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Volume 60, Number 12 (December 1942)

James Francis Cooke

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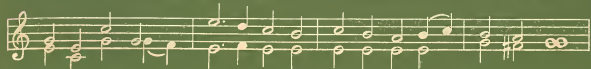
THE ETUDE

December 1942

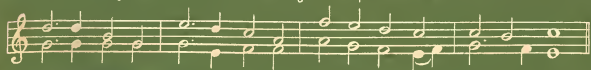
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An - gels, from the realms of glo - ry, Wing your flight o'er all the earth,



Ye, who sang cre - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth:



Come and wor - ship, come and wor - ship, Wor - ship Christ, the new - born King.



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WILFRED PELLETIER

WILFRED PELLETIER, distinguished Canadian conductor of the Metropolitan Opera, has been appointed head of the Quebec Conservatory of Music and Dramatic Arts. Mr. Pelletier has been a conductor at the Metropolitan since 1932, and in addition to his many duties in this capacity, he founded the Bach Festivals of Montreal in 1935, and since 1938 has been artistic director of the Concerts Symphoniques of that city. Maestro Pelletier's position with the Quebec Conservatory will not conflict with his duties at the Metropolitan Opera.

THE METROPOLITAN OPERA ASSOCIATION, whose season opened on November 23 with a gala performance of Donizetti's "La Fille du Regiment," with Lily Pons, has announced a list of ten "revivals" to be included in the season's repertoire. "Salome," by Richard Strauss, and "La Serva Padrona," of Pergolesi are two of these, and the list also includes "Lucia di Lammermoor," which will be presented as a Metropolitan Opera Guild Production, and which will have new costumes and scenery.

THE NEW FRIENDS OF MUSIC is honoring the memory of the noted violinist, Emanuel Feuermann, by dedicating to him all the concerts of its current season. Feuermann was one of the first artists to appear with this organization and had participated each year in the concerts since the opening season of 1936. He was to have given this season a series of Bach sonatas for violoncello and the Bach sonatas for viola da gamba.

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS, Ben Stied, director, held its fifteenth annual festival on November 6 and 7 at the Hotel Barclay, Philadelphia. In addition to the two evening programs, the festival included a Young People's Concert. The soloists were William Kincaid, Jr., Jello Stied, harpsichord; and Benjamin De Louche, baritone.

DR. FREDERICK STOCK, beloved dean of American conductors and for the past five years the seventh year director of the Chicago Symphony Orchestra, died suddenly on October 30 at his home in Glencoe, Ill. He would have been seventy on November 11. Only the previous week he had conducted the opening concert of the orchestra's thirty-second season, establishing a world record for service, in that it was the beginning of his forty-eighth season with the orchestra and his thirty-eighth as its conductor. His life was devoted to music and his activities were numerous and varied. He came to Chicago from Germany in 1885 and played violin in the orchestra which Theodore Thomas had founded in 1891. Three years later he became assistant to Dr. Thomas and on the latter's death he became the new conductor of the Chicago Symphony Orchestra. He appeared as guest conductor of leading orchestras including the New York Philharmonic-Symphony Orchestra and the Philadelphia Orchestra.



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

THE MUSIC TEACHERS NATIONAL ASSOCIATION will hold its annual convention December 26 to 29 in Cincinnati, Ohio. The program includes a number of forums and a concert of works by young contemporary composers. The sessions on university and college music will be in charge of Quincy Porter; Clyde Kreutzer will supervise the voice forum, and the choral conference will be under the direction of Donald Schwartz.

THE PAN-AMERICAN WOMEN'S ASSOCIATION (New York) will continue this year its concert series intended to introduce to North American audiences important composers of Latin America. The concerts, which began on November 1, will be held on the first Sunday of each month, and they will feature the first performance of many Latin-American works.

THE UNIVERSITY OF TEXAS dedicated its new \$500,000 music building on November 8, followed by a week long Fine Arts Festival which included five concerts by the Roth String Quartet, one by Rose Bampton, and a number of other interesting and exceptional events. The \$35,000 four manual Aeolian-Stimmer organ was dedicated at a special recital by Palmer Christman, distinguished organist of the University of Michigan. Forums on various subjects were held for organists, composers, and other groups. The first of these, on November 11, was followed by a lecture by Dr. James Francis Cooke, Editor of *The Grove* and President of The Presser Foundation. Dr. Cooke also spoke at a student dinner. A feature of the week's celebration was a Texas Composer's Concert, followed by a reception to the leading composers of the State.

THE NEWLY FORMED

BALTIMORE SYMPHONY

ORCHESTRA, Reginald Stewart, conductor, gave its opening concert on November 19, with Rita Stevens, star of opera, screen, and radio as the soloist. This was the first concert of what is planned as a gala season of fifteen weeks. The soloists to be heard include Lily Pons, Harold Bauer, Eleanor Steber, and Joseph Szigeti.



RITA STEVENS

FUGENE GOOSSENS has requested a number of American composers to write fanfares to be introduced at his concert with the Cincinnati Symphony Orchestra, "as stirring and significant contributions to the war effort." So far the response has been most gratifying. Twenty-two composers already have submitted their contributions under such titles as "Fanfare for Freedom," "A Fanfare for Airman," "A Fanfare for the Navy," and so on.

Competitions

THE JULLIARD SCHOOL OF MUSIC announces a first contest for an opera by an American citizen. The opera must be suitable for performance in a small theater, and the winning work will be presented next season by the opera department of the school. Librettos should be in English; the operas may be full length or in one act and they should be scored for an orchestra of between thirty and fifty players. All scores should be sent to Oscar Wagner, dean of the school, New York City. The contest closes March 1.

FOUR AWARDS OF \$1,000 are announced by the National Federation of Music Clubs for the outstanding violinist, pianist, and woman singer, to be selected by a group of nationally known judges during the business session of the Federation which will take the place of the Biennial Convention, cancelled because of transportation difficulties, in May, 1943. Full details of the young artists' and student musicians' contests may be secured from Mrs. John McCure Clare, 600 W. 116th Street, New York City, and Mrs. Eva Whitford Lovette, 1730 Connecticut Avenue, Washington, D. C.

THE PADEWREWSKI FUND PRIZE COMPETITION for 1942 is announced by the Trustees. Two awards of \$1,000 each are to be given—one prize for the

best work for Symphonic or Chamber orchestra, and the other award to the best piece of chamber music, with or without piano. The competition is open to American-born citizens, or to those born abroad of American parents. The closing date is December 31; and full particulars may be secured from the Secretary, Mrs. Elizabeth C. Allen, 10 Museum Road, Boston, Mass.

THE SIXTH ANNUAL COMPETITION for the W. W. Kimball Company prize of \$100 is announced by the Chicago Singing Teachers Guild; the prize this season to be awarded to the composer submitting the best setting for solo voice, with piano accompaniment of a text to be selected by the composer himself. Publication of the winning manuscript is guaranteed by the Guild. Full details may be secured from Walter Allen Stalls, P. O. Box 244, Evanston, Illinois.

AN AWARD OF \$100 IS OFFERED by the B. W. Gray Company, under the auspices of the American Guild of Organists, to the composer of the last anthem submitted by a musician residing in the United States or Canada. The text may be selected by the composer but must be in English. For full details, address the American Guild of Organists, 610 Fifth Avenue, New York City. The contest will close on January 1, 1943.

THE BOSTON SYMPHONY ORCHESTRA,

for the first time in its sixty-two years' history, is making an appeal to the public for the financial support necessary to its continuation. A brochure with a financial statement is being mailed to the orchestra's patrons and friends. Accompanying the brochure is a letter from Jerome D. Greene, President of the Trustees, stating that it "is intended to give them the information they would desire and properly expect regarding the question of union affiliation, the schedule of concerts, problems of endowment and finances, and the special need for public support."

THE ANNUAL SYMPOSIUM OF AMERICAN

ORCHESTRAL MUSIC of the Eastman School of Music was held at Rochester, New York, from October 27 to 30. Five concerts were devoted to the works of contemporary American composers which were performed by the Eastman-Rochester Symphony Orchestra, directed by Dr. Howard Hanson. Some of the composers represented were Burnes Rhodes, Gardner Read, Abraham Chasman, Wolfgang Graubert, Wallingford Riegger, Walter Piston, and Werner Josten.

DR. HOWARD HANSON

Operatic Proving Grounds

by Blanche Lemmon

IN KEEPING WITH CHANGES taking place in other branches of the musical art, opera is going through a process of modernization. In fact, on the basis of what has happened in the last three years, it seems safe to prophesy that past its which have kept this art from the wide public it might for so long have attracted, will be healed.

One of the new training schools is, naturally enough, headed by Leon Barzin, who has been so very successful in another type of training school—the National Orchestral Association—outlined in this department in the March number of *THE ENRANT*. Applying the same power of analysis, the same zeal and originality that he used in creating that orchestra, Mr. Barzin has built up this second experimental organization along similar lines. It offers to singers what the National Orchestral Association Orchestra offers to instrumentalists: the chance to develop professional standards through the actual experience of giving good performances under able and inspiring direction.

Singers are chosen after rigid audition by Mr. Barzin and his staff, and the operas, or music plays as he prefers to call the streamlined and unostentatious performances which they present, are sung in English by singers' contention that opera sung in English by singers who can sing in English will revive a fading interest in an enduring form of dramatic art.

In their first season these singers presented "Pagliacci," "Sister Angelica," and "Gianni Schicchi," and won much critical acclaim. Said one writer: "... such a new approach might start opera on a new evolutionary cycle. . . . Certainly no more stimulating experiment in the musical field has been made in recent years."

Another opportunity for young opera singers is the New Opera Company of New York, of which Mrs. Lytle Hill is president. It was formed last year, and announcement of its plans found unusual critics of the city frankly skeptical. If they attended, however, they remained to praise. The season closed with the seal of their endorsement and found them enthusiastic about plans for the present season—two new productions, "The Fair at Sorochinsk," and the world premiere of Walter Damrosch's "The Opera Cloak," in addition to Damrosch's of last season's successes, repetition of three of last season's successes, "Macbeth," "Pique Dame," and "La Vie Parisienne." An opera chosen from the traditional repertoire will be given in modern dress. All of the repertoire will be sung in English. operas except "Macbeth" will be sung in English. Here is a small portion of a lengthy article written by one of the country's most distinguished musical commentators after its September.

"Certain good omens emerge from matter concerned with the New Opera Company's plans for



DOROTHY SARNOFF

Young Prima Donna with the New Opera Company of New York

its second season. One is that subscriptions, with the opening two months away, already total more than the company had in its coffers when it opened its doors. That the initial support necessary to put on the show was furnished in advance is well known. But there were no claims made in advance upon the public. No one was high pressured into buying seats he did not want. This, after all, can mean but one thing: that the efforts of an organization consisting exclusively of young American artists, most of them with reputations still to be made, succeeded in interesting the throng on Broadway.

An Operatic Clearing House

"The purpose of the New Opera Company is not that of an organization seeking profits or reputation for themselves. It wishes to give distinctive, vitalized performances of a repertory that fights free of tradition, and to present each season fresh casts and a higher level of interpretation. Its larger purpose, developing young singers and affording them indispensable stage experience, is to act as a clearing house for operatic talent. If it proves capable of making good the promises of its beginnings, it can be invaluable."

Still another laboratory for young singers is the Students' Opera Company of Philadelphia, which this year widens its scope and becomes known as the American Youth Opera Company. It is under the direction of Miss Diana Irvine. She and her staff entertain ideas that are interesting and

that differ in some respects from those of the other training schools. This, for instance, is what Miss Irvine relates as her experience in the matter of auditions.

"All singers unless utterly lacking in voice, ability or training, have been given a chance to sing in a leading or small role in public performance. This we do after finding that the usual audition fails to reveal the singer's possibilities. This course has been justified by their good work in performance. On the whole, the result of rehearsals and performance are so beneficial that each one of our singers has been found to have improved immeasurably as regards voice production, interpretation and quantity and quality of voice as they become freed of restraint."

Expense is the factor that has hindered many an operatic venture, is kept down in ways which seem to offer valuable suggestions. Regarding this, Miss Irvine states: "Since our purpose was chiefly to serve the singer rather than to pursue entertainment to the public, it was decided at the start to omit from our operatic productions all unnecessary elements of opera which contribute to the expense but did nothing to help the singer, such as choruses, orchestras, expensive scenery, ballets. Thus the performances were boiled down to the essentials of the music and action of the leading characters involved in the plots. After two years of opera giving we proved that a modicum of scenery, competent piano accompaniment and fresh voices with singers thoroughly drilled and initiated into operatic singing and acting, resulted in the experience needed by the singers and in performance that was artistically good and tremendously enjoyable. In fact we surprised critics and audience."

The Berkshire Music Center is another spot where American youth may receive operatic training at the hands of musicians distinguished in this field, not only in singing but in every angle of opera production. Last summer it offered to students who come for advanced young singers which provided an opportunity for them to gain experience through an actual performance of operatic parts, and in addition it offered a unique opportunity, a course in opera production for stage directors, composers, designers, composers and librettists. This second course was introduced with thought for our future needs and with the idea that coordination of training of all the various elements is necessary in order to produce original works from among this country's own gifted composers.

In the summer of 1941, Dr. Koussevitzky and his staff presented two complete performances of Mozart's "Così fan tutti," in English; last summer two performances of Nicolai's "Merry Wives of Windsor" were given in the same language, as gained by the students who took part in these productions was well high invaluable.

Not until the war is over can any of these youth organizations function effectively or reach satisfactory development, for opera requires men have definite priority just now on the armed services. But the significant thing about our young men of the last three years is that a start has been made, a start that is impressive and one that augurs well for the future. These beginnings, the land, give us every reason to believe that the ill wind of war will blow a considerable amount of good to American opera.



MARY ADOREING THE CHRIST CHILD
CORREGGIO'S FAMOUS "ADORATION"

This great masterpiece in the Uffizi Gallery, Florence, Italy, was painted about 1522

Star Eternal

Christmas Eve 1942

What Faith have they, who millions strong,
Kneel now beneath the Star,
The Star that shone in Bethlehem's skies
O'er desert lands afar!

What Strength have they, who hold aloft
The deathless will to win
Those sacred aims that fire their souls
Above the battle's din!

O little child in Mary's arms,
No conflict is too great
To keep on earth the peace Thou sought,
And end this war of hate!

To all the righteous throngs alive,
O'er every land and sea,
We pray Thee, Lord, to bring once more
The power to make them free.

Let Love and Kindness reign supreme
To right an age of wrong;
With Peace, Good Will, and Happiness
Again our Christmas song.

James Francis Cooke



BRONISLAW HUBERMAN

Interesting Problems in Music Making

A Conference with

Bronislaw Huberman

Internationally Renowned Violinist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Bronislaw Huberman holds a unique place among the world's great musicians. Beyond the development of his own distinguished career—in which critics and public alike depend upon him both for artistic performance of the highest quality and penetrating analysis of the meaning of music—he has found time to serve humanitarian causes. With the cooperation of Albert Einstein and Toscanini, Huberman organized the Palestine Symphony Orchestra of refugee musicians. In the realm of international politics, he was one of the guiding spirits of the movement for a Pan-European federation of states, the realization of which would undoubtedly have served to prevent the present catastrophic war. A native of Poland, Huberman began his artistic career as a child prodigy. At the age of nine, he played at the Vienna International Exhibit of Music with such success that he was immediately summoned for a command performance before Emperor Franz Josef. In recognition of the child's gifts, the Emperor presented him with a violin. From Vienna, young Huberman went to Berlin and was

accepted as pupil by Joachim. A year later, at the age of ten, he launched upon his first European tour. At thirteen, he played the Brahms "Violin Concerto" for its composer. Brahms, notoriously skeptical of "infant prodigies," entered the hall in a bad mood. The child appeared; as the audience hailed him, Brahms scowled. At last the Concerto began. As the pattern of the work took shape under the child's fingers, Brahms' face relaxed, softened. A look of incredulity crept into it. Then, without attempting to conceal his emotion from the observant crowd, Brahms wiped the tears from his eyes. Among the many signal honors that have come to Huberman was the decision of the City of Genoa to place at his disposal Paganini's violin.

Mr. Huberman's chief enthusiasm is the cause of music itself; he regards the violin as but one of many means of serving that cause. In the following conference, he makes an earnest plea for the special kind of music making which must inevitably precede any true forescence of art.

—EDITORIAL NOTE.

Russia, I was often amazed to find better performance standards among some amateurs than among many professionals of other countries. If we wish to hasten the arrival of truly great American creation, we must foster this same vivid interest in personal music making among persons who have no advantage to gain from music except that of pouring one's heart into a beloved cause. It is not enough merely to hear good music. Certainly, the passive taking in of music is excellent; it stimulates taste and helps to build standards. But it lacks the values of active personal participation. In the old days in Vienna, Hall to hear a concert. Of these, at least a hundred could have played the program themselves. That is a sound proportion to maintain between passive and active music lovers. Translating it into our own terms, it would mean that, of the hypothetical 'million listeners' who hear some notable broadcast, two hundred thousand should be able to repeat the program themselves!

Personal Participation Above All

"I have only admiration for the many fine performances brought by mechanical means to audiences that might otherwise hear no music at all. But the function of mechanical music must be clearly established. It should supplement personal music making—never supplant it. It will undoubtedly sound better to play the Mendelssohn Concerto in the recording of a reliable artist; it is better for you to play it yourself! Imperfect as the performance may be, it will est. Oddly enough, this potentially imperfect performance will also do greater service to the larger are built only through personal participation, personal living with music. I well remember, in who were doctors, lawyers, business men, tell of some point of interpretation that an older friend Now, of these was a professional musician; yet all gave life to their love of (Continued on Page 848)

AMERICA'S CHIEF MUSICAL NEED," says Mr. Huberman, "is a revival of dilettantism in the best sense of the word; that is, delight in some personal expression of art. A review of the important epochs of musical history—indeed, of the history of all the arts—shows us the recurrence of a singular fact: each period of great creative ability was both preceded and accompanied by a period of marked amateur activity. There is a sound reason for this. Art, unlike science, can never exist alone. If the laws of science are discovered, it matters little whether or not the general public knows about them. Art, on the other hand, needs more

than its creators: it needs an aware and sympathetic group of plain people to receive it and, by their reception, to stimulate and echo the creative artist. Art, essentially a reflection of human dreams and aspirations, is meant for people. And the amateurs who approach it closely, not merely as passive audience but as active participants, are vitally necessary to art and artists alike.

"It is significant that most of the great Russian composers began their careers as amateurs. Indeed, it was precisely this vivid interest in amateur music making that enabled the creative spirits to assert themselves. In my early years of

"FORWARD MARCH WITH MUSIC"

Thrilling Possibilities of the Amateur Orchestra

A Conference with

Leopold Stokowski

World Renowned Conductor

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

LEOPOLD STOKOWSKI

THREE ELEMENTS make up the value of any orchestra. The first and by far the most important of these is music itself. The other two, equally important in rank, are the players and the conductor. Even though it is sometimes easier to find good players than good conductors, all of them must be regarded as instrumentalists. The players perform on violins, horns, flutes, harps—the conductor performs on the orchestra, which is infinitely more complex in that it is made up not only of instruments but of human beings. The first task of the conductor is to realize the structure of his great instrument. As every human being is different, he must find the individual personal approach to each player. They cannot all be treated alike because they are not all alike. He must realize that the same is true for each instrument. Every violin, every violoncello, every bow, every horn is different, reacts differently, requires (through its player) different compensations. This is true of every orchestra, whether it be professional or amateur in rank. The amateur, or student, orchestra, however, brings problems of its own.

The First Responsibility

"Amateur orchestras offer wonderful experience for young players, the most talented of whom will go on to professional work. The first responsibility of the group is to play its notes correctly, with absolute fidelity as to directions and indications. But, vital as this is, it is not enough! The next step, and the more important one, is to express the spirit of the music with equal fidelity. To broaden the players' experience in penetrating to the meaning of music, the young orchestra should perform all kinds of music.

"There is a question in my mind, however, as to whether the amateur orchestra should perform publicly. Since anyone who joins an orchestra at all must love music, it may be assumed that the playing itself will be sufficient reward. Public performance is another matter. Exciting and pleasant as it may be, it carries enormous responsibility with it. Public playing should be on the highest possible plane of quality. If it is not, a

great disservice is done to music. People may hear great works, to be sure; but in imperfect performance, they hear a distorted version, without flexibility or inspiration—and music without inspiration is a mere mechanical sound. Even professional orchestras that play without inspiration do the same harm to music, and the public is dissatisfied with them because people realize instinctively that in order to have beauty and meaning, music must come from the heart.

"It is extremely important that the players in an orchestra know how to practice—and I speak of the players in an orchestra rather than the men because I am deeply opposed to the prejudice against women. The All American Youth Orchestra, which it is my privilege to direct, made no such intolerant distinction; we accepted the best players, regardless of sex, and found women performers equally as good as men. The young instrumentalist should practice simple things. The average student tends to confuse practicing with technical facility. That is not wise. Technique should always be kept in second place. The purpose of music making is, quite simply, to make music! And while technical fluency is necessary to much music, it is by no means synonymous with music itself. The young performer should practice for beauty and variety of tone, for flexibility of phrasing, for the ability to bring the significance out of a phrase. In such a way, he comes closer to music. He will find, too, that purely technical problems, as such, are more readily solved after he has acquired an approach to music. It is advisable, too,

to work out technical difficulties in an intelligent individual manner. Special studies may be made from the difficult parts of scores. It is not necessary to practice routine scales every day—unless a particular scale sequence occurs in the composition under study.

Individual and Group Practice

"The player in an orchestra is constantly doing two kinds of practice. One is the individual practice at home; the other is the interrelating of his part to the rest of the section and also to the orchestra as a whole. In the individual practice at home, it is very important to work for beauty of tone, always remembering that there are many kinds of beautiful tone—not merely one. Also, it is important to work for a very large fortissimo as well as for a very soft pianissimo. Many players always practice *mezzo-forte*, which is much too limited for orchestral technique. *Pianissimo* tone must be vital and vibrant, so that it will carry. A *pianissimo* tone that is dead has no value in an orchestra.

"The tendency of string players is to give more attention to the rapid execution of the left hand than to the fuller development of the bow arm. The technique of the bow arm has extensive possibilities which are too much neglected. Every kind of bowing technique should be studied separately. In addition, the player should practice very simple music, thinking mainly of the bow; drawing the bow slowly but with perfect evenness across the string. Any inequality of the bow stroke will

A Striking Wartime Musical Poster

ruin the tone. The softer one plays, the more intense and vital should be the pressure of the fingers of the left hand on the string. I do not mean by this heavy pressure, but a vital pressure. The left hand must never be allowed to be dead. It must be made strong and flexible, but this may be done away from the instrument as well as on it.

"The player of wind instruments should work very much towards acquiring a perfect legato, never allowing a break or space to occur between the notes no matter how wide is the interval in melody. He should also work for an extremely short *s'accanto*. Trumpet players should not be forever trying to play very high notes by forcing them. Horn players should not concentrate too much on one register of their instrument, but should be able to play fourth horn as well as other parts. All wind instruments should work for *pianissimo* attack with *crescendo* in the middle of the tone, *diminuendo* in the second half of the tone, and *pianissimo* fade-out. This technique is most important to give perfect tone control. All players, no matter what their instruments, should practice simple music rather than rapid, brilliant passages.

"Brass should be careful not to press the mouthpiece too hard against the lips in producing tone. It is cramping and harmful to the muscles and nerves of the lips to have the mouthpiece forced tightly against them. Tone should be secured by lip tension, not by pressure. Percussion players should master all the instruments in the battery section—not merely one or two. Particular attention should be given the snare drum, which is a difficult instrument and often superficially played. Harps must keep alert for the pitch of their instruments, which is constantly changing. During rehearsals, even during performances, the harps should constantly be tuning, with the greatest care, of course, not to allow their tuning to become audible and disturbing.

Orchestral Intonation

"Intonation is, of course, of vital importance in orchestral playing. Much attention should be given it. Some players think that if their pitch is wrong, the fault lies in the instrument and nothing can be done about it. This is a mistake. All instruments are imperfect, with the result that one may never rely upon the mere mechanics of construction to produce perfect pitch. The player must constantly compensate for the deficiencies of his instrument. Also, one should recognize the fact that there are two kinds of intervals—tempered and untempered. The piano, for example, makes use of tempered intervals, which are fixed and only of approximate accuracy. The orchestra makes use of the untempered intervals, which place first responsibility upon the ear of the player. On strings, for instance, perfect fifths must be tuned by ear. When a fifth is perfectly tuned, the two tones together produce another tone which is the octave below the lower tone. When the interval has been correctly tuned, this second tone can be heard.

"I strongly urge the players of an orchestra to form groups for the study of chamber music—not only the string players, but the woodwind and brass instruments as well. Playing chamber music will greatly develop the understanding of how to balance the tone." (Continued on Page 857)

The Music Industries War Council, which is doing a most important work in connection with the employment of music in fostering all kinds of war effort, has produced a striking poster in four colors which unquestionably will have very wide use with those who desire to promote this objective. The design in black and white does not show the real attractiveness of the poster.

The poster may be secured in three sizes: 16 x 22 inches (10 for \$1.00—100 for \$8.00. Mounted, 50 cents each or \$3.00 per dozen).

39 x 53 inches. (This is a giant "blow-up" mounted on heavy board, ideal as a central theme for large displays and public gatherings, or as a background for bands and orchestras. \$10.00 each).

1½ x 2 inches. (These are beautiful stamps, perforated and gummed. \$3.00 per book of 1000 stamps).

These may be procured through the Music Industries War Council, 20 East Jackson Boulevard, Chicago, Illinois.



Discrimination at the Keyboard

An Interview with

Alec Templeton

Distinguished Pianist

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

PIANO PLAYING INVOLVES a certain amount of technical facility which serves as the means of releasing musical thought and emotion. But those important component elements are not the whole story. Each phase of piano playing—every least bit of pedaling, every pleasure of the keys—involves something else, which grows out of the pianist's penetration of the work before him. Let us call it musical suitability, or discrimination. It is not enough to strike the correct key, at the correct time. The striking of the key must be preceded by an amount of musical thought, exerted to determine the exact qualities of touch, pressure, tone quality, and color which alone can state the basic thought of the composition.

Let me illustrate the need of musical discrimination in terms of interpreting Debussy. Admittedly, Debussy is not easy to play—and the difficulties have but little to do with his note sequences which, after all, can be mastered by any finger reader. The value of Debussy's music—which is equivalent to his thought, expressed through music—can never be released merely by striking the correct keys. Debussy is pure impressionism; that means the entirely personal, subjective expression of how he thinks and feels, and how the things about him react upon him. Interpretation of this sort calls for the highest order of imaginative re-creation of which the pianist is capable. My personal theory, in approaching Debussy, is to make myself forget the instrument, the keys, the pedals, the notes—even the fact that you are an earthly and material human being with arms and hands and feet! Think only of the music.

Delicacy in Debussy

Imagine that the wind is blowing the music to you, from somewhere far on high. Try to understand it as a musical whole, that might be wafted to you delicately. One cannot play Debussy too delicately. Even one's touch must be regulated to the suitability demands of the composer. The tone must sing, of course, but not too full-throatedly. It must be of bell-like delicacy, and always with the mysterious suggestion of being about to be wafted away again—the way it came. A pianist may be capable of achieving magnificent *crescendi* in Liszt or Brahms, without even approaching the dynamic needs of Debussy. Here, the *crescendi* are never too sturdy nor too gradual. They assert themselves suddenly, mysteriously. An eight-note figuration may begin in a delicate pianissimo and arrive suddenly at increased dynamic value. The suddenness is only a seeming one, however; it must be carefully

planned by the performer—and his gauge in the planning is a careful, discriminating study of the suitability of expression.

Often, after practicing Debussy, I amuse myself by taking my hands from the keys, leaving the pedal down, and enjoying the full concord of overtones that fill the air, seemingly from nowhere. I suspect that the Debussy student try

that some time. From the effect he derives from listening to the overtones in the air, he will sense the far-away mystery that, to my mind, should color all of Debussy's music.

I have a strange personal affinity for Debussy. Although I never knew him, I seem to be close to him. His harmonic structure is like that which comes naturally to me. We have the same innate sense of key and pitch. He uses the key of F-sharp for light, delicate impressions, and to me, also, F-sharp suggests delicacy. Most of his purely impressionistic pieces are in sharp keys, and I should have chosen just such keys, had I been so fortunate as to have written his pieces!

One of my hobbies is collecting music boxes, and the ones I like best play in G, F-sharp, E, or C-sharp. I prefer percussives in keys in sharps. Long ago, I made a clear mental picture of what Debussy's playing must have sounded like. Then, I had the luck to find an old record, in which he played the accompaniments to some songs of his own, sung by Mary Garden. The record was made, I believe in 1904, and it is somewhat blurred with time. But, to my intense pleasure, Debussy's playing sounds forth exactly as I had always known it must sound, with great delicacy; mysterious, faraway chords; and meticulous pedal work. If one is lucky enough to find an "affinity" composer, it is always easier to establish the exact degree of suitability that is necessary for complete interpretation. But one cannot wait for such an affinity to assert itself before apply-

ing indiscriminate study to the master works.

It is a good thing to analyze the inherent qualities of the various composers. To my mind, Chopin, Liszt, Mozart, and even Bach are purely pianistic. That is to say, one can approach them in terms of melodic theme plus accompaniment, and reach them, so to speak, through the keys alone. Beethoven, Brahms, and Schumann, on the other hand, are purely orchestral. When I play Beethoven, I forget that I am playing the piano, and begin to conduct a full orchestra. The opening of the "Pathétique Sonata," for instance, is, in my opinion at least, a perfect example of a theme for full orchestra followed by a theme for strings alone, a repetition of each, and then a binding, or transitional figuration for clarinet and oboe.

Study Orchestrally

I believe that a student's penetration into the purely piano works of Beethoven can be deepened and intensified in two ways. First, study each work not as a piano composition, but as though it were a piano transcription of an orchestral score. In the second place, listen to all the Bee-

thoven symphonies you can, in concert, on the radio, and best of all, in phonograph recordings, where you can repeat the various phrases as much as you like, and study their exact emphases and colorings. After familiarizing yourself with the structure of his symphonies, you will find it easier to interpret his piano works—not in terms of their notes, but in terms of Beethoven suitability.

The chief difference between playing pianistically and orchestrally is one of emphasis. For orchestral playing on the piano, try to forget that the right hand and the fourth finger of the left hand carry the melody. Remember that there are other moving and that must be emphasized for their harmonic values. Thus you will get away from the common piano tendency to play merely melody plus accompaniment. That, in a word, is the chief distinction between the purely pianistic and the purely orchestral composers. Again, it seems to me that the pianistic composers may be dealt with entirely from the top of the piano. You consider your interpretation, and press down your keys—and there you are! In the orchestral composers, however, you need something more. Greater verve and color, to be sure; and, in addition, a long quality that comes up from the inside of the instrument, instead of coming down from the key alone.

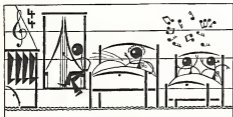
There is also a suitability in technique as well as in interpretation. Each (Continued on Page 850)



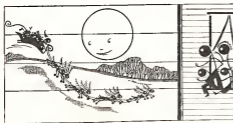
ALEC TEMPLETON



The children were nestled all snug in their beds



I sprang from the bed to see what was the matter



A miniature sleigh, and eight tiny reindeer

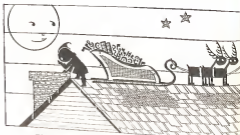


So up to the house-top the coursers they flew

'Twas the Night Before Christmas.

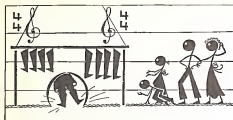
*a Noto-graph story by Harvey Peake.
Illustrations by Clement Moore.*

'Twas the night before Christmas when all through the house
Not a creature was stirring, not even a mouse;
The stockings were hung by the chimney with care,
In hopes that St. Nicholas soon would be there;
The children were nestled all snug in their beds,
While visions of sugar-plums danced in their heads;
And mamma in her 'kerchief, and I in my cap,
Had just settled our brains for a long winter's nap,
When out on the lawn there arose such a clatter,
I sprang from the bed to see what was the matter.
Away to the window I flew like a flash,
Tore open the shutters and threw up the sash.
The moon on the breast of the new-fallen snow
Gave the lustre of mid-day to objects below,
When, what to my wondering eyes should appear,
But a miniature sleigh, and eight tiny reindeer,
With a little old driver, so lively and quick,
I knew in a moment it must be St. Nick.
More rapid than eagles his coursers they came,
And he whistled, and shouted, and called them by name:
"Now, Dasher! now, Dancer! now, Prancer and Vixen!
On, Comet! on, Cupid! on, Dromedary and Blitzen!
To the top of the porch! to the top of the wall!
Now dash away! dash away! dash away all!"
As dry leaves that before the wild hurricane fly,
When they meet with an obstacle, mount to the sky,
So up to the house-top the coursers they flew,
With the sleigh full of toys, and St. Nicholas too.



The prancing and pawing of each little hoof





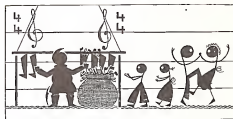
Down the chimney St. Nicholas came with a bound

*And then, in a twinkling, I heard on the roof
The prancing and pawing of each little hoof.
As I drew in my head, and was turning around,
Down the chimney St. Nicholas came with a bound.
He was dressed all in fur, from his head to his foot,
And his clothes were all tarnished with ashes and soot;
A bundle of toys he had slung on his back,
And he looked like a peddler just opening his pack.
His eyes—how they twinkled! his dimples how merry!
His cheeks were like roses, his nose like a cherry!
His droll little mouth was drawn up like a bow,
And the beard on his chin was as white as the snow;
The stump of a pipe he held tight in his teeth,
And the smoke it circled his head like a wreath;
He had a broad face and a little round belly,
That shook, when he laughed, like a bowlful of jelly.
He was chubby and plump, a right jolly old elf,
And I laughed when I saw him, in spite of myself;
A wink of his eye and a twist of his head,
Soon gave me to know I had nothing to dread;
He spoke not a word, but went straight to his work,
And filled all the stockings; then turned with a jerk,
And laying his finger aside of his nose,
And giving a nod, up the chimney he rose;
He sprang to his sleigh, to his team gave a whistle,
And away they all flew like the down of a thistle.
But I heard him exclaim, ere he drove out of sight,
"Happy Christmas to all, and to all a good-night."*

Clement Clarke Moore



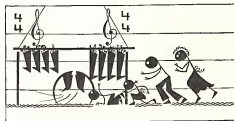
I heard him exclaim, ere he drove out of sight



He looked like a peddler, just opening his pack



Filled all the stockings; then turned with a jerk



Giving a nod, up the chimney he rose



He sprang to his sleigh, to his team gave a whistle

SHOSTAKOVICH: SYMPHONY NO. 5; Cleveland Orchestra, direction of Artur Rodzinski. Columbia set 590.

It would seem from indications in the concert hall that the "Fifth Symphony" of Shostakovich, like that of Beethoven and Sibelius, is his most popular work. It is in many ways a better symphony than his youthful First, and decidedly more original.

Stokowski, with the Philadelphia Orchestra, has already recorded this symphony. As fine as that performance is, this new one is nevertheless welcome, because—in our estimation—it realizes the composer's intentions in a more stirring manner. The tautness and determined drive of the score is better substantiated by Rodzinski; Stokowski tends to break up the musical flow in order to exploit "romantic" effects. Both the opening movement and the widely admired slow movement are held together by Rodzinski in a wholly admirable manner. Even the trite Scherzo with its impudent humor comes off better here, and the bombastic finale is given a more spirited treatment. There is, however, an unfortunate cut in the last movement, occasioned undoubtedly by the need to contain the volume on five discs, which is one less than Stokowski requires. From the reproductive side, this new performance is splendidly realistic.

Giazounov: Overture on Greek Themes, Op. 3; Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos. Columbia set X-223.

It is understandable why Mitropoulos would wish to revive this work; being of Greek origin himself he has undoubtedly an affection for its melodic content. This is an early composition of Giazounov; one which, along with his "First Symphony," earned for him recognition by the musical world. Perhaps some will think the composer has over-elaborated his material here and stretched its length unnecessarily, but we dare say those who like this sort of work will find it a lot more enjoyable than many similar compositions which are played all too much in the concert hall.

Moussorgsky - Stokowski; Boris Godunov —

Symphonic Symphonies; All-American Orchestra, conducted by Leopold Stokowski. Columbia set 516.

Linking scenes and passages from the opera, "Boris Godunov," Stokowski showed his ability as a musical surgeon. Although his etchings are deftly accomplished, anyone familiar with Moussorgsky's "Boris" may feel, however, that what Stokowski has done is not far removed from what the plastic surgeon does on human beings. Even though the results are acknowledged successful, the characteristics of the Moussorgsky score are considerably altered. In the eminent critic professed to see in this work "an unbroken dramatic symphony," but most critics agree that its only merit is in its orchestral sonorities. The present per-

formance cannot compete with an earlier one the conductor made with the Philadelphia Orchestra, and even though the recording is better in some aspects, this is not sufficient to make one wish to replace the earlier set with this one.

Strauss, Johann: Emperor Waltz; Philharmonie-Symphony Orchestra of New York, conducted by Bruno Walter, Columbia disc 11854-D.

Strauss, Johann: Indigo March; Gypsy Baron March; Persian March; Egyptian March; The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor Envelope Set EZM-1.

In an article recently published in *The American Music Lover*, the Johann Strauss specialist, Jerome Pasternak, said: "If I were to choose one disc which, because of recording technique, interpretation and execution, merits the designation of the perfect Strauss performance on records, that disc would be the *Kaiserwalzer*, recorded by Bruno Walter and the Vienna Philharmonic (Victor disc 13690)." Just why Walter saw fit to duplicate his earlier disc we cannot imagine, particularly in view of

the fact that the present performance has little of the nuanced subtlety of the other and also owns a curious lack of balance where the horns, harp and tympani are concerned.

It is usually forgotten by most people (some are perhaps unaware of the facts) that Johann Strauss was a bandmaster in his time just as his father was before him. His abilities as a writer of marches were perhaps not as outstanding as were those of the late John Philip Sousa, but they were

nonetheless successful. The first two marches are from operas; the latter two, by far the best, were written for special occasions. The *Persian March* was commissioned by the Austrian Government for a reception given at Vienna for the visiting Shah of Persia; and the *Egyptian March* was commissioned for some similar occasion. Fiedler gives these pieces fine performances, and the recording is excellently attained.

Dohnanyi: Rhapsody in E-flat major; Rhapsody in C major; Etude in E major; Miklos Schwalb (piano). Best Record Set B43.

The Hungarian pianist, Miklos Schwalb, pays tribute here to his teacher, Dohnanyi. One welcomes these recordings not only because the music is fascinating and enduring, but for the stylistic qualities of the interpreter. The *E-flat Rhapsody* is full of dramatic puissance, and is a free treatment of the *Dies Irae* theme. The *C major Rhapsody* is a delightful scherzando, and the *Etude* is an attractive allegretto study. The recording here is good, but the surface noise is a little higher than needs be.

Mignone: Tango Brasileiro; Quasi Modina; Lenda Brasileira No. 1 and No. 2; played by the composer, Francisco Mignone. Best Record Set B42.

These compositions by the Brazilian composer Mignone, who recently visited this country, should find popularity among amateur pianists. They are definitely salon music and are effectively if unexpectedly contrived. Mignone is a capable but less stimulating pianist than Schwalb. Of the four pieces, the most appealing to us are the *Lenda Brasileira (Brazilian Legends)*, based on folklore of the composer's native land. Quietly reflective expressions, these compositions have an affinity with the Iberian music of Debussy, de Falla and others.

Beethoven: Quartet in F minor, Opus 95; Budapest Quartet. Columbia set 519.

There has always seemed to us an autumnal mood in this music. There is a melancholy coupled with dramatic energy in the first movement and a poetic sensitivity in the slow movement which is by no means exploited by most players as it is here. The recording is highly realistic, but as in other Columbia discs of this quartet, the feeling prevails that the acoustical qualities of the hall in which the recording was made tend to coarsen the tone of the ensemble in loud passages. Only in the softer and mezzo-forte passages does the tone hold true to that of the quartet in the concert hall.

Mozart: Arias: "The Magic Flute"—Vengeance Aria; "The Marriage of Figaro"—Voilà Che Sapeva; "The Abduction from (Continued on Page 863)



LILY PONS

In her famous Mozart rôle of Cherubino from "The Marriage of Figaro."

Widespread Interest in New Records

by Peter Hugh Reed

RECORDS

"FORWARD MARCH WITH MUSIC"

New Musical Heights in Radio

by Alfred Lindsay Morgan

IT WAS A FINE GESTURE on Toscanini's part to program George Gershwin's *Rhapsody in Blue* when he returned to conduct the NBC Symphony Orchestra on November 1st, after an absence of a year. In scheduling this work Toscanini is said to have fulfilled a long-felt desire to pay tribute to Gershwin. The noted conductor first met the American composer ten years ago in a New York chop house. There Gershwin sat at a piano and played for the maestro for five consecutive hours, and Toscanini was greatly impressed by the man best known to the musical world in this country as a "jazz composer." Miles Trammell, NBC president, recently declared that the *Rhapsody in Blue* is truly an American classic. Ever since the moment of its first performance in old Aeolian Hall in New York City by Paul Whiteman eighteen years ago, he contends the work has been accepted as a classic.

Some facts about this popular American composition might be of interest at this time. It was turned out by the composer in ten days. Whiteman, planning a New York recital hall concert, asked Gershwin to "do something really serious in the way of jazz." It was on a Boston train that Gershwin found his inspiration for this piece. The train's "swoosh rhythms, and rattly-bang" effects gave him his thematic material. "I heard it," Gershwin later said, "as a sort of musical kaleidoscope of America—of our unduplicated national pep, of our blues, our metropolitan madness. By the time I reached Boston I had a definite plot of the piece as distinguished from its actual substance." To friends he confided that his purpose was to show that jazz was not limited to strict time, or had to cling to dance rhythms. The endorsement of critics was led by Samuel Chotzinoff, now director of NBC's Music Division, in a review he wrote in *Vanity Fair* of August, 1924. Said Chotzinoff: "Mr. Gershwin has demonstrated, once for all, the suitability of jazz as thematic material for the larger musical forms." *Rhapsody in Blue* has indeed become an American classic, and Mr. Toscanini's programming of this work shows his appreciation of that fact.

The four Sunday afternoon broadcasts of the NBC Symphony Orchestra for December are divided between Mr. Stokowski and Mr. Toscanini. The former will conduct the concerts of December 6 and 13, and the latter will conduct those of December 20 and 27. Detailed programs will be printed in local newspapers throughout the country the week prior to each broadcast.

It was a fitting gesture on the part of the managers of the Philharmonic-Symphony Orchestra

of New York to recognize the talents of Howard Barlow, the American conductor, by having him lead the orchestra's concerts for two weeks in November. And as a champion of the American composer, it was typical of Barlow to devote a large part of his programs to his compatriots, in his broadcast programs of November 8 and 15. This was a commendable gesture.

On the Sunday afternoon broadcasts of December 6 and 13, Artur Rodzinski, the permanent conductor of the Cleveland Orchestra, is scheduled to be heard as guest leader of the Philharmonic-Symphony Orchestra. On December 13, Mishael Piastro, concert master of the orchestra, is to be the featured soloist. And on the Sunday afternoon of December 20 and 27, Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, is scheduled to direct these concerts. No soloist has been announced for the latter programs.

Four of the nation's major symphony orchestras are to be heard on the air, five days through Sundays. Besides the broadcasts of the Philharmonic and the NBC Symphony Orchestras (on Sundays), there are the programs of the Philadelphia Orchestra, on Fridays, and those of the Cleveland Orchestra, on Saturdays.

This is the third consecutive year that the Mutual Broadcasting System has presented the Friday afternoon concerts of the Philadelphia Orchestra (2:30 to 4:15 E.W.T.). Eugene Ormandy, the conductor, promises some unusual programs this season and the appearance of many renowned soloists. Evidencing his striking

abilities as a program maker, Ormandy gave an all-Russian program for his initial concert of October 2. At a later concert, he presented the tone poem *Batans*, by the American composer, Earl McDonald, who is also the manager of the Philadelphia Orchestra.

"Following the example of the courageous Russians, who haven't suspended their cultural lives, although the Nazi hordes are at their gates," says Mr. Ormandy, "America at war will continue to enjoy the world's finest music." This is something for which we Americans can be most grateful.

Founded during the last months of another World War, the distinguished Cleveland Orchestra celebrated its twenty-fifth anniversary with the start of twenty-six weekly broadcasts on the Columbia network on Saturday, October 24 (5:00 to 6:00 P.M., E.W.T.). The Cleveland Orchestra gave its first concert in September, 1918, under the direction of Nikolai Sokoloff, who is scheduled to be heard as a guest conductor with the orchestra in the program of December 12. Dr. Rodzinski has arranged a notable series of concerts for the Saturday afternoon broadcasts this season. Among featured soloists to appear are solo members of the orchestra—Tosny Spivakovsky, concertmaster; Leonard Rose, first violinist; Alice Chailfoux, harpist; and Philip A. Kirehner, first oboist. Rudolph Ringwald, assistant conductor of the orchestra, will also be heard as leader of several concerts.

Dr. Rodzinski, who has become one of the most popular orchestral directors in America, was born in Dalmatia of Russian parentage. He received his musical education at the Academy in Vienna. After graduation he went to Warsaw, where he conducted both opera and orchestral performances. He came to this country in 1926 as assistant conductor of the Philadelphia Orchestra, a position he held until he became conductor of the Los Angeles Philharmonic Orchestra in 1929. He was appointed permanent conductor of the Cleveland Orchestra in 1933.



ARTUR RODZINSKI
Conductor, Cleveland Symphony Orchestra

Columbia's Wednesday afternoon broadcasts, entitled *Songs of the Centuries* (12:30 to 2:30 P.M., E.W.T.), aim to exploit talented young singers to give them an opportunity to be heard under ideal conditions. This series is one worth following.

The Friday afternoon broadcasts of the Columbia network, which recently featured the British-American and Russian-American festivals, have been turned over to the Eastman School of Music for the winter season of 1943-1944 (time—3:30 to 4:00 P.M., E.W.T.). Dr. Howard Hanson, director planned for these concerts, which will include important works in the field of symphony, choral and chamber music. Several features are American orchestral music by the Eastman-Rochester Philharmonic Orchestra. (Continued on Page 887)

RADIO

"FORWARD MARCH WITH MUSIC"

CONCERTS IN A GREAT METROPOLIS

Richard Aldrich, Harvard bred music critic of the New York Times from 1902 to 1923, was widely admired not merely by the performing artists, who could always depend upon him for an impartial, understanding appraisal of their work.

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The development of the dance has been accelerated in America through the keen American



DANCERS FROM THE AMERICAN BALLET
Mesdames Howard, Lyon, Leitch, Boris, Reiman

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by B. Meredith Cadman

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"Music on Records"

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Pages: 245

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volume under the name of "Great Modern Composers."

The collection was edited, in general by Oscar Thompson.

"Great Modern Composers"

Edited by Oscar Thompson

Pages: 393

Price: \$3.00

Publishers: Dodd, Mead & Company

TEXT BOOK ON SOUND

The expansion of interest in the science of sound is evidenced by the number of books in recent years dealing with acoustics. "Musical Acoustics" by Charles A. Culver, is an out-and-out text book, up to the minute, well illustrated, clear and concise. Designed for school and college use, the book is bound in high grade materials, said to be vermin proof, and so water resisting that the covers can be cleaned with soap and water.

"Musical Acoustics"

By: Charles A. Culver

Pages: 194

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The Etude Book Shelf acclaimed loudly the first issue of the "International Cyclopedia of Music and Musicians," which contained a remarkable series of biographical sketches by representative writers of distinction, including Edwin Evans, Oscar Thompson, Edward J. Dent, Paul Stefan, Carl Engel, A. Walter Kramer, Guido Ostli, Irving Kolodin, Nicolas Slonimsky, Eric Blom, Olin Downes, and others. These writers presented life pictures of thirty-two great modern musicians from Bartok to Vaughn Williams, making an excellent collection of useful biographical editorial material which now appears in a separate smaller

FULL SCORE

One of the strongest and best personalized novels with a musical subject is "Full Score" by the successful British author of "Miss Hargroves," Frank Baker. "Full Score" is written with such musical skill that one is convinced that the writer has had very wide musical contacts even if he has not had an extensive musical training.

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BOOKS

"FORWARD MARCH WITH MUSIC"

Conducted Monthly

By

Dr. Guy Maier

Noted Pianist
and Music Educator

Get out your "Scenes from Childhood," Opus 15, for a compact condensation of the Schumann style. What a combination Schumann was for breeding, exuberant, exciting music! Himself a fine composite of man and artist, he once said, "The man and the musician in me are always trying to speak at the same time." They did, and with magnificent results. Schumann loves art, spontaneity, brevity. His music has an out-of-door texture; it is made of wide open spaces, of refreshing vistas, rushing catenets and crackling avalanches. Very little of it is closed or closed up like some of those petty passages in Brahms or in the later Beethoven.

Bach was Schumann's idol. His intense lifelong devotion to the older masters made music crops up everywhere in his letters. Who besides Bach can rival Schumann in sheer rhythmic vitality or in richness of polyphonic texture? Yet he is completely original; there is scarcely a trace of any other composer in his music.

Despite Schumann's sweep and exhilaration he preferred the small forms—indeed has no equal in his exploitation of the short pianistic design. Even most of his long pieces are built of short ones (the "Scenes from Childhood," the "Pillions," "Carnaval," "Symphonic Studies," "Faschingschwank," "Devilsbandler," "Fantasy Pieces," "Kreisleriana," "Forest Scenes," "Flores Piece," "Evening Pieces"—all except the G minor and F-sharp minor Sonatas, the *Allegro Appassionato*, the masterful Concerto, and the substance of major pieces).

And everywhere in his music there is the eternal conflict of Florestan and Eusebius. Notwithstanding his bluster and dynamism he is constantly pacifying. Even the titles of his pieces cannot make up their minds. Sometimes they are out and out programmatic labels, then suddenly they retreat into abstraction.

As to Schumann's occasional excesses, who cares? How could anyone with such a nature—outgoing, passionate, generous to the point of self-sacrificed curiosity, too precipitate an ascent there, an abrupt dash or wild extravagance now and then? They are all a part of imperishable youth, of which Schumann is the shining musical example.

Specific Points

1. Under the hands of the ordinary pianist, the texture of Schumann's music often becomes muddy or opaque because of the rich polyphonic texture; (b) of his use of musical notation. He does not take pains to reduce the music to a clear pianistic pattern. Hands are uncannily twisted, whole pages unnecessarily complicated. Often the appearance of the music would be much simplified if the notation were simplified notation: (c) the use of slurs. He does not strip the non-essentials from his music, often leaving it topheavy from over-decoration, or too thick inside with bulging figuration. Compare Schumann's texture with Mozart's or even Beethoven's and you will quickly understand the difference.

Obviously therefore, the pianist must at all times aim for the utmost clarity.

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

To obtain this, all contrapuntal voices should be carefully and variedly colored, excessively fast tempos scaled down, precipitate accelerandos avoided, over-accentuation on first beats carefully guarded against.

3. Schumann's predilection for the small form demands a highly concentrated plan of study and projection. Unlike the space and time advantages offered by sonatas or other works in longer form, his moods, rhythms, and shapes change so swiftly that the pianist must make his effect on the spot and with instantaneous control.

4. Watch carefully for places where bar lines are disregarded; Schumann's works abound in examples. See number 10 ("Scenes from Childhood") in which the measures of the section the second G-sharp melody time, or number 7 (*Grausamer*) which is obviously not in four-four meter. Try it throughout in this rhythmic pattern—five-four, five-four, six-four, and note how much more logically it works out.

Schumann (like Brahms) often writes the melodic lines in series of notes of the same value. These demands carefully molded phrasing and subtle rubato to hold interest and vitality. See numbers 4, 5, 8 (measures 9-10) and 10.

5. Schumann uses sequences and short phrase repetition even more lavishly than Brahms or Chopin. These also need sensitive treatment to avoid weariness. See numbers 1, 4, 5, 11, and the second 6. Schumann, himself, advocated practicing polyphonic exercises with accented off-beat vowels; or with top bottom, or inside voices brought out. Therefore pairs should be taken with such textures. See number 1 (Measures 9-14) number 2 (Measures 17-30) number 4 (Measures 11-12) number 5 (Measures 2-3) and so on.

7. Watch out for melodies with inside running accompaniments; (a) in the same hand; (b) divided between hands; (c) with hands interlocking. These must be smoothly unobtrusive against the richly singing top for (a) see number

4. For (b) see numbers 1, 4, and 13 (Measures 9-12). For (c) see numbers 8, 10.

8. His use of long, fast, passionate melodic-line passages often excludes "pump" finger technique. To obtain the maximum effect in such measures, free, almost excessive, use of forearm rotation is necessary. See numbers 3 and 5. 9. Schumann's use of sharply accented rhythmic requires much unhurried treatment. For example, he uses

countless times—usually followed by eighth or quarter notes. It is only possible to project this pattern convincingly by holding the dotted eighth long enough and giving the tone after the sixteenth pulse of breathing space. See numbers 2, 4, 5, and 11.

10. His widely spaced, open chords and rich sonorities demand plenty of "bottom," and much inner richness. All standards of great energy, breadth, stretch and power by practicing Schumann's soaring phrases. . . . See especially the "Kreisleriana," "Carnaval," and "Eusebius Symphonies."

The "Scenes from Childhood"

Of these thirteen miniature masterpieces Schumann said, "I felt the wings when I wrote them. They make a great impression, especially on myself when I play them." And again—"The 'Kindererben' are the childhood reminiscences of an older person." In other words these places are not for children; they are written by an adult for adults who are trying to capture the essence of childhood. Almost Mozartian in their compact, jeweled perfection, they are an ideal choice for the study of Schumann's style.

Metronome markings in various editions show astounding variation—almost one hundred per cent in some cases. These are numbered as follows:

No. 1, 30-40. Note the lovely repetition, the naive wonder of the first phrase—as though the composer were saying, "Oh, how wonderful! Oh, how strange it is! Oh, how beautiful!"

Play the divided hand accompaniment slightly non-legato; scrupulously observe the eighth note rests in the left hand; gently emphasize left hand counterpart after double bar.

No. 2, 1-120-126. Each two measure shape must "breathe" easily; pause slightly before the third beat of alternate measures. Carefully stress all third beat accents, and don't play second beat accents. The "staccato" effect here is quaint, amusing atmosphere; don't play it too fast; save your speed for

No. 3, 1-126-138. Practice (1) slowly without looking at keyboard; (2) left hand alone, slow and fast; (3) hands together in rapid four-sixteenth note impulses; this means pause and rest after each half measure; (4) in whole measure impulses; (5) in two-measure impulses. Always think of the staccato in four-note "hand" groups. Better call the piece, "A Game of Tag."

No. 4, 1-100-104. First practice melody alone as you sing, "Dind, may I go out to play?" It is such a lovely ditty. Each time repeat the request more speedily. No. 5, 1-80-86. In order to express your contentment you must play very relaxedly, which is hard to do in this piece. Practice in swift two-note phrase groups, thus



with free rotation toward thumb; then continue in longer impulse groups. Carefully note short and long slurs.

No. 6, 1-132-138. A sturdy chord and octave study. At first practice slowly without looking. Play vigorously but not pompously. (Children are never pompous!) Avoid staccato. Note Schumann's third beat phrase accents; which mean—don't accent first beats in measures 1-8 No. 7, 1-32-38. An ideal study in a phrase. Use the soft and loud throat. Don't be rhapsodic, for the patterns are sufficiently free without additional "melting." Gently underline the exquisite counterpoint of the double bar. Observe Schumann's phrasing (all short and long slurs) meticulously. Pedal unobtrusively.

No. 8, 1-100-104. Again watch all phrase slurs. Study the interlocking chords are difficult for most students it is advisable to re-allocate the awkward accompaniment thus:



Note the curious synopses, accents and phrasing after the double bar, and the exquisite counterpoint of the final eight disjunctive, lingo dying cadences.

No. 9, 1-32-38. A difficult one! Again, practice without looking. Don't play too excitedly, for remember that a lullaby here is as solidly on the ground! Always think of the rhythmic pattern of each measure as

(Continued on Page 884)

How Scales and Arpeggios Help Sight Reading

by George B. Williston

George B. Williston studied with Henlot Levy in Chicago and later with Tobias Matthay in London. For six years he was head of the piano department of the University of Colorado, and at present he is active as a teacher of piano classes in the public schools of Tacoma, Washington, and also as an organist in one of the churches of that city.—EDITOR'S NOTE.

OF ALL THE PEDAGOGICAL METHODS that arise to plague the music teacher, none brings in its wake more sleepless nights or grey hairs than the problem of dealing with poor sight readers. The painful process of reading music notes for notes is a far cry from the methods now employed in elementary schools to teach children how to read. When the child learns to read at school he becomes familiar with words through the association of letters and not by spelling them out. Thus, the child who has had one year of school reads with as much facility as did the third or fourth grade pupil of thirty years ago. When this method is applied to music, we find it operating with equal effectiveness. Notes, in fact, lend themselves more readily to this principle of association than do letters. The habit of single note reading, once it becomes fixed, is not an easy one to dislodge. This new approach, therefore, should be established during the early, formative period of study.

Interest in this type of reading may be stimulated in the child by the frequent use of flash-cards. For some time these should contain only simple diatonic progressions such as are shown in Example 1.

Ex. 1



The same pattern should be used on a number of different staff positions before a new figure is introduced. Then the child should be encouraged in the recognition of rhythmic patterns as well. An excellent approach to this phase is to present the same motive on two successive cards, but with different rhythmic designs, as indicated in Example 2.

Ex. 2



As a general rule, the melodic figures should not be complicated by the presence of skips, until reasonable facility has been gained in the recognition of four and five-note progressions.

For generations, scale practice has been accorded a high place in the technical repertoire of the student. But somehow we have been slow to recognize the contribution that it makes to sight reading. If the principle of association is pursued systematically, the student will ultimately arrive at the place where he can recognize at a glance an entire scale. From that point, the problem resolves itself into one of purely technical skill. Such a large share of passage work is derived from scales that the child's progress in reading will be largely commensurate with his ease in executing the major and minor forms. The student who has been through a good drilling in scale playing is usually a far better reader.

Evil in Forcing Tempo

It is a seeming paradox that deliberation, an act that insures accuracy, produces a detrimental effect on sight reading. Invariably, our faculties function most efficiently when the object of attainment is beyond the immediate reach. The world has yet to see a Nurni or Cunningham who could cross the tape-line in first place by deliberating upon every step that he takes. To force the tempo of one's playing beyond that point at which he can read the music is to cause an equality tends to widen the focus of his attention from single notes to groups. Eventually, the skill of the performer enables him to perform the seemingly difficult feat of executing one passage while he is in the act of reading the succeeding one. Thus, sight reading becomes an actual

process of tonal memory. In the light of this fact, the value accruing to the early recognition of groups through flash cards becomes increasingly evident. Often in this connection, the student will profit by definite assistance from the teacher. If the instructor will cover up a measure before it has been completed, the student will be forced to play it from memory and at the same time his attention will be shifted to the ensuing measure.

There exists a very intimate, though not particularly obvious, relationship between sight reading and rhythmical playing. In general, the more significant parts of a piece are so distributed as to occur on the strong beats. Thus, if the rhythm is well pronounced, these points will be brought into strong relief. If music is to sound at all intelligible, there must be some arrangement of the notes into logical patterns of sound. The result is an interdependency of the various parts which gives the effect of continuity and purpose. And so we find that the music which lies between the points of rhythmic stress either anticipates what is to come, or is the logical outcome of that which has gone before. We are therefore more apt to obtain a vivid impression of this intervening material if that which occurs at the first of each measure has been photographed upon the consciousness with the aid of a strong measure accent. This habit of shifting the attention from one climax to the next may often be formed more readily by first playing only the notes that occur on the strong beats. If this device is to be effective, however, a tempo must be determined at which the student can later execute the piece in its entirety.

In sight reading, once a definite tempo has been established, it should be strictly adhered to throughout the composition. Progress is invariably retarded where the tempo is varied to suit the difficulty of particular passages. Our modern industrial life is constantly proving the validity of this principle. The man in the factory attains a maximum efficiency more readily when

he is forced to keep pace with the regular movements of the machine.

We have already stressed the need for becoming familiar with the scales. The same diligence should be exercised in respect to the arpeggios. The harmonic triads are in more common use as the major and minor triads and the dominant, leading tone and super-tonic seventh chords. In spite of the hundreds of chords available, the student in the course of his reading will not ordinarily encounter many passages that are not based upon some form of one of these or its derivative.

Familiar Resolutions

Throughout music we find certain idioms constantly recurring. One of the most familiar of these is the resolution of a dissonant to a consonant. For example, if the dominant seventh chord appears, the performer may reasonably assume that the tonic chord, or perhaps the submediant, is to follow. The same degree of expectancy would apply to the diminished, or leading tone seventh. Since the ability to anticipate is an important factor in sight reading, it is to the advantage of the student thoroughly to assimilate these progressions. They are the sight reader's road signs. On the winding highway they enable him to make better time by indicating the direction of the curves ahead.

With few exceptions, sight reading becomes progressively more difficult with the addition of sharps or flats in the signature. Actually, there is nothing inherent in the relation of black keys to notes on the staff to account for this. Why should the mental process of associating C-sharp with a black key be more complex than that of identifying C with a white key? The problem lies, rather, in the fact that the young student is seldom encouraged to venture beyond the range of keys containing but few sharps and flats. When he does eventually find himself confronted with a (Continued on Page 869)

The World's War Call for Music

Striking Contrast Between the Songs of Totalitarianism
and the Songs of Freedom

by H. L. Fowler

TIME MAGAZINE on September 7, 1942, reported:

"Last week, London publishers' sales of printed music had risen forty to sixty percent above the pre-war normal. A sentimental, serious ballad, *I'll Walk Beside You*, has sold 750,000 copies—more than twice the biggest popular-song sale. The only slump has been in the songs and dance tunes peddled by Charing Cross Road (London's Tin Pan Alley). Phonograph com-

panies, doing a sixty percent above normal business, cannot cope with the increased demand for classical disks. Most spectacular rise of all—four hundred percent—has been in the sales of miniature scores (pocket-size reductions of symphonies, usually bought only by musicians, music students, and zealous amateurs)."

This to many people may come as a revelation. Wars, they tell you, are the cruel, cold, factual results of human bestiality, of national greed fighting for economic triumph; the climax of long fostered hate and revenge. It is man against man, steel against steel, fire against fire, blood against blood, science against science, and industry against industry. No body can deny this, and every child knows that a war's ends are determined by the triumph of one force against another kind of force. Ah, but there is the difference! What kind of force are you talking about? Is it the force of indescribable bestiality and cruelty against the spiritual force of a determined people, willing to make all possible sacrifices for right and freedom? This is one of the reasons why Britain, in her hour of greatest peril, has sought the spiritual stimulation of the best music.

The present war is a fight between fanatical gangsters and the invincible armies of freedom, tolerance, and democracy. On one side is an international cancer, slowly eating into the vitals of civilization. On the other side is a cool, collected, undefeatable army of surgeon-like heroes, determined to destroy this carcinoma of totalitarianism so that freedom, liberty, and righteousness may survive.

These powerful issues already have been clearly manifested all over the world, so that despite the global battles, there is only one front, and that is the front of righteousness, liberty, and ideals as against one of cruelty,



MUSIC CREER IN THE TRENCHES

British troops take time between action for an inspiring song.



The collection of nineteen vital American patriotic songs (6 x 9 inches) known as "*Songs of Freedom*" contains standard compositions such as *America*, *The Beautiful*, *The Star-Spangled Banner*, *The Stars and Stripes Forever*, *To These, O Country!*; as well as *Arthur Hagley's* *Defend America*; *H. Alexander Matthews' The Call of America*; *William Dichmont's Give Us the Tools*; *Frederick W. Vanderpool's Morning Star of Liberty*; *George B. Nevins' When the Flag Goes By*; and *James Francis Cooke's God Bless America* (written in 1931). The volume is published at the nominal price of 10¢ a copy, or \$8.00 per hundred, and was issued as a service to meet the public demand for new, as well as old music for patriotic meetings of all kinds at this stirring hour.

"Favorite Songs of the People" (paper bound), containing 150 best known songs, may be secured for 20¢ a copy; at the rate of 15¢ a copy in dozen lots; or 13¢ a copy in 100 lots.—EDITORIAL NOTE.

bestiality, and slavery. Make up your mind to that, and give your best for the preservation of the only kind of organized society that will bring security and happiness to the world. This is why, even in our enemy nations, we all know that there are millions who look forward to the day when the cancer will be removed. They know that they never can live happily in the world until this operation is performed.

A Startling Contrast

No wonder the demand for music in England has advanced so astonishingly since 1939. But note this! Examine the difference between the music of the bestial totalitarians and the people of the free world.

No country had a more beautiful folk song literature, uncontaminated by hate, than did the German people of yesterday. But at the present time, the mental, moral, and spiritual differences between the Axis and (Continued on Page 856)

"FORWARD MARCH WITH MUSIC"

THE FIRST TASK of the aspiring singer is to learn how to sing. Certainly, there can be no disagreement on that point. Difficulties can arise, however, on the exact meaning of "how to sing." Many young singers will understand the term as a synonym for their special and individual vocal problems; others may take it to mean the production of "effects." Actually, it signifies but one thing: the mastery of those matters which are necessary for the art of singing. The young child must learn to walk before it can run; the young athlete must learn how to lift ten pounds of weight before it can handle a hundred pounds; and the young singer must master the basic essentials of voice production before he attempts arias, operas, and "spectacular" public performance. He must learn how to get a straight vocal line; he must understand the gymnastics of the throat; he must know how to put his voice on the breath and travel with it; he must master pure enunciation; he must be able to manage the legato phrase. He must not only make himself master of these techniques; he must also accomplish this mastery before he permits himself to sing.

We have often heard it said that the singer of to-day is not comparable in artistic stature to the artist of the Golden Age of song. This, I believe, is quite true. It does not mean, however, that there are fewer great voices or less outstanding talent than one encountered thirty years ago. It means simply that the finished artistic product is less satisfying to-day; less communicative, less expressive. And the reason for this disturbing but by no means hopeless fact is that our current standards of preparation are no longer what they used to be. We can trace a gradual change in the history of vocal preparation. Back in the days of Malbran, Viardot-Garcia, or Patti, promising young singers were subjected to two kinds of training which have quite disappeared. In the first place, they were taught early all the things that they needed to know of vocal production. It was not impossible to find artistic candidates whose musical and vocal education began in childhood—as early as five and six years of age. In second place, these singers were kept at purely educational and building work for a period of years before they were permitted to attempt the singing of songs and arias, let alone complete operatic rôles. The ultimate result of such a course of training was that the singer learned to know his craft. His work gave evidence of shapeliness and form. His voice did not break when he reached the age of forty. He was able to afford his hearers pleasure through the exteriorization of what he had mastered.

Impatient for Results

Oddly enough, we set ourselves the unreasonable task of attaining the identical result to-day without subjecting ourselves to the identical formative discipline. And that is quite impossible. That is why we speak of a diminution of vocal splendor. We are, of course, putting the blame in the wrong place. There are plenty of fine voices to-day. It would be difficult for anyone to say whether the basic vocal material was finer in the Golden Age than it is now. But the results are very different. For one thing, we have so far succumbed to the demands of the speed-and-result age as to confuse basic vocal material with finished artistic power. On hearing a fine young voice, the average listener exclaims, "He ought to be in opera!" Undoubtedly, the possessor of the voice heartily agrees with him. Both listener and

The Essentials of Vocal Art

A Conference with

Emilio de Gogorza

Internationally Renowned Baritone

SECURED EXPRESSLY FOR THE ETUDE BY ROSE WOLLSTEIN



EMILIO DE GOGORZA

singer overlook the fact that voice alone is a mere detail. The ability to move and to give pleasure grows—slowly—out of artistic development. And artistic development comes only as the result of long, devoted years of proper training. There are no "tricks" and no short cuts.

What, then, does the ambitious young singer need to know? Quite simply, he needs to know his instrument—its structure, its functions, its use, its care. In second place, then, he needs to know how to make this instrument obey the demands of correct singing. I do not propose to offer any detailed instruction because voice development is too delicate and too individual to permit of diagnosing in a general way for the needs of a hundred thou-

sand different throats. That is the province of the individual teacher, whose work may be compared to that of an eminent physician. All human bodies are constructed in the same way, yet no general prescription could be given that would heal the same ill in all persons. Individual examination must precede individual diagnosis; individual tolerances and idiosyncrasies must be explored. And when the prescription is ultimately written, it is calculated to fit the needs of but one patient, at but one given time. Exactly the same is true of the capable teacher's work. He must examine, diagnose, and prescribe individually. And it is the pupil's business to see that he puts himself into the hands of a teacher who is capable of doing this. For my own part, I can only indicate the things which the singer must master before he permits himself to do any real singing.

Exploration of the Vocal Line

The singer must learn to breathe. There is nothing mysterious about this. The breath must be firmly and consciously supported, and sent in a straight line against the vocal cords. Thus, at the very start, the singer begins his exploration of the vocal line. It must mark a perfect parabola from the diaphragm to the lips. There may be no break, no jar, no stoppage in its line of travel, and only those parts of the body actually involved with the line of breath may be used. The breath must be managed from the diaphragm, and any trace of shoulder movement in its drawing, reveals incorrectness of line. All tone must "sit upon" this straight, unbroken column of breath, and it must remain in the same place throughout all registers of range. The only difference that may occur in passing from the lowest to highest tones is that of pure pitch. Differences of "voice," of quality, even of attack, point to insecurities in the vocal line.

Of immense importance is the production of clear, pure vowel sounds. Too many young singers confuse vowel purity with problems of enunciation. Certainly, crisp, clear, unforced articulation is highly desirable, but vowel purity has uses far more vital than the matter of making an audience understand words. Tone production is built upon the correct emission of pure vowels. I say "pure" vowels to mark the distinction between them and the vowel diphthongs of spoken English. In ordinary speech, (Continued on Page 834)

VOICE

"FORWARD MARCH WITH MUSIC"

Christmas Carol Broad-sides

When Christmas Song Sheets Were Hawked in the Streets

by Cyr de Brant

A LITTLE KNOWN and curious feature of "Christmas past" is the use of carol broadsides. These broadsides, or broadsheets, as they were sometimes called, were an important part of the ballad era that furnished England and other countries with an early phase of the daily newspaper. Carol broadsides were single sheets of paper of various sizes and shapes which were generally illustrated with one or more woodcuts suggested by the Christmas story. In a sense they still survive in the true Christmas cards of our day, which are imprinted with similar scenes and an appropriate quotation or a verse or two from a well known carol.

In England during the sixteenth and seventeenth centuries, and even later, these broadsides were bound to be popular. They sold for a penny, were easily read and the woodcuts though crude appealed to those of little learning. Goston set up his printing press in England in 1490 and with the development of printing, broadsides became much sought after. In time, so great was the demand that many booksellers counted the sale of the broadsides as a major part of their income. The shops that sold them were so numerous that in some instances they created something of a problem. Many a churchyard was cluttered with the small stalls that carried the broadsides as a specialty.

The earliest broadsides were hand written and in general contained the announcement of an indulgence for a donation to a religious cause. Even in these first printed examples the reference to the Christmas season was not forgotten. One published in the reign of Henry VIII, an indulgence dated 1519, added a woodcut of a Nativity scene as an attractive feature of the broadside. Another and a more pointed example dating from 1631 must have been very popular for there is evidence of reprints as late as 1701 and other copies were undoubtedly issued after this date. This example was titled "Christus natus est" and because of its importance a reprint follows. The woodcut of the Nativity scene is omitted from its position after the opening stanza.

Christus Natus Est

Angels clap Hands; Let men forebears to
mourn

Their saving Health is come; For Christ
is Born.

The Explanation of this Picture. A religious Man inventing the Concerts both for the Birds and the Beasts drawn in this picture of Our Saviour's birth doth thus express the viz:

The Cocke croweth, Christus natus est. Christ
is borne.

The Raven asketh, Quando? When?
The Crowe replieth, Hac nocte. This night.

The Ox crieth out, Ubi? Ubi? Where? Where?



THE
SUNNY HERALD
BANK.
ANGELS.

Hark! the herald angels sing,
Glory to a new-born King,
Peace on earth, and merrily mild,<
Good and sinners reconciled.

Joyful all ye nations rise,
With the triumph of the skies,
With the angel host proclaim,
Christ is born in Bethlehem.

Christ, by highest heaven adored,
Christ the everlasting Lord,
Late in time behold him come,
Offspring of a virgin's womb.

Veil'd in flesh, the Gulland he,
Pierces the invulnerable,
Jesus, our Immanuel, here,
Hail the Heaven-born Prince of peace.

Hail the Son of Righteousness,
Light and life on all he brings,
He's with healing on his wings.

Mild he lays his glory by,
Born that man with sin should die,
Born to raise the sons of earth,
Born to give them second birth.

A. Taylor, 11, Mark Lane, London, Street, 1831.

AN EARLY CAROL BROADSIDE

The Sheepe bleateth out, Bethlehem, Bethlehem.
A voyce from Heaven soundeth, Glorin in Ekkelas.
Glory to God on high.

While armies of Angels sung, Halleluiah, Halleluiah.

London, Printed for John Stafford, 1631

A point here bears attention for it is a feature of many broadsides. This is the long prose explanation preceding the body of the broadside.

"FORWARD MARCH WITH MUSIC"

This characteristic was regarded as a strong sales approach for it gave the buyer the substance of the carol or ballad. Such a simplification benefited the less fluent reader and is exemplified also in the foregoing broadside by a translation of the Latin phrases.

Their Part in Folk Literature

Broadsides have played a major part in the growth and preservation of English folk literature. In the midst of the seventeenth century laws were enforced prohibiting the sale of broadsides, and other ordinances, as well as an act of Parliament, forbade the celebration of Christmas. While there was some trouble in enforcing them, in time they had dire effects. Carol singing and broadsides disappeared from public life, and under the circumstances they took on the traits of an "underground" movement and were fostered surreptitiously. Although carol singing died out in the cities, it was fortunately continued among the country folk, and the traditional carols were thus preserved for a future generation of folksong collectors and scholars who later sought to revive them. The scholars used the broadsides as a source of the many varied versions of the carols as printed to this source. One book, dated shortly after 1860, relied strongly on the broadsides in assembling the carols and the information relative to the localities in which they were popular.

Because of their seasonal appearance, along with the likelihood and comparative ease of destruction, it is not surprising that those that remain are not very numerous. For this reason a collection of twenty-two broadsides issued by Jeremiah Taylor, Printer, 32 Smallbrook Street, Birmingham, now preserved in the New York City Public Library, are a real find. The most noted printer however of these sheets was the

"Seven Day Printers" of London, James Catnach, the publisher brought the business to London in 1813 on the death of his father, and he continued the business till his retirement in 1839, when it was carried on by other members of the family. The importance of Catnach in the industry can be judged by one writer who says, "The paper for the execrable tea-paper decorated with lamplack and oil, which characterised the old broadsides and ballad printers, tolerably white paper and red printer's ink." Catnach specialised in a new style of broadside that contained a ballad, several woodcuts and four or five carols. Some of his original sheets are still obtainable. So important a part of the business was the broadside carol that every lull was utilized in printing and coloring the carol sheets. (Some of these which were devoted to the carol.)

A Curious Combination

Neither the balladier, who hawked his carols at a penny a copy, nor the bookseller, was the distributor of the broadsides. Others were handed out gratuitously by members of the serving class such as (Continued on Page 884)

Practical Mechanism for Pumping a Reed Organ

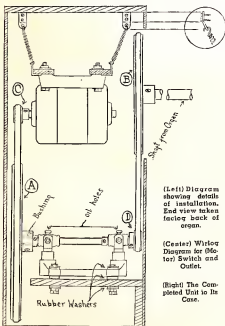
With Working Plans for an Economical Installation

by The Rev. Claude Simson

SOME TIME AGO the writer happened to be listening to a small choir rehearsing. The organist was accompanying the singers on a two manual reed organ and at the side of the organ sat a woman bobbing up and down. Thinking this rather strange conduct for a choir member, I investigated further and found out, to my surprise (I am not an organist), that she was the animated mechanism working the bellows. After giving the matter some thought and taking a few measurements, I concluded that this work could be done by means of a few pulleys and an electric motor. The necessary items were procured and enclosed in a case which was placed beside the organ. It does not detract from the appearance of the console, and it works excellently with practically a total absence of noise or motor-vibration.

Since there are many persons interested in this subject, who would probably like to duplicate this mechanism, a description of it and some of the details of its construction are here given.

The organ to which it is attached is an Eskey two-manual, with foot pedals, and was formerly

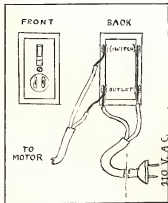


(Left) Diagram showing details of installation. End view taken facing back of organ.

(Center) Wiring Diagram for Motor Switch and Outlet.

(Right) The Completed Unit in Its Case.

- 1 one and one-half ($1\frac{1}{2}$) inch pulley
- 1 twelve-inch pulley
- 1 fifteen and one-half ($15\frac{1}{2}$) inch pulley
- 2 rubber washers
- 4 one-quarter-inch bolts (about 3 inches long), with two nuts for each (these



- are for the jack shaft)
 - 4 one-quarter-inch bolts, with one nut each (for motor)
 - 8 angle-irons (for suspending motor)
 - 2 one-half-inch "V" belts (approximately 58 inches in circumference). The length of these two belts will depend on the distance of the jack shaft from the shaft of the organ, for the one belt; and on the distance of the motor from the jack shaft for the other.
 - 1 one-half-inch shaft coupling ($\frac{3}{4}$ " or larger outside diameter)
- Necessary kind and quantity of wood, nails, screws, and so on, for making the case to

ORGAN

house the mechanism.
(Note: All pulleys are for one-half-inch belts)

All of these items can be obtained from any mail order supply house or (in regard to the jack shaft and pulleys) from any company which sells home power tools. The cost of the entire mechanism (excluding case), comes to about \$24.00. This includes the cost of the motor, which in some cases the constructor may already own, or can obtain from a discarded washing-machine or refrigerator cooling-unit or elsewhere. The motor which was used in this instance cost \$11.00, so

pumped by means of a crank which was fastened to a shaft extending through the side of the organ. The shaft of the organ is three-quarters of an inch in diameter, which, I presume, is probably the same for all the organs of that make. In any case, the shaft should be measured, and a pulley of the same bore (inside diameter of hole) as the diameter of the shaft should be obtained.

The following items are necessary for the construction of the mechanism:

- $\frac{1}{4}$ horsepower (or 1-3 h.p.) motor
- 1 screen door spring (to be cut into 4 equal lengths)
- 1 jack shaft
- 1 two-inch pulley



"FORWARD MARCH WITH MUSIC"

that it is evident if one already possesses a motor the cost of the mechanism will be substantially decreased.

The photos and drawings appended will, no doubt, make the construction of the unit clear. If any measurements are desired they may be taken directly from the drawing (which is drawn to scale) using the size of one of the pulleys as a known size.

The sizes of the various pulleys were chosen to diminish the speed of the motor from 1750 r.p.m. (which is practically standard speed for small induction motors) to about 30 r.p.m., which seems to be about the speed used in pumping the organ by hand. Any slight variation faster than this will be taken care of by the valve on the air reservoir in the organ itself. If the maker of the mechanism desires to change the sizes of the various pulleys, he can compute the speed of the final pulley by taking the ratios of the diameters of the pulleys. For example: If a five-inch pulley turns a ten-inch, the speed of the ten-

inch pulley (in revolutions per minute), will be one-half that of the five-inch and conversely. If a ten-inch turns a five-inch the speed of the five-inch pulley will double. The diameters of the pulleys are measured from the inside of the belt groove.

The small $1\frac{1}{2}$ " pulley (C in the drawing) is used on the motor and will give sufficient traction since the amount of power needed at this point is very slight because of the great difference in the relative size of the pulleys. This pulley drives the $15\frac{1}{2}$ " pulley (A) on one end of the jack shaft, on the other end of which is the small 2" pulley (D). This pulley (D) in turn drives the 12" pulley (B), which is attached directly to the shaft extending from the organ.

It might be well to mention here, that the outer edge of each two related pulleys should not be any closer than about four inches if there is a very great difference in size, because the closer they are placed to each other, the less surface of the smaller pulley there is for traction.

The motor is suspended from four springs. These are cut from the one screen door spring and are about five inches long. Hooks are formed on both ends of these springs. One end of each

spring is looped through the hole of one of the angle-irons on the motor board; the other end is slipped through the hole of one of the angle-irons fastened to the side of the cabinet above the motor. These angle-irons on the side of the cabinet are bent open somewhat more than a right-angle, about 135 degrees (see inset in upper right hand of drawing), and about half of one leg of the angle is sawed off and rounded with a file. Two boards about $2\frac{1}{2}$ " x $1\frac{1}{2}$ " are bolted to the motor (two boards are better than one large one in order to keep down noise), and at their ends are placed the angle-irons (see photo) to which are fastened the springs. The jack shaft is bolted to its support with the rubber washers, as in the drawing; that is, one washer above the jack shaft base; one between the shaft base and its support; and one below the support. Two nuts are used on these bolts so that there should be no chance of their becoming loose. Do not, however, draw these bolts up too tight.

It seems that pulleys as large as $15\frac{1}{2}$ inches can be obtained only in $\frac{3}{4}$ -inch bore, or larger, as is also true for the 12-inch. The $\frac{3}{4}$ -inch bore of the 12-inch pulley was perfect for the shaft on the organ. The 15-inch (Continued on Page 846)

Christmas in Alaska

THE FOLLOWING is an extract from a letter of Mrs. Jack Harrison, Conductor of the Choir of the First Presbyterian Church of Anchorage, Alaska. Mrs. Harrison has been an *Etude* enthusiast for many years.

DEAR ETUDE:

Having been a reader of *THE ETUDE* for a good many years, I have noticed musical items concerning numerous countries over the world, but never a word about music in Alaska, a vital part of our own United States.

Anchorage is at present the largest city in the Territory, and I shall mention it solely since it has been my home for the past eight years. During that time I have continuously directed the music of the First Presbyterian Church and for

two years directed each a men's and women's community glee club.

I lay no claim to being a professional. I was a small-town music supervisor, coming here first thirteen years ago in that capacity. My paramount aim is to assist the singers in having fun in singing, and making it a real pleasure and outlet for themselves. Alaska is a "working people's" country, and the women in the chorals are housewives, like myself, or working girls. Anchorage is deluged with numerous and varied organizations; thus one night a week, except when concentrating on Christmas or Easter music, is our rehearsal time.

To raise money for our Music Department, our Choir gives an annual secular concert in November. Because of the influx of people here due to National Defense projects, we gave the concert two evenings and cleared \$225.00 at 35c admission price. The audiences are most appreciative in-

deed, and there is always the urge for "more." More than one tourist has commented that we could put many a larger choir in the States to shame. We have some fine and outstanding talent at present, and how noticeable it is that the artists with real music in their souls are both ready and willing to assist whenever asked! We, who have been here for some years, so deeply appreciate their generous attitudes.

In our thirst for a musical outlet, we not only find joy in singing, but also find ourselves knit into a close companionship which is so essential for every individual who finds himself so far away from former home and friends. Maybe we love to sing because we enjoy each other so much, or perhaps vice versa. Anyway, I am so proud of the work my groups have done that I am enclosing a picture taken last year when we sang our Christmas Cantata. Last Easter we took great pride in singing Dubois' "The Seven Last Words of Christ."



Choir of the First Presbyterian Church at Anchorage, Alaska, at Christmas Services

"FORWARD MARCH WITH MUSIC"

NO OTHER WIND ensemble, perhaps, can compare with the traditional woodwind quintet for color, brilliance, charm, general musical effectiveness and appeal. Yet in our concerts, contests and festivals this woodwind chamber group too often presents the least meritorious performances of all the ensembles heard at these events. Why is this so? We have come to the conclusion that there are two basic reasons for this; and in these articles we shall attempt to set forth means for improving them.

To my mind, the main reasons for the too often mediocre performances of our woodwind quintets are as follows:

1. The choice of materials.
2. The lack of teacher and student comprehension of the basic problems confronting this heterogeneous group.

As regards the first: the director must be extremely careful in the selection of material for the particular abilities of the group he is tutoring; the situation in regard to material available for woodwind ensemble is not at all bad, and is improving rapidly. True, many of the standard classic woodwind numbers, by such composers as Mozart, Blumer, Gennaro, Thullie, Hindemith, Holbrook, Gounod, Saint-Saëns, Mandie, Nielsen, Hoyer and others, are of virtuoso grade, and are, consequently, not playable by the average high school woodwind ensemble. There are some earlier old classics which are published abroad, and are not to be had now at any price. Even in the old days when they were obtainable, they were often too expensive to ask the school to purchase for one single specialized group. Further, these foreign editions were almost always published *without* score, a distinct disadvantage and time waster for the director. It is indeed encouraging to note that in the last two or three years several American publishers have taken up these fine woodwind classics and have made them available to the schools, in an inexpensive (and usually superior) domestic edition, including score.

Suitable Material

This is certainly a step in the right direction. We need these old classics, composed directly for the medium of the woodwind ensemble. However, while musically of high grade, they are very often not sympathetically composed for our woodwinds. For the average high school or college woodwind groups, it is recommended that they begin with compositions composed or arranged by American music educators and school men, and especially written with an eye to the capabilities and problems of our school ensembles. We really have come to these choice days, in both original compositions and arrangements, and the woodwind quintet can successfully offer an amazingly wide cross-section of various types of music, from a serious and scholarly Bach Fugue to the delightfully descriptive and amusing "Ballad of the Chickens in Their Shells," by Moussorgsky.

Both original compositions and arrangements should be examined. A good, well balanced wood-

The Woodwind Ensemble

A Study of Its Basic Problems

by Laurence Taylor

In this issue of THE EXETER we present the first of a series of three articles written by Mr. Laurence Taylor, prominent arranger of music for the woodwind quintet. Mr. Taylor's broad experience in tutoring high school quintets eminently qualifies him to write with authority upon this subject. The second article by Mr. Taylor will deal with the instruments of the quintet, their function, individually and collectively. The third article will be concerned with arranging for the woodwind quintet.—EDITORIAL NOTE

SPECIAL ANNOUNCEMENT TO OUR READERS

In response to the many requests of our readers, and in accordance with the established policy of THE EXETER in fulfilling its objectives to the music education program, it is with extreme pleasure that we announce the establishment of a new department.

Beginning with the January 1943 issue, THE EXETER will present on these pages, monthly articles and discussions devoted to musical education as related to choral and instrumental training. Many of the nation's leading authorities will be contributors to its columns. Music education in its broad perspective in these fields will be covered by specialists in primary, elementary, intermediate, junior, and senior high school music education, and in choral and instrumental singing, who will offer to readers of THE EXETER the benefit of their vast experience. Mr. William D. Revell, of the University of Michigan, will be editor and chairman of the department.

* * * * *

Another addition of importance will be the inauguration of a question-answer column for orchestral, band, and chorus. All questions should be confined to the problems of teaching and playing the various wind and stringed instruments. Send your questions to Mr. William D. Revell, Band, Orchestra, and Choral Department, THE EXETER Music Magazine, 1714 Chestnut Street, Philadelphia, Pennsylvania.

wood library will contain both. In seeking material which is practical for the young woodwind quintet, it is not necessary to lessen the high standard which a really serious wind quintet should set for itself. We are merely suggesting that so many of the fine old classics are often too discouragingly difficult to set at once before our enthusiastic youngsters. In other words, we've heard it said many times, until it becomes boring; but it still applies: "Give them something that is good and that they can play!"

BAND and ORCHESTRA
Edited by William O. Revell



One of the greatest strengths of the woodwind quintet is its great variety of tone coloring. This is also one of its greatest weaknesses. Such a heterogeneous group will never be able to blend with such perfection as is achieved by the string quartet. Each of the five different tone colors is certain to predominate more or less even with the very finest group. The problem of "ensemble blend" is of extreme importance and requires careful listening and rehearsing on the part of each performer, in order that all parts "mesh" or blend in proper tonal color.

The Problem of Balance

Another important problem confronting the woodwind quintet is that of balance. The fact that the five instruments are not equally matched in strength makes this a difficult element to

perfect. The oboe and the horn, the most insistent voices of the five, tend to be too loud. The clarinet in its throat register, and the flute in its low and lower middle registers, are too liable to be obliterated in any but the lightest passages. What a problem, therefore! Much of it can be lessened by skilled arranging, when one has already the advantage of recognizing this unbalance. However, what shall we do when we play original woodwind numbers, whose authors, world famous composers, perhaps, did not realize these problems as well as we to-day do? We cannot subdue the oboe player all the time; the flute and clarinet cannot be told to overblow in order to make themselves heard.

Very often the nuances and dynamics found on a quintet score can be changed, by means of a *forte* sign, to favor the weaker instrument, as against a *piano* or *mesopiano* sign to be written in for the instrument which, normally is too loud in the passage in question. Of course, when one has several candidates to choose from (small likelihood of that!) there is a good chance to help yourself: you want as obdurate a player with the most delicate tone; the flutist should have a large concert hall tone—the flutist with a small salon-type tone is almost useless in a wind quartet; his province would be playing with the string quartet. The horn player should be told to listen to himself at all times and to tone (as he can), when necessary, in order not to be obtrusive.

Problem of Pitch

Another grave problem confronting the woodwind quintet, as in every musical group, is that of pitch. Pitch is a perpetual problem, and since it is affected by so many factors, each player must listen to his own pitch at all times. Dynamics greatly affect the pitch of all wind players. Notes perfectly in tune among the group at the dynamic level of *piano* may sound horribly out of tune if a sudden *fortissimo* is made. The wind instruments vary differently under a given situation. For example, (Continued on Page 851)



ERIK SATIE

The pictures presented in *The Etude* are the best obtainable at the time. It does happen, however, that original photographs are not always obtainable, as in this case. In such an instance we are obliged to reproduce "hall-tones" from magazines. The result is not technically at the best, but it is better than no picture at all.

TOWARD THE END of the past century a queer figure appeared in the musical circles of Paris. He was a native of Honfleur, the picturesque Norman fishing port, from which the early settlers of Canada started on their great adventure; Honfleur, birthplace of Baudelaire, Henri de Régnier, and Lucie Delarue Mardras, with its old winding streets, bulging attics, massive doorways, all surrounded by rolling hills and gardens resplendent with flowers sloping toward the sea. Composer, pianist, writer, polemicist, Epicurian, humorist, Erik Satie's appearance was as bizarre as his character, reminding one somewhat of a modern Don Quixote. The music he wrote was strange, almost of childish simplicity, but dressed up with odd titles; and sophisticated listeners of the Société Nationale wondered, whenever it was presented on those austere programs where César Franck and his disciples were heard, what kind of a man was this reigned supreme, what the great art of Music Satie who seemed to take the great art of Music so lightly, so frivolously? Little was known about him, apart from the fact that having left Honfleur in 1874, when but eight years old, he had come to Paris to take a few courses at the École Niedermeyer, later entering the Conservatoire National without ever finishing his studies. Still young, he made a scant living through such different means as playing the organ in small suburban churches and enlisting as pianist in various Montmartre cabarets, among others the then popular "Auberge du Clou."

From the preceding, one may well assume that Satie's technical equipment was rather superficial and lacking the adequate background which is so necessary for the production of this shortcoming. Probably he was conscious of this shortcoming, for at that time he cultivated only the smaller forms, and still one finds in the "Gymnopédies," written at the age of twenty, unmistakable "harmonic forerunners" of Debussy's and Ravel's

greater periods. There has been and still is much debate on this subject, and opinions are divided. Perhaps something of an answer was afforded by Debussy himself when he likened the first "Gymnopédie" so well that he orchestrated it, and when in private conversations he declared that Ravel's "Entretiens de la Belle et de la Bête," and some passages of "Ma Mère l'Oye" were first cousins to this particular number.

There are in Satie's music three distinct and well marked periods. The first one (which also includes the "Sarabandes" and "Gnossmiennes") can be described as "serious." Had Satie continued along this path and developed his technique, there is little doubt that he could have become one of the notable composers of his time. But soon his irrepressible leaning toward humor manifested itself. When the above mentioned works were first presented, he startled the musical world with this statement, "I request those who will not understand to observe the most respectful silence and to manifest an attitude alike of submission and of inferiority." Then he embarked upon the course of making himself the "enfant terrible," the naughty boy of music, writing a succession of pieces in half jesting style, adorned with the drollest titles: "Genuine flabby preludes for a dog," "Desecrated embryos," "Bureaucratic Sonatas," "Sketches and shavings of a stout wooden man," "Chapters revolved into all directions," and others. The most comic annotations replaced shading and tempo marks, such as "from the end of the eyes and withheld in advance," "a little bloody," "no smoking," "dry as a cuckoo," "like a nightingale with a toothache," "without frowning or blushing a finger," "do not eat too much," and last although not least, "I have no tobacco," which would be a real misfortune except that "luckily I do not smoke." Naturally, all this eccentricity brought a large volume of sales and everyone was astonished when publisher Demets disclosed the considerable number of reports that these works were having!

Attempts of Seriousness

The time came however, when Satie realized that his haphazard method of constantly writing with his tongue in his cheek might soon fall out unless he acquired a more solid foundation. It was then that he enrolled at the Schola Cantorum and studied counterpoint and fugue with Albert Roussel. The influence of this tuition shows

Erik Satie

The Mischievous Man of French Music

by Maurice Dumesnil

Distinguished Pianist-Conductor

clearly in the works that followed. Satie's new tendencies were as novel as those of the "Sarabandes" twenty years before. He suppressed everything superfluous, condensing and reducing the dialogue to a minimum, two parts as a rule. In spots he overlapped two different keys, thus preparing the way for later polytonality, and used the most unexpected harmonic relations. With all this, he still went on with funny titles, to which sometimes the piece appeared prominently in the limelight when the "Groupe des Six" started its activities toward the end of World War I. It happened that his Bohemian ways, his disregard for everything conventional, appealed to those six young musicians who (Continued on Page 649)



ERIK SATIE by Alfred French

"FORWARD MARCH WITH MUSIC"

Louis Kaufman was born in 1895 in Portland, Oregon. At the age of seven he started to study the violin in Portland, and some six months later won the first prize on an amateur program at the local movie house, playing a selection from "Il Trovatore" without accompaniment. At the age of ten he was known as a child prodigy and toured in vaudeville for several months. When he was thirteen he went to New York, where he studied at the Institute of Musical Art, with Franz Kneisel during the last eight years of the latter's life. He won the Loeb \$1000 award, and the following season (1928) was given the Naumburg Award. At this time he made his Town Hall debut as a concert violinist. Subsequently he joined the Musical Art Quartet, which toured in Europe and America, and stayed with it until 1933. Then he settled on the Pacific Coast, and for the last eight years has combined concert work with his film recording. It has been said that "millions more people have heard the music of Louis Kaufman's violin than that of any other instrumentalist, living or dead, but they haven't known it," for Mr. Kaufman has played in close to two hundred of the most important films produced in Hollywood, among them Universal's "Showboat," Fox's "Young Mr. Lincoln," United Artists' "Count of Monte Cristo," "Wuthering Heights" and "The Little Foxes," RKO's "The Magnificent Ambersons," and United Artists' "The Gay Desperado," with Nino Martin, in which the violinist, too, was photographed. Meanwhile, he has recently given his fourth Town Hall recital (March 25, 1942), and this not only aroused widespread comment because of the new material he presented, but established him as one of America's leading contemporary violin virtuosos. In the choice of attractive program material, his lead has been followed by violinists like Jascha Heifetz and many others. His commercial records of compositions by Robert Russell Bennett and Ernst Toch were made with the collaboration of these two eminent composers.—*Enrico's Note.*

Violin Technic For Microphone and Concert Hall by Louis Kaufman

AN INTERVIEW SECURED ESPECIALLY FOR THE ETUDE BY VERNA ARVEY



LOUIS KAUFMAN
Celebrated Film Violinist

OUR MODERN WORLD offers more opportunities to the young musician than ever before, but only to the musician who is thoroughly prepared. To-day competition is more keen than ever, and the musician must be so exacting that there is scarce place for the pretender. On the other hand, the sincere musician will find great openings in unexpected places.

For instance, my residence in Southern California was established simply because I remembered the place kindly from a vaudeville tour in my boyhood. I had no idea that there would be a place for me in film, and that the place would eventually mean anything more than a mere means of earning a living. For all that I have learned in Hollywood—and it has been a great deal—I am increasingly grateful.

For the last eight years I have been subjected to a merciless tonal microscope. I have heard myself play the violin in playbacks and on the screen time after time. It has made me criticize

concert hall if a tone breaks one is not so conscious of it. There one plays with a little more pressure, for the surface noise close to the ear doesn't obtrude. Often after a concert tour I return to the studio and find, on listening to my playing later, that it is pretty bad for the microphone. A complete re-adjustment is needed.

An illustration of one of the tricks of the modern microphone might be the film "Modern Times," when it was necessary to play a muted solo near the microphone, accompanied by a symphony orchestra which included many strings, not muted. And yet the solo part came out clearly. That is the sort of distortion that can only be gotten in films or in radio. It is to be hoped that these sensitive microphones will be improved so that they can be used effectively also in the concert hall.

The film industry makes peculiar demands on a musician, since every possible sort of musical style is required for every sort of film. The musician must adopt many authentic styles so that each will be photographically correct. There is, for instance, a wide difference in the style of a backwoods fiddler and of a small café violinist. In other words, authenticity sometimes makes it necessary for one to play badly. In a picture called "Lancer Spy," starring Dolores del Rio, there was a small café orchestra, playing an original composition of which I had the solo part. We worked hard on it and made what we thought was a good recording. When the director, Gregory Ratoff (who is a real music-lover in private life), heard the recording he tore his hair. It sounded, he said, like Kreisler playing in Carnegie Hall and would not suit his purpose at all. So he threw out the good recording and made a noisy one which he said was more authentic.

Before I came to the West Coast, I was not an apt sight reader, but this, of course, was a very important thing that had to be learned—by doing it constantly and conscientiously. The film musician must be able to play anything, in any style, quickly. The music he has to play is always in manuscript, because it is especially composed for that purpose. It is sometimes difficult to decipher.

The film musician must also be very flexible. Sometimes the music is rehearsed one way and recorded another, due to the fact that the conductor must be watching the film carefully during the recording, for (Continued on Page 848)

my own playing severely, for every little mistake is magnified. As a matter of course, it has been necessary for me to work harder than ever before so that if possible, there will be no mistakes.

Special Film Technic

There are certain technical aspects, such as shifting, which are important to a film violinist. Moreover, one has to have perfect intonation for this work. The technic of film playing depends a great deal on how near the microphone is to the player. One must play more lightly in the film studio than in a concert hall, for the modern microphone registers everything, even a breath or the rustle of a stiff shirt front, whereas in a

VIOLIN

Edited by Robert Braine

"FORWARD MARCH WITH MUSIC"

About Accentuation

Q. 1. (a) In Schumann's Op. 11, *Pavane* (1840), is the first G-sharp in the left hand accented or not? (b) I was taught to accent the up-beat in all these pieces: Beethoven Op. 14, No. 2; Chopin Op. 9, No. 12; Chopin *Nocturne* Op. 9, No. 3; but the effect, especially in the *Nocturne*, seems to me to obliterate the time, or, worse, to realize there is a rule that requires the first of two slurred notes to be stressed, but then in these cases why the up-beat?

A. (a) I have been playing the groups of six notes in *Marches* Op. 79, No. 23 by two's; for instance, in the first measure on the third page (left-hand list), about the notes he grouped by two's or three's? (b) Another case: Grieg's "Concerto in A minor," page 6 (Schumann's), where there are five- and six-note groups in the accompaniment.

A. In Schumann's *Album Leaf* (The *Album*, January 1928, page 31) do the figures (22 1) found in the left hand indicate a staccato substitution of fingers—C, W, K.

A. 1. (a) The G-sharp is accented. (b) You are wrong about the rule that the first of two slurred notes is always accented. You should stress whichever of the two notes happens to be on the accented beat; of course, an exception to this rule would be in the case of syncopated notes. This applies to all the pieces you have mentioned.

2. (a) The sixteenth notes in this étude are played throughout as double triplets. If you had six to each quarter note, you would have three for each eighth note; would you not? However, if, in the right hand a triplet of three eighth notes should appear, then play the six notes instead of three. (b) The five notes should be played as evenly as possible and the six sixteenth notes should be played as two triplets. In the 25th measure of the Concerto you have a triplet in the right hand so the accompaniment here should be grouped as three twos.

3. Yes.

Harmonic Analysis

Q. I am puzzled about the harmonic analysis of the following passage from Vincent Youmans's *Hisself a Dandy*:



I see two possibilities: (1) In the first measure the chord D-F#-B-C could be taken to be the dominant seventh on C, taken to be an unprepared suspension with B-flat as the next measure's first unprepared. In the next measure the chord could be dominant seventh on F-sharp with D as the suspension. (2) A V I am more inclined to consider. A V7 on the first chord could be considered as D with a D-sharp, rather than misinterpreted as D-F#-B-C, and the second chord would be a V7 on F-sharp, misinterpreted as F#-A-D-B instead of C-dominant sharp-B. The second chord is then obviously A-F#-B-C-sharp with raised fifth, spelled correctly. What do you think?

—L. D.

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

A. Either analysis is possible, and I am inclined to agree with you that the second is the better. A third analysis could also be made by combining your two. In the first measure the B-flat on the first beat could be considered a free or unprepared suspension from the preceding measure, resolving to A on the second beat. The B-flat on the third beat might then be taken as an enharmonic spelling for A-sharp, making the chord on the third beat V_7 with a raised fifth. This then would pave the way to the A-sharp in the next measure as the third of the F-sharp chord. The D on the first beat of the measure two can likewise be considered a free suspension resolving the C-sharp on the second beat, and the D on the third beat regarded as C-double sharp, for F-sharp V_7 with raised fifth, but this time more explicitly spelled D instead of C-double sharp in order to function as the third of the B-flat chord in the third measure.

All of these analyses, however, assume that each measure is a different chord, whereas I believe that fundamentally these three measures are but one chord, the V with raised fifth (B-flat-D-F-sharp) at the melody only you will see that it outlines this chord. In the first measure the third of the augmented chord on B-flat is used as the root of an augmented chord D-F-sharp-A-sharp, but spelled D-F-sharp-B-flat, for it is really a first inversion of the B-flat-D-F-sharp chord. And in the second measure F-sharp, the fifth of the B chord, is used as the root of another augmented chord, F-sharp-A-sharp-C-sharp, but spelled F-sharp-A-sharp-D, for it is really a first inversion of the A-sharp-C-sharp-D chord. And to have shown its source more clearly it might even better have been spelled F-sharp-B-flat-D, for it is really a second inversion of the B-flat augmented chord. The fact that a 7th above the bass note has been added to the chord of each measure does not cause the chords to lose their identity.



No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only musical or pianoforte queries will be published.

The Tempo of a Haydn Minuet

Q. To it in good form to take the *Minuet* in A-flat (Op. 10, No. 3) from Haydn's *Minuet* as listed in the Junior Edition of the *Minuet* as a much more tempo, say, $\text{♩} = 80$? Does this change the style marking? Is 120 more in keeping and strict tempo—A. A. B.

A. The tempo at which Haydn minuets are played varies greatly. The original dance the French minuets was slow and an accompaniment to the dance the Haydn adopted the minuet as a movement in the sonata and the symphony. This involved a faster tempo, and even the older minuets were played in more spirited style when performed as concert pieces. Mozart, on the other hand, seems to prefer the dignity, the tenderness of the original minuet, and his Haydn's are more tender in mood than slow tempo. The historical evidence points to the quicker tempo for this particular minuet about which you ask, and although different artists would probably vary considerably in their tempo, I should say that $\text{♩} = 120$ might be a good average tempo for you to follow.

How to Play a Trill

Q. Will you please tell me how to play the trill in the opening bars of *Pure Dance*, by DeFalla, which hands are used, which fingers, and how to make the turn of the trill—Sera. P. S. W.

A. Play the grace note in the first measure with the right hand and trill with the right—eight sixteenth notes to the measure.



Use whatever fingering you like until you reach the sixth measure; the trill measure should start with the thumb as in the example here given.

How Are Turns Played?

Q. I should like to know how the turns in this run are played. The run is taken from *Rondo*, Op. 51, No. 1, by Beethoven.

—Miss A. B. W.



A. They are usually played as follows:



What About a Left-Handed Child?

Q. How successful are left-handed pianists, particularly in reference to virtuosity and piano? Our six-year-old son is left-handed. Would it be better to encourage him to play with his right hand? I would appreciate your opinion.—MISS C. C. C.

A. Your boy would have some difficulty with the violin but I see no reason why he should not begin to study piano. Even if he finds himself more interested in a wind instrument later on, a year or two of piano as a background will still be highly valuable.

Who Are the Classical Composers of Today?

Q. Will you kindly give a short list of the foremost classical composers of the present day? Particularly interested in instrumental department. Would also like some of the leading composers for voice.—M. D.

A. Your question is doubly difficult to answer. In the first place a composer is not regarded as "classical" until his compositions have been performed for many years and have clearly shown that they have stood the test of time. This means that a composer often dies before the world decides whether his compositions are to live on through the years. We know that the compositions of Beethoven, Mozart, and Schubert will always be thought of as being "classical" no matter whether Hindemith, Stravinsky, and Debussy will ever be remembered a hundred years from now. What you want, however, is a list of present-day composers who write "serious" music rather than "popular" music. But even this is a

(Continued on Page 82)

Have You Piano Hands?

by Sidney Silber



CHOPIN'S HAND



LISZT'S HAND



VON BÜLOW'S HANDS



RUBINSTEIN'S HANDS



RUBINSTEIN'S HANDS

SOME YEARS AGO, I received a letter enclosing pencilled tracings of an infant's pair of hands. The writer informed me that she had made them six months after her baby's entry into the world. Would I kindly tell her whether her son had "Piano hands"? What a query—particularly so "early in the game"! Perhaps, mused I, this ambitious mother, having read that Mozart played the piano at three, desires to "take Time by the forelock" and beat his record, or shall we make a pun and say that she wished to be "fore-handed."

Not wishing to offend, I advised that, for the next few years the child be exposed to MUSIC. If then, an earnest desire on his part be expressed to play the piano, she might submit tracings of later models of the child's hands. None such have thus far been forthcoming—for which I am truly grateful. In that case I would have had to take a different tack. I would have advised that her son "take lessons." Better still, to "study music." Even so, alas, I fear I would still have been in a quandary.

Candid Answers

All of which logically suggests the query: "Are there 'piano hands'?" Yes—and—no! The affirmative refers solely to such hands that have undergone intelligent technical training for an extended interval of time. No one could possibly have predicted distinguished careers of any of our great pianists by merely examining tracings of their hands, while infants. And, most assuredly, not after a six months' sojourn on earth. On the other hand, examination of adult hands, which have never touched a keyboard would easily reveal a lack of those characteristics which every well disciplined pair of hands reveal. Here, I am reminded of a twenty-year-old farmer lad who was eager to start taking lessons from me. Seeing his "manual terminal facilities," I asked whether he had ever milked cows. "Certainly," he replied, "how did you guess it? Milking cows has been a daily chore with me the past ten years."

No unusual powers of (Continued on Page 850)



GODOWSKY'S HANDS



ROSENTHAL'S HANDS



CARRENO'S HANDS



Music Masters Memorialized by the Mails

by Robert B. Walls

Assistant Professor of Music,
University of Idaho



BOUQUET DE LISIE
(France)



MUSE PLAYING THE HARP
MELLINI (Italy)



HEAVENLY ASPECT OF
MELLINI'S MUSIC (Italy)



STRADIVARI
(Italy)



MOZART
(Austria)

WERE MOZART SUDDENLY TO ARISE from his unmarked grave and pay a visit to our battered world of the twentieth century, he would no doubt be greatly surprised at the extraordinary position which his name holds in the history of the arts. Nor would his amazement be tempered by learning that his native Austria paid him the honor of using his portrait as the central design for a postage stamp (a handy little item which waited until forty-nine years after his death to be invented by an Englishman) to raise money for charity in the year 1840. He who was, himself, the object of charity, bringing assistance to those in need merely by having his portrait (and who would want, of all things, his picture?) printed upon a silly little square of colored paper with roughened edges and glue upon the back! Mozart would get a thrill out of that!

But the modest little Austrian is not the only gentleman of musical fame who would have such cause for wonderment. His own revered "Papa" Haydn is on a companion stamp as is that rude, scowling youngster with the unkempt hair who used to come to the master for instruction in composition. He had ability, too, that fellow.

Then there are others of Wolfgang's countrymen whom he never knew, having lived such a short time. Franz Schubert, for instance, and Hugo Wolf, Anton Bruckner, and Johann Strauss, whose incomparable waltzes would have aroused Wolfgang's admiration even as they have stirred others of the musical "greats" to pay tribute.

Then if our celebrated composer began looking further into the matter of musicians and musical subjects in the post office, he would find a veritable host of his spiritual brothers of many nations and generations, all honored individually

by their native governments but revered the world over for their contributions to man's happiness. And among those given such world-wide honors, he would rejoice at recognizing the daddy of them all, none other than Johann Sebastian the Great, peering from under his thick wig on a German stamp of 1935. In the same set of three stamps he would find on a beautiful blue background the visage of Handel the Magnificent, that baroque man-about-town and cosmopolitan contemporary of Bach and Joseph Addison. Heinrich Schütz, the "Father of German Music," gets his just due in company with his two more famous countrymen. That set of three stamps was issued by Germany to commemorate the two hundred and fiftieth anniversary of the birth of Bach and Handel and the three hundred and fiftieth anniversary of Schütz's birth.



AMERICANS OF NOTE
Foster, Sousa, Herbert, MacDonald, and Nevin



JOSÉ REYES
(Dominican Republic)



BERLIOZ
(France)



BACH
(Germany)



PIARO
(Portugal)



HANDEL
(Germany)



DEBUSSY
(France)



NATIVE FLUTE
(Italy)

"FORWARD MARCH WITH MUSIC"

PASTORAL SYMPHONY

FROM "THE MESSIAH"

G. F. HANDEL

Handel's exquisite and pervasive *Pastoral Symphony* from "The Messiah" needs no comment. Students will probably play the trills in this composition, such as that in the second measure, as a mordent. (See foot note a) Handel originally scored this passage for strings. When Mozart re-scored it, he added flutes, clarinets, and bassoons, giving the work more of the effect of the peasant pipe players (*pifferari*) in the Italian hills about Rome, who herald Christmas with their plaintive music. Dr. Henry Gordon Thunder, Conductor of the Philadelphia Oratorio Society, who has conducted seventy large performances of "The Messiah," gives the proper method of playing the trills in this day as at foot note b. In Handel's time, however, it was the custom to begin the trill with the upper note, rather than the lower note. Even performance of the trill in thirds is extremely difficult on the keyboard, though relatively easy with the orchestra. For this reason, most players will content themselves with a simple mordent as illustrated. This work is equally adaptable to the organ.

Larghetto M. M. ♩ = 132

The musical score is presented in a standard format with a treble staff and a bass staff. The time signature is 12/8, and the tempo is marked 'Larghetto' with a metronome marking of ♩ = 132. The key signature is one flat (B-flat). The score includes various musical notations such as trills (tr), mordents (m), and dynamic markings (p, pp, poco cresc., dim., cresc., più cresc.). The score is divided into measures, with some measures containing multiple notes and rests. The key signature is one flat (B-flat).

a)

b)

THEME FROM PIANO CONCERTO IN D MINOR

In his tumultuous life, Anton Rubinstein (1829-1894) was filled with triumphs and disappointments. His personal ambitions rested far more upon his compositions than upon his playing. Unfortunately he was not recognized in his day as a composer in the measure he expected. His *Concerto in D Minor*, one of a group of five for piano, is widely acknowledged as one of the great masterpieces for the instrument. It is a splendid exercise in *bravura* playing. Grade 5.

Moderato assai M. M. ♩ = 52

ANTON RUBINSTEIN

Arr. by Henry Levine

The musical score is arranged in six systems, each with a piano (treble) and bass (bass) staff. The key signature is D minor (two flats). The tempo is marked 'Moderato assai' with a metronome marking of ♩ = 52. The score includes various musical notations such as chords, arpeggios, and melodic lines. Performance markings include 'Poco animato', 'mf', 'mp', 'con espressione', and 'p'.

This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various dynamics and tempo markings, as well as specific musical notations like triplets and accents.

System 1: The first system begins with the marking *meno.* in the bass staff. The music features a series of chords and moving lines in both staves. A dynamic marking of *f* (forte) appears in the treble staff, followed by a *rit.* (ritardando) marking in the bass staff.

System 2: The second system is marked *a tempo* in the bass staff. It continues the melodic and harmonic development with some triplet figures in the bass staff.

System 3: The third system includes a *rit.* marking in the bass staff and an *allarg.* (allargando) marking in the treble staff, indicating a gradual slowing of the tempo.

System 4: The fourth system is marked **Tempo I** in the bass staff, indicating a return to the original tempo. It begins with a *ff* (fortissimo) dynamic in the bass staff.

System 5: The fifth system continues with a *ff* dynamic in the bass staff, featuring more complex chordal textures and melodic lines.

System 6: The sixth system concludes the page with a *ff* dynamic in the bass staff, ending with a final chordal structure.

HAIL TO THE SPIRIT OF LIBERTY

MARCH

Hail to the Spirit of Liberty is one of the lesser known of the Sousa marches. It recently has come into surprising popularity. It is easy to play and splendidly in keeping with the spirit of the times. It is "Sousa" through and through, with all the fine vim and originality of the famous composer-conductor.

JOHN PHILIP SOUSA

The musical score is arranged in five systems, each with a treble and bass staff. The notation includes various musical symbols:

- System 1:** Starts with a piano (p) dynamic. Features eighth and sixteenth notes in the treble and bass staves. Includes an accent (^) and a forte (f) marking.
- System 2:** Continues the melodic and harmonic development. Includes a mezzo-forte (mf) marking and a fortissimo (ff) marking.
- System 3:** Features a first ending bracket with a repeat sign. Includes a fortissimo (ff) marking and various articulation marks like slurs and accents.
- System 4:** Includes a piano (p) marking and continues the melodic line with slurs.
- System 5:** Concludes the piece with a first ending bracket and a final cadence.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands, using treble and bass clefs. The key signature is one flat (B-flat). The piece begins with a *p-f* (piano-forte) dynamic marking. The first three systems consist of sustained chords in the left hand and moving lines in the right hand. The fourth system introduces a first ending bracket labeled "1st" and a last ending bracket labeled "Last". The piece concludes with a *Fine* marking, followed by a *ff* (fortissimo) dynamic marking and a *f* (forte) marking. The final system includes a *cresc.* (crescendo) marking and a *D.S.* (Da Segno) instruction.

ANNETTE

Frederick A. Williams (1869-1942), one of the most fluent and melodious of American composers for the piano, passed away in July. He is represented here by one of his last compositions, a mellifluous waltz which many will find grateful and pleasing. Mr. Williams was for years a loyal contributor and friend of the Etude, Grade 4.

FREDERICK A. WILLIAMS

Moderato M. M. ♩ = 144

The musical score for "Annette" is a waltz in 3/4 time, Grade 4, by Frederick A. Williams. It is written for piano and consists of six systems of music. The tempo is Moderato, marked at 144 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as *mf*, *f*, and *p*, and performance instructions like "Ped. simile" and "p Fine". The piece concludes with a double bar line and a key signature change to one flat (B-flat).

Più mosso

Grade 24.

Un poco vivace M. M. $\text{♩} = 88$

GAVOTTE
FROM FRENCH SUITE V

JOHANN SEBASTIAN BACH
Arr. by Bruce Carleton

JULIET'S WALTZ

From "Romeo and Juliet"

CHARLES GOUNOD
Arr. by William M. Felton

Grade 3.

Valse animato M.M.♩ = 66

The musical score is written for piano and right hand in 3/4 time. It consists of six systems of music. The piano part is in the left hand, and the right hand part is in the right hand. The score includes various musical notations such as dynamics (f, p, cresc., poco rit. e dim., p a tempo), articulation (accents, slurs), and fingerings (1, 2, 3, 4, 5). The key signature has one sharp (F#). The tempo is marked 'Valse animato' with a metronome marking of M.M.♩ = 66. The score is arranged by William M. Felton.

First system of musical notation, measures 1-4. The music is in 2/4 time, key of B-flat major. The right hand features a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *mp* (mezzo-piano) dynamic marking is present in measure 3.

Second system of musical notation, measures 5-8. Measures 5-6 are marked *f* (forte). Measure 7 includes the instruction *(to Coda) Φ*. The system concludes with a double bar line.

Third system of musical notation, measures 9-12. Measures 9-10 are marked *mf* (mezzo-forte). Measure 12 includes a *mf* marking. The system concludes with a double bar line.

Fourth system of musical notation, measures 13-16. Measures 13-14 are marked *mf*. Measure 16 includes a *mf* marking. The system concludes with a double bar line.

Fifth system of musical notation, measures 17-20. Measures 17-18 are marked *p* (piano). Measure 19 includes the instruction *cresc.* (crescendo). Measure 20 includes the instruction *dim.* (diminuendo) and *D.S. al Φ* (Da Segno). The system concludes with a double bar line.

SIXTH SYSTEM OF MUSICAL NOTATION, MEASURES 21-24. The system is labeled *CODA* at the beginning. Measures 21-22 are marked *f* (forte). Measures 23-24 are marked *ff* (fortissimo). The system concludes with a double bar line.

DARK EYES

RUSSIAN FOLK SONG

Arr. by Bernard Wagness

Grade 2½

Tempo rubato M.M. = 144

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). Fingerings are indicated by numbers 1-5 above or below notes. The score includes various dynamic markings and performance instructions:

- System 1:** Treble staff begins with a melodic line. Bass staff accompaniment. Dynamics: *p* *lusingando*, *poco a poco cresc.*
- System 2:** Treble staff continues the melody. Bass staff accompaniment. Dynamics: *ff* *poco a poco dim.*
- System 3:** Treble staff continues the melody. Bass staff accompaniment. Dynamics: *a tempo*, *molto rit.*, *mp*, *p* *poco a poco cresc.*
- System 4:** Treble staff continues the melody. Bass staff accompaniment. Dynamics: *ff* *poco a poco dim.*
- System 5:** Treble staff concludes with a melodic flourish. Bass staff accompaniment. Dynamics: *p*, *mp*, *f*, *espressivo*, *fz*, *p* *molto rit.*, *f*

A CHRISTMAS EVE REVERIE

Calvin W. Laufer*

LAWRENCE CURRY

Andante teneramente

Voice

mp

I've build-ed Thee of ho-ly thoughts A

Or-gan

mp

cr-a-dle for Thy bed, And close be-side a glow-ing hearth It waits to rest Thy head.

A can-dle in the win-dow shines Its wel-come out a-far, And

senza Ped.

rall. *a tempo*

that Thou mayst be born to me Love holds the door a-jar.

rall. *a tempo*

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Ac - cept the hus - pie of my heart, Thou pre - cious Babe di - vine, — For

rit. e dim.

all I am, or have, or hold, For - ev - er, Lord, is Thine, — For all I am, or have or hold, For -

senza rit. *crescendo* *maestoso*

senza rit. *crescendo* *f. maestoso*

ev - er, Lord, is Thine. —

e sempre *f*

e sempre

FROM DAWN TO TWILIGHT

Allegretto e sempre legato

Words and Music by
IRVING A. STEINEL

Joy came to me when I found you, dear, In the
We've walked to - geth - er when skies were gray, Trod the

mf *p* *R. H.*

down, when our love was now; Light shin-ing clear from your eyes, dear,
 rose-paths of sun - ny days; Walked hand in hand in love's spring - time,

Made bright the hour of noon with you. Now tho' the shad - ows fall on our way, Twi-light
 Thro' sum-mer's glow and au-tumn's haze. Tho' win-ter of age comes up - on us, dear, Joy-eus

hours shine with glo - ry from a - fac. Tis but the glow of our love, dear, That
 youth in our hearts will ev - er sing: True love that blooms in the heart, dear, Never

beams thru the night, our guid-ing star. 1st 2nd
 fades with the pass-ing of the a tempo spring.

OVERTURE

From the Christmas Cantata, "FOR US A CHILD IS BORN"
 UNS IST EIN KIND GEBORN

UNS IST EIN KIND GEBOREN

JOHANN SEBASTIAN BACH
Arranged by Harvey Gaul

Arranged by Harvey Gaul

MANUALS

PEDAL

Allegro moderato

Ct. to Sw. Full

Ped. to Ct.

Prod. 6-4

Ch. Fg]

to Sw.

Sw.

Gt. to Sw.

Full Choir

Ct. to Sw.
 (10)
 Full Choir
 Ct. to Sw.
 (10)
 allargando al fine

SILENT NIGHT

Joseph Mohr

SECONDO

FRANZ GRUBER
Arr. by Ada Richter

Slowly

mp Si - lent night, Ho - ly night, All is calm, all is bright
Round you Vir - gin Moth - er and Child. Ho - ly In - fant so ten - der and mild;
Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.

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O LITTLE TOWN OF BETHLEHEM

Phillips Brooks

SECONDO

L. H. REDNER
Arr. by Ada Richter

Andante con moto

p O lit - tle town of Beth - le - hem! How still we see thee lie; A - bove thy deep and
dream - less sleep The si - lent stars go by; Yet in thy dark streets shin - eth The
ev - er - last - ing Light; The hopes and fears of all the years Are - met in thee to - night.

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THE STUDS

SILENT NIGHT

Joseph Mohr

PRIMO

FRANZ GRUBER
Arr. by Ada Richter

Slowly

mp Si - lent night, Ho - ly night, All is calm, all is bright
Round yon Virgin Mother and Child. Holy Infant so tender and mild;
Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.

O LITTLE TOWN OF BETHLEHEM

Phillips Brooks

PRIMO

L.H. REDNER
Arr. by Ada Richter

Andante con moto

p O lit - tle town of Beth - le - hem! How still we see thee lie; A - bove thy deep and
dream - less sleep The si - lent stars go by; Yet in thy dark streets shin - eth The
ev - er - last - ing Light; The hopes and fears of all the years Are met in thee to - night.

THE TRUMPETER

CLARENCE M. COX

For open strings only.

Tempo di marcia

VIOLIN

PIANO

VIOLIN

PIANO

mf

f

mf

dim. e rit.

a tempo

pt. V

a tempo

O COME, ALL YE FAITHFUL

FOR BRASS CHOIR

TRADITIONAL
Arr. by Ross Wyrte

PIANO
ad lib.

The piano accompaniment is written for a grand piano in 4/4 time, key of B-flat major. It features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *ff* (fortissimo).

1st B♭ TRUMPET

O COME, ALL YE FAITHFUL

TRADITIONAL

The first B-flat trumpet part is written in 4/4 time, key of B-flat major. It begins with a *mf* dynamic and includes a *p* dynamic marking. The melody is simple and follows the hymn tune.

2nd B♭ TRUMPET

O COME, ALL YE FAITHFUL

TRADITIONAL

The second B-flat trumpet part is written in 4/4 time, key of B-flat major. It begins with a *mf* dynamic and includes a *p* dynamic marking. The melody is simple and follows the hymn tune.

1st TROMBONE

O COME, ALL YE FAITHFUL

TRADITIONAL

The first trombone part is written in 4/4 time, key of B-flat major. It begins with a *mf* dynamic and includes a *p* dynamic marking. The melody is simple and follows the hymn tune.

2nd TROMBONE (or Tuba)

O COME, ALL YE FAITHFUL

TRADITIONAL

The second trombone (or tuba) part is written in 4/4 time, key of B-flat major. It begins with a *mf* dynamic and includes a *p* dynamic marking. The melody is simple and follows the hymn tune. A triplet of eighth notes is marked with a '3' above it.

WAITING FOR SANTA

Grade 1 1/2

Moderato M. M. ♩ = 112

LOUISE E. STAIRS

mp I thought I heard old San - ta To - night up - on my roof, The sound of sleigh-bells ring - ing, And then a rein-deer's hoof. I saug-gled down and lis-tened, A pil-low on my head, For San - ta al-ways seems to know If I am safe in bed. I thought I heard old San - ta To - night up - on the roof, The sound of sleigh-bells ring - ing, And then a rein-deer's hoof.

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THE ECHO

Grade 1 1/2

Moderato M. M. ♩ = 108

N. LOUISE WRIGHT

THE HAPPY LITTLE CLOCK

Grade 1 $\frac{1}{2}$.

Allegretto M.M. $\text{♩} = 152$

LEWIS BROWN

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Allegro M.M. $\text{♩} = 176$

MARIE HOBSON

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FLOATING ELBOW AND FLIP THUMB

See Technistory and application on opposite page

FLIP THUMBS PLAY THE BUGLE

GUY MAIER

Snappily
f keep - - your - - thumbs - - flipping!

Play also on all black keys.

This musical score is for a piece titled 'Flip Thumbs Play the Bugle' by Guy Maier. It is written for piano in 2/4 time. The melody is in the right hand, starting with a 'Snappily' tempo marking and a forte 'f' dynamic. The lyrics are 'keep - - your - - thumbs - - flipping!'. The bass line is in the left hand, consisting of eighth notes. There are fingerings indicated: 1, 2, 3, 4, 5 in the right hand and 1, 2, 3, 4, 5 in the left hand. A note 'Play also on all black keys.' is written below the first few measures.

LEFT FLIPS AND FLOATS

Practice left hand alone first; transpose to all keys with white keynotes.

Now, flip your thumb, and now float your el-bow, and now flip your thumb, and float a - long!

This musical score is for a piece titled 'Left Flips and Floats'. It is written for piano in 2/4 time. The melody is in the right hand, starting with a 'Snappily' tempo marking and a forte 'f' dynamic. The lyrics are 'Now, flip your thumb, and now float your el-bow, and now flip your thumb, and float a - long!'. The bass line is in the left hand, consisting of eighth notes. There are fingerings indicated: 1, 2, 3, 4, 5 in the right hand and 1, 2, 3, 4, 5 in the left hand.

RIGHT FLIPS AND FLOATS

Practice right hand alone first; transpose to G and D.

Flip! your thumb and float your el-bow, flip! your thumb and float a - long.

This musical score is for a piece titled 'Right Flips and Floats'. It is written for piano in 2/4 time. The melody is in the right hand, starting with a 'Snappily' tempo marking and a forte 'f' dynamic. The lyrics are 'Flip! your thumb and float your el-bow, flip! your thumb and float a - long!'. The bass line is in the left hand, consisting of eighth notes. There are fingerings indicated: 1, 2, 3, 4, 5 in the right hand and 1, 2, 3, 4, 5 in the left hand.

SADNESS

Longingly

p

This musical score is for a piece titled 'Sadness'. It is written for piano in 2/4 time. The melody is in the right hand, starting with a 'Longingly' tempo marking and a piano 'p' dynamic. The bass line is in the left hand, consisting of eighth notes. There are fingerings indicated: 1, 2, 3, 4, 5 in the right hand and 1, 2, 3, 4, 5 in the left hand.

QUIET EVENING SONG

Flip your thumb

mp *legato* *sempre* *rit.*

This musical score is for a piece titled 'Quiet Evening Song'. It is written for piano in 2/4 time. The melody is in the right hand, starting with a 'Quiet Evening Song' tempo marking and a mezzo-piano 'mp' dynamic. The lyrics are 'Flip your thumb'. The bass line is in the left hand, consisting of eighth notes. There are fingerings indicated: 1, 2, 3, 4, 5 in the right hand and 1, 2, 3, 4, 5 in the left hand. The piece includes markings for 'legato', 'sempre', and 'rit.'.

A small, dark wooden chest of drawers with three drawers and a decorative top. The chest is made of dark wood, possibly mahogany or ebony, and features three drawers with ornate metal pulls. The top surface is decorated with a small, light-colored object, possibly a figurine or a piece of jewelry. The chest is supported by four thin, tapered legs.

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(Illustrations by LeYau Williams)

FLOPPING ELBOW AND FLIP THUMB

ONCE IN AN UPSTAIRS apartment house there lived a father and mother with ten children, five girls and five boys. The father's name was Flip Thumb and the mother's name was Floating Elbow.

Floating Elbow, the mother, spoke in a voice like a song floating on the wind of the evening, and the ten children, respecting their mother and watching her face smiling, did not answer.

Flip Thumb, the father, spoke in a voice like a cricket, chirping in the dew of the morning, and the ten children, respecting their father and watching his eyes twinkling, did whatever he asked.

Every morning Flip Thumb looked at the five girls, with their faces smiling and their braids of gold brown hair tied with blue ribbons, and the five boys, with their blue eyes twinkling, and their red hair and freckles; then Flip Thumb, with twinkles in his eyes, said, "If you always keep your elbows floating and your thumbs flipping you will do what you wish and go far."



Floating Their Elbows

One day, a new family moved into the downstairs apartment, neighbors next below Floating Elbow and Flip Thumb.

In this family there was a father and mother and ten children, five boys and five girls, same as the family of Floating Elbow and Pip Thumb living neighbors upstairs. But the new family was the noisiest of the noises in all the house. Pip Thumb couldn't hear himself think the slightest thoughts.

The mother of the family downstairs, carrying her thumbs in humpy bandages all the time scolded,

"If I open the can with the can opener, I cut my thumb. If I pound a nail with the hammer, I pound my thumb. If I slice the slaw with the butcher knife, I slice my thumb. Always my thumbs bump."

And Flip Thumb, listening upstairs, whispered to his children, "Her name is Thumb Bump."

The father of the family downstairs, yanking his noisy boys around by the elbow all the time scolded, "If I sit down to read the newspaper, I

have to yank an elbow off the table. If I take a nap afternoons, I have to yank an elbow off the piano. If I drive the car, I have to yank an elbow off the honking horn. Always my elbows are yanking."

And Floating Elbow, listening upstairs, whispered to her children, "His name is Yank Elbow."

The noises downstairs grew more noisy. They came up through the cracks in the floor, up the water pipes inside the wall, through the windows, into the upstairs. Finally Flip Thumb stuck his thumbs in his ears and said, "I have heard the last of my littlest thoughts. These children, the five little Bumps, bumped by Thumb Bump, and the five little Yanks, yanked by Yank Elbow, can't keep their elbows floating and their thumbs flipping. That's why they are the noisiest noise."

Something happened that just naturally would happen. The children of Floating Elbow and Flip Thumb met the children of Thump Bump and Yank Elbow. They began to play together. They talked about their fathers and mothers, and what a loving mother was Floating Elbow, and what a funny father was Flip Thumb.

The little Bumps and little Yanks played game evenings telling how they played games, "Toat-elbow-float" or "flip-thumb-flip." They told how in one game Flip Thumb, the father, decided to let them play Bad Manners Day. At the table, they punched each other with their elbows, ate potatoes and gravy with their thumbs, sucked and gargled their soup, stirred their water with a fork, crumbled crumbs on the floor, stuffed their mouths, forgot to remember



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"please" and "thank you." Then suddenly Flip Thumb's eyes twinkled. He said quickly, "Flip!" And all twenty children flipped their thumbs under and sat floating their elbows like polite children.

And Thumb Bump and Yank Elbow, wondering, asked all the children of Floating Elbow and Flip Thumb these questions: "Why are you mother and father such good parents? Why do you do whatever they ask?"

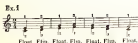
The five girls flipping their gold brown braids of hair, looked with faces smiling, and in voices like a song on the wind of the evening, said, "Floating Elbow keeps our thumbs floating."

And the five boys with red hair and freckles, twinkled their blue eyes, and in voices like crickets chirping in the dew of the morning, said, "Flip Thumb keeps our thumbs flipping."

That was their answer. And just as Flip Thumb said, they did what they wished and went far.

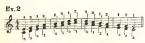
Pianists with feather-weight elbows floating along the keyboard also have loose flipping thumbs. If you have one, you have the other. You can test your "float" whenever you play a lone note or chord, or the last of a series of phrase notes, by gently swinging your elbow tips in the air.

A good way to develop flip thumbs is to make believe you are a kitten learning to walk.



Float, Flip, Float, Flip, Float, Flip, Float.

(Example 1) As you get stronger, your four paws take you farther (Example 2)



and faster (Examples 3 and 4).



When you play slowly, always say, "Float, Flip, Float, Flip."

Don't try flapping together until you can do each alone perfectly. After you have mastered 1 and 2, try 1, 3. Then do them all in skipping rhythms:



Now imagine that you are a larger animal, a dog or a horse, and prac-

tice these in the same ways. (Examples 6 and 7.)



Be sure to let your thumb slip along the surface of the key tops! For remember, a slip thumb is a flip thumb!

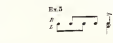
When you play the pieces, you can keep your elbow floating by letting it make little or big circles in the air when the music curves up or down; also when you come to the end of a "curve," by gently raising and lowering your elbow tip as you balance on the key.

In the pieces called *Flips* and *Floats* be sure to learn the names and the words first, then practice each scale hand separately until your thumb and elbow can easily do what the tune says. Later play it hands-together.

The Teacher's Round Table

(Continued from Page 888)

or divided between the hands,



Accent third beats only. Practice in one and two measure impulses. Beware of clipping the right hand eighth notes too short, for it will ruin the rhythm. No pause between sections.

No. 10., 104-108. Also taught! At first practice the melody alone with low bass notes played like grace notes below first beats. Discard bar lines, count four-eight, with first melody tone coming on fourth beat. Left hand arpeggio must roll down very softly and effortlessly, with feather-weight arm.

No. 11., 126-138. Keep the pattern:



(etc.) sharply rhythmic throughout. Avoid playing Measures 9-12 faster, since their pattern (sixteenth notes in contrast to the eighth notes in Measures 1-8) already gives the impression of doubly increased speed. Hold solidly onto Measures 21-24, and play Measures 25-26 very much slower.

No. 12., 72-76. Another excellent study in *pizzicato*. Use soft pedal throughout. The B's are most important

—you must float in them! In Measures 1-4 softly sing the top left hand voice only; in Measures 3-8 the top right hand voice; Measures 9-12, left hand; Measures 13-16 right hand. Play Measures 17-20 very clearly and slightly menacingly, with sparse pedal. These exquisitely conflicting eighth and sixteenth in the final four measures are life's dissonances gently dropping away, resolved in deep sleep.

No. 13., 80-84. A great masterpiece! Soft chords (played with various touches) are occasionally broken into lovely melodic and recitative patterns. The poet's thought:



beautifully reiterated, appears at least ten times in various guises, including those variations in the right hand of the codense. Avoid too slow a tempo. And remember that any piece with a "topography,"—clusters of irregular note values—must be played strictly in time. No *ritard* at the end—the gradual slowdown is written in the music. If the last left hand chord must be rolled, play the low G first, then the rest of the chord together.

What unique direction appears most frequently in Schumann's music? I think it is "Leidenschaftlich," which means "Passionately." He not only wrote the word countless times in his scores, but used it often in his writings. Even in those prefaces to the *Pasquali* "Caprices" which we studied last month, he wrote, "This piece will not fail to produce the desired effect if it is played capriciously and with passion." And again, "This caprice must be played passionately and with the most brilliant coloring; not one single note of it should be devoid of expression."

There in a nut-shell, you have the essence of Schumann's style. His vivid writing, titles and directions, the intensely dynamic vigor of his rhythms, his boyish enthusiasm, all make him the most stimulating, accessible, and least subtle of the romantic composers. . . . Every serious piano student should study one of his great works each year.

Music Masters Memorialized by the Mails

(Continued from Page 826)

design and Fuderski on a small rust-colored stamp honoring him primarily as Premier of his country. Last, Hungary's most famous contribution to musical art, is presented on issue of his country, vintage of 1932.

Notable among Italy's outpourings are the Stradivari, Pergolesi, and Spontini stamps of 1937, and no less than two sets of six and five stamps respectively in honor of their Bellini, "Norma," and "La Sonnambula" fame.

Allons enfants de la patrie, le jour de gloire est arrivé. The name of Rouget de Lisle will mean nothing

to nine out of ten musicians, but his one musical composition, more alive to-day in prostrate France than at any time in the past century, is as familiar to all as the best-known works of his contemporary, M. Mozart. France honored the composer of *La Marseillaise* and his contribution to French tradition with a set of two postal issues in 1936, the centenary of his death. An unusually beautiful issue is that featuring Claude Debussy against a background suggested by his *L'Après-midi d'un faune*. It was sold in 1939 for a specified sum over face value to raise money for charity as was the 1936 Berlioz stamp, also a piece of striking beauty.



GOMIZ

(Brazil)

The Low Countries add several interesting subjects to our discussion. Sweelinck, a Dutch organist at the turn of the sixteenth century, whose works and teachings are said to have influenced the work of Bach, is featured on a Netherlands stamp as is Deppenbrock, an ardent Dutch nationalist of more recent date. Bel-



MILITARY BUGLER
(Dutch Indies)



BENOIT
(Belgium)

gium's contributions to this array include a 1934 issue celebrating the centenary of the birth of Pierre Benoit, founder of the Antwerp conservatory, and a 1937 pair of stickers of identical design in different colors



RIEHN BEINGER
(Liechtenstein)



DEPPENBROCK
(Netherlands)

and values featuring a portrait of Queen Elisabeth, a patron of the arts. The legend at the bottom of the stamp and a violin in the upper left corner inform us that it is in honor of Belgium's famous violinist, Eugene

(Continued on Page 893)

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(Continued from Page 817)

any necessary variants in tempo. The music, therefore, must be almost memorized, so that each player can keep one eye on the conductor. Because of this special and rigorous training that they must undergo, a symphony orchestra composed of studio musicians would be the best in the world.

An Unusual Experience

Another unusual experience that came to me in Hollywood was that of playing on an electric violin for Franz Waxman's score for "Euphonia." It was confusing, since I was not able to hear myself play. The sounds came out in the next room. It produced the exact eerie effect that was needed for that particular film. The value of music in films is never shown more aptly than in "Of Human Bondage." This was put out without music for the preview. To everyone's surprise and consternation, the audience laughed at the wrong time. The picture was taken back. Max Steiner (who is one of the capable composers developed in Hollywood in contrast to those who gain their reputations first and then migrate to the film center) wrote the music and I played it. After that, audiences understood the picture's intent and were thoroughly in accord with the mood evoked.

It has always seemed fortunate to me that I have been able to combine film and concert work. Surely, working constantly in only one of these mediums would tend to make

an artist one-sided, while film-work alone might make him timid. On the other hand, it must not be forgotten that commercial work of any kind is of great advantage to a concert performer. It gives assurance and showmanship. It is significant that the percentage of famous concert artists, contemporary and past, have risen from the ranks of commercial musicians.

Every concert must provide, in the end, good theater as well as good music. People play to feel that they have been given their money's worth. The artist therefore should try to hold his audiences' interest. Most costly of all artistic crimes is to bore people. In that respect I have come to the conclusion that an audience will be more interested in vivid contrasts—emotionally balanced, of course—than in a program built chronologically, unless it has paid to hear a lecture. There is no reason to follow the old pattern of program building; the main thing to consider is musical balance and good taste. This method shows off each composition more than if there were a gradual, historical approach to each.

In order to accomplish this with the depth of understanding that it demands, the artist himself must have a thorough grasp of music history, just as the potential art-lover must know the history of art in order to appreciate the latest developments.

An interpreter has to be exceedingly tolerant. He must be able to listen to all music, whether he likes it or not, with an open mind. He should not blind himself to the beauties of classicism, if he happens to be a modernist; nor, if he happens to have conservative tastes, should he overlook the fact that many modernists have something of value to

impart. Every bird sings a different song. So long as a composer works with skill, sincerity, taste and technique, he deserves a hearing. Especially do our American composers deserve a hearing, not only to give them an incentive to continue their creative work, but to develop our own culture as Europe has always developed its culture. The reaction to the American music (by Bennett, William Grant Still and others) that I have played in concert has always been enthusiastic.

A breath of fresh air has entered the concert field with the inclusion of American music in the repertoire. I have never been sure that American music is correct in following European tradition. Viewing the fact that Bach, Beethoven and Brahms idealized what was the popular music of their days, it has seemed to me that American composers would do well to transfer our own idiom to the concert hall, since it has proved ingratiating enough to spread over the world. Fortunately some have realized this and the bars are being let down between serious and popular music now. At best there is only an academic difference.

Already great musicians are taking note of this trend. Jascha Heifetz telephoned me from New York city and invited me to visit him. When I arrived he thrust a violin into my hand and asked me to play Robert Russell Bennett's *Heteropoda*, which he had introduced and recorded, because he knew that I did so, with the composer. I did so, with Later he played some of his own Gershwin arrangements for me!

To-day master violinists like Kreisler, Heifetz and others are close to the Italian style of bel canto singing, when everything is done more musically. My own teacher used to ad-

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monish me to go hear Caruso sing if I wanted to learn to play the violin. In the old days purely mechanical considerations occupied too many beautiful minds. The chief difference between the old and the modern American players is in the phrasing. Modernists have taught the classicists a great deal. They have given to commonplace phrases a lift and a life that was never present in days of yore. (Paganini, incidentally, was a first-class trickster of his day. If he were living now he would be the first to adopt new methods!)

Not only are American composers bringing forth outstanding music, but there are now world-famous American artists of whom we will have an advantage over Europeans because of their versatility and flexibility. I look forward to America's absolute supremacy in music!

Have You Piano Hands?

(Continued from Page 819)

divination were required to come to my conclusion, for the young man's hands were decidedly muscle-bound, inelastic—tight. Thus we see that the two cases cited represent extremes.

Hands as Tools

Let us, for a moment think of hands as tools. They are, to be sure, more than tools, for tools, generally speaking, are man-made, inert, dead materials—products which have no particular virtue until they are used. Human hands, on the contrary, are spiritual utilities, as well as natural conveniences—both of them God-given. They are creations. As such they are amenable to training.

Without digressing too far, we have often wondered over the fact that Man turned his wits and intelligence to the making of that larger tool—the piano keyboard—which, in many respects is indeed awkward and unscientific—and that he also learned to use his God-given tools to master it? Nevertheless, it remains true that many a highly-gifted "piano mind" has frequently been "handy-capped" by tools incapable of mastering some technical difficulties which, for a variety of reasons, ever remained beyond their physical "reach."

Widespread Similarities

What characteristics, then, have the hands of great pianists in common? They are:

1. Adequate elasticity
2. Adequate breadth
3. Well developed muscles
4. Cushioned tips (a few notable exceptions)
5. Sturdy, supple wrists (notable exceptions)

6. Absence of double-jointedness. Even here the range of differences is very considerable. Not all hands of great pianists are sufficiently large to negotiate all keyboard difficulties. Not all hands are sufficiently broad, nor are the fingers of many of them sufficiently long and sturdy. On the contrary, some hands have fingertips which are either not fleshy enough, or too fleshy. An example of the latter were Rubinstein's hands. This immortal had decided difficulty in avoiding the simultaneous striking of two keys when he wished to strike only one—especially when that one lay between two black keys. The space was too narrow for his fingers! Yet his marvelous touch and tone were, in no small measure, attributable to these very well cushioned finger tips.

The Best Piano Hand

In his interesting book entitled, "Piano Playing with Piano Questions Answered," Josef Hofmann sums up this matter in the following words: The best piano hand is not the popu-

lar, pretty, narrow hand, with long fingers. Nearly all the great technicians had, or have, proportioned hands. The genuine piano hand must be broad, in order to give each finger a strong base for action of its phalanges, and to this base are added enough for the development of the various sets of muscles. The length of the finger must be in proportion to the width of the hand, but it is the width which I consider most important."

Now let us turn to "exhibits"—general likenesses of the hands of great pianists. Let us compare their external features, one with the others.

Chopin's Hands

Unmistakably a fine, soft, "aristocratic" hand, with highly-developed bone-structure, especially the fourth and fifth fingers. The wrist is supple and graceful—one would almost say, built along "feminine" lines.

Liszt's Hands

What a contrast is presented by the hands of Liszt! A sturdy bone structure, strong and elastic tendons, capable of negotiating great stretches with ease. No wonder the flaming wizard of the keyboard revolutionized keyboard technique. Nature, plus genius, plus intelligent training here produced a phenomenon which not only conceived amazing tonal wonders, but also could make of them living realities.

Rubinstein's Hands

Another amazing contrast! These hands are ideal piano hands. They are mighty and powerful, muscular, fleshy. Notice the symmetry of the fingers, their perfect proportions and especially the marvelous thumbs.

Carreño's Hands

In many respects the counterpart of Rubinstein's hands, the present Carreño, in themselves make it easy to believe that with these "tools," the wonders of pianism could easily be materialized. One of the outstanding points are the wonderful wrists. Carreño, as every one who was privileged to hear him, knows, had what may be called "natural octaves."

Rosenthal's Hands

Moris Rosenthal, one of the few surviving, authentic Liszt pupils, has unfortunately been known in this country as a master-technician. It is not surprising, in view of the fact that his stupendous prowess along such lines seemed to overshadow his other truly great achievements in musicianship, artistry and interpretation. His hands speak for themselves. It is easy to see for those who never heard this Titan play to believe that he was a supreme master of the keyboard.

Godowsky's Hands

Photographic likenesses of this im-

mortal's manual equipment were not available. Instead, we have X-ray pictures of his hands which are of interest as showing their unusual elasticity. Godowsky's hands were, in themselves, very small. Yet there were no technical difficulties which he could not easily negotiate, because of the unusual elasticity of his muscles. In fact, the technical difficulties of his amazing contrapuntal transcriptions (which, by the way, present-day technicians rarely present in public), so back of course, to the mind of a transcendental genius.

von Bülow's Hands

It is interesting, by contrast, to examine the likeness of Hans von Bülow's hands, which in many respects present decided drawbacks from a purely physical standpoint. And yet, in his day, von Bülow was credited with a great technique! Unfavorable features of these hands are: (a) general, "skinny" structures; (b) weak wrists. In a way, these were "tight" hands.



Gabrilowitch's Hands

Finally we come to what may be called "perfect" piano hands. At any rate, my master—Leschetizky—with whom Gabrilowitch finished his

pianistic education declared these hands to be perfect. It is undisputed that they present all the good physical features of all the foregoing examples—with not one drawback.

Hypothetical Experiment

If all the artists considered in this article could be assembled and each, in turn, would play one and the same composition on the same instrument, placed behind a screen, what observations and conclusions would we experience? Simply this: While all would be technically masterful—humanly perfect—each one's presentations (more correctly "creations") would reveal as many individual and unique traits of conception, style and so on, as their very faces and personalities—and hands. It would be hard to conclude that their offerings had such a high degree of excellence because of their "manual tools" alone. Rather should we say that it was their fine coordination of mind and soul which brought these tools to such a high degree of efficiency.

If, perchance, Nature has not endowed you with all of the favorable and desirable physical and other endowments of these giants, do not despair. Just so you feel the urge to excel, to rise above mediocrity and use all of your musical, musically-minded mind and soul in the service of well trained hands and playing mechanism.

Finally—if Nature has not given you all of the "tools" required (land, pray, how few have had all of them?) make the most of those you possess. Above all, seek to solve your musical and artistic problems and difficulties "higher up!"

Discrimination at the Keyboard

(Continued from Page 801)

composer must be approached in terms of his own style. You may spend years practicing runs and scales and intervals. Yet you never apply these impersonal practice drills to the individual compositions to be played. I have already spoken of the special touch required for Debussy. No matter how well you might execute a given run, you would not the same way as during your practices. The fleetness of the fingers, secured by impersonal practicing, would first have to be tempered, colored, by the effects of tone or nuance needed for the precise passage in the Debussy score in which the run occurred. The same is true of Bach, Mozart, Beethoven—any of

the great composers. Each has his own "style," and the fundamentals of pure technique must be adapted to that style, if the resulting interpretation is to be properly in character.

Further, there is a certain suitability, technically speaking, that pianists himself. Not all hands are quite similar—and, after the first elementary groundwork is over, each player should try to work out those technical details that are best calculated to benefit his own needs. Not all students, naturally, will be successful in evolving good studies and drills, but it is enormously interesting to try to build one's own exercises. (Continued on Page 855)

The Woodwind Ensemble

(Continued from Page 815)

making *screscendo* to *ff* on the flute may cause the pitch to become sharp, whereas, making an *ff* on the clarinet may make the pitch flat. The oboe tends to sharpen in its high notes and may be slightly flat on the very low notes. The bassoon tends to be sharp in both extremes of its range. Sharp notes on the bassoon are sometimes said to be "humored," that is to say, played in proper tune, by using less pressure of the lower lip. Also, the bassoon is so peculiarly and traditionally a hand-made instrument that each one is slightly different and individual from every other bassoon. Each bassoon is likely to require a different set of reeds to play in tune, and, therefore, the player should become familiar with such notes on his particular bassoon. However, the general statement that both bassoon and oboe tend to be sharp in their extreme high registers holds true, and this is often caused by the young players' "pinching-up" to these extreme high notes. Thus, with the very true and active reeds necessary to each member of the quintet—a fact not fully realized by all—

Here, in this pitch problem, is a very concrete evidence that a beginning quintet should be wary of the fine old classics mentioned above. Many of these, particularly the lighter ones, are "one limit," as they abound in unison passages for all the instruments. It takes a very fine quintet to play these with entirely unselfish intonation. And while this is one of the quintet skills presented in the book, it is not early in their rehearsing (weakness must be exposed and stressed in order to be overcome) nevertheless, when one is preparing a group for a public appearance, or an addition of any kind, such as a new member, it is well to expose or stress a *weak* point of the group in question. These weaknesses should be ironed out in rehearsal. Strong points are stressed in public! Good material should be chosen with care.

It is not necessary always to play light, fantastic, or would-be kaleidoscopic tone painting numbers with our woodwind ensembles. Solid and even severely "straight" types of music can be played with entire success. Too many woodwind pieces are "chopped up" into short phrases; the five players all go; they all stop; then they all go forward again. A whole piece is often to be found answering to this description—all broken up into fragments.

Pieces in which the rhythm is

strongly self-propelling are more readily apt to "play themselves" the more flatteringly, since the ensemble does not have a conductor.

The training of a good woodwind ensemble will require time; it will need patience and an almost "motherly" hovering over, to produce really outstanding results. But the result is more than worth while, and is lavished upon the student by the teacher, and all the love and care that is lavished upon the student. There will always be a certain amount of "mothering" of the personnel of the band or orchestra itself, a quintet capable of appearing as an unusual and attractive guest feature on any concert sponsored by the school band or orchestra. And there are many fine campus affairs, socials, and alumni gatherings, pre-meetings, Collegefests, and so on, where it is inappropriate to present the large instrumental group. Here the quintet can really prove the value of its existence. And here is a tip that should be very encouraging to any music director who has been before been dubious about the value of spending time and energy on the training of a quintet in his school. I firmly think, that it would be quite possible to present an entire hour's program of woodwind music, offering a thoroughly varied program, a good cross-section of all the types of music playable by woodwind ensemble, a thoroughly interesting program with all sections, and allowing to play any selection that was beyond Grade 10 and take some highly illustrative catalog research, but it could be done!

In the final analysis, many school music directors have to give most of their time to that musical organization which is going to represent the school or the community in the "big play." Nearly always, this means the band. It is the band that goes forth to perform at football games, at civic functions, and other large gatherings.

And, probably these woodwind instrument members, with their intensive small-group training in balance, intonation, precision, and so on, are the band players going to be in such a marked degree, are going to be the first chair members of the band. The positions of these five well trained players in key positions, will be a tremendous asset and a joy to the band conductor who has previously spent a little extra time on the formation of a quintet.

In the next issue of THE ETUDE Mr. Taylor will discuss problems of tuning, balance, blend and the particular use of each instrument of the woodwind quintet.

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O, TENDER MOON: The six measure piano introduction should serve the solo well in regards tempo style and expression. To be played very legato, in a flowing manner. Note slight crescendo and decrescendo in third and fourth measures, also in measures five. In slight



The above is reproduced to show just how each of the 32 compositions appear in Master Melodies

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INSTRUMENTATION

From the O
Then You Remember
 (The Bohemian Girl,
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 O Tender Moon (Faint
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Interesting Problems in Music Making

(Continued from Page 846)

especially true on the concert platform, with its attendant circumstances of increased emotional strain. The reason for this is accumulated fatigue. When the difficult passage is approached by itself, the player comes freshly to it and concentrates upon it; when it occurs in its context, the preceding passages have already used up some of the player's reserve of mechanical resistance, and this muscular exhaustion of hand makes the passage seem doubly difficult. The solution is to divide for endurance as such, quite as the mountaineer does before attempting Mont Blanc. Train yourself for fatigue by working at the very passages which are muscularly tiring; by playing them within their context; by playing up to the fatigue point. Then stop and begin the process again, and so forth. This is particularly valuable for passages that have already begun to go smoothly. A common mistake among students is to practice a passage for its difficulties, and then to leave it as soon as the difficulties are past. The point at which the difficulties seem conquered is exactly where additional practice is necessary, in order to build up that important reserve

fund of endurance, under all circumstances, without which virtuosic technique is impossible.

"Every country has the government it deserves; every man has the friends he deserves; every artist has the technique he deserves—no better, no worse. In other words, a mediocre technician means that its owner has not been driven by a sufficiently strong spiritual vision. If he had been he would have been forced on to acquire better technique in order to realize it! This applies also to tone, since tone is simply one of the technical means of expressing music. It is eminently personal because individual characteristics of tone (after the normal groundwork has been mastered) depend first upon the individual artistic device of the performer and, in the second place, upon his individual technical ability to bring this vision to life. A strong enough inner vision of how a composition should sound compels the violinist to strive for the sort of technical means, including tone, that its realization requires. Thus, the highly individual character of the demands a player makes upon his tone, whether consciously or subconsciously, renders it difficult to analyze the tone in any general way.

Some teachers, for example, advise the constant use of the vibrato, while others regard it as a special means of varying tone and advise that it be used, graduated, or omitted,

as individual passages demand. Again, some authorities advocate a long bow for *forte* passages and a short bow for *piano* effects. On the other hand, entirely different tonal qualities and carrying powers are created by varying the bow; taking a *placissimo* in an *allegretto*, for instance, with a quick whole bow, and a *subito forte* with only part of the bow. These depend upon these and so many more intricate details that there is no one way to determine its mechanical fundamentals.

"Right and left hands are equally important, although their functions are so different. One needs to work longer—all one's life!—at the technical demands of left-finger fluency, while the powers of the right hand depend more, perhaps, upon a good foundation and sound methodical training. With practice and experience, the left hand might often find its own way of solving difficulties; but if the playing of the right hand is basically wrong, even the most gifted violinist is handicapped in reaching his musical goal.

"I hesitate to prescribe exercises, because what one practices is less important than how one practices it. However, I can recommend playing scales in double stops in thirds. Such a drill is invaluable because it strengthens endurance and develops that special sense of relativity of the fingers in their approach to the fingerboard which I consider as indispensable to

the solution of the most complex of all violinistic problems: intonation.

"In the last analysis, though, the highly individual matter of how to practice can be determined only by the teacher. Which, by way of conclusion, reminds me of the three categories of teachers! First, there are those who call attention to faults without being able to correct them. In second place are those who can point out defects and correct them by explanation and demonstration of the right way—without being able to show the pupil how to travel that right way. In the third place, then, come the best teachers—those who can not only point out mistakes and demonstrate their correction, but who can take the pupil by the hand and lead him along the road of improvement."

Questions and Answers

(Continued from Page 818)

ask that I am afraid to tackle because there are so very many composers and because opinion regarding the quality of their compositions varies so. Therefore I am afraid I shall have to discontinue you by not providing any list at all. But if you are as smart as I think you are, you will at least have learned what "musical" means when they talk about "musical" music.

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THE PIANO ACCORDION

WHERE SHALL I GO TO STUDY?

Advice to Amateur Radio Accordionists

By Pietro Deiro

As told to Elvera Collins

ACCORDIONISTS who expect to become professional radio artists should realize that the demands which will be made upon them will be greater than if they were playing before an audience which could witness their performance. They must, therefore, prepare themselves accordingly.

The first thing to take into consideration is the fact that when an audience witnesses an accordionist's performance the attention is divided between listening to the music and watching the manipulation of the instrument. The personality and appearance of the player also attract attention.

The radio accordionist is judged by one thing alone and that is the sound of his music as it comes over the air, because the entire attention of the radio audience is concentrated upon listening. For that reason the accordionist should always be sure that his program has been thoroughly prepared so that he can play it perfectly. Little errors which might go unnoticed from a concert platform seem magnified over the air.

Let us consider some of the essential requisites for those who wish to enter radio work. Naturally these suggestions are intended only for the amateur who has had no professional radio experience. The discussion pertains to solo work and not orchestral playing.

We caution ambitious accordionists to be aware that they are qualified before attempting to secure auditions. It is difficult to draw a line and say just when a student is ready, because that depends very much upon the type of program for which he is to audition. The requirements for amateur programs are naturally not so high as those for professional programs. Some students waste valuable time going here and there for auditions before they are ready. Repeated failures cause them to become discouraged. What they really need is another year or more of concentrated study and practice and at the end of that time they will probably be ready to go forth and meet with success. When there is a doubt in the mind of the student about his qualifications, we suggest that he talk it over with his accordion teacher who will be glad to advise him.

If we consider the essential re-

quirements for the radio accordionist in the order of their importance we would have to begin with the quality of interpretive playing. The accordion must tell a musical story. It must be played with expression so that its full tonal beauty can be brought forth.

Next in the order of importance is good technique. The fumbling of keys is unpardonable in any kind of professional playing but is particularly noticeable over the air. Distinct playing is of vital importance. In this connection let us remind you of the old repeated advice to practice difficult and tricky passages at a much more rapid tempo than will be actually required. This will abolish all staccato and tenseness when the passages are played during the program.

Care in Details

We wonder how many of you have fallen into the following bad habits without realizing it. If so, they should be corrected before attempting to audition for the radio. Are you careful always to play the basses and right hand exactly together when they are supposed to be or do you set one limp along with the right hand first and then the right hand? This is especially bad over the air. When playing a full chord with the right hand do you depress all the keys at the same instant with you same degree of pressure or do you form the chord in half steps and add with certain tones predominating and with certain tones receding? These little things over the air attract attention and practice so that they may be overcome.

If the accordion is correctly played, its tone is enhanced as it travels over the air waves. There are, however, and rules to be observed. An accordionist may be even though a accomplished musician he can be accused of playing by violation of rule his radio work. He can also prejudice his those rules. He can also prejudice his listening audience against the accordion as a musical instrument. When playing in a theater or large auditorium the accordionist's natural brings out the full tone of his instrument. A different technique is employed in a radio playing. Less volume of tone is required and even the crescendo and climaxes are subdued. The volume of tone can be governed to a certain degree but there is less the control room but there is less

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Christmas Carol Broadside

(Continued from Page 812)

the Beadle and the Bellman. Some firms made a specialty of supplying these people with printed carols that had appropriate verses and woodcuts. One of these used the advertising slogan of "having printed these sheets for Beadies since 1735." That of the Bellman who was the watchman and harbinger of news was supplied with a distinctive woodcut of the Bellman carrying his lantern and bell. A carol frequently found on these sheets was the appropriate "The moon shines bright." The Beadle and inferior parish functionary who performed a variety of duties, generally left his broadside at the various houses along with some official parish news such as the results of the fall elections. Due to the Puritan influence in the American colonies, carol broadsides were not common but those of the type just mentioned did exist. There are those for instance that were left on the newspaper. The following is a portion of some "Christmas and New Year's verses" taken from a newsboys' broadside, dated 1764, which was printed in Boston.

"This is the only day of pain
To cheer a tedious group of pain
O let his hopes not prove in vain."

A cursory glance through the collection of Jeremiah Taylor's broadsides shows that they date from the nineteenth century. They bear none of the marks distinctive to some of the early broadsides such as the black letters and the crude woodcut broadsides. Many of the carols found here date from the late eighteenth and early nineteenth centuries.

A check with some of the early carol collections as a possible source revealed that a carol pamphlet of about one hundred and fifty pages called "An Old and New Christmas Carol" dated 1847, checked almost perfectly. All but two carols were found in the little volume. None of the others matched so closely so it is fairly logical to suppose that this collection, important in its time, was thus one of these Birmingham broadsides. This circumstance also places the probable date of publication around 1850.

A check on the source of one of these carols, not in the "Christmas Box," titled *The Star of Bethlehem* and beginning "When marshalled on the mighty plain," proved an interesting sidelight. The poem was by one of those poetic geniuses, Henry Kirke White, who died at the early age of twenty-two. The carol received added attention for it was supposed to summarize his experience of return to "faith" after a period of scepticism. His death in 1806, two

years after his "conversion," drew memorial verses from such admirers as Southey, Lord Byron and other less well known poets of the day. His fame had even reached American shores, for a Bostonian advertiser created a label for Henry White's memory in All Saints, Cambridge.

The cuts illustrating the broadsides were not always well chosen. The earlier ones were crude but those of a later period offer a finer line. The printer however seems to have been none too careful in his choice, for evidence often shows little discrimination in the selection of a woodcut that related to the carol theme. Those illustrating the Birmingham sheets number only eleven for the thirty carols printed. Of the two different Nativity scenes one was used four times and the other three; that of the "Shepherds" and the "Flight into Egypt" are used three times, respectively. Even these late sheets have some inappropriate cuts such as the Parrot for *Sunny Bank* (*I saw Three Ships*); a scene of a lion in a cage for *The Holy and the Ivy*; Britannia with an anchor at her side illustrates two others; and to complete the list, for the "Seven Joys" there seemed to be none available so a bit of a border design used on another sheet was made to serve. Still more ludicrous is a woodcut on an older broadside presented as a true picture of "The Site of the Holy Well in Palestine." An added cut between the second and third stanzas of the carol gives little credence to the caption, for it pictures a feather crowned negro, a cut common in the tobacco-pipe papers of the times.

Feasting Carols

After the Restoration in 1660 the carol broadsides were of a decidedly different quality. The carol hymn style rather than the true carol form was in vogue and feasting carols were predominant. *Tomorrow Is My Dancing Day* is a bridge between the religious and the festive carol, for it refers to both aspects of Christmas-tide. Incidentally the Birmingham sheets have none of these "feasting carols." With the exception of *Tale* (1652-1715) *While Shepherds Watched Their Flocks* and *Wesley's Hark the Herald Angels Sing*, written in 1738, carol writers were significant.

The ballads also had their influence on the carol. One of these by Francis Kindemars, inspired Byrd to write "one of the most brilliant, lucid Christmas pieces in existence." Others, such as the *Carnal and the Crane* and *Dives and Lazarus*, give us

an idea of later carols of the ballad type. Samuel Pepys, the noted English diarist, was also a collector of ballads. A broadside, "Old Christmas Returned," is found in his collection, and dates from the Restoration period (1660). This is a fair example of the "feasting" carol and has the long introductory explanation referred to in other broadsides.

Old Christmas Returned Tune, Delights of the Bottle

Old Christmas Returned, or Hospitality revived: being a Looking-glass for the Rich Misers, who are weary of their money, and how they may see if they are not blind how much they are to blame for their penurious housekeeping, and likewise an encouragement to those noble-minded gentry, who lay out a great part of their estates in hospitality, relieving such persons as have need thereof:

"Who feasts the poor, a true reward will find,
Or helps the old, the feeble, lame and blind."
All you to feasting and mirth inclined
Come, here is good news to pleasure the mind;
Old Christmas is come for to keep our house,
He seems to be guilty to starving a mouse
Then come boys, and welcome, for
dinner and beef,
Plum-pudding, goose, capon, minced pies and roast-beef, etc.

Still another connection with the ballad is found in those carols which bear, for their text, changed to another of a "roddy" nature. For instance the ballad *Dives, Come To Me* which became *Dives, Come To Me*, is paralleled by the carol *Remember O Thou Man*. This carol, and the *Compensious Booke of Godly Ballades* changed out of prophane

Among the carols most frequently found on the broadsides the first place goes to *God Rest Ye Merry Gentlemen*. This was often coupled with *Seven Joys* and *Sunny Bank* and the *Cherry Tree*. Others, such as *Dancing Day* and *This My Holy Day*, appeared time and time again. The Birmingham collection contains the *Seven Joys*, *Sunny Bank* and the *Cherry Tree* Carol, but none of the others is present. Peculiar to Noel which was that the popular *First* of carols as early as 1833 seems sides.

Certain carols and slightly different phrases of the same carol were distinctive to certain sections of England and it was the broadsides sold in these districts that helped reveal their place of origin. The

Carnal and the Crane as well as *Dives and Lazarus* came from Worcester; one of the popular Wassail carols originated in Gloucestershire and another in Yorkshire. The West of England contributed such carols as *Joy to the World, Hark, All Around the Welkin Ring*, and the *Angel Gabriel*.

To-day with a revival of interest in the carol and carol singing (the writer always looked forward to those carol concerts given by the Mount Holyoke group), we are able to approach the whole question with a broader point of view. Collectors have taken down the traditional airs, and scholars have found others written in various manuscripts while antiquaries with scrupulous care and unselfish labor have found numerous others from the early treasury. All this is important, but to the lowly carol broadside must go a great deal of the credit for having preserved the words for future generations. Their intrinsic charm bears the marks of an early English culture just as those from later centuries show the religious mind of succeeding ages. True, the carols are as quaint as the folk that conceived them but they savor of a greatness that is equalled only by the childlike simplicity of those that created them.

The Essentials of Vocal Art

(Continued from Page 811)

The English *i* becomes an *ee*, or becomes *oo*. We may scarcely be conscious of it, but it is the *i* vowels required in singing must be quite pure, without a trace of diphthongs.

Formerly, singers were taught to declaim before they were allowed to sing, and an excellent practice it was. They learned to articulate without muscles; to free their throats; to clarify their vowels from the stricture of the glottis, and never on the larynx, thus eliminating unnecessary activity of the jaw and contortions of the mouth. And all this, precisely, helps to shape vocal form.

The best time, of course, to begin these studies is when the singer is young. After two years should be spent on vocal form more time could advantageously be devoted to it. The conscientious plan would be to begin general musical education at the age of eleven or twelve, enabling the student to master the reading of notes, harmony, solfege, and musical history during his most formative years. The singer should also master at least one instrument.

The singer who begins his studies later—and then continues solely on getting by with a minimum of vocal work, so that he may display himself advantageously in public performance—(Continued on Page 862)

Advice to Amateur Radio Accordionists

(Continued from Page 853)

likelihood of distortion of tone if the accordionist will remember to play softly and yet distinctly.

The Danger of Blurring

Rapid numbers like noctuelles often come over the air as a confusion of notes and the melody is completely lost. The reason is that the accordion piano keys have been depressed too far and are not released quickly enough. A very light touch is necessary and the keys need only be depressed a little way in order to open the valves enough to produce sufficient tone. Keys depressed too far often produce a thumping sound when played rapidly. This is more prominent over the air than when heard from a stage. There are occasions when this sound is the fault of the instrument and not the player. A minor adjustment is necessary on the piano keyboard; this can be taken care of by any competent repair man.

The last requisite we shall mention is probably the most important of all. It is "The will to succeed." Every accordionist who is about to cross the threshold from student days into professional playing must realize that the path before him is not an easy one. There will be times when he will be enthusiastic and encouraged and other times when he will be discouraged almost to the point of giving it all up. This is the time when real character will reveal itself, and the accordionist with perseverance and the grim determination to succeed will reach the heights, while more talented players who lack these important qualifications will fail.

Pietro Detro will answer questions about accordion playing. Letters should be addressed to him in care of THE BRUNN, 1712 Chestnut Street, Philadelphia, Pennsylvania.

Discrimination at the Keyboard

(Continued from Page 855)

tion of the wrist, for instance, prepared for myself a study in double sixths, to be taken by the two hands in contrary motion. In the middle notes in the suitable chord progression harmonies. Another drill of my own is built upon the alternation of one note and one chord, followed by one chord and one note.

Again, I believe it perfectly legitimate to adapt many fingerings and fingering to individual needs. In certain of the Chopin Etudes, for example, I find it difficult to carry the

full run in the treble with the right hand, and to follow it by the full run in the bass with the left. Instead, I break the long run into several parts, taking five notes with the right hand, five with the left, and alternating. All the passages are complete. It sounds no different from the indicated figuration, and suits my individual needs much better. It is an interesting and fruitful study to develop such technical aids of one's own—provided, of course, that the result is musically sound and expressive of the composer's meaning.

I am often asked about the origin of my *Musical Impressions*. I may say that they are exactly what the name implies—impressions. I conceive some amusing idea and then improve upon it, never in set practicing, but simply by going over it, at parties or on the radio. It takes a long while for these impressions to become "set." The *Italian Opera* sketch isn't entirely fixed yet. A group of us heard a concert in the Hollywood Bowl, at which the *Ride of the Valkyries* was played. Suddenly, I conceived the proper singing with the orchestral version of the work—and from that point on, I amused myself by hearing, in my mind, of course, various people doing the singing. By the time I got around to "hearing" Rudy Vallee do it, my impression was alive in my mind, and I was able to try to it over a few times. In modernizing or popularizing the great masters, I have never jazzed or spoiled a noble theme. Instead, I try to combine the style of Bach or Mendelssohn or Mozart with the singing with the modern. That current bits of modern music, and method seems more suitable—and suitability is the keynote of musical expression.

Lullaby

(Continued from Page 864)

area eight times until oblivion is effected.

Next, turn to the area of the chest. Relax the pectoral muscles and the intercostal muscles and leave in internal surrender all muscular and nervous resistance or stiffness in this important section embracing the heart and the lungs, the gall, and (to a large extent), the liver. Repeat this breathing-relaxing exercise eight times.

Next, treat in like manner the area of the waist and the lower trunk. Note particularly the important area of the adrenal glands in the "small of the back." With each of the eight outgoing breaths surrender all resistance offered by muscular contraction. Carry out the exercise with the areas of the stomach, the legs, the feet, the arms, and the hands.

You now have created ten "areas of oblivion." It remains to "connect" all these areas. The writer at this point of treatment feels so completely "surrendered" that there is literally no

consciousness of the existence of a body. It seems to have vanished—to have evaporated in the imagination. One is then inclined, perhaps, to roll over to one's normal sleeping position. All adults have a habitual or normal sleeping position in which they are apparently most comfortable. Such a position is seemingly individual and personal with each human being.

When the point is reached where complete nerve and muscular acquiescence to oblivion is achieved, the sensation of sinking into blissful unconsciousness develops. At such a point the writer becomes aware of this "passing" through what might be called "dream visions" which commence to appear in fantastic fashion on the frontiers between the conscious and subconscious minds. These fleeting visions take the form of strange views, buildings, faces, flowers, little children, which surge up from the vast reservoirs of the subconscious. When these commence to come, complete unconsciousness or "total oblivion" usually follows thereafter. These visions may or may not come to you. They are nothing more or less than future dream flashes.

Total oblivion may last for an entire night or it may last for only a short time—even five or ten minutes. However, the quality of rest is so superior to ordinary sleep that one awakes delightfully refreshed and invigorated.

It has been suggested that this is some kind of autohypnosis. Even if that were the case, which it is not, like all hypnosis it would not succeed if it were in any way resisted, or if it were tried with any doubt or lack of confidence in its success. No one can be hypnotized by another against his will. The subject must

(Continued on Page 862)

The World's War Call for Music

(Continued from Page 816)

the Allies is singularly demonstrated by the nature of the songs sung by the soldiers.

Upon examination, the lists of the many Nazi-inspired war songs seem to be inspired by the sinister motives of the famous *Hymn of Hate*. One in particular was a submarine song supposed to be sung by the sailors undersea, as they joyfully sent their messages of death toward the women and children. The infamous *Horst Wessel* song, which extols a background merely because of his worthless life to the honor of the author of "Mein Kampf," is an example of the depths to which the

German ideals of yesteryear have been dragged.

On the other hand, the war songs of the United Nations, which have met with the most popular favor, are songs of an entirely different type. During the last war there were almost no songs of the Allies that were widely sung that were arsenals of hate. They did not choose to go about things in that way. They had a hard, tough job to do, but they needed their wits and they had to keep their heads while others were losing them. They sang *There's a Long, Long Year*, *Keep the Home Fires Burning*, *It's a Long Way to Tipperary*, or even the rollicking *Over There*. In the present war our soldiers and sailors are singing with greatest gusto a hopeful song of love, laughter, and peace, with a pathetic prayer for the day when the "little room again," in one of the most appealing war songs ever written, *There'll Be Blue Birds Over the White Cliffs of Dover*.

The very idea of a song of peace during an international hit during the most terrible of all wars must be inexplicable to "the High Command" in Berlin.

Another typical song is *Don't Sit Under the Apple Tree with Anyone Else But Me*, which hasn't a word of war in it except "when I come marching home."

Because the soldiers of the Allies do not get up and howl their hate like an army of baboons, they are more determined, more intelligent, tougher fighters when the job of winning comes along. Anyhow, the line of demarcation between the personal, moral, spiritual ideals of the two great fighting forces is spontaneously shown by the songs their soldiers select to sing, recite, or hum. All of the great contributions which the German people have made to music in the past, one feels that the submissive soldiers of the present generation in Germany have been misled miserably by sinister minds, from the Fuehrer down. These definitely have organized a pagan ideology of unbelievable cruelty which is a part of the fine German character that made the great nation, which has given so much to the world of yesterday but which is now destroying itself.

The War Savings Staff of the Treasury Department and the U. S. Office of Education and its Wartime Commission enthusiastically advocate community songs on as far reaching and as large a scale as possible. Henry Morgenthau, Jr., Secretary of the Treasury, has written:

"Music will have a large place, helping to strengthen the American spirit in wartime and to focus attention on the opportunity