

THE VIRGINIA TEACHER

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Manuscripts offered for publication from those interested in our state educational problems should be addressed to the editor of THE VIRGINIA TEACHER, State Teachers College, Harrisonburg, Virginia.

EDUCATIONAL COMMENT

THE AMERICAN GUILD OF ORGANISTS

The American Guild of Organists is a society of church, concert, theatre organists and lovers of organ music in the United States and Canada. This movement was founded in 1896 with one hundred and forty-five of the most noted organists in these two countries as charter members.

The purpose of the Guild is two-fold: to raise the standard of efficiency of organists by examinations in organ playing, in the theory of music and general musical knowledge, to grant certificates of Fellowship and Associateship to members of the Guild who pass such examinations; and to provide members with opportunities for meeting, and for the discussion of professional topics.

Four classes of membership are maintained:

- I. The Founders—the 145 members who established the Guild. Founders may affix to their names the letters A. G. O.
- II. Academic—the Fellows of the Guild are those who have received certificates after having passed rigid examinations proving themselves to be organists, di-

rectors, and scholarly musicians of high theoretical and practical attainments. Fellows may affix to their names the letters F. A. G. O.

- III. Academic—the Associates of the Guild are those who have received certificates after having passed examinations proving themselves to be competent church organists. Associates may affix to their names the letters A. A. G. O., and are eligible for the Fellowship examination.

- IV. Now Academic—The Colleagues are organists who have been proposed by two active members. No examinations are required, no certificates given, and no initial letters of this Guild permitted after their names.

In addition to these four classes, six world-famous organists and composers have been elected as honorary members: Charles Marie Widor and Joseph Bonnet, of France; Joseph C. Bridge and Edwin Lemare, of England; Alfred Hollins, of Scotland, and Germani, of Italy.

The Guild in the United States and Canada corresponds in most details to the Royal College of Organists, London, England, which has the same classes of membership and gives the degrees of A. R. C. O. and F. R. C. O., titles greatly prized by Europeans.

The popularity of the Guild is indicated by its rapid growth. At the present time, approximately 200 hold the Fellowship degree, 650 are Associates, and the total membership in the four classes exceeds 3,000.

EUNICE KETTERING

SALZBURG JUBILEE FESTIVAL

Max Reinhardt, of "The Miracle" fame in this country, will be the most important figure in the staging of world-famous dramas in the Reinhardt and Mozart Festivals, which will take place in Salzburg,

Austria, beginning the last week in July and continuing until the end of August, 1930, it is announced by Kommerzialrat Georg Jung, proprietor of the Grand Hotel de l'Europe, in Salzburg, Austria, who is visiting the United States in the interest of this event.

Appearing under Mr. Reinhardt's direction will be such figures, by now noted in America, as Alexander Moissi, Emil Jannings, and Werner Kraus and many others. The great Melba, now well advanced in age, and retired, will be one of the features. These Festivals, which have now become an annual feature in Salzburg, regularly draw a great attendance of Americans. It is expected that this year's, which is by far the most ambitious of these events so far, will prove even more attractive than the others.

Further information concerning the Festivals may be obtained from the Austrian Tourist Information Office, 400 Madison Ave., New York City.

"1929 OVERTURE" OUT

"1929 Overture," the yearbook of the 1929 National High School Orchestra and Band Camp, tells the story of what C. M. Tremaine, director of the National Bureau for the Advancement of Music has termed "the finest single contribution to the development of instrumentalists in our secondary schools," has just come off the press. A free copy will be sent to anyone interested. Address J. E. Maddy, Box 386, Ann Arbor, Michigan.

THE RADIO IN AMERICAN MUSIC

"The radio is doing more to foster a love of music in the average American than anything else that has occurred in the art," writes John Erskine, who is the new director of the Quilliard School of Music. "At the present moment, to be sure, the radio, like the sound pictures, has disarranged the

traditional functioning of certain kinds of musical career, and this change has brought inconvenience, perhaps suffering. Yet in the long run there will be a satisfying readjustment, and meanwhile the benefit to the majority of the people seems unquestionable. . . . "

WALTER DAMROSCH OUTLINES COURSE OF MUSIC STUDY TO SUPPLEMENT CONCERTS

So many requests have been received by Walter Damrosch from his radio listeners for supplementary information about music that he, in collaboration with his assistant, Ernest La Prade, has outlined a course of reference and study.

