each

bring the elbows as near as possible to the floor,

1. Of exercises for the development of breath

demands at the outset, the extraordinary.

all are extraordinary.

most effective:

on the floor.

been reached.

2. For breath retention:

between the resisting lips.

the hands on the hips

3. For breath pressure development:

touching the wall.

and contract the abdomen.

Music and Study

As they are productive of the purest of tones, they give to the student the sensation that accompanies pure tone.

They guard against an initial introduction of tone too heavy to be carried into the high range.

They awaken higher and higher notes preparatory to sustaining them; and hence, without the strain upon the larynx of the beginner studies: arising from premature sustaining of high notes.

They, alone, give a freely emitted tone. They direct, focus, and "place" tone; and hence placement of tone comes naturally.

They prevent an early acquirement of the vicious tremolo, because a tremolo is caused by unsteadiness of the cartilages (arytenoid) to which the back ends of the ligaments are attached: which unsteadiness is prevented through a strengthening of the muscles which hold the cartilages adjusted.

They carry the voice safely over the vital interval, E to F-sharp, on the fourth space and fifth line of the treble staff.

And, finally-we mention it because of its significance-they may, with safety, be sung by young children.

But always they must be struck downward to the chest; for, as the resultant tone is essentially feminine, and hence extremely "heady"-they are capable of developing tonal superficiality.



The notes marked staccato are to be shortly and sharply thrown off; and the object is the awakening of higher and higher notes, preparatory to sustaining them. The abrupt stopping of the low notes, instead of allowing them to dwindle away, and further control of the respiratory action of the diaphragm and abdominal muscles, are developed. Starting at G-second line of treble staff the tone is to be slightly darkened as the voice

Here we have another of the famous Lankow



Accent the first note of each pair but slightly, and touch the second note a bit more lightly.



The staccato and grouped notes of Exercise 4 are to be sung sprightly, mirthfully, and for the purpose of assuring free nervous activity and muscular response.

(Continued on Page 556)

Tests in Sight Reading By Gilmore Ward Bryant

Mr. Bryant of Durham, N. C., who has taught for over fifty years in the South, estimates that he has given 200,000 music lessons .- Editor's Note,

neglected by those who envy others who are good sight readers

The slang expression, "get an eyeful," is quite significant in this instance. How much can you see with your eyes at one glance? In the reading of words the eyes are trained to take in as many as sixteen, or more, letters at a glance and to group them into words. Not only the position of the notes, on, above and below the staff, but their rhythmical value must be observed, by the sight

Have you ever tried taking a piece of plain paper and a card and placing it over a piece of music, then cut an opening so as to expose one, two, three or four measures? Start with one measure; place the card over the piece, then look at the measure, while counting as slowly as one count to each second, or with the metronome set at sixty, with one beat to an eighth note, that is eight in a measure of four-four time. This should be adequate to photograph a measure at a time on the mind.

Turn away from the music and write what you it with the original measure and see how accurate you are. Proceed in the same way until you can write a number of measures accurately. and soprano.

The part the eyes take in sight reading is often Then reduce the counts to four and proceed with the other measures. Next reduce the counts to two and finally to one. Follow this with an opening in the paper to accommodate two measures. Having done this a number of times, with writing out the notes, try the same plan with another piece and play the measures upon the piano.

In a similar way every skillful sight reader forms the practice of reading ahead, two, three, four, five or six measures at a time. This is really more eye than finger work. Finger facility must be acquired without the aid of the eyes.

One of the most remarkable sight readers I ever have known was Carlyle Petersilea with whom I studied at the Petersilea Academy of Music in Boston. This man was such an astonishing sight reader that he could read from four measures to a whole page of complicated music at a glance. Of course this was largely a gift, but much can be done by practice.

Church music written on four staves offers excellent training in sight reading, because of the frequent change of chords and the position of the voices which places the soprano next to have seen on a piece of music paper. Compare the bass and the tenor at the top when, of course, the tenor must be played next to the bass with the soprano at the top and alto between tenor

The Scale Mountain By Mina Langley

Whether or not the child "hates" scales and exercises depends to a great extent upon the teacher and her attitude. If the teacher sits by during the lesson looking like a thundercloud. "hearing scales," and registering disapproval of course the child will dislike them. We have yet to meet the child, however, who does not become enthusiastic over the "Scale Mountain."

This may be made from a piece of stiff cardboard, cut in the shape of a triangle, eight or nine inches high and about five inches wide at the base. Twenty-four divisions are made by ruling lines across the triangle, one for each major and one for each minor scale (either harmonic or melodic form).

Then a lot of wee flags are made from colored cardboard or paper, about three quarters of an inch long-a different color for each of the pupils. These are fastened on pins which are then placed in a row in the bottom division of the "scalemountain." The race is to see who can first scale (in two senses) the mountain; and even the sight of all the little gay flags at the bottom fills the child with a thrill.

Each teacher may use her own way of conducting the climb. The writer's method was to give the child a chance to climb at every alternate lesson, and to let him climb as many or as few as he cared to. If he stuck at A major one week (we used to allow three tries, to give confidence to the shy ones), then the little flag would chronicle his achievement, and next week he would start off from this point. There was no question of speed or style; if the notes and fingers were right, up went the flag.

The concentration of the first set of pupils on whom we experimented with the "scale mountain" was wonderful to see. Once having understood the make-up of the minor scales, they would pick out one after another in their eagerness to climb. They used to long for "scale day." A tremendous keenness had set in.

When at last someone had reached the top, and that little flag stood proudly there like an explorer in a strange land, it could not be claimed that the climber still remembered all the scales he had so laboriously acquired-any more than the traveler would perhaps remember every step of the way over which he had come. No. But that little competition had done its particular piece of work. Now it will be up to the teacher to invent another one. There are many features to be considered in perfect scales, such as accurate fingering, absolutely even time, rates of speed, in one note to a count, two notes to a count, three notes or four notes to a count, legato throughout, staccato throughout, four counts of legato and four beats of staccato alternating, and dozens of others that the ingenious teacher can devise as new ways of climbing the "Scale Mountain."

And in such way will the inventive teacher carry her pupils cheerfully over what is usually considered the "bugbear" of scales.

Stir Your Own Mentality

"Songs with breathing places carefully noted are frequently followed according to direction, with no thought on the part of the pupil. Think things out for yourself; exercise your mind as to the reason why. Take up songs without a teacher; develop your own mentality and individuality. You cannot always have a master by you."-Lillian Nordica.

Hill Billy and "River" Songs at Their Source

(Continued from Page 513) 'bout three miles or so." Instead of three miles, it must have been twice

Aunt Jane, was a sturdy little old woman past ninety, who was stepping briskly along a path with two other women. They all walked with the lithe, free tread of the mountain woman, setting one foot right in front of the other, as the Indian walks. path through a stubbly field, despite the fact that she had been sightless for years. Yes, she said simply, she the "sugaree" at breakfast the next Louisville. knew all the old songs; had been morning. singing them "nigh on forever." She used to be "a real good singer," she apologized, "but I hain't much good

thought we should.

yet?" Then she would obligingly, al- lore collector.

the maiden who:

"Slowli-slowli she got un And slowli she came nigh him; And all she said when she got

there. Young man, I think you're dyin'."

A Spring of Siloam

again. Aunt Jane sang long stories in the river towns who talked fondly Nashville. in song about the "far countree" and of "the good old river days", but none Uncle Harry White, who looks just their simplicity. "Never could sing a "jest couldn't remembeh none." note," some old riverman would mutwas required. We became so en- some tune that had drifted across memory. Aunt Jane walked firmly along the tranced with the syllables of "count the water when cotton bales were But we found others who could re-

the rivers in the bygone days. He is at Cairo, or at Memphis or St. Louis. them that she sniffed impatiently children and grandchildren to have Then he thought it over for a while entrancing. now and then when we, taking them a chance at some "l'arnin'" and a and, a bit later, sitting in his little down on paper, could not catch the new and broader life that lay beyond Paducah home, sang in his trembling Windjammer: "I graduated in words and music as quickly as she the hills, Numerous ballad collectors tones the tale of "Pharaoh's Chil- playing the saxophone, from a corhave visited Hindman, among them dren" who "got drowned in the Red respondence school." "Mercy! Hain't y'all got hit down the late Cecil J. Sharpe, English folk- Sea", as it was sung years ago, he Bamboozle: "Well, you sure lost a said, on the Cumberland river steam- lot of your mail."

though a bit scornfully, start all over There were any number of people boats backing out of the port at

the children who were sent away "for of them seemed to know any songs. exactly like a picture of "Old Black to study the grammaree" and about There was an air of diffidence about Joe" come to life, tapped his hickory those approached, which was unlike cane reflectively on the sidewalk at the attitude of the mountaineers, Elizabethtown, Illinois, an old river who accepted the situation in its and town; but he couldn't remember-

"Ben on the riveh nigh on to all ter in embarrassment. But often he my days, but I'se ninety-seven now, Aunt Jane expected the words to could-and did. It took a bit of coax- and I jest cain't remembeh." Those fall straightaway into place, but, to ing, but finally he would be tapping early roustabout days of his had betell the truth, a bit of translation his foot to the haunting rhythm of come lost in the dim shadows of

tree" and "grammaree" that we lapsed being loaded at Memphis or tobacco member. The chances were that one into the tongue and passed each other hogsheads rolled down the levee at riverman who failed to recall any of the bygone songs would think of There was Captain John Carroll, somebody who could remember them the oldest living pilot who navigated -maybe in Smithland, maybe down

Around Hindman in the "heart of eighty-eight now and has spent his The song collector, in full swing, the hills" of Knott county, where is life since boyhood on the river boats. will begin soon to wonder why any-On the little porch of her daugh- situated the Hindman Mountain Set- Only recently he stood at the wheel body should bother about collecting ter's home she sat down in a straight- tlement School, lies a fertile field for in the pilot house of the "Ellen antique furniture or stamps or botbacked hickory chair, folded her full collection of folklore ballads. The Richardson", out of port at Paducah, the sor what-not He will discover black skirts about her, lighted her school had its inception thirty-five and took her up the Cumberland there are many kindly, obliging peolittle old clay pipe, and began sing- years ago in the earnest plea of a river. Captain Carroll averred sol- ple in the world who like to sing. He ing her ballads in a thin, wavering rugged old mountaineer, "Uncle Solo- emnly that he had heard roustabouts will listen to brave tales of olden voice. So well did she know the bal- mon", who said that he had no "book singing all his life, but that the words days. He will hear strange words and lads and so willing was she to sing l'arnin'", but that he wanted his and tunes had slipped his memory. music And he will find it altogether

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THE ETUDE

The Mental Approach to Singing

(Continued from Page 510)

la masque" as the French put it), hearers. free, and unrestricted.

insinuating, allowing the voice to not offer a program of operatic arias. rise above massed orchestral sound. Successful programs are planned, expression.

great care should be exerted in plac- reckoned with, in program building, the order of the syllables. ing the tongue and holding the lips. The base of the tongue must lie low, and the lips should be as arched, or by a forward lip position. A good rule a hallmark of its own. There are exis to think "O" even in singing the quisite songs, both sacred and secular, closed vowel "EE." Experience has dating as far back as the twelfth taught me that all vowels can thus century, and reflecting man's eternal be given a round, ringing, forward and instinctive reaching out for are allowed to ride freely along the The singer of scholarly tastes will

learn to dance. There is no better ways count on Schubert, Schumann, difficulties that seem to be vocal are songs of haunting melody. If the effective, often the result of some lack of singer wishes to depart from "standrhythm, and the rhythmic insistence ard" composers (and there is no valid of dancing while practicing helps to reason why he should not) a selecovercome them. If you sing a waltz, tion of more "striking" appeal may or a tarantelle, you can improve your be made from the works of Richard rendition by phrasing according to Strauss, Grieg, Tschaikowsky, Mousthe figures and forms of the dance sorgsky, and Rachmaninoff. Or one

The Singer and Her Audience

Many have asked whether there are differences of technic 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 and Mexico. sings into a microphone without

response, he gains in more intimate parc, and Milhaud, the vocal litera- towards range extension and techcontact with greater numbers. The ture of France has great charm and nical facility, and then heap on the concert singer derives much encour- fragrance. The songs of Debussy lend idealistic—the more the better. agement from the human flow of themselves especially well to radio onated, in the head cavities ("dans magnetism between himself and his lecitals, because of their intimate

throat Hence the varieties of white, where, has been long my hobby, and Poetry is as important as music in throaty, or defective tone which it was very gratifying to be invited radio, where the audience is unseeing the processes of growth. This shorttrouble many beginners. The struct to present my views on the subject as well as unseen. Radio needs the ening of the exercise practice is a ture of the head bones that form the before the Music Teachers' Guild of intimate quality. The mechanical benefit to the pupil in time and efcavities acts in the manner of a Nebraska, in a lecture given in nature of radio projection requires a fort saved, makes it easier for him to

which imparts its tone to a Stradi- must consider the size of the hall, the function of music is "humbly to turns with his lesson well learned. varius. Vocal tone always should be the general type of her audience, give pleasure", and nowhere is this By the time the nine months stage amplified in the head chambers of and her own best aptitudes. A pro- artistic creed better demonstrated is reached the exercises should be resonance, which must be kept open, gram in a small hall would differ than in his own songs. It is the finest practiced only every other day, and greatly from a recital in Carnegie creed the singer can take for his own, for not more than an hour-if that Strong vibration is felt back of the Hall, or an outdoor concert. One in building his mental approach to long. The remainder of the time nose and under the eyes, and a for- group at least should always be sung his art. ward humming ring gives intensity, in the language of the audience. A carrying power, solidity, and char- singer, whose best interpretations acter to the tones. It is powerful and come to light in the art song, should

It is the natural overtone to the fun- not to be "different", but to give damental tone, the divine spark of pleasure. The performer owes his sound, which kindles sympathy in audience a deal of gratitude, and his one's hearers and assures the singer program is one means of saying ever increasing rapidity, with articube devoted daily to practicing pieces of harmonious unity between his in- "Thank You!" More than that, every lation of consonants and enunciation or musical compositions (in other ner forces and his outer means of program an audience hears can make of vowels exaggerated; and always, Resonance requires the absence of Thus, the singer carries a consider- smile. Additional facility of utterance absurd to go on with practice after any obstacles along the way. Thus, able responsibility and it must be may be acquired through reversing one has tired. For nothing can be

Treasures Worth the Seeking

hum, if the organs of speech are beauty. A good varied program might carefully adjusted, and if the tones well contain one or more of these. the voice upon an elevated chest, and may choose by nation rather than type, investigating the Italian literature of songs, from Scarlatti to the moderns, Respighi and Castelnuovo-Tedesco; while those who have mastered Spanish will find a wealth of comparatively unexplored material in the songs of Spain, South America, larynx.

As to French songs, some feel that studio guests, or faces an audience of they stand as the "bon-bons" of

nature. So do folk songs, where music Making Practice Produce it will find its way down into the The subject of what to sing and and words are usually born "twins." sounding board of a violin; and it is Omaha, before recent recitals there. compensating personal touch in the maintain his interest, and is a boon the sounding board, not the strings, In making a program, the singer material broadcast Debussy says that to the teacher, in that the pupil re-

"The Shorter Road" to Fine Singing (Continued from Page 526)

In cases where there is a tendency to contract the throat and stiffen the There are more neglected gems in jaw when changing to a pianissimo rounded, as possible. Practice tones the realm of song than in any other tone on notes above E-natural (fourth on all vowel sounds, seeking this for- field of music. Why not chart a song- space of treble staff), we have found ward, rounded resonance even for Baedecker for yourself? Each type, the use of the combination, oo-wah, those that are not habitually formed style, and nationality of song carries together with the thought of resting

an imaginary stretching of the revel in the varied musical settings mouth roof-which arches the soft I believe that every singer should for Shakespeare's poems. We can al- palate—and a "sighing" of the tone to the region of the bridge of the means of mastering rhythm. Many Mendelssohn, and Brahms for "mood" nose and the forehead, to be most

sonants-x is omitted-is placed be- of time. fore 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 rect if from the first lessons the

supernormal effort, let us tone up- out this taste, the pupil who atnot down—the nervous and muscular tempts too difficult music is constudio guests, or races ar admende of the student and systems. Let us give the student a tented with a moderate degree of not vary in any way. What does vary, persuasiveness. Personally, I cannot physique to support supernormal ef-

and the choice of material. What the folk songs, through Gounod, Franck, propel the voice, breath control to radio singer loses in direct audience and Massenet, down to Debussy, Du- govern the voice, muscular flexibility

(Continued from Page 522)

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 This Exercise 5 is to be sung with development. The amount of time to words, expressing one's ability) is music seem lovelier-or the reverse. in all exercises, the sensation of a determined solely by fatigue. It is 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 dare not touch his instrument on his "Sunday." Merely that there shall 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 coordinated to the growth cycles, 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 writer has obtained startling results in special test cases with individuals who were not even musically inclined. These principles offer a concentrated key In this exercise, one of twenty con- to a flawless technic in the minimum

A Taste for Perfection

"No talent will be pure and corteacher has not sought to inspire Bearing in mind that singing is a the taste for perfection; for, withhowever, is the mental approach, agree with this view. From the old fort, breath capacity and pressure to in the study of art."—F. Le Couppey.

THE ETUDE

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 pseudonym given, will be published.

and address of the inquire. Only initially, or partudory given, will be published.

Shand He plot the U. S. Army?

0. I am incestives and I have a briefince voice with perel possibilities. I do solo
work in there, are unreappointed by the properties of the control of the perel possibilities. I do solo
work in the Army, and I could arrange
to go to any part of the futted States, I
the state singing leasons during these years!—
10. 10. S.

A. Surely the recruiting sergeant could
tell you just what your duties would be in
would be any place to practice, what hours
you would be free, and how often you would
would be many place to practice, what hours
you would be free, and how often you would
would be any place to practice, what hours
you would be rea, and how often you would
would be any place to practice, what hours
you would be rea, and how often you would
would be any would save the any a flace.

When the properties of the formation of
the properties of the properties

the U. S. Army. Ask him to tell you it there would be any place to practice, what hours you would be free, and how often you would have leave. The magnifeent physical drilf, 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 srmy a finer. time, and you would leave the army a nace physical specimen than you were when you entered it. Ask the sergeant. He atways knows everything in heaven and earth, and the other piace too. But I would hate to meet a promising baritone doing Kitchen Police for being A. W. O. L.

A Please read W. Warren Shaw's excellent and sensible article upon breathing, in the April, 1939, issue of Time Errors. Also my an-swers to several confused breathers in vari-ous issues of that magazine. First of all, one must learn to breathe naturally; and, as you have found out to your distress, every departure from natural breathing will be at-tended 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

- Questions About various Suppects
 Q. Please answer the following questions:
 I. What are the grand scales!
 2. Please draw a diagram of head, throat
 and other organs used for vocal development
 and control.
 3. Which is best, an early career, or early
- rocalization for pleasure, or years of develop-
- ment?
 4. Should vocal music be carefully looked over and played one or more times before sing-
- 5. How should vocal music be scleeted? 6. Should one be able to sing at sight without instrumental accompaniment, and without sheet music as well as with both? 7. Which is best, group or individual sing-ing, for finding faults?—E. E. S.
- A. 1. By the expression "Grand Scale" I suppose you mean the Great Scale recommended by Lilli Lehmann in her book, "How



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

AUGUST, 1940

diagram representing all the organs used in singing and speaking. Quite a number of diagrams would be necessary, and I am afraid

the words over very softiy, until you are certain of their correct pronunciation, until you understand their meaning so that both

you understand their meaning so that both words and music are weil in your mind. Otherwise you will make many mistakes both of music and of voice production.

5. Select songs that lie weil in your voice, that have words that are comparatively easy to pronounce and whose words and music

appeal to you.

6. To sing weil at sight, with or without instrumental accompaniment, is a difficult but very valuable accomplishment, and one that will be of great use to you all through your musical life. I cannot understand the

your musical life. I cannot understand the exect of your question. How can one learn to a constant the property of the property of the property of the production. One learns to sling more quickly, and more thoroughly, through individual seasons given by a well trained singing teacher. He production, principle, the production of the principle, and to relieve one of nervousnes. The two forms of singing should be developed, as nearly as possible, simultaneously.

A.—I. The bass voice is seldom completely settled at the early age of eighteen. Your body is still undergoing those processes of change which turn a youth into a man. These changes of both body and mind will continue until you are about twenty-three or four. By that time your voice may be said to be settled.

2. The range you specify is a very long one. It will be valuable to you, if all the tones

one, it will be valuable to you, if all the tones are of the same quality and volume, and if you can pronounce your words clearly and comfortably upon them. Very few of the most famous beases find themselves gifted with such a number of beautiful tones. They usuaily have to be contented with about two octaves, and they develop and refine these tones until they are completely under controi, with every nuance of expression and style. Study, then, the usual exercises: scales, thirds, arpeggios, and so on; make yourself a better musician; learn languages; and culti-vate a repertoire so that when your voice becomes thoroughly settled and reliable, you will not have lost time. Do not attempt to develop your lowest and highest tones by practicing them alone.

3. I have discussed in several numbers of THE ETUDE the question of the falsetto voice. Piease read these answers. The baritone has less need to experiment with the falsetto voice than the tenor; for, after all, the baritone has a very manly sound, and the falsette

Attention ARRANGERS-

COMPOSERS-

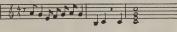
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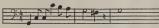
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A Story Book Recital (Continued from Page 512)

(They play.) GOLDIE LOCKS: Raggedy Ann knows a piece about swatting a fly.

MOTHER GOOSE: Let's hear it. (Raggedy Ann plays.) JACK AND JILL: Us next?

(Mother Goose nods. They play. Enter Jack with Boy Blue.) MOTHER GOOSE: So you did find

him. Boy Blue, you had better play You have been to the place we call your piece before you fail asleep piece, Boy Blue starts to fall

asleep, and all during the rest of JACK BE NIMBLE (shaking Boy Blue): Wake up and finish your

piece. (Boy Blue finishes and Jack plays next.)

MOTHER GOOSE: Mr. and Mrs. Jack Sprat may be next.

(They play a duet.) CURLY LOCKS: Is it my turn now? (Mother Goose nods. She plays. Then Polly and Sukey play a duet. The door bell rings; Alice goes to door)

ALICE: Come in, Mother Hubbard and Mrs. MacGreggor. You are just in time to join our Recital. But first you must hear Lucy Locket and Kitty Fisher play their duet. (Lucy and Kitty play.)

may I play about that anughty Peter Rabbit that is always getting into 26397 Fatter of the Ralb. Richer 14. MRS. MACGREGGOR: How nice! Now our cabbage patch.

(Plays.) MOTHER HUBBARD: And I'li piay about my wonderful dog. This is about the time I went to buy him a wig, and when I came back, he was dancing.

(She plays. As Mother Hubbard finishes, enter Polly and Molly.) Polly: Oh dear, what can the

matter be?

matter be?

MOLLY: Johnny's so long at the
V MING Low (Solo)
17837 The Three Funny Men. Kern 3 Foirl around each): Never mind, my

dears. Play a piece for us and the time wili go faster. (They play Johnny's so Long at

the Fair)

26056 Mr. MingBaines 3 26536 Wing Foo ...Burleigh-Orem 3 MRS. PETER PUMPKIN EATER (running in and looking all around); Oh please hide me. Peter wants to put VII Mrs. FARMER (About 3 blind | 1 MRS. | 1 me in a pumpkin shell! ALICE: Everyone who comes in

here must play a piece, MRS. PETER: Well if you're sure Peter won't find me, I'll play.

efter won't find the, it possesses the desired with the end, Miss Lily while King looks on)
enters followed by other children.
Miss Lily: Are we late? I want to

Miss Lily: Are we late? I want to

play a piece too. ALICE: You are just in time. Do IX QUEEN AND KNAVE OF HEARTS

play something. (She plays.)

OTHER CHILDREN: Mother Goose, May we sing a song for Alice?

ALICE: Oh, please do! I wish I had practiced harder, then I could play for you.

X Bo-PEEP FAIRY: I'll play for you. (The group sing some Mother Goose song.) MOTHER GOOSE: It's getting late, so

let's sing our farewell song for Alice. (Others come in and all group XI MISTRESS MARY AND GOLDIE LOCKS themselves tableau.)

STORYBOOK LAND (Tune: Santa Claus Land)

Storybook Land And met all the friends you adore. (He plays. In the middle of his You have listened to music; of course, now we know

You will practice as never before. the time, Jack tries to keep him Storybook Land, Storybook Land, XIII JACK AND JILL (Duet) practice, and then you'll know The joys of the children of Story-

hook Land And the love of your music will grow.

XIV Boy Blue (Sleepy) 24482 Boy Blue and Bo-Peep... . . . I. CINOERELLA (Music she heard at the Title Composer Gr. 5602 Cinderella ...H. A. Williams 3

II. BETTY BLUE (Lost her best shoe)
25049 Little Betty Blue...Peery 1 26168 Betty's First Waltz...... F. M. Light 1

III RED RIDING HOOD (Caught in the

GnomesRichter 26359 March of the Fairy Guards-

Copeland 2

2162 Prince Charming Gavotte.

26095 In a Chinese Garden.... Overholt 2

23425 ChinatownJ. H. Rogers 21/2

26310 China BoyClafflin 2

19260 Chattering Chinaman. Paldi 2

4386 Come, Join the Dance, Waltz

Schlesinger 1
4837 Jolly Company, Polka....

VI WING FOO AND SING LEE (Duot)

14517 Dance of the Gnomes.....

F. A. Williams 3

19747 Midgets' Parade....Ewing 2½

Dwarfs)

9803 Curly Locks, Waltz...Rowe 2 19227 Raindrop Gavotte . XVIII POLLY AND SUKEY (Duet)

.. Richter 2

18898 Sparkling Eyes... Anthony 21/2 24627 Young Hearts... Valdemar 21/2 XIX LUCY LOCKET AND KITTY FISHER IV SNow WHITE (Something about 26361 In the Kingdom of the

XVII CURLY LOCKS

(Duet) 17541 Cheerful Hearts..Spaulding 2 17474 Happy Recollections.. Rolfe 2 XX MRS. MACGREGGOR

3241 Come, Dance With me.... Webb 3

30363 Little Bo-Peep ... Berwald 2 26292 Miss Bo-Peep ... Hopkins 2 7666 Frolic of the Lambs

13452 Little Bo-Peep. Greenwald 11/2

(Duet) 9326 Meadow Flowers Fink 2½ 19901 Violets Intermezzo ... Hamer 3 13116 In a Garden ... Spaulding 1½

XII RAGGEDY ANN (Swatting Fly

3796 To the Playground ..

Piece)
26457 After a Fly......Burnam 2
25289 Rag Doll's Lullaby. Schick 2

18249 Head Over Heels. Sartorio 2-3

24876 Dream TuneRolfe 1½
17374 Early to BedRolfe 1

13817 Shepherd's Repose. Schmoll 3

26814 Jack, Be Nimble...Burnam 11/2 23957 Jack Jump Over the Can-

17473 Comrades Waltz.....Rolfe 2 23373 Frolicking March..Voorhies 3

16688 Little Golden Locks Lameon 1

XVI MR. AND MRS. JACK SPRAT (Duet)

26482 The Little White Lamb

(Duet)

25123 Lilac Blossoms .

Engelmann 1

Wenrich-Zilcher 3

Margstein 2

Johnson 2

Bennett 11/2

25230 Little Brown Bunny.....

XXI MOTHER HUBBARD (Dog dancing) 23888 Old Mother Hubbard..... Rathhun 3 12052 Old Mother Hubbard... 14742 Little Dog Game...Roje 2½ 6841 Old Mother Hubbard.....

XXII POLLY AND MOLLY (Duet) 24741 Joyous Home Coming. Beer 2 18208 Homeward Bound, Anthony 21/2

XXIII MRS. PETER PUMPKIN EATER 30365 Peter, Peter Pumpkin Eater and Ding Dong Bell (1 piece)Berwald 2 piece)Berwald : 6844 Peter, Peter Pumpkin Eater Spaulding 2 26141 March of the Pumpkins.

XXIV MISS LILY 26390 Dawn Lilies......S. King 4 14471 LilySchmoll 2½

XXV CHILDREN SING MOTHER GOOSE

Sonc
3707 Marching Song (With
Words) Metzler 2
12049 Four Favorites After Mother
Goose (Suite Complete,

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C-1 to C-3 Modium to concert solos

(Continued from Page 527)

practice of phrasing gives the choir and congregation a chance to breathe; in fact it forces them to take a breath so that they are ready for the next note on time. If the organist is constantly aiert to the meaning of the words and the punctuation marks, he can do much to enhance the beauty of the words to the worshippers.

The Prince of Stops

For hymns the Open Diapason on the Great should always be used. It supports congregational singing as no other stop is capable of doing, thereby serving as an admirable lead for the congregation. Many organists seem to be wary of using the Diapason, especially if it is unenclosed, as is often the case on the Great. It must be remembered that the richest tones of the organ are those of the Diapason, and, although the effect sounds unduly loud to the organist who may be but a few inches away from some of its pipes, it produces a solidity of tone which the manufacturers of electronic instruments would give much to be able to reproduce.

To illustrate on a medium sized two manuai organ what would constitute a good support for singing, a combination like the following would be satisfactory:

Great. Melodia, Viol de gamba, Open Diapason

Swell. Salicional, Gedeckt, Flute 4', Diapason, coupied to Great Pedals. Bourdon 16', coupled to Great and Swell

From the above as a basis, if The March Hare......Paldi 21/2 slightly louder effects are desired, the Great Octave 4' (which is a small Open Diapason an octave higher) may be added. To add brilliancy, a reed, such as Oboe or Cornopean, may be drawn along with Sw. to Sw. 16' and 4', Gt. to Gt. 4' could be used also if the effect is not too "squeaiy." In this connection it must be said that freak combinations are much out of piace in hymn piaying.

Be sure to give ample time between stanzas of hymns. In general allow an extra measure by lengthening the last note of the hymn almost twice its length succeeded by a rest. For instance, if the last note were a whoie note (four beats), hold it for seven and rest for one beat, thereby keeping the rhythm intact.

Let the organist or choir director bear in mind that hymn singing is for all. Back in the 16th century Martin Luther realized that the congregation should have a greater share in the church ritual and advocated the use of the chorale, the predecessor to the hymn. Let us keep Luther's Reformation dear to our memories and foster the cause of with Words)Rogers 1 congregational singing.

ARGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY. Mus. Doc. Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be pub-lished. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

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Q. We have a small, very old, but good pipe organ, hand pumped. We have difficulty in getting some one to pump the instrument. Can you give us a drawing of a hand made pumper! If you cannot help us in this, please give us the names and addresses of some firms that make blowers. Is there such a thing as an air storage tank on the market? I have such

The state of the property of t that they may know what size blower is required. Instruction for installation should ac-company the blower, so that it can be in-

stalled by local people.

Kinetic Engineering Company, Union and
Stewart Avenue, Lanzdowne, Pennsylvania.

Spencer Turbine Company, Hartford, Con-

Zephyr Electric Organ Blower Company, Orrville, Ohio.

B. F. Blower Company, Incorporated, 41
Third Street, Fond du Lac, Wisconsin,

O. After wears of piano playing and a desire to play the pipe organ, I now have an opportunity to learn this instrument. I have always had the idea that all organs include the Diapason, Principal and Melodia stops. This instrument has none of these stops; and, as so many of the organ pieces in The Etude have stops to be used that do not appear on stops on both manuals are so much alike. I am not able to classify the stops as to which are

A. We will endeavor to indicate the quality
of the various stops and thus give you some
of your manuals, the instrument being uniidea of substitutions. The instrument you field, no Swell to Great coupler is necessary. have is sparently a three stop unit with Subbut only the stops included in your pedal. Bass pedal. These three units are a string, an department are available when "full organ" unimitative fitte and a Dulciana (no Open is played—which means that all 4' stops (ex-The string unit is used to produce in the creat Bourdon and the price of the string unit is used to produce in the Creat Oran Bourdon (i.e., Plute 8; missing from the preda, Pistons controlling Flute 4 Amour 4; and Piccolo 2:. In the Swell combinations of stops certainly would be an on 18; Stopped Flute 8; Flute 4 and Namar 22. The string unit is used to produce in the creat creat Saldconnal 9 and tytolina 4 and Peter Creat creats Saldconnal 9 and tytolina 4 and Peter Saldconnal 9 and tytolina 4 and tytolina

Q. Will you advise me how I say browne unit is used to preduce in the Great Organ an Associate of The American Galline J chowle and Associate of The American Galline J chowle device for pill information—M. C.
A. To become an Associate in The Ameri-can Guild of Organists it is necessary first for Clarabella, Medodia and so can Guild of Organists it is necessary first. The Satisfond & night be used as a substitute for Gamba, or, with tremolo as a substitute for Vox Celeste. The Dulciana 8 substitute for Vox Celeste. The Dulciana 8' might be used as a substitute for Aeolenc. The quintadens is probably a synthetic stop. Nazard 28'.. The Oboe size probably is synthetic and is a combination of Salicional 8' and Nazard 28'.. The Pedal Organ, with the exception of the Sub Base is also derived from the three units. The chastification will be the complete of the Substitute of the Substit of the Substitute of the Substitute of the Substitute of the Su Dulciana unit-soft organ tone; Salicionaistring tone; Flute—unimitative flute family. For playing of hymns for congregational singing you might try full Great organ with-out Bourdon 16' and all the Pedal stops.

that mace workers and a market I have and a strange can be a considered as the strange of the st Arbor, Michigon.

> are 8' stops; Diapason-Viola (may be 4' Dulcet Bass, Delicato, Ceilo, Dulcet Treble, Celeste and Melodia. The Violina and Fiute probably are 4' stops, Vox Humana is a tremoto. Octave Coupler brings into action notes an octave away from those being played. "Forte" increases the power of the stops be-ing used, similarily to the increase of power secured by use of knee swell. We cannot supsecured by use of knee swell. We cannot supply the name of the blank stop (name missing). We presume Dulot Bass and Dulost Trebie to be soft 8 stops. Other 8 stops may be used to increase power, and 4' stops may be used to add brilliancy. We do not know whether the instrument was specially built or not. We advise you to consult a practical organ mechanic as to the changes you suggest. A blower probably can be installed

as so many of the organ pieces in The Etude

Q. Enclosed by the profit pieces of the pieces of the control of a might of the control of the c sions of these specifications for a \$2,000 organ!

not able to classify the stops as to waron use opera into, fulse, recds and strings. What combination would you advise for hymn playing I—G. M. S.

A. We do not agree with the statement that pistons and couplers are seldom used by musicians. When they are available they in the Swell Organ Viola 8'. The Dulciana ample for an instrument of the specification.

ORGANS Within the reach of all! History of the control of the contro HIGHLAND, ILLINOIS . Dent. &

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The Double Bass

(Continued from Page 532)

tion. With his suggestion the first single whole tone for the span of the make use of a fortissimo." string is tuned to the A on the fifth left hand, the second finger being line of the bass staff; the second used for intermediate half tones, XV. string to D on the third line; the Sometimes, however, considerable and the fourth string to C on the double bass players. Pizzicato and second leger line below the staff. Up tremolo both are effective on the into the present time the scordatura of strument. The former was discovered the double bass has been chiefly con- not so long ago by jazz players, and fined to the alteration of the E or a bass "slapper" was immediately fourth string. Thus Johannes Brahms added to every up to date dance rubato of Chopin was played. directs that "some double basses tune band. Muted tones are never found double basses tune their E strings about two pounds. down to E-flat; while in the second act of his "Tristan und Isolde" he orders that two basses, for a few measures, tune their E strings down to C-sharp. All this, obviously, to secure a lower fundamental tone, for it is quite sure that the violin is the leader of the orchestra, and the double bass is the foundation, and the sustaining tonal energy of an adequate bass section is thrilling to hear.

Position in Playing

The position when playing is generally as follows; the instrument is tilted slightly backwards and side- then thus: ways to the right, so that the right upper bout of the back rests against the player's body. The left leg is then placed close up to the back so that by raising the heel the knee is brought into contact with it, afford- Lento. A priceless jewel. One of ing a support for the instrument. Chopin's biographers, Willeby, cona foot to the right and a little to the preludes. Kleczinski and Mathias are ing this with the left knee, he is given access to all the strings for correct placing of the right foot will ensure this. No attempt should be made to clutch the instrument round are: the neck with the left hand, as any fingering technic thus will be utterly impossible.

It is usual, in a long work or concert, to sit down while playing, a tall stool being provided for the purpose. In this case the right leg will be brought forward so that it extends along the side of the instrument, giving it additional support. Some- tenuto. Georges Mathias, Stephen

his left heel comfortably

Flowers of a Great Musical Epoch

(Continued from Page 533)

preceding prelude! Storms are hurled from the clouds. The expression is right hand. somber and tragic. Practice with each Ex. 10 hand separately. Shift the accent of the right hand thus:

Prelude XIII, in F-sharp major;

two voices, speaks of a troubled soul. lean slightly forward for the same for the observation that this page weight of the bass against him. The tion, and that the indication, pesante,

Prelude XV, in D-flat major; Sos-

The student is advised to stand these heard Chopin play, and all continuing p, and ending pp. Multum while practicing. The player is some- agreed that as a planist he was in parvo (much in little). works. Hector Berlioz in his stand- what under a disadvantage in rapid unique. All said that his hand had a Prelude XXI, in B-flat major; Cana suggestion which has not received more, the left hand has compara- great power at his command, despite

Thus, then he played the Prelude

third string to G on the first line; technical dexterity is exacted from same time, the accompaniment right hand must float upon the melshould maintain strictly uniform ody, skimming above lt. There is tempo, while the part which sang the nothing to equal these few lines, so melody should be allowed freedom of light, so fluid, so ethereal, so lmexpression, occasionally a change of ponderable. And how the close is movement. It was thus that the made distant and mysterious by the

the E string down to D." Richard in double bass music, for a mute con fuoco, Of extraordinary vehe- appassionato. Carried along at a fu-Wagner, for the Introduction to "Das suitable for use on the instrument mence, a transport of feverish move-rious pace, this prelude seems like Rheingold", directs that half his would be an impossibility, weighing ment this composition is one of the some tropical storm shot through most magnificent of all the twenty- with terrific lightning. It may be five masterpieces of preludes. The thought of as a pendant to the beauline persisting in the right hand, the tiful Etude in C minor, Op. 25, No. 12. powerful bass figures, all have a tre- It is the mightiest of the preludes, mendous effect. Care must be taken and, In spite of its brevity, may well that the bass is not so heavy as to be considered one of the great mascrush the line of the right hand. terpieces of Chopin; one of the mas-

Several rhythms are useful for the terpieces of all muslc. development of this melody of the Prelude XXV, in C-sharp minor;

التشعر فرفستان فتستر فنستر فنفرا

الثنة والتشريق الستسلام والثراء

Practice them forte, mezzoforte and pianissimo.

Prelude XVII, in A-flat major; Alle- dream. gretto. "This is a little romance that The right foot is placed firmly about siders it the most beautiful of all the must be told with the fingers," said fascinating Cadenza, to be played a Rubinstein. Niecks compared this piacere and piano (perhaps pianrear of the back. The table of the of the same opinion. The middle sec- piece with the "Songs Without Words" issimo), the ending of which anteinstrument will now be making a tion is ecstatic in feeling, while the of Mendelssohn. When some one dated by about fifteen years a leitfacing angle of about forty-five de- close, with its unexpected modula- made this comparison to Mendels- motif which Wagner assigned to the grees with the player, and, by vary- tions and the touching song of the sohn himself, gifted writer of the gesture with which alberich greets "Midsummer Night's Dream" music, the first rays of the rising sun as Prelude XIV, in E-flat minor; Al- he replied, "Yes, I love this composi- they faintly outline the Rhelngold. bowing. The player's body should legro. Georges Mathias is authority tion. I cannot say how much, nor for If it is not one of the composer's

tant composition.

delicacy, a dance of elves.

chief rhythms are:

giving it additional support. Some- tenuto. Georges Mathias, Stephen times a convenient cross-bar on the Heller, the great artist Alkan, Prince

stool enables the player to support Czartoryski (whom the writer often Prelude XX, in C minor; Largo. met at the home of Mathias), all A magnificent chorale, beginning ff,

ard textbook on "Instrumentation" passages, as the strings of the in- matchless suppleness, that his legato tabile. This work can compare with suggests that, in order to secure strument do not respond to the bow was ideal, that his knowledge of the most poetic nocturnes of the more open strings, several of the with the spontaneity of the higher pedaling surpassed anything that master. Practice the double notes in basses should tune in perfect fifths, stringed instruments; and, further-Prelude XXII, in G minor; Molto much practical endorsement, prob- tively large distances to traverse on the legend to the contrary. "His agitato. Chopin expresses with the ably because requiring for its full ef- the finger board. The fingering is ac- pianissimo was so delicate," said same power of art all feelings, fects strings of abnormal construc- complished on the principle of a Moscheles, "that he did not need to whether the most tender, the most passionate, or the most lofty.

Prelude XXIII, in F major; Moderato. A short composition, of ex-Chopin often required that, at the quisite grace. The sixteenths of the strange E-flat of the last measure!

Prelude XVI, in B-flat minor: Presto Prelude XXIV, in D minor: Allegro

Sostenuto, This prelude, Op. 45, is the only composition, outside the twentyfour in the famous Op. 28, to which Chopin gave this title, and perhaps for the want of a more apt classification. It starts with an introductory phrase rather suggestive of the beginning of Mendelssohn's Song Without Words, No. 2, and then drifts Into a melody that James Huneker characterized as, "Oh, so Brahmsian, that bittersweet lingering, that spiritual reverie in which the musical Idea is gently propelled, as if in some elusive

As it comes to a close there is a

what reason. But I can assure you most popular works, it holds a subtle reason and also to counteract the must be given a dramatic interpreta- that I never could have written lt." charm well worth the seeking after, Prelude XVIII, in F minor; Allegro Of this one Chopin wrote, "It is well is not to be taken too literally. Some molto. A dramatic memory. A sketch modulated"; and well is the proper rhythms to be applied in practice of a vocal recitative interrupted by expletive, for in its middle section it chords from an orchestra, perhaps smoothly glides as far afield as the the fragment of a still more impor- key of G-flat major and its relative E-flat minor, and then melliflously Prelude XIX, in E-flat major; Vi- meanders through several tonalities vace. A masterpiece of grace and till again it rests on the doorstep of its home key. Following the Cadenza Practice it by holding as many there is a transient modulation into notes as possible, and mezzoforte. Its D major and back again to some delicious closing measures in E major.

> "Music is a shower-bath of the soul." -Schopenauer.

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

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

Cleaning the Bow

D. G. J.—Your letter fails to date whether
Is the site of the bow for the hair, which
is the site of the bow for the hair, which
is the site of the bow for the hair, which
is the site of the bow for the hair, which
is the site of the bow for the hair of the
form as the saturate about one yard of
cheese cloth with Liquid Veneer, and rub the
street of the hair of the
form as the site of the hair of the
bow is very much solled, take a clean tooth
brush, well is, and rub lightly over a cake or
lover soan, Rub the bristles of the tooth brush

Tory soan, Rub the bristles of the tooth brush

Lightly the solled the sound the soll the solled t over the hair of the bow, which should hist be tightened, until the hairs are thoroughly cleaned. Then wash out the tooth brush, until the bristles are free from soap, and rub the hairs of the bow until the soap is removed. After the hairs are dry, the bow may be thor-

Names of Famous Violins
Y. J. K.—The names, by which the famous violins of the Cremona makers are known, were not bestowed on them by the makers themselves, who never named their violins. themselves, who never named their violins. Some of these names may interest our violin readers. Thy are as follows: The Pseanini, made by Antonius Stradurinia, dated 1724. The Spanias Strat. The Lordwig Strad, 1734. The Earl Strad, 1722; The Lordwig Strad, 1734: The Earl Strad, 1722; The Jansa Strad, 1721; The Pauls Strad, 1721; The Fash Strad, 1721; The Foot Strad, 1721; The Foot Strad, 1721; The Colossus Strad, 1736; The Lord Nelson Strad, 1735; The Colossus Strad, 1736; The Lord Nelson Strad, 1736; The Colossus Strad, 1736; In a future issue will be given the names of famous Guarnerius, Bergonzi, Amati, and other violins which have been so named by owners, collectors, and others.

On Stage Fright
L. H. T.—Many violin students have the
idea that they are the only ones who suffer
from stage fright and consequently dare not
play in public. This is a great mistake. Aimost every violin student suffers from nervusness and stage fright, at first, and it requires a long time, in some cases to over-come it. Some never do. Helen Timerman, in her excellent little

book on, "How to Produce a Beautiful Tone on the Violin," says, on this subject; "First of all, analyze your nervousness. Determine exactly why you are panic stricken at the thought of playing before a crowd. Perhaps you are inclined to be over ambitious—are you are inclined to be over ambitious—are given to undertaking works so difficult that you are barely able to get through them. If you are, then the principal reason for your nervousness is discovered. Many a musician attributes to stage fright, what, in reality, is nothing but a subconscious dread of breaking down, or doing badly. He is far less disturbed by his listeners, than by the diffi-cult concerto or program he has undertaken to execute; but, failing to recognize the cause of his perturbed state of mind, he takes no steps to prevent its recurrence.

"Do not make the same mistake. Restrict your programs, so that you can know ab-solutely that they contain nothing you need dread; the certainty that one is technically master of a composition gives self-assurance and confidence. Choose for your selections, pieces so well within your canacity that you will be free to concentrate entirely upon them—and upon keeping your head.

hem—and upon keeping your nead.
"Until the day comes when an audience no organ bothers you, force yourself to play of exceptional instruments. ionger bothers you, force yourself to play constantly for crowds. Never pass by an opportunity to take part in an entertainment rottunity to take part in an entertainment of any sort, for nothing will so effectually cure nervousness as repeated public appearances. But treat your public playing seriously; never allow it to become a hit-or-

Alumium Bov Tip J. R. L.—Fuestically all large music houses keep aluminum tips with which violin bows that have had the tips broken can be repaired. Send the broken tip to the music bouses of the broken tip to the music bouse. Trequires quite a bit of skill to adjust the tip, so if you cannot do it yourself, get a sood violin repairer to do it for you. Aluminum is a very light metal, so that these tips do not unduly increase the weight of the upper part of the bow.

Cork Separates the Knuckler

A Cork Separates the Novel of The Brude for
June, 1839, containing an article, "A Cork
Helps the Adult Beginner in Volton Pisting,"
I think you cannot belp but understand it, if
corks between the knuckles of the fingers to
give them the proper spread. The corks should
measure from on-half to three-quarters to
knuckles between the first and second fingers
of the left hand. This is to Insure the proper
of the left hand. This is to Insure the proper spread of the fingers. If, after studying the article, you cannot understand it, take it to a good violin teacher and he can explain it to you in a few minutes. The cork should be of the proper size to insure the correct dis-tance between the fingers.

Best Wood for Bows H. T.—Pernambuco, a wood found in the jungles and forests of Brazil and other South American countries, is the ideal wood for making violin bows. It is of a reddish color and extremely elastic. It is extensively used for dye stuffs. It has a biting, aromatic taste; and if you were to take a piece of this wood to a bow maker to learn if it is genuine Pernambuco, his test, no doubt, would be to put it in his mouth and taste it.

Three "Old" Violins
N. T. W. 1—Of the three violins you own,
the two labeled Antonius Stradivarius, are the two labeled Antonius Stradivarius, are practically certain to be copies. There is not one chance in 50,000 that either of them is a real Strad, notwithstanding the fact that they have been in your family for a hundred years. The country is full of "fake" Strads. Still, it is not actually impossible that they should be genuine. Miracles do happen once in a while. 2. In the case of your third violin, the Salzard, there is more chance of its being genuine, as this maker was not so famous. Salzard worked in Mirecourt from 1830-1840, and made some excellent violins. A leading American dealer offers a Salzard for one hundred twenty-five dollars. The violin is de-scribed as follows, "Stradivarius model. Back is fashioned of one piece of plain maple. Top, spruce of rather wide grain. Reddish brown varnish. Good condition and tone."

3. A genuine Stradivarius selis for \$25,000.

4. The best way to learn to tell a genuine Strad from a copy is to become an assistant to a violin maker or repairer. If your employer to a violin maker or repairer. If your employer is willing to devote a great deal of time to your progress, and if he makes and repairs really good instruments, you may be able to learn to distinguish the true from the faise after about ten years experience. Judging the work of great violins is a most difficult ocmiss arist.

On the day of a concert be careful to svoid overdoing. Use your brain ruther than work of great violins is a most difficult svoid overdoing. Use your brain ruther than work of great violins is a most difficult svoid over the state of the s cupation. The fact is, there is only a handful of real experts in this country, and not many even in Europe. There are more really expert

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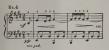
561

"Etude in E Major, Op. 10, No. 3"-Master Lesson

(Continued from Page 534)

but also for similar tones located near each other. These should be treated carefully, and approached with different touches and stresses. Thus, of the two E's (Measure 1), the second is very lightly and unobtrusively played; of the three G-sharps. (Measure 2) the second is loudest, played after a scarcely perceptible pause-while the last is softest. The entire first page should be treated in this way.

Now, add the left hand accompaniment to the theme; play it pp, with full "bottom" E's and B's.



This is to hear and feel the melody and accompaniment in perfect juxtaposition. (If only one had a third with this ideal sound in your ears, play again the two measures of Ex. 1 (lightest possible thumb in right hand) then adding the melody continue with the Etude as it is written. Do not play "freely" except where Chopin indicates, in measures 7 and 8, 15 and 16, and 20,

An occasional, slight, scarcely perceptible pause before long notes will take the place of those ill advised accents so often indicated (as in effect should be that of a deep sigh. Avoid pausing too often or too long. The tenuto chord in Measure 8 may be slightly rolled; measures 9 and 10 should be pp; Measure 14, mp; Measure 15, mf; Measure 16 (first half), f, second half, ff; slight pause before the ff chord in Measure 17. which may be played this way:



Do not diminish too soon in measures 18 and 19. It is wise to emphasize the first four sixteenth notes better to sustain the long melody laxed preparation are necessary for after the chord has sounded. better to stocked the long shoots, measures 42 to 45. Small hands may Pertinent pedal pointers for meas- lar energy, depending upon the type.

youthful fervor-pure, confident, groupings.) trusting and not overly impassioned.

soft caresses. With each measure the cented, thus: music becomes more alive, more confident. Light contrast of f and p. gentle rubati, scarcely perceptible pauses, surprising syncopations, all are indicated by Chopin's phrasing-which must be scrupulously followed. Note the use of dots in the inner voices in Measures 30, 31, 34 and 35. These are used in place of ties. By Measure 38, Measure 53, the tempo reverts to do not know them! hand to play those pesky right hand J = 60 (or even less) in Measure 54, For rapid practice (without pedal, will be worth the while!

> It is less contracting if the right hand legato in measures 21 to 29 is observed only for the upper tones; do not worry about connecting or holding the lower notes. The passage In those strangly troubled meas- realized. It was for this reason that ently used by Chopin in this part of the Etude thus

primo in Measure 62.



الشاشا أحالاا

singly, then together; hold the wrists one written; try to hold the pedal to The poco piu animato (Measure very high, fingers close to keys and the beginning of Measure 48; after 21), should give the effect of a shy, pointed like flexible sticks of wood. this, it may be changed every four hesitant awakening-about] = 54 to In practicing the two-note phrase sixteenths; again, be sure to clear off 58. There are lovely modesty and pu- groups, it is very important to feel the harmonies for the B major chord rity in the curve of each questioning the arms alternately turning in and in Measure 54, by a sharp accent and phrase. There are tender glances and out, even if the second notes are ac- by holding the chord longer than



the tempo has warmed to j=72 to Pause and rest the hands in lap the beauty of the music, one is sel-76; and, from then on until the be- after each section; play very slowly dom aware of this; and too rare, alas, ginning of the impassioned passage with forte tone. Avoid accelerating; is the teacher who calls his students in sixths in Measure 46, the thermom- note that the hands always play attention to it. Like the other Chopin eter rises to J = 84 to 88. If, after similar tones but go in opposite di- Etudes, this one must be drilled and this, the indicator rises to J = 100 in rections. If you cannot play measures excavated through many a year bemeasures 50 to 53, you may be well 46 to 53 slowly and rapidly by mem- fore it will give up all of its pricecontent. From a short ritardando in ory, with each hand separately, you less treasure. But even if the reward

accompanying sixteenth notes!) Now, gradually subsiding to the tempo and not too long at a "sitting") use these rhythms and accents:

in measures 32 to 33, and 36 and 37, ures, 54 to 59, the last eighth notes Epictetus called a table without should be sometimes practiced with in both hands should be accented, music a manger; and because of the accents on the second notes of the this time like heavy sighs. But be realization of this fact, musicians two-note phrases, also in very rapid sure to let down-relax! The return were considered a dining necessity groups of twos and fours, with pauses of the theme in Measure 62 is pp un- and were rarely absent from the for instantaneous placement over the til Measure 66 (soft pedal), played feasts and banquets of the Greeks measures 2, 3, 4, 5, and others.) The group following. In those tricky with calm detachment-like the and Romans. It was several centuries measures 38 to 41 it is well to think clear but remote remembrance of an later that Sir Thomas More, in his

ing the crescendo in Measure 69 with thereafter the satirical Voltaire was a slight pause, and playing the chord led to observe that people were in in Measure 70 softly (but richly). In the habit of going to the opera in measures 71 and 72 a more flowing order to digest the dinner they had effect is made by bringing out the previously eaten. but accent strongly the first chords first sixteenth note in the melody Physiologists have, within recent of measures 39 to 42. Practice each (middle of measure), rather than years, evaluated the actual effects of hand separately until it can play stressing the long quarter note. In music. These effects are real and faster than is required for hands to- measures 73-74 where this note is measurable. They are distinctly gether. Also practice rapidly in tied, the accent is made in the ac- beneficial. Summarized in a few sencompaniment. Do not diminuendo or tences they are: ritardando too much before Measure 1. Music may increase or decrease 75; use damper and soft pedal for the rate of the heart beats. entire measures 75 and 76, gently 2. It increases metabolism (the measures 17, 18, 19 and 20, in order ure 41, ff. High wrists and swift, re- in Measure 77 ppp; and change pedal decreases its regularity.

with a good, solid (though ppp) bot- play the passages in measures 42 and ures 21-54: from Measure 21 to 31, of music played. 44 with both hands, all top tones use only quick touches of "top" pedal; 5. It has definite effects upon the I always advise students to play right hand, bottom notes left hand, measures 32-33, and 36-37, pedal to mind. slow, lyric pages faster than they Now, for that famous, and cruel, changes of harmony; measures 38-47. slow, tyric pages master than the state of the pedal each measure through to first "The chief end of music is emothink necessary, in order to select the long, lustrous line of the melody; 53. Memorize it in sections: Section chord of following measure, then tional enjoyment, and the ordinary

avoid a cut-up and disjointed melodic Measure 52; Section 4, to first chord waiting slightly on first chords; hold effect, unless note values are strictly Measure 53; Section 5, to fifth chord the B major harmony on the treregarded and accents avoided. The Measure 53, Section 6, to first chord mendous climax of Measure 46 as effect to achieve is, I think, one of Measure 54. (Note irregularity of long as possible; if necessary for sonorous "bottom", play the lowest Learn each group, first, hands octave B on the plane instead of the required. The danger of excessive contrac-

tion throughout the piece is minimized by remembering that fluency in right hand double note playing is best attained through free rotational balance of both sides of the hand. After all, what is this Etude but a study in double notes-thirds, fourths, fifths and sixths? Yet, because of is only a jewel or two, the digging

Music Can Work Miracles (Continued from Page 514)

of the two-note phrasing consist- enriching experience lived long ago. "Commonwealth," provided for music Artists sometimes make a surprise at the meals of every class in a effect in measures 69-70 by follow- model community. And not long

bringing out B's and E's in bass; inner workings of the human body). phastice the first four savectars moves in the right hand accompaniment of Measure 39, mf; Measure 40, f; Meas-much ritardando; play the last chord 3. It accelerates breathing, and

therefore, to most planists I recom- 1, Measure 46 to first chord of Meas- suddenly, off; be sure to clear away listener is much nearer to the spirit mend the speed of j = 56 to 60 for this ure 48; Section 2, to first chord Meas- all conflicting harmonies at begin- of the composer than the musical mend the speed of 7 - 50 to 00 for the section 3, to fifth chord in ning of measures 42, 44 and 46, by expert."—Henri Deering, planist.

The School Orchestra Program

(Continued from Page 529)

to think that it is unlawful for the young male student to study or play for so much of the inferior string these instruments. It is not unusual playing found in our school orchesto find violoncello and bass viol sec- tras; and just as much of the meditions composed entirely of girls, and ocre playing of some of our school while this sort of situation cannot bands is directly due to overlarge bebe condemned, there are certain in- ginning wind classes. In the seventh adequacies which should be avoided. grade, we would suggest the transfer We have frequently witnessed small of violin players to the viola, the young ladies struggling with the bass violoncello and the bass viol, with viol, when physically they would be extreme care and consideration befar better able to handle a smaller ing given to their adaptation to the instrument.

Seeking the Solution

In order to improve the quality of their training considerable attenand capabilities of school orchestras, tion must be given to the students on it will be necessary to urge not only violoncello, viola, and bass viol, and an increase in membership (at early the more important part of the string ages) in string classes, but also an program should consist of string orequal interest in the strings for both chestra and string ensemble. A full boys and girls. The explanation for a orchestra rehearsal could be held at situation in which girls are handling one period each week-preferably, if string bass and violoncello probably possible, on Saturday morning, as lies in the fact that they are piano this will permit the wind and percusstudents, and with their ability to sion players to attend the rehearsal read music, the string bass serves as without having it conflict with their a good orchestral transfer or double. regular school day schedule. Yet we believe that, through no fault of their own, most of these young most neglected part of the string women do not have the physical strength to secure the tonal sonority larger number of students particiand volume necessary for adequate pating in these violin classes, our performance of these instruments. orchestras will not advance to the This situation does not exist with so desirable status we seek for them. the band, as its varied appeal at- It is extremely important for music

tracts both boys and girls.

in the building up of string member- ing in the string classes. ship and sources in order to achieve the objective. An increase in piano classes in the early elementary grades would do much for this cause. The prepare the class in strings for public ground in the training of prospec- terial which is melodic, tuneful, and tive string players, for it not only interesting to these youngsters. Too gives the child a background in har- material has been the beginner's lot. lin class. This would take place dur-

ing the child's entrance into either the fifth or sixth grade. The classes should be small, with not more than five or six students to a class, and should consist of violins alone, until at least the seventh grade.

Large string classes are responsible particular instrument to which they have been transferred, both physically and musically. During this period

These early violin classes are the program, and until we have a much

educators and instrumental direc-How can we best meet and solve tors to observe the causes for trends the problems which have prevented in choice of instruments by children a better growth of our school orches- who are interested in music. If there tras? Perhaps we can give our atten- is excessive lure to playing in bands. tion to a few suggestions for meet- it can be met with more motivation. ing and improving the current situa- or more appeal to the young student to engage in orchestral activity, and Without doubt there are definitely particularly in string performance. enough instrumentally minded stu- The establishment of such motivadents to maintain both a band and tion is truly a challenge to the inan orchestra for the average school. structor, a challenge both to his It is possible that in the very small methods and to his ingenuity. We school systems a lack of enrollment have found that far greater numbers would prohibit the maintenance of of students abandon the stringed inboth, but these cases are not typical. struments in the early stages than The support of both is particularly abandon wind instruments. Much of possible because a great many of the this "mortality" rate is due first to wood wind and brass players may be the difficulty of the strings as comavailable for performance in both pared with the winds, and secondly organizations. The problem does lie the lack of motivation for continu-

The Lure of Public Performance

It is at this point that we should piano serves as an excellent back- performance, using preparatory madevelops the musical ear but also often in the past, dry, non-melodic mony so valuable to the string stu- and perhaps it is a type of boredom dent. After a year or two of piano or monotony which causes these beclass, depending upon the age and ginning classes to dwindle gradually progress of the student, we would almost to nothing. Obviously, we do then recommend transfer to the vio- not mean to say that the string (Continued on Page 564)

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NORTHWESTERN

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The School Orchestra Program

(Continued from Page 563)

rial which combines adequate stu- Herein lies the root of the lack of program material be utilized in hav- schools, and the lack of allure in the ing what I had done. He instantly could not possibly have heard, much ing stringed instrument players per- activity of these organizations. There form publicly.

this activity that will evoke a high is for greater outlet, for more fre- school orchestras. quent 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 to the piano.

schedule of the band and orchestra me as I played. groups in our schools is of vital im- The following morning. Tom and portance. Too often we find that the his manager arrived at the school. band and orchestra are rehearsing. He was a man of medium height, on alternate days; and that while a rather large body, strong and this staggered schedule does not physically vigorous. During the enoften harm the band, it does have an tire lesson he was quiet and gentle, adverse effect on the orchestra. We although he expressed great intenmust constantly bear in mind that sity of feeling. He had delicately with the same rapidity as the wind piano keyboard held no difficulties. players, and therefore it should be a He had gained great dexterity in

above mediocrity.

performances, all should be fostered desired to play. are prepared, but rather that mate- among our high school string players. a second or third time these short bars from a Bach Fugue, both of personnel in the orchestras of our Then he would sit at the plano, play-hearing; a song of my own, which he Individual string players should be schools are not prepared to support disapproving sounds, and motion for which is struck, but also can give the encouraged to perform before their both organizations, the band and the me to play again. Anything he got exact pitch of any note he is asked fellow students, in the assembly pro- orchestra. The average school can, pleased him greatly; but what he to sing, and that whilst any amount grams, before parent-teacher or other and, with proper inspiration and did not get annoyed him. When he of discordant noise is made on the

lems-that of motivation-will have the musical education proffered the and piece the parts together. been eclipsed. There is in existence young people of America. Yet, for Thus we went on for four hours worthy material which is sufficiently musical background, we shall be fail- do not remember that he ever propriately in this project. The need ment and eventual progress of our This I think would be considered as toire of over seven thousand pieces.

The Miraculous Case of Blind Tom

(Continued from Page 517)

two full orchestra rehearsals, or, if ager came to me and asked if I second lesson on Die Forelle before Bethune (who had married Albert this is not possible, a schedule of would give Tom a lesson on Die the concert. This lesson lasted only T. Lerche, a lawyer), after a long string rehearsals daily with one full Forelle in the morning. Then came two hours and was spent entirely on fight in the courts with her fatherorchestra rehearsal on Saturday, as the explanation of his strange bewas suggested for the seventh grade. havior during my playing of Die Naturally, the strings require much Forelle. Tom had heard this piece thought that I was almost listening guardianship of the blind musician more instruction and guidance than played somewhere in his travels two to my own performance. the winds, yet we frequently find or three years before, and he was schedules which make no provision charmed with it. His manager had for the division or separation of the no idea what it was, and Tom could strings from the full orchestra. In not remember enough to make anythe high school, much can be done one understand what he desired. He with the choir groups which, up to was eager to learn it and they kept the present time, have not been given up the search, taking him to music due attention. There are numerous stores, to teachers, and to fine orchestral arrangements of excellent pianists, but no one understood. Now vocal numbers, many of which have you can imagine what happened not been performed often enough. when this blind man, called an im-Also this field provides the or- becile, heard the music he had tried chestra with beautiful choral works so long to find? He went almost wild which have been limited in the past with joy which, as always, he was It must be emphasized that the activity. This was going on behind

recognized any wrong note he played is no real basis for saying that our and would shake his head, uttering The orchestra is a treasured in- another portion in the same way; pitch of interest and enthusiasm strumental organization. It has an- but the lesson consisted in my giving seventeen years of age. from members of the string class, tiquity and prestige, but more than what he mentally reached out to retage that one of the primary prob- ity. We wish to pride ourselves on certain amount, we would go back

almost impossible by a person having his full mental faculties. At the end of this period he knew the composi-I had played it. Two months later prodigy that has ever been known. Tom returned for another engageensemble rehearsals per week, with During the intermission, Tom's man-ment, and I was asked to give him a many times. The widow of John interpretation. That evening Die in-law, General Bethune, finally suc-Forelle was programmed, and I ceeded to the immensely valuable

A Start to Fame

began at the age of eight years in ville. His name, Thomas Green and near Columbus, Georgia. General Bethune, was changed to Thomas Bethune went on tour with him in Wiggins. Of the fifty familles in the 1861, his first concert being given in building, only a few knew there was New York on January 15th of that an old Negro living there; but someyear. Afterward they toured Europe times exquisite piano playing was where he played during the years of heard coming from Mrs. Lerche's the Civil War.

Amazing differences of opinion have been expressed in regard to this I will touch but briefly the last strange character, James M. Trotter pathetic days of Tom's life. Three expressing through extreme bodily writes, in "Music and Some Highly weeks before his death he suffered Musical People", "Who ever heard of a paralytic stroke which affected his an idiot possessing such memory, right arm and upper side. Again and such fineness of musical sensibility, again he tried to play, but when he such order, such method, as he dis- found that his right hand would not plays? Let us call it the embodiment, play and the left hand brought only the soul of music, and there rest our discords, he wept like a child and investigations?

On Parnassus

fact, it is possible to achieve good playing eight hours a day. At first I Tom as marvelously gifted by nature. thump on the floor, results only when the curriculum played through the entire composi- Moscheles had him imitate a short Blind Tom had gone on, Music was permits a dally rehearsal of each of tion, then the lesson consisted of my original rhythmical piece and parts his life; and when he could play

well prepared, fine sounding string few complete phrases. During my placed his hands on the keys at ransection, the orchestra never can rise playing Tom stood tense, all his dom, Tom naming every note played. being focused on the music. When he H. S. Oakley, Professor of Music at had heard a certain amount he in- the University of Edinburgh, states: strings, chamber groups, and solo dicated by words and sounds that he "I played on the organ, an instru-Perhaps I would be asked to play parts of a Mendelssohn song, a few bits, Tom listening most intently, which he produced after a single can name any note chord or discord school and community groups. It is support, the orchestra will prosper. felt satisfied we would go on, doing organ to disturb his meditations." This test was given when Tom was

In the list of his program music and there is the additional advan- that it has vitality and immortal- ceive. When we had accomplished a are given concertos by Beethoven, Chopin and Mendelssohn; six sonatas by Beethoven; and a long list of works by the great composers. Much in our music literature quite a bit of educational breadth and for wide of almost absolute concentration. I of his own descriptive music and songs he played and sang. When he simple that it can be used very ap- ing sadly if we overlook the develop- wavered from the subject in hand. died it was claimed he had a reper-

A Talent Unique

Blind Tom's originality and martion and played it very acceptably. velous musical gifts, which included He had a fine instinctive feeling for musical inspiration, intuition, memory the music and worked to get all the and imitation, made him unique variations of shade and color just as probably the most amazing musical

His affairs got into the courts From then on he lived in Mrs-Lerche's apartment in Hoboken. He was kept much secluded, but ap-Blind Tom's concert career really peared almost constantly in vaudeapartment, with no one knowing it

was produced by Blind Tom. said, "Tom's fingers won't play no mo'

Saturday evening, June 13, 1908, When I heard him he had been he again went to the piano and bestring players cannot make progress formed flexible hands, for which the playing many years and meeting gan softly singing, but his voice many distinguished musicians. In broke, Sobbing, he rose and said, 1866 he was thoroughly tested by "I'm done, all gone, missus;" and rule that the strings meet daily. In his long years of playing, usually Ignaz Moscheles, who pronounced then was heard a faint cry, and a

the groups. Without an effective, playing short portions, perhaps a of other compositions, and he even "no mo", he could not stay.

THE PIANO ACCORDION

Memorizing Accordion Music

T 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 some students if a teacher came out memorize." Taking such students at bluntly and told them that the their word, we ask them if they are reason they cannot memorize is be- willing to do the necessary prelimicause they do not put forth the nary work to make memorizing easy. necessary effort. Perhaps they may We believe we can prove that, while be energetic about all other phases it is easier for some than others, it of practice but indolent when it certainly is possible for all. comes to memorizing.

hearsals of a selection. It is, how- work to a minimum. ever, a debatable question whether There are numerous so called sys-

because they may be generous with starts from the beginning. of their mental equipment.

memorize than piano music as the memorized first. accompaniment is simplified by the mechanical combination of chords, one of these systems and recommend of a group of four or five notes for the blending of the three methods push and can devote most of his at- concentrates while he practices. tention to the music for the right Memorizing will always be difficult hand.

Practical Suggestions

would give anything if I could

As Told to ElVera Collins

Students may wonder what con-The idea seems prevalent that nection there is between memorizmemorizing is a special talent be- ing and a thorough knowledge of all stowed upon a chosen few. We admit scales, elementary harmony, the forthat many accordionists have no dif- mation of chords and also ear trainficulty along this line and can dis- ing. These represent the equipment card their notes after a few re- necessary if one would reduce his

this is a special talent or whether tems for memorizing, and each one they unconsciously employ a certain has its advocates who vouch for it, "system" when learning a new selec- to say nothing of the many who just tion and coordinate their faculties so naturally memorize without a conthere is a perfect combination of scious system. Three of these sysseeing the notes, hearing the tones tems are more common than others. inwardly and then retaining them. One of them is memorizing through If we were to analyze the practice the fingers by numerous repetitions. of such students we would probably This is an easy method, as the finfind that they use more than their gers unconsciously weave out the fingers. They actually think and pattern on the keyboard, but it is hear each tone mentally while play- one of the least dependable because ing it. They do not merely play the the slightest distraction when playnotes and allow their minds to wan- ing in public will confuse the acder to other things. It is not strange cordionist and he will find it hard that some students never memorize, to get back to the theme unless he

their energy when applied to the ac- Another popular system is by mention part of their practice but are tally photographing the music. Some unwilling (or shall we say lazy?), students claim they can picture the when it comes to concentrated think- entire printed page after a few reing. They use only a small portion hearsals. A third system stresses the importance of the melodic line of a Accordion music is much easier to composition and it is this which is

We cannot select any particular While the pianist must often think it above another, but we believe that the left hand, the accordionist needs would establish a dependable system merely to think of which button to of memorizing, provided the student

until a student reaches a point where he can think a tone mentally. Ear training is a help for this, and stu-Volumes could be written on the dents can accomplish much in this subject of memorizing but we shall line working by themselves. The best try to condense some suggestions way to learn the sounds of the tones which are intended solely for those is to begin with C on the piano keystudents who have hitherto con- board and learn the whole and half vinced themselves that it was abso- steps up and down the scale, and lutely impossible for them to memo- then to learn the intervals such as seconds, thirds, fourths, fifths and We often hear the statement, "I so on. Continued practice of this (Continued on Page 566)

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Part Work and Part Play paragraphs which are representa-

(Continued from Page 509)

Broadcasting Company will pick up these concerts in the Interlochen Bowl and send them over a nationwide network. As their program goes on the air each week their signature is heard-a hauntingly lovely strain which they call their Interlochen Theme: the first part of the Andante movement of Dr. Howard Hanson's "Second Symphony ('Romantic')." The camp has a particular interest in this symphony, for part of it was written amid their pines; furthermore they have genuine affection for the man who wrote it. Dr. Hanson was one of their first guest conductors; for in 1928 he toiled over two miles of sandy road to see the newborn camp and to praise it. And ever since that time he has watched its growth with sincere interest, returning again and again to take part in us 780 loaves a week! its music

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 Setting up exercises
- 7:30 Breakfast
- 8:00 Make bed, clean cabin
- 8:30 Tennis or private practice 9:40 Composition class
- 10:50 Drum majoring class
- 12:00 Dinner and rest period
- 1:30 Band rehearsal
- 3:10 Band section rehearsal
- 3:50 Radio Guild, 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

"After the fourth week weighingin 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 trout. And the bread man brings 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 and without handmade mustaches. Artie is

play trumpet in both band and notes are. orchestra this year, joined one of his friends in bicycling all the way from his home to the National

"Dick Weekes, Harold Crandall, music for the right hand. growing. .

do it again,' yelled the director . . . muscles. Forty-five more cones went down Selections are divided into phrases Unfortunately the Music Project

special bouquet of appreciation- any errors may be detected.

voluminous list of fruits, vegetables, for us, and then to sit on the back sible. and other edibles consumed by our steps in the sunshine while we ate young army. In one day, she says, it. And after reading half a dozen we consume 75 gallons of milk and more we were reminded of an adage, about accordion playing. Letters 5 of cream; 200 pounds of potatoes; wished we had something more to should be addressed to him in care 24 pounds of butter. A single serv- eat, and enjoyed a conviction. You'll of The Etude, 1712 Chestnut Street. ing 'round of cherry pie takes 75 know the adage, we think, when we Philadelphia, Pennsylvania. pounds of pitted cherries; Sunday tell you the conviction. It's this: ice cream dessert means 15 gal- we're convinced that the mixture of lons of that delicious strawberry. work and play to be found at Na-For Sunday dinner we eat 300 tional Music Camp will keep Jack pounds of chicken, 100 pounds of and the rest at Interlochen from

Memorizing Accordion Music

(Continued from Page 565)

not lonesome, though, being sur- kind will enable the student to rounded by assorted movie stars, identify tones by the sound. This is track heroes, unnamed handsome a solution to the problem of accordionists who can think a melody, "Dick Weekes of Berea, Ken- can sing it, and yet cannot play it tucky, who came to Interlochen to because they have no idea what the

Analyze Before Playing

When learning a new selection a Music Camp. He made the trip in student should automatically first seven days of steady riding, with observe the key and the metre. two additional days for recovering Those with a knowledge of harmony from riding 110 miles in one day. immediately call to mind the three The trip, according to his cy- principal chords in that key, and clometer, registered 760.2 miles, this simplifies memorizing because American Theatre. Eliza was com-The boys slept under trees on golf most accordion music moves along pared with Jenny Lind, who never courses, in barns and in state in about the same progressional appeared in California, parks. Meals, they tried to buy form. Harmony is also an aid in from farmers, but they were usu- memorizing the harmonization filled proved too much for her and she took ally accepted as non-paying guests. in under the melodic line in the to drink, gradually sinking until she

managers of the first Interlochen simple selections which present no gambling hell. Somehow, she rezoo, located-beach, raft, and all- technical difficulties. The reason why gained control of herself and was behind the pop stand. The 6 tur- students often fail is because they able to get to Lima, Peru, where she tles, 19 crawfish, 1 horned toad, and have no interest in memorizing ele- again triumphed in opera. She assorted tadpoles are all happy and mentary music and they wait until amassed a fortune and moved to they are playing complicated selec- Milan, Italy, where she met with "When the boys and girls of tions and then try to memorize great success as a vocal teacher. A the California Junior Symphony them. Would it not seem absurd if second husband, a military officer, Association made the picture They an accordionist refused to practice absconded with her fortune, and in Shall Have Music' their director technical studies until he began to her last hours we find the old lady promised them ice cream cones. play selections requiring dexterity? dying in 1896, in the home for artists After downing one apiece, they Let us remember that the mind which Rossini provided in Paris. Holblew their lines . . 'All right, let's needs training just as much as the lywood some day will surely capture

terlochen the orchestra rates cones should be thoroughly memorized be- Supervisor.

without a take. One of the scholar- fore proceeding to the next eight. ship donors of the camp wired that After the entire selection has been as a reward for an excellent broad- memorized it should be rehearsed cast concert the orchestra members frequently. Occasional reference were to get a cone apiece as his should be made to the notes, so that

one hundred forty-four cones, with Accordion music cannot be played individual choices of flavor! . . " with freedom and expression until it After reading half a dozen copies has been memorized. We urge all and sun tan. For our enlighten- of the "Scherzo" we just had to go students to stop making the statement, dietitian Priscilla Boyce of- to the refrigerator to see if that left- ment that they cannot memorize fers a few sample figures out of a over piece of pie was there waiting and to begin to prove that it is pos-

Pietro Deiro will answer questions

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,

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)

After many vicissitudes, success was reduced to appearing in a bur-Charles McWhorter are now proud Memorizing should be begun on lesque show in the Bella Union, a this story for the films.

the warm and eager throats . . . or musical sentences, sometimes Volumes are not for sale, but are for 'How many times can we make it?' called questions and answers. One public reference purposes only. Libraasked nine-year-old Jacqueline phrase usually suggests another, so ries and schools that are interested Nash, the singing prodigy of the the first few are the hardest to may write to the Works Projects Adpicture . . . "This," declared the di- memorize. We suggest that either ministration, History of Music Projrector, 'is a take.' . . . So for ninety four or eight measures be selected, ect, 1157 Mason Street, San Francisco, cones it was a take. . . At the In- depending upon the theme. These California, care of Cornel Lengyel,

FRETTEU INSTRUMENTS

Niccolò Paganini, Guitarist

in Genoa, Italy, October 27, voted himself entirely to the study 1840. Who has not heard of Paga- was living at the chateau of a lady nini? Tongues and pens have vied of rank, and the guitar was her with each other in celebrating his favorite instrument. Paganini gave wonderful powers and recording his himself up to the practice of the extraordinary genius. The excite- guitar as eagerly and with the same ment produced throughout Europe amount of concentration as he had by his marvelous manipulation of previously done on the violin, and the violin remains unparalleled in his mastery of the instrument was musical history; but although there so thorough and rapid that his perexists a whole realm of literature on formances became as celebrated as this artist as a wizard of the violin, those of the guitar virtuoso Regondi. his mastery of the guitar and his Schilling says of him: "Niccolò great fondness for it have received Paganini is such a great master of but meagre and scanty recognition. the guitar that it is hard to decide There is no doubt that his intimate whether he is greater on the violin association with the guitar and or guitar." Douburg in his notice of mandolin exerted a powerful influ- Paganini says, respecting this period ence over his violin playing, helping of his life: "To those early days beto form that individuality and pe- long also the fact of Paganini's pasculiarity of style which placed him sion for the guitar, nor did he refar in advance of all other violin sume in earnest that peculiar sym-

and amateur musician, was quite a mann in his account of the artist skillful performer on the mandolin says; "He played the guitar as an and gave all his leisure time to the amateur, but with the skill of a study and practice of it. The boy virtuoso." Ferdinand Carulli, the Niccolò showed his musical talent guitar virtuoso, says in his famous at a tender age and his father gave method: "The fact may not be genhim instruction on the mandolin erally known that Paganini was a and later handed him over to more fine performer on the guitar and skillful teachers. Being compelled to that he composed most of his airs practice many hours daily, he soon on this instrument, arranging and outstripped his father's musical amplifying them afterwards for the knowledge, and when five years of violin according to his fancy." age he was placed under Servetto for instruction on violin and six months later he continued his studies with Costa, the foremost violinist in formed in public with the leading Genoa. Under his tuition young Nic- guitar virtuosi of that time, and the colò made such rapid progress that guitar exercised a great influence at eight years of age he was per- and fascination over his musical naforming three times a week in the ture. During his whole career he churches and also at private musi- employed it as his accompanying incales. About the year 1795 young strument with his pupils and musi-Paganini was placed under Alessan- cal friends; and the majority of his dro Rolla, a famous violin virtuoso compositions published during his residing in Parma. Rolla was also an lifetime include a part for the accomplished guitarist and frequent- guitar. This was the instrument he ly accompanied his pupil on the fondled and caressed during those guitar, and it is quite probable that long periods of illness, when his at this period Paganini became in- strength was not sufficient for him terested in this instrument. At fif- to resort to the more exacting positeen years of age he began his con- tion required by the violin. To an cert tours through Italy and for sev- intimate friend inquiring of Paga-

cation by his rapid successes and the

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, TICCOLO PAGANINI was born and for more than three years de-1782 and died in Nice May 27, of the guitar. During this period he bol of his greatness, the violin, till His father, Antonio, a store keeper after the lapse of three years." Rie-

Public Performances

Paganini was intimate and pereral years he was flattered to intoxi- nini his reason for devoting so much

(Continued on Page 571)

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Music All Around the Fair

(Continued from Page 511)

musical theme which serves as pre-World and The Cathedral." The fountain displays are designed by Jean Labatut and are under the rence. The three new fountain spec- ist; R. Gormar, of the Paul White- tigation. tacles are based on familiar classics. man orchestra; C. Hazlett, saxo-"Finland" combines Sibelius' stirring phonist (who invented the saxophone Finland's combines Sibelius' stirring phonist (who invented the saxophone Finlandia, with a march by the same subtone for microphone use); Music Along the Networks composer, written in 1918, when Fin- B. Ladd, saxophonist and ocarina land was struggling for independ- soloist, known to radio listeners for ence, and never before performed his work on the Major Bowes' Sunin this country. "The Saga of The day program; and Del Staigers, emi- Next in favor was Tschaikowsky's but also a good program maker. Mr. including Victor Herbert's Pan firmness from the reed section. Americana and Sousa's Stars and Strines Forever.

Music From Far and Near

"extra admission" attractions, in ex- soaring out over the water, Captain cent of the votes, change for their musical services.

series (held on the beautiful restored lows the spectacle by means of a first with a large group of Mutual's Reiner and Wallenstein have paid America. Orchestra selections, folk elements. songs, and folk dances combine in

They include E. Wall, W. Tong, Building. H. Stambaugh, J. Perfetto, C. Schu-

Music Night and Day The band plays both seen and un-

La Barre does not see the fountains The American Common program from his broadcasting studio; he fol- the above poll, but he seems to rank America." Such men as Stokowski.

songs, and look dances commine in the cancer of the You are going to read a lot about is to stress the union rather than sent all types of good music, from summer, the conductor has presented Frequency Modulation from now on, the separateness of the sources from symphonies to popular hits. If there a series of Mozart opera broadcasts but do not think right away that the separateness of the sources from symptomic and leaning of emphasis, it is (Saturday nights—Mutual Network), you must throw your old radio away which America springs; the brother- is any leaning of emphasis, it is (Saturday nights—Mutual Network), you must throw your old radio away hood of art expressed through the towards Sousa, whose marches are the like of which has never before in its favor. There is no question that included as frequently as possible, been heard on radio. These programs Frequency Modulation is the last The most important single factor with some half dozen of Sousa's own have attracted unusually wide atten- word in radio reproduction but it in the Fair's music, though, is the men giving them the drive they need. tion, not only because Wallenstein requires special set-ups and expensive m the Fair's music, though, is the second of Captain Eugene La Barre, who is Overture to "Mignon" (with The of these had never before been heard the Federal Communications Comalso Director of The Fair's Music, Woodpecker's Song as an encore), on the air and several had never be- mission has granted wave lengths to and composer of the theme song, a Sousa march, Sinding's Rustle of fore been presented in this country), FM, we undoubtedly will have fully and composer of the latence soins, some soins, some soins, some soins, some soins, so the soins one hundred stations using it by next Peace and recedum. A direct despecial of Benjamin Franklin, evening concerts present different spirit of the performances. The high January first. But, according to radio artistic integrity and the forthright day for a week. The more elaborate American breeziness that represent programs for the Lagoon spectacles belief in his American singers. Al- ing during the lifetime of the set you Affericant pregiments that represent pugicalis of the season. All three though these opera broadcasts have now own. An FM adapter can be formerly cornet soloist with both programs are rehearsed in the band been removed from the air, we are added to your present set, but before Jornnery currier solution will be building, off Constitution Mall, in given to understand that every effort you do this, make certain you have Sousa's and Pryor's bands, reorgan outlining, on the same studio from which the will be made to restore them at an the equipment to reproduce the adwas later appointed Director of The enough, there is an echo just outwas later appointed Director of the shough, such as the building, mittee at the Eleventh Institute for speaker), otherwise you will find an

existence. Its fifty-six members have of the door and reverberating back grams. These were the "Meet Mr. been assembled from the most dis- to him, as though mountains were Weeks" broadcast of "What Makes tinguished performers in their fields. before him instead of the Heinz an American"; the University of Chi-

mann, L. Del Negro, and N. Mac- Heinz Building and be offered a "Cavalcade of America" broadcast Pherson, all of the old Sousa sample of beans and a souvenir pin entitled "Abraham Lincoln"; and lude to each spectacle. Bennett's sec- band; A. Maly, distinguished obolst; in the form of a tiny pickle. Over, "Student Councils and Student Govend piece of fountain music is "The H. Devries, first flute of the NBC and under, and through it all, comes ernment", a broadcast by the Stu-Symphony Orchestra; E. Bendozzi, the throb of music; so that, what- dent Council of the Chicago Public J. Manuti, and S. Mantia, of the ever other interests take him to the Schools. Metropolitan Opera Orchestra; Fair, the music lover will find the technical direction of John G. Law- S. Feinsmith, famous bass clarinet- musical program well worth inves-

(Continued from Page 521)

Titans" makes use of Wagner's nent cornet soloist. The band in- Overture, Romeo and Juliet. Approxi- Stewart founded these concerts in Magic Fire Music and The Ride of cludes a contra E-flat clarinet, never mately thirty-eight per cent of the 1934 as an experiment, but it did not The Valkyries, "All America" is an before used in band work, and cal- votes were for Beethoven, with seven- take a half dozen programs to show experiment in the more popular vein, culated to bring out new depth and teen per cent of these naming the that public interest would sustain "Fifth" as the most popular Bee- them. His concerts are patterned on thoven work. Tschaikowsky obtained the famous Promenade Concert series twenty-three per cent of the ballots, established in London by Sir Henry with his Overture, Romeo and Juliet, Wood. If English listeners heard these seen. It gives two daily concerts claiming seventeen per cent of these. programs via short wave, we can well The Fair's daily Special Events in- (visible) in the band shell on the Brahms ran third with the majority believe that they were gratified to clude concerts by high school glee American Common (one from one- of the votes for his "Piano Concerto find, in these grave times, the spirit clubs and bands, invited from all thirty to two-thirty in the after- No. 2, in B-flat"; and Mozart came of Sir Henry carried on overseas. parts of the country to give New noon, and one from six to seven in fourth with one fifth of the votes for If you never have listened to Mor-York an earful of home talent. The the evening); and it plays again his Overture to "The Marriage of ton Gould and his Orchestra on a young members of these organiza- for the nightly Lagoon Spectacle at Figaro" and a large percentage Monday night, we recommend that tions are given passes to the Fair nine, from a building equipped with for his "Quintet for Clarinet and you do so (Mutual Network). Ar-Grounds as well as to many of the a loud speaker, to send the music Strings." Bach received seven per ranger, composer and conductor, Mozart may have ranked fourth in sentative of the musical hopes of

site of last year's Russian Pavillon) stop watch and diagrams. Special radio listeners, according to Alfred him great tribute. Gould's arrangeemphasizes the Fair's theme of equipment of such intricacy has been Wallenstein, who has been featuring ments are not only different but also "Peace and Freedom" by presenting designed that at the touch of a conforeign music in a novel way. Dur- trol a thousand fountain jets are casts the better part of the past two writes and arranges sinfoniettas and ing twenty-four weeks, twenty-four released from invisible sources, or years. Wallenstein's broadcasts of the swing songs, fox-trots and folk comdifferent nations are to be musically towers of flame spring alive, join- complete plano concertos of Mozart, positions. In the near future, we will saluted not as foreign lands but as ing with the uprushing water in an with Nadia Reisenberg as soloist, tell you more about him; but in the the foreign elements that make arresting struggle between the two found so much favor with the public meantime, we recommend you tune that he was compelled to repeat part in on a Gould show and find out for The band's programs are calcu- of the series. During the late spring yourself why it is called "different." quality of the vocal artistry at all authorities, it is doubtful if FM will times substantiated the conductor's entirely displace regular broadcast-

New York City Founce Band, with said the visitor stands in just the Education by Radio, held at Ohio FM adapter sounds very little, if any, the rank of Captain. The organization of the rank of Captain, the rank of Captain, the rank of Captain. The organization has been right spot at just the right moment, University last spring, gave first better than a regular set. tion ne directs at the Fair is per season and in he hears the music streaming out awards to five NBC Network pro-Yella Pessl, the harpsichordist,

who has done much to explode the tending to instruments as well as to cago Round Table discussions; the Then he will probably visit the program, "America Calling"; the The recent series of Promenade Concerts of the Toronto Symphony Orchestra, heard Thursdays from 9 to 10 PM, EDST NBC (Blue Network) was a concrete manifestation of the Canadian spirit to carry on during troubled times. The conductor-pianist, Reginald Stewart, proved himself once again not only an able director

Film Music for the New Season (Continued from Page 519)

-Columbia Network).

posed problems of its own.

have the kind of pioneer songs of William. which Betsy is typical; in addition, there must be patriotic and marching songs for both the Union and Confederate armies. And weaving in and out of these, there must be Mexican music (largely derived from the Spanish), and, for added color, primitive Indian chants. These last have been supplied by original music, composed by Stoloff and his assistants, using the drum beats of original Indian rhythms.

An enormous amount of musical research has gone into the work Stoloff assigned a young Spaniard, Edward Durante, to investigate and bring back the necessary Spanish and Mexican folk songs, while Paul Mertz, as musical adviser, took over the actual Arizona territory, picking up colorful types of songs and dance rhythms to be used in the Fiesta scenes, where Mexican and early American airs are woven into a bright background of contrapuntal harmony. In these scenes, Mexicans and covered-wagon pioneers vie with each other for the attention of the listening crowds, each group featuring songs and dances of its own.

The greatest care has been exercised that no anachronism shall creep into the picture, research ex-

oft-advanced theory that the harp- the music itself. Violin, bass viol, and sichord is a museum piece, was re- banjo were popular in Civil War cently engaged for a Columbia times, but, according to Mr. Stoloff, network series of recitals five times many instruments in use today were weekly at her own harpsichord. Her unknown then and, contrariwise, a programs comprise not only old harp- number of instruments then popular sichord music but also modern works have fallen into disuse. Important that have been written for it since among these now outmoded instruinterest in the instrument has been ments are a group of "valve brassrevived in recent years. "I hope to es", which were rediscovered by dint show," she says, "that the harpsi- of industrious prowling about in muchord, by its adaptability to modern seums and second hand shops. Anforms, is not an obsolete instrument. Other instrument popular in the days I do not regard the harpsichord as of the film's action is described by an early model of the piano, but hold Stoloff as "a toy harp." It looks to the belief that the instruments rather like a child's version of the are separate and distinct. The piano instrument, and there was some unmust not be considered to have re- certainty as to where the thing might placed the harpsichord, any more be found. Then, by sheer accident, than concrete can be said to have Stoloff, one day in Los Angeles, superseded marble. They are two stumbled upon an old-blind street different things Miss Pessl is heard musician, plucking the strings of Sundays 11:15 to 11:30 AM; Mondays the very instrument needed. The and Tuesdays 5:15 to 5:30 PM; blind musician and his instrument Thursdays 3:35 to 3:45 PM; and were straightway taken to the studio. Saturdays 6:30 to 6:45 PM (all EDST Where the ancient harp was photographed, measured, and later duplicated by the property department.

At the present writing, Mr. Stoloff has not yet decided upon the number of men who will comprise his orchestra for the background music of "Arizona": since he wants a rich and impressive volume of sound, he has taken the musical credits for however, it will doubtless be supplied "You Can't Take It With You", "Mr. by a full symphony orchestra, di-Smith Goes To Washington", and rected by himself. In addition to the "Golden Boy." "Arizona", however, Betsy theme, there will be identifying leitmotifs for the leading char-Set in the early days of our coun- acters. The story of "Arizona" is try's history, when covered wagons adapted from a Saturday Evening were rolling their way to new fron- Post serial by Clarence Budington tiers, the picture demands widely Kelland, and the cast includes Jean differentiated types of music, It must Arthur, William Holden, and Warren

The Teacher's Round Table

(Continued from Page 528)

phrase will come to life when a longer pedal line is employed. 24. Study carefully the relationship of the accompaniment to the melody. Ask

these questions: a, Does the greatest possible difference in quality and dynamics exist

between melody and accompaniment? Is the accompaniment soft enough? Is it played with a different touch than the melody? b. Is the melody supported richly

enough by the accompaniment (with its strong, basic ground tones)? c. Does the accompaniment flow

sufficiently, giving the melody live rhythmic support? It is too slow or too "pokey"?

d. If the same hand has melody and also accompaniment, is the tonal treatment contrasted? (Flowing accompaniments are usually played with a gently rotative non-legato down touch, and its melody with an up-touch.)

e. When long melody notes "hold over", is the accompaniment vital and full enough to bridge the gap?

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vantages it has to offer (it will not

Gould has been termed the "repre-

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An Alphabetical Serial Collection of The World's Best Known Musicians Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Pub-lisher's Notes section of this issue.

































































THE ETUDE

Protecting Your Piano Investment

(Continued from Page 516) sometimes heard when the piano is being played. Removal of all objects from the top of the piano will probably eliminate some of these noises. Other causes of sympathetic vibration are small objects on tables or on the mantelpiece, or on stands around the piano; pictures, window panes, loose electrical fixtures, and innumerable others. In short, almost anything can be made to respond to the sympathetic vibrations induced by the vibrating strings.

The value of the piano to any one sents an investment. Are you securindividual varies greatly. From the ing the maximum use, enjoyment small boy or girl who struggles to and pleasure out of it? If not, are climb on top of the piano bench to you going to do something about it strike those fascinating black and to see that you do? Your piano is of white keys, "to make the box speak," value to you only in so far as you to the master player who, regardless take proper care of it and use it to of his technical abilities, actually produce music which brings ever indoes make it talk, this may seem a creasing beauty through educational, very great distance. But is it really? cultural and human growth. For, regardless of the distance between the two extremes in achievement, both performers are dependent upon one condition to obtain their best results: a piano, properly serviced in the way of correct tuning, adequate regulating, sufficient tone adjustment and a host of other fac- attention to the guitar, he replied: tors which all too often we are apt "I love it for its harmonies, it is my to overlook.

A surgeon must see that his instru- travels." ments are ever in order; a painter In the year 1805 Paganini with his must be sure of his tools-paints, violin again started out on a concert canvases and brushes; a carpenter tour and the following years were a must be certain his implements are series of brilliant triumphs, which adequate; can a musician, or, for it is not necessary to enumerate. that matter, any musically minded While in Paris, Paganini freperson do any less than see that his quently visited J. B. Vuillaume the instrument, the piano, is brought to violin maker, and on one occasion and kept in thoroughly adequate took a fancy to a guitar made by shape?

The piano owner can further the graciously placed this guitar at his use and life of his instrument in disposal during his visit. When ready these ways:

1. Maintain anteven temperature in the music room during all seasons of the year (60-70 degrees Fahrenheit).

2. Keep windows and doors shut on wet, damp days. Also control any stray drafts. 3. See that the piano is placed

properly along an inside wall. and six inches away from it. Also away from any and all heating apparatus. 4. Have the piano thoroughly

serviced by a competent piano service expert, at least twice a year, or more according to con-

5. Clean the keys several times a month, with water and a clean damp cloth; use chamois to dry. Clean the case with a reliable plano polish two or three times a vear.

6. Dust the keys and the case at least three or four times a week (keep the top lid shut during this).

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7. Keep the lid over the keys

open during the day to prevent

discoloration of the ivories. Close

8. Suggest strongly that all

players keep finger nails proper-

ly trimmed so as not to scratch

up the name board; and handle

9. Keep ornaments off the

10. Discover and remove, or

piano top and on anything else

change the position of, any ob-

jects in the room which con-

tribute to making sympathetic

Niccolo Paganini,

Guitarist

(Continued from Page 567)

constant companion on all my

Grobert of Mirecourt. Vuillaume

to leave Paris, Paganini returned the

instrument after writing his auto-

graph in ink on its unvarnished top

near the left side of the bridge.

Later this instrument was presented

guitar enthusiast and who placed

Last Years

Remember that your piano repre-

it at night.

in the room.

vibration.

their feet properly.

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to that of the other immortal name, of 1839 ill health compelled Paganini opus number; and "Variations di and today this historical instrument to return to his native land, and his Bravura on Airs from 'Mosé', for is preserved in the Museum of the trip to Nice to avoid the winter of Violin and Guitar." National Conservatory of Music, northern Italy proved his last

journey. It is a significant fact that all of "Even a small talent developed the compostiions of Paganini, with Paganini was a very intimate but one exception, contained parts along its own lines is best. Therefore friend of the guitar virtuoso Luigi for the guitar, this only exception young people should have courage; Legnani and they often toured to- being the "Twenty-four Caprices for for only in that way will they trust gether giving joint concerts. In the Violin, Op. 1." The best known of themselves to be creative artistssummer of 1834 Legnani spent sev- the others are: "Six Sonatas for Leopold Stokowski. eral months at the Villa Gajona, Violin and Guitar, Op. 2"; "Six So-Paganini's country residence, where natas for Violin and Guitar, Op. 3"; "If a community declines to enthey occupied their time rehearsing "Three Grand Quartets for Violin, courage its own makers of music, the new compositions, and in October, Viola, Violoncello and Guitar, Op. 4"; expenditure of large sums on listen-1836, they appeared together at con- "Three Grand Quartets for Violin, ing to imported performers will not

They Say-

certs in Parma and other cities in Viola, Violoncello and Guitar, Op. 5"; save it from getting musically upon northern Italy. Several trips to Paris "Nine Quartets for Violin, Viola, the down grade."-"C.A.T." in Leicesand London followed, but in the fall Violoncello and Guitar," without ter Chronicle.



By Ruby Louise Wheeler Ned had just begun his music les- wire grass, all right," Ned agreed. RUTHELLA stopped practicing, looked around. Then people requested us to come, so that

"Ned," said his teacher, "let us in all direction in less than no time stop a minute and relax. Is that the and your garden would have become way you practiced at home this a tangled mass of weeds. And what week?

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

day, the habit will grow on you and later it will be very hard to over- Habits of carelessness and wrong come. If you play a passage right notes are much like wire grass-exto play it right the second time, and get a good start, but by a little care- him the third and fourth times. Do you ful work at the beginning they can remember when you planted your be kept down to a minimum." garden in the spring how you had On the way home Ned decided to to hoe and rake the ground every do a little raking and hoeing on his few days to keep down the weeds, bad habits in music, as he had done pieces flew in opposite directions. especially that troublesome wire with his wire grass, and now his grass that grew so rapidly?"

"Oh, I remember that tough old 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 Douav 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 Viceroy of Egypt. The strings were made of camel-gut and

it was played with a plectrum made of These instruments are considered to be among the most ancient ones known,



musical garden is thriving as well

Ancient Egyptian Kissar, now in British Museum

Girls' Names in Music By Mrs. Paul Rhodes

(Blanks to be filled with girls' names)



Answers on Next Page

The Mischievous Music Characters

By Rena Idella Carver

son, and he played lots of wrong "And if you had not kept it under at the clock, and sighed, "Oh, my! Fifteen they would be able to read music more control it would have spread its roots minutes more." She turned to her music quickly and understand it better. We have again and gasped with astonishment.

Scherzo, there was an odd arrangement of leave for happier lands. Forward, March!" letters which had no meaning. "I thought In perfect step they marched away. would it be looking like now?" asked I would play a joke on Ruthella. She never With a grin and a chuckle Crescendo pronounces my name correctly, so I won- swiftly opened and closed like a fan. "Oh, "I know I worked hard on that dered if she would know the difference if ho, I surely must stretch "But you know," she continued, proposition at first, but it was worth I did not spell it right. Ho, ho, ho!" and There was a twinkle in Repeat Mark's "if you play wrong notes day after it because now the garden is great." the jolly voice of Scherzo broke into a eyes. He became smaller and smaller and hearty laugh. "So it is with practicing habits.

"She can't imagine how fast I really go," said Prestissimo. "I should go this way." With that he began whirling around so the first time, it is more or less easy tremely hard to get rid of after they fast that it made Ruthella dizzy to watch

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

now that I have decided to take a little accidental," he gurgled as he bumped into trip," declared the Bass Clef. He made a F-sharp. great big leap and landed clumsily upon "They call me Natural. I'm going to Treble Clef's tiny feet.

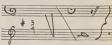
With a silvery laugh dainty Treble Clef beamed D-natural. interrupted Bass Clef's profuse apologies. There was a great noise and commotion. "I've wanted to travel and see the world Joyous giggles were heard among the lines for a long time. Now is my chance," she and spaces, for they were trying to turn confided, as she adjusted a lovely pair of somersaults. They looked so funny; and wings and was wafted away.

forgets to use us, so away we go," sang a with glee.
bright, snappy chorus. Before Ruthella At that moment the clock began to strike the next and listen to us only once in a before the clock had finished striking.

suddenly that Ruthella jumped. All the Bar fifteen minutes extra every day. I know Lines had become stalwart soldiers. "For they will be surprised and happy," smiled

faithfully performed our duties ever since In place of the printed title of the and we are not appreciated. To-day we

vanished from view.



Mischievous Music Character

"For years and years I've stayed where "Hooray! My name is Double Sharp," the composers put me. Things are so dull shouted that individual, "But here I am an

make myself comfortable and take a nap,"

the Notes, Sharps, and Rests tumbled about "We are called Sharps and we are too and cut such cute capers, that Ruthella sharp to stay here any longer. Ruthella burst out laughing and clapped her hands

could wink her eyes they scattered, fell like six. Quick as a flash the Lines and Spaces shooting stars, and settled in queer places assumed their former places in the Great on the page. "The composer placed us here Staff, the Clefs flew home, the Sharps flutto tell what the metre is," complained the tered back, the Time Signatures quit spin-Time Signature. "We stand here motion- ning, the Notes scrambled for their positions less by the hour, but as long as these chil- and the Bar Lines came racing home. The dren put four beats in one measure, two in confusion was over and everything in order

while, we might as well go for a spin," And "Since they have given me such a fine the figures began turning over and over. treat, I am going to make them all glad that "Attention," a crisp voice rang out so they are in Music Land. I shall practice centuries there were no Bar Lines in music. Ruthella as she briskly set to work.

Dorothy's Preparedness Day By Gladys M. Stein

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 starts."

afternoon," she continued, "I'm go- practice as in former years. work "

marked Beatrice, "If I help you with heat."

manuscript paper, too."



she was reviewing several of her old two out if you cannot reach it conveniently; LISTEN carefully to this. "I know that," Dorothy answered; pieces, exercises, and scales each day "but I have more spare time now in order to refresh her mind on the than I'll have then. Mother asked work she had done the previous year, the tuner to come tomorrow to put In this way she hoped to be able to the plano in condition, and this begin working on new material at morning I arranged for my lesson the very first lesson, without wasting period with Miss Anderson. This two or three weeks getting back into

a new staff book for my written declared Beatrice. "And many thanks Sylvis; 14. Nellie; 15. Gertrude; 16. articles may be made by children. for sharing your Preparedness Day Nancy. "Well, since you're getting ready I with me. It has been so interesting might as well do the same," re- that I haven't even noticed the

A Musical Tool Chest By Marjorie Knox

If it required tools to build a good I have some birds-not in a cagemusician just as it does to build a They're always gay and free. fine house, how many of the following They are the notes that flit about 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 Sometimes they have a sharp or flat, into my head because I am either too slow or too lazy a thinker.

3. A sharpener to sharpen my ears But I'm not fooled by anything so that I will listen well for mistakes. These birdies do, you see, 4. A hoe to hoe out bad habit weeds I know them well—they're A, B, C, which I have allowed to grow up in And D, E, F, and G! 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.



Junior Music Club, Baraboo, Wisconsin

AUGUST, 1940

My Birds

By Frances Gorman Risser

Upon the staff, you see!

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

Musical Cake 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 imagi-

Mix all together carefully. Bake well in oven of daily practice.

Listenina Lessons By E. A. G.

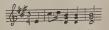
and nothing interesting to do, sighed my house and help me with mine?" major, by Chopin, if you happen to be in hesitation and exactly on the first beat of Beatrice. "Guess I'll go over to she asked. "Then," she added, "we that state of advancement; but in any the measure. Many players cause a delay Dorothy's home, and see what she is could go to the store together. I need case, you hear it frequently-very, very here, searching for the chord, and this

and see if it is well played, even if you fully. It is an important place; and the are the performer yourself.

lowed by the three quarter-note chords, are retard if you wish, but not a hesitation. the features of this prelude. How often the half 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. On their way to the store that This proves too big for some hands to be disturbed while the player hunts for begin our piano lessons until school afternoon Dorothy told Beatrice how reach and, in such a case, leave a note or notes. That is not good playing.

"Just another hot summer day, your mending, will you come over to You ALL probably play the Prelude in A but in any case play the chord without The next time you hear it, listen to it you should practice this spot very carechord should be ready and not hiding The dotted eighth and sixteenth, fol- somewhere to be searched for. Make a



Remember rhythm and time should never

The Fish Pond

This is an amusing and instructive

game for a club meeting. Also it is

doubly attractive because all needed

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 swim-

or, Name the relative minor key that

Then make your fish lines. Use

bent pins for hooks, a piece of string

written on the reverse side of the

fish. If not correctly answered, the

has four sharps in its signature.

Answers to By Gertrude Greenhalgh Walker Girls' Names in Music

1. Rose; 2. Molly; 3. Susanna; 4. Annie; afternoon," she continued, "I'm go-ing down to the music store to buy "I think I'll do the same thing!" Bess; 10. Sally; 11. Lou; 12. Elise; 13.



Does Junior Etude:

I am sending you a picture of our Music
Club. Some Children are in costume for the
playler, "Mosens and the Princess," which we
found in The Etude. After the play we same
for example—What is a Mazurika?

a roupu of somes by Mozari. We enjoyed reador Name the relative minor key that. ing about him in books from the school

At our club meetings we have musical games and puzzles that our teacher finds in the Junior Etude. We also have a memory and box. Whenever we removative a piece as for a line and a meat skewer for a name on one side and the pupit's name on the other side. Them at our meetings we take turns drawing cards to see who plays and what piece. That makes us keep up all of a supple the pupit of the pupit our memorized pieces so we don't forget must answer correctly the question

From your friend. Kathryn Karch, Wisconsin.

fish must be returned to the Pond. Data Tryton Errus:
We have read so many interesting letters that heave been sent to you that we house the sent to you that we house the sent to you that we house that heave been sent to you that we house that have been sent to you that we house that and we meet each month. All of our may be awarded, capter a transpet clash and we meet each month. All of our meet the sent that the period with the sent that the sent that the period we have the sent that the period we have posers.

Lat May we gave a redial and the money is the grass representing seaweed, employed for our must studie.

We are sending you a picture that was taken at our redtal.

Hrom your friend,
GLORIA KRANTKREMER,
Minnesota

DEAR JUNIOR ETUDE:

1 am only four years old hut I can play over sixty pieces on the plano; and 1 have played over the radio six times. My mother is a piano teacher, so she helps me with my pieces.

As usual the JUNIOR ETUDE contests will be omitted during July

and August. The next contest will appear in the September issue.

so she herpe ha.
From your friend.
LUCILLE MAY WHITINGER (Age 4).
Michigan



St. Cecilia Club, Jordan, Minnesota

572



TIONS-Some old sage once said that "Some people feel they are fooling everybody 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 so 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 CHILD'S OWN BOOK-DVORAK-TAPPER.... details give themselves away to their JACK AND THE BEANSTALK-STORY WITH audiences or their pupils, whereas the teacher or performer who has all preparations well in hand is impressive with MELODIES EVERYONE LOVES-PIANO-FELTON.

Last-minute rushings with certain-tooccur disappointments are too high a price to pay for the complete forgetfulness during vacation days of the new THRESHOLD OF MUSIC, THE-ABBOTT.... music season's responsibilities. With the Theodore Presser Co.'s liberal examination and return privileges and the readi-WHEN THE MOON RISES—MUSICAL COMEDY as part of next season's purchases, or selections obtained for examination, priing music now in readiness for next sea- interest.

music in the classifications in which you preparation of the NBC Music Appreciaare interested, requesting that this music tion Hours, has directed his efforts tobe charged to you "On Sale" and sent for ward the enlightenment of those indiviexamination with full return privileges, duals with little or no musical training, and with the understanding that returns his presentation of this subject is so clear and settlement do not have to be made, and logical that teachers and students of any earlier than were requests sent in to harmony and composition will find it a us in September or October.

published book. Mr. Abbott opens the doors to intelligent musical understanding. THE COVER FOR THIS MONTH. These learning a pleasure.

music on records, at concerts, or over the strong Roberts, of Philadelphia.

PROFESSIONAL PRE-SEASON PREPARA- Advance of Publication Offers

-August 1940-

All of the books in this list are in preparation for publication, The low Advance Offer Cash Prices apply only to orders placed Now. Delivery books are published. Paragraphs describing each publication follow on these pages.

MAGIC FEATHER OF MOTHER GOOSE, THE— IUVENILE OPERETTA—AUSTIN AND SAWYER... his or her better poise and self assurance. My Own Hymn Book—Easy Piano Collec-POEMS FOR PETER-ROTE SONGS-RICHTER. SONGS FROM MOTHER GOOSE-HOMER . SONGS OF STEPHEN FOSTER-PIANO-RICHTER 1 25 TWELVE PRELUDES FROM THE "WELL-TEM-PERED CLAVICHORD" (BACH)-PIANO-ED,

vate teachers, school music educators, air becomes a delight impossible of atcollege faculty members, choirmasters, tainment before Along with this greater choral directors, and other active music enjoyment will come the ability to conworkers need have no hesitancy in order- verse intelligently on matters of musical ceived from the printers.

valuable addition to their libraries.

Single copies of The Threshold of Mu-THE THRESHOLD OF MUSIC, A Layman's sic may now be ordered at the special Guide to the Fascinating Language of Music, advance of publication cash price of \$1.25, by Lawrence Abbott-In this soon-to.be- delivery to be made as soon as published.

and appreciation in a way that makes are the days when outdoor recreation and sic. Innumerable musical examples quoted are able to bring forth from an instrufrom modern as well as classic composi- ment. The art work on this cover is from tions serve to illustrate and clarify the the brush of the Philadelphia artist,

to rhyme the events and humor relative who are capable of playing octaves. to child life. Mrs. Richter, a successful The advance of publication offer price

and rhythmic musical setting. Exquisite illustrations in color appear throughout the book. These vivid representations of the texts will undoubtedly promote a greater interest and an 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 a 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 child-life that some might mistake this as a collection of simple little songs for little voungsters only to bing. 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 in the family, mother and father could have a great time entering into the singing of them with their children. In general, the songs are in the tions by this writer of our finest folk range from the first line below the Treble material. Clef to the ton line of the Treble Clef

This new edition of these traditional songs by the well-known American com- known-twenty-right songs in all Everyposer. Sidney Homer is now being offered in advance of publication for the low cash Old Black Joe, My Old Kentucky Home, price of 40 cents, postpaid-delivery to and others in this group, but the combe made just as soon as the book is re- piler wisely includes such lovely ballads

While Mr. Abbott, who is the able as- MELODIES EVERYONE LOVES, A Collec-Write today for a selection package of sistant of Dr. Walter Damrosch in the tion of Piano Pieces for the Groven-Up Music which deserve to be better known, as Lover, Compiled and Arranged by William Well as songs of a lighter character which

always been played by first- ments. rate musicians but heretofore could only be heard and admired by the less experi- with the music, and the book is attracenced ones. Times have changed, how- tively illustrated with clever line drawrelaxation make the minutes of each ever, and now, with so many people ings depicting the incidents of the songs. No cut-and-dried text with involved day seem like thirty-second notes being enjoying wonderful musical experiences. An interesting "life of the composer" is rules and intricate problems is this book, played at presto tempo. Fortunate inbut a readable, intimate, common sense deed are those who, in the midst of the sound movies, and concerts of all types, presents a beautiful portrait of Foster presentation of those essentials which fast pace of vacation days, are equipped there is an ever-increasing demand for done in color lithography. lead to an understanding of form in mu- to take time to relax in the music they good simplified arrangements of this high type of music.

field by virtue of his Grown-Up Begin- limited time only. To be assured of a many points and problems covered. With Verna Shaffer, and the photographic adner's Book for the Piano, met this need first-from-the-press copy, send your order with his highly successful Play With now at our low advance of publication Pleasure. Greatly encouraged by the im- cash price, 30 cents, postpaid.

POEMS FOR PETER (A Book of Rote mediate and universal acceptance of this Songs) Texts by Lysbeth Boyd Borie, Set to volume, Mr. Felton has arranged another Music by Ada Richter—A wealth of child- group of numbers which will be pubpoetry and music is to be found in this lished in this aptly called collection, collection of rote songs. Those well-versed Melodies Everyone Loves. Running in in the poetry of childhood need no introduction to Mrs. Borie. Her Peoms for Peter tion is so well arranged and so carefully and More Poems for Peter have appealed fingered and phrased that it will be a to children and adults alike. Mrs. Borie propos not only for the "older beginner" wrote the poetry for her own son, setting but also for progressing young students

piano teacher and composer, has en- on this book in effect now during its hanced the poetry with a rich melodic preparation, for residents of the U.S.A. and Its Possessions, is 40 cents, postpaid.

> SONGS OF STEPHEN FOSTER, In East Arrangements for Piano, by Ada Richter-A new piano book by Ada Richter has come to be an event in music circles, and readers of these columns

invariably have given an enthusiastic response to such an announcement. Mrs. Richter's earliest work. My First Song Book (75c), has been eminently successful and has been

followed in rapid succession by other excellent books. Our readers who are teachers of piano are familiar with her works, such as Play and Sing (75c), Cinderella (60c), Kindergarten Class Book (\$1.00), and Christmas Carols for Piano Duet (75c)

This 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 books, she has brought within the playing range of first and second grade students the best composi-

All of the familiar Foster songs are here and some which are not so well body knows Beautiful Dreamer Jeanie as Open Thy Lattice, Love, Happy Hours Home, Come Where My Love Lies Dreaming, Gentle Annie, and others M. Felton-In scrutinizing the contents show the versatility of the composer. of this volume it is not like- The Glendy Burk, Down Among the Cane ly that many would visual- Brakes, If You've Only Got a Moustache, ize anyone but an advanced and Ring de Banjo. The appeal of this performer using it. The collection goes way beyond the young compositions of Tschaikow- child for which it is prepared, of course, sky, Rossini, Moszkowski, as parents will gather round the piano to Gounod, Strauss, Waldteu- hear these fine old songs, and many fel, Drigo, Chaminade, Deli- grown-up players will derive much satisbes, Massenet, etc., have faction from the easy-to-play arrange-

The words of the songs are included

Final work on this timely and exceptional book is rapidly nearing completion The author, already established in this and this offer will be open for a very This biographical sketch of Dvořák ac-quick to see the value of associating the veals the identity of the historical figures that series and provides the piano teacher complishes a three-fold purpose; in an

interesting manner it introduces Dvořák to the young musician, correlates music with arts and crafts and English, and supplies "busy work" for school and home hours. This series is an ideal foundation upon which to build future interest in

music appreciation. Student interest is fostered by the child's participation. It is truly the "Child's Own Book", for in it are contained cut-out pictures which he the book "art style". He is also given the opportunity to turn "writer" for in the back is ample space for him to write his own biography of Dvořák. The last page promotes a desire to hear and recognize good music, keep a record of performances and dates attended.

groups. The 16 other booklets, previously published, that may be obtained present lished. biographies of Bach, Beethoven, Brahms, Chonin, Grieg, Handel, Haydn, Liszt, MacDowell, Mendelssohn, Mozart, Schubert. Schumann, Tschaikowsky, Verdi,

and Wagner. Each is priced at 20 cents. While the Dvořák booklet is in preparathe book is ready.

new musical comedy promises to be one Richter. of Kohlmann's best. Certainly, it is for their audiences.

hours. The book, by the highly success- Blessed Assurance; and O Happy Day. ful Juanita Austin, is particularly good to a popular concert artist, an ex-member sessions. of their hand promises fulfillment "when is required.

rental basis. Now, in advance of publica- an ideal libretto for a tion, a single copy only of the Vocal young people's oper-Score, containing complete dialog, words etta, especially when and music, may be ordered at the special the dialog is natural introductory price, 40 cents, postpaid.

JACK AND THE BEANSTALK, A Story With babyish as is too often Music for the Piano, by Ada Richter-Not the case. The nine so very long ago music teachers of all principal characters ages would have wondered what such a and even the group title had to do with music study. Young. of tots in this musical version will feel methods, are on the lookout for such

The author, Mrs. Ada Richter, was lighted with this story because it re- Series enjoys the low standard price of

continuity of familiar stories. The over- Goose jingles were written. coming of successive obstacles, lined up her successful publication, Cinderella. In yond doubt the value of supplementary material in teaching music.

This new book will contain ten numbers, the average grade of which is 2 to there is no necessity for an elaborate set, 21/2. A few titles and their separate problems are here mentioned: "Climbing the Beanstalk" (broken triads), "The Hen" pastes, a needle and silk cord for binding (all the notes well under the hand). "The Giant and His Wife" (musical dialog), "The Golden Harp" (broken chords), and others equally good.

to sustain the continuity of the story, paid. By means of our advance of publication plan a single copy of Jack and the Bean-It is hoped that the Dvořák booklet stalk may be ordered now by remitting will be ready for the new season's study 25 cents, the book to be forwarded to

MY OWN HYMN BOOK, Favorite Hymns in purpose in mind. He Easy Arrangements for Piano, by Ada Rich- wanted to prove the suter-Hymn tunes are written primarily periority of the new temfor singing, and groups of tones which pered scale and he hoped sound so harmonious as vocal chords are to accomplish this by tion for publication a single copy may be sometimes awkward to reproduce on the composing effectively in ordered at the special advance price, 10 piano, because they are too spread out to each of its keys. The recents, postpaid, delivery to be made when lie easily under the hands. That is why sulting twenty-four Fugues and their repupils who have studied music for years spective Preludes, all gems of musical an unsuspecting public offering THE often find it difficult to play simple hymns ingenuity, are "standards" in the libraries ETUDE, with other magazines, at ridicu-WHEN THE MOON RISES, A Musical Comedy with ease. No such difficulty will appear of advanced planists and serious music lously low prices. Pay no money to in Two Acts, Book and Lyrics by Juanita in these new adaptations of the beloved students, almost without exception. Austin, Music by Clarence Kohlmann-This hymns as arranged for piano by Ada

destined to set a new high in appeal to into two sections. "Hymns for Every Day" senior high school "thespians" and com- include the famous hymns such as Rock munity groups and prove a real delight of Ages; Nearer, My God, to Thee; Faith masterpiece in its own right and, unlike the official receipt of the Theodore Pres-The lead parts call for five men and King; and others of a general type. four women singers, with small speaking "Hymns for Special Occasions" present parts only for three men. Vocal ensembles seasonal music for Easter, Christmas, and older student. The author believes that sentative, but we earnestly desire to cauare chiefly for mixed choruses and in Thanksgiving, and hymns suitable for such a collection will help to encourage tion our readers to be careful when subcommon with the solos and duets for the Missionary Services and Gospel Meetings. a more wide-spread and earlier educa-scribing for magazines through strangers. main characters, possess a tunefulness Among these are Come, Ye Faithful, tional usage of this worthwhile material that is so characteristic of all Kohlmann's Raise the Strain; Joy to the World; O since, heretofore, many have been fright- BUYING MAGAZINES TO THE BEST AD-When the Moon Rises is a full eve- Thankful People, Come; From Green- Fugues in the complete volume. ning's entertainment, lasting about two land's Icy Mountains; He Leadeth Me;

with an interesting plot involving gypsies copy of this book may be ordered at 30 a single copy may be ordered at the speand the guests of a fashionable New Eng- cents, postpaid, No sales will be made cial advance of publication cash price of and that subscription has some time to land summer resort. The gypsies' threat outside of the United States and Its Pos- 20 cents, postpaid.

the moon rises." Only one seemle setting THE MAGIC FEATHER OF MOTHER WITHDRAWN-Individuals who took ad-GOOSE, An Operetta for Children, Book and vantage of the advance of publication of- which you wish will start with either the A complete Stage Manager's Guide and Lyrics by Juanita Austin, Music by Henry fers in months past covering the works current issue or, if a renewal, can be Orchestration will be obtainable on a S. Sawyer-The story of Mother Goose is withdrawn this month are glad that they added to your former subscription, Club

and conversational. not artificial and

er teachers, brought up among modern perfectly at ease enacting their roles as guests of Artie's birthday party, where material. Progressive older teachers also Mother Goose amuses the little ones by are seeing that young pupils need these changing the doubting older children functioning in church and chapel services ing subscriptions to THE ETUDE at a added touches of familiar lore to interest into the familiar nursery book charac- or assembly exercises. Price, \$1.00. them in musical study, and to hold that ters and then back again, after having

study of piano music with the interesting about whom some of the best Mother with useful material for developing tech-

with the mastering of finger problems, melodious, embodies no part singing and for use in grades three and four. Price, 60 did the trick, as can be seen by analyzing the sprightly tunes are kept within the cents. comfortable range of an octave and one other words, this one example proves be- note from middle C. Likewise the dances, although colorful and characteristic, are a splendid book for piano pupils in grade short and simple.

In staging this 45 minute production sic are worthy of the best that can be part, nothing more than the usual "party material. Price, 30 cents. clothes" that every child is sure to have

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interest until the ctudy becomes con- some difficulty with her magic feather. Style, for the Piano, by Cedric W. Lemont ETUDE, Philadelphia, Pa

CHILD'S OWN BOOK OF GREAT MUSI- tinuously interesting on its own merits. Furthermore, the children will be de- -This new addition to the Music Mastery nical ability and style. These pleasing-to-Of course, the score, which is extremely the-ear and enjoyable-to-play studies are

Side by Side, A Piano Duet Book for Young Players, by Ella Ketterer-This is one. Some of these pieces carry along with the pupil's progress into grade two. These are ten attractive plano four-hand although undoubtedly, the book and mu- selections of a character that appeal to young piano students and, of course, they provided. The costumes are, for the most serve excellently as supplementary study

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substantial profit to himself by address-Eighteen Short Studies for Technic and ing the Circulation Department, THE

A Significant Musical Advance (Continued from Page 507)

However, in these days the scientific laboratory and methods of precision are helping to produce instruments which are in many instances far finer than our musical ancestors dreamed would be possible. In attending orchestral rehearsals of university and college and high school students in different parts of the country, we have been astonished by the superiority, quality, and tone of the new instruments, as well as the intonation of the students, Modern methods have, in addition to raising standards, lowered costs very greatly. It is now, for instance, possible to purchase a piano, made of excellent materials, at a far less price than would have been asked for such an instrument twenty years ago.

Among the surprising things at these conventions are the dimensions of the instrumental industries, like those of the manufacture of marinbas, drums, accordions, guitars and other instruments, which have a conspicuous part in modern American musical life. They are an indication of our national inclination to adjust ourselves to all manner of life demands and needs. If a man gets as much enjoyment from a thousand dollar accordion as from a forty thousand dollar Stradivarius, that is

his business. All honor to him. Whether one lays the blame for the present world "jitters" to sun spots, the war in Europe, economics, politics, or whatever may be your pet explanation of the present amazing world condition, everything points to the fact that we in America realize more and more the practical utilitarian need for music in our daily lives. The immense convention in Chicago is a splendid demonstration of this demand, and it therefore should be an enormous benefit to music lovers, music workers and music teachers everywhere. Teachers have long since learned the wisdom of cooperating with publishers, manufacturers and dealers in their unceasing efforts to convince the public of the great human call for musical inspiration, recreation and spiritual

The subject of this editorial relates so directly to music in education that it impinges upon the broader subject of public education itself. Today's education is the foundation of any Democracy of tomorrow. Properly speaking, there is no more important concern for the state. Not until our public, to the last citizen, realizes that investment in education is even more important than investing funds in any kind of a bank, can we have complete security for our national ideals.

"Such sweet compulsion doth in music

Month

SEPTEMBER MUSICAL SURPRISES SEPTEMBER MUSICAL SURPRISES
September with THE ETUDE is a practical
month, as it apens the musical season. We
predict that the "ward of mouth" advertisling that aur readers will give this coming
issue will be very for-reaching. "I sow it in
THE ETUDE" has made countiess new friends



EDWARD IDHNSON

EDWARD JOHNSON

Famous tenor, and now Director of the Metropolitan Opera Company, who has put opera upon a new basis in America, tells of opportunities for American singers in our great tomorrow. Tell all of your music lover friends.

GETTING READY TO SING IN PUBLIC

Miss Crystal Waters' articles upon voice tear the veil from many mysteries of sing-ing and reveal many ideas which will im-prove your voice and your art. Tell all of your singer friends.

THE CONTRALTO OF THE STRING FAMILY

Emanuel Feuremann, most celebrated of the newer violoncellists, gives practical advice upon the study of the "contraito of the Orchestra." Tell all your violon-

GREAT BELLS AND LITTLE BELLS A stirring article by Dorothy B. Coelidge, upon carillons, now becoming so popular in America. The history of bells is so closely linked to the history of humanity that this article has great human interest. Tell all of your music lover friends.

KINGS OF THE KEYBOARD

Gustav Ernest, one of the few remaining "contacts" with the glorious days of Liszt and Rubinstein, tells of his meetings with these planistic guarts in London, many decades ago. Tell all of your music lover friends.

FRED WARING ON THE MYSTERIES OF RHYTHM PLAYING

Pred Waring led the van with modern rhythm orchestras, when he first delighted the world with his "Pennsylvanians." Since then millions have been made through rhythm and tunes "a la Waring." He tells how his success was derived, Tell all your music lover friends.

Record Releases of **Dominating Interest**

(Continued from Page 518)

(Victor disc 15383). With the Berceuse is coupled Chopin's "Three

Ernst Victor Wolff gives an effective performance of Haydn's Andante listener, unless he is interested in con Variazione in F minor (Colum- particularly fine clarinet playing bia disc 69876-D). But, despite the neatness of the pianist's playing, one clarinet player, his recording of this finds his conception of the music somewhat academic and dry.

Luboshutz and Nemenoff have made an effective recording of the former's two-piano arrangement of the Coronation Scene from "Boris Godonow" (Victor disc 2084), Coupled with it is an arrangement of Cui's Orientale. And Vronsky and Babin, the two-piano team, have given a lively and effective performance of Milhaud's Scaramouche (Victor disc 12726), but one which lacks the Thayer's "Life of Beethoven." nuance and subtlety obtained by Bartlett and Robertson (reviewed last month)

strumental ensemble directed by cast and production, with the exception Yella Pessl, sings Bach's Wedding of John Charles Thomas as Figaro and Cantata, "Weichet nur, betrübte Schatten" (Victor set M-664) with arias and four recitatives that make of Mozart. up the score, which was written for

ship of the singer that stirs us; her most perfect in all the world. ability to project the meaning of the text in perfect coordination with the musical line. One has but to listen to eminent violinist, passed away on May her singing of Schubert's Gruppe aus 26th, aged seventy-six. He was an dem Tartarus or Faure's Secret and amateur violinist and first teacher of Nell to realize her artistic versatility his talented son. and insight. Her recital here includes

derived originally from old British songs (Columbia album M-408). For those who prefer folk songs sung by a cultivated voice rather than an un- radio and concert soprano, passed away trained one, this album will appeal on June 3rd, at Tucson, Arizona, at the more than the Niles collection of folk age of thirty-six, songs. Mr. Summers sings simply and expressively, although it will be ad-

Miliza Korjus sings vocal arrangeincorporating some of the most bril- aged seventy,

liant and difficult pyrotechnics to be heard on a record (Victor 12829). The singer tosses off high F-sharps with incredible ease. Admirers of Miss Korjus will find this one of her hest records.

Weber's "Concertino, for clarinet Scotch Dances, Op. 72 (Ecossaises)." and orchestra, Op. 26", written around Since Reginald Kell is a virtuoso work should prove valuable to students of the instrument.

The World of Music

(Continued from Page 506)

THE BEETHOVEN ASSOCIATION, of New York, after twenty-one years of invaiuable service to better music, is about to disband. Perhaps its best contribution to the art was the bringing out of the first edition in English of

ROSSINUS "THE BARBER OF SEVILLE" had a performance at Long Beach, Caii-Elisabeth Schumann, with an in- fornia, on April 29, with an entirely local Heien Beatty as Rosina.

REGINALD STEWART, conductor from an admirable, yet not wholly effortToronto, held the baton for May 5th conless artistry. The music reflects fa- cert of the New York City Symphony Orvorably the popular elements of chestra, when he was enthusiastically Bach's art in its use of dance rhythms. received in a program including the There is an appropriate blend of "Symphony No. 4, in F minor" of Tschaisentiment and festivity in the five kowsky, and the "Symphony in G minor"

an unknown wedding party during ablest of America's master organ builders died on April 26, in Altadena, As an interpreter of the art song, California, aged ninety years. He was Povla Frijsh has few peers, although builder of the original St. Louis Exposishe is not the possessor of a great tion organ acquired by John Wanamaker singing voice. So when one ap- for his great store in Philadeiphia, where proaches a recorded recital, like hers Mr. Fleming and George W. Till. organ proaches a recorded recital, like ners
in Victor set M-668 (Art Songs—Vol.
shop and enlarged and improved the in-1), it is the extraordinary musicianstrument till it became the largest and

SAUL ELMAN, father of Mischa, the

songs by Faure, Gluck, Sinding, Grieg, way and composer of operas and other works, died in New York on June 10th. Andrew Rowan Summers, a Vir- His "Leif Erickson", with text in Norginian lawyer who plays his own ac- wegian, was presented on December 10, companiments on a dulcimer, has 1910, by the Scandinavian societies of sung six Southern Mountain ballads, Seattle Washington, with several repetitions there and in other centers of the Northwest

COUNTESS OLGA ALBANI, favorite

IRENE BENTLY, brilliant musical mitted that his is not the true ballad comedy star of America and England at the turn of the century, and widow of Harry B. Smith, librettist of Dements of Strauss' Voices of Spring many of Victor Herbert's successes, died and Weber's Invitation to the Dance, on June 3rd, at Allenhurst, New Jersey,

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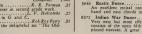
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