The course covers all phases of symphonic and operatic music. It meets requests for information about the history of music, biography of composers, the formation of orchestras, descriptions of orchestral instruments, analysis of symphonic compositions, and the like. In connection with the study of orchestral instruments there are suggestions as to where to secure large pictures of these instruments in full color and mounted on cards for classroom use.

There is also full information as to where all the books of reference may be secured and the cost of each. The list assembled by Mr. Damrosch and Mr. La Prade follows:

LIST OF BOOKS SUGGESTED FOR REFERENCE AND STUDY IN CONNECTION WITH THE MUSIC APPRECIATION HOUR

GENERAL MUSICAL INFORMATION

What We Hear in Music (1 vol., \$3.00)—by Anne Shaw Faulkner. Victor Talking Machine Company, Camden, N. J.

(The above volume contains a brief history of music, articles on musical forms, the orchestra and its instruments, descriptions of all work recorded by the Victor Company, and biographies of their composers.)

MUSIC APPRECIATION

Music Appreciation for Every Child, Manual for Intermediate Grades (84 cents).

Music Notes to accompany the above (3 vols.—

Book I, 24 cents; Book II, 24 cents; Book III, 28 cents).

Music Appreciation for the Junior High School (48 cents).

Music Notes to accompany the above (3 vols., 32 cents)—By Mabelle Glenn, M. Lowry, and M. DeForest. Silver Burdette & Company, Newark, N. J.

Listening In On the Masters (1 vol., 50 cents) by Alice Keith. C. C. Birchard & Co., New York.

Listening Lessons in Music (1 vol., \$1.60)—by Agnes Fryberger. Silver Burdette & Company, Newark, N. J.

Music Appreciation in the Schoolroom (1 vol., \$2.60)—by Giddings, Earhart, Baldwin, and Newton. Ginn & Co., Boston, Mass.

Music Appreciation Taught by Means of Phonograph Records (1 vol., \$1.25)—by Stone. Scott, Foresman & Co., New York.

Music Appreciation Readers (6 vols., \$4.00 complete)—by Hazel Gertrude Kinsella. University Publishing Co., New York.

Music Appreciation for Little Children (in preparation). Victor Talking Machine Company, Camden, N. J.

(The above books are intended primarily for teachers; the following may be of interest to others):

Everybody's Guide to Radio Music (1 vol., \$2.00)—by Percy Scholes. Oxford University Press, New York.

How to Listen to Music (1 vol., \$1.75)—by H. E. Krehbiel. Scribner's, New York.

Musical Taste and How to Form It (1 vol., \$1.00)—by M. D. Calvocoressi. Oxford University Press, New York.

MUSICAL ENCYCLOPEDIAS

Grove's Dictionary of Music and Musicians (6 vols., \$40.00). Macmillan Co., New York.

(The standard and most authoritative work of its kind.)

New Encyclopedia of Music and Musicians (1 vol., \$6.00)—by W. S. Pratt. Carl Fischer, New York.

(An excellent work similar to Grove's, though necessarily less comprehensive.)

Dictionary of Modern Music and Musicians (1 vol., \$12.00)—edited by A. Eaglefield-Hull. E. P. Dutton, New York.

(Suggested as supplement to either of the above. Contains information concerning chiefly music and musicians of the 20th Century.)

(The above works contain biographical sketches of musicians, articles on the various musical forms, the orchestral instruments, etc., but do not give analyses of compositions.)

HISTORY OF MUSIC

The Listener's History of Music (3 vols., \$2.50 each)—by P. A. Scholes. Oxford University Press, New York.

A Complete History of Music (1 vol., \$2.25)—by W. J. Baltzell. Theo. Presser & Co., Philadelphia.

History of Music (1 vol., \$3.00)—by W. S. Pratt. G. Schirmer, New York.

(Suggested for college students or advanced music students.)

MUSICAL FORMS

Music Form (1 vol., \$1.00)—by J. H. Cornell. G. Schirmer, New York.

(See also articles in Grove's Dictionary or Pratt's New Encyclopedia, under headings as "Sonata Form," "Rondo," etc.)

Marching Notes (1 vol., \$1.25; for children, 10 to 16)—by Ernest La Prade. Doubleday, Doran & Co., Garden City, N. Y.

THE SYMPHONY

Symphonies and Their Meaning (3 vols., \$3.00 each)—by P. H. Goepf. Lippincott, Philadelphia.

Stories of Symphonic Music (1 vol., \$2.00)—by Lawrence Gilman (temporarily out of print). Harper, New York.

Beethoven and His Nine Symphonies (1 vol., \$4.50)—by Sir George Grove.

(The above works contain analyses and descriptions of the standard symphonies.)

POCKET SCORES

Universal Edition, Inc., 209 W. 57th St., New York, publishes miniature or pocket scores of many orchestral compositions, both classic and modern. These scores contain historical data and formal analyses which are very useful to the student.

THE ORCHESTRA AND THE ORCHESTRAL INSTRUMENTS

The Orchestral Instruments and What They Do (1 vol., \$2.00)—by Daniel Gregory Mason. The R. W. Gray Co., New York.

Alice in Orchestralia (1 vol., \$1.00)—by Ernest La Prade. Doubleday, Doran & Co., Garden City, N. Y.

(The above is for children, aged 8 to 14.)

The Orchestra Director's Manual (1 vol., \$1.00)—by J. Worth Allen. Carl Fischer, New York.

PICTURES OF THE ORCHESTRAL INSTRUMENTS

Large pictures of the orchestral instruments, in full color and mounted on cards for classroom use, are published by The Victor Talking Machine Co., Camden, N. J. (Price, \$4.00 per set.)

ORCHESTRATION

Orchestration (1 vol., \$10.00)—by Cecil Forsythe. The H. W. Gray Co., New York.

OPERA (STORIES OF)

A Thousand and One Nights of Opera (1 vol., \$3.50)—by Frederick H. Martens. D. Appleton & Co., New York.

The Opera Goer's Complete Guide (1 vol., \$2.00)—by Leo. Melitz. Dodd, Mead & Co., New York.

MISLEADING RATS

Food experiments with white rats in public schools, designed to illustrate the dietetic functions of various food products, often do more harm than good and supply children with mis-information on important health subjects, says Dr. J. S. Hughes of the Kansas State Agricultural College in an article, "Experiments with Animals," published in the November issue of *Hygeia*, the Health Magazine published by the American Medical Association.

Dr. Hughes points out that oftentimes children are led to believe certain essential foods, necessary to build up strong, healthy bodies, are harmful because rats, fed on prearranged diets containing the food in question, fail to thrive.

"From such experiments," he said, "the children gain the impression that certain foods, such as sugar and candy, which are wholesome when properly used, are detrimental to health.

"The impressions in regard to diet and health they receive from animal experiments are so deep and lasting that great care should be exercised in planning them so that the ideas conveyed are correct," Dr. Hughes continues.

"Unfortunately the experiments that are being conducted in many schools are giving children erroneous ideas concerning the influence of ordinary foods on their health. The experiments are planned on the old idea that certain foods are harmful, rather than on the modern view that it is leaving certain foods out of the diet that is harmful.

"It is from experiments of this type that the erroneous idea has become prevalent that sugar is harmful to health. As a matter of fact, sugar is a wholesome food product. Cane sugar, or a less expensive form of carbohydrates, such as corn syrup, is used by many of the best pediatricians for modifying milk in infant feeding. There

is not the slightest experimental evidence to show that sugar has any harmful effect on normal individuals when used in reasonable amounts in an adequate diet."

Dr. Hughes then cites several types of experiments as examples in which ordinary white bread, or cornmeal and salt are used as the basal ration, neither of which contain the necessary food principles to sustain life. To this he said is added milk, which contains the essential elements and of course the rats thrive.

"Other groups of rats," he continues, "are fed the same basal ration plus certain food substances which are commonly considered to be harmful to children's health. In such experiments one will usually find sugar, candy, soft drinks and coffee. As these substances do not have the elements that are lacking in the basal diet, the rats will not grow. The children observing such demonstrations come to the conclusion that these substances must be harmful to health since the rats receiving them, grow so slowly.

"This is the incorrect point of view. None of these substances, when incorporated in an adequate diet, interferes with the growth of rats, that is, if a diet is used which contains all of the necessary food elements needed for normal growth and development."

It is easy, Dr. Hughes concludes, to plan such experiments to show the harmful effects of leaving out of the diet certain essentials and the definite disease conditions that are sure to result if any one of these necessary foods is left out of the diet.

A. L. A. CONFERENCE

The fifty-second annual conference of the American Library Association will be held in Los Angeles, California, June 23-28, 1930. Headquarters will be at the Biltmore Hotel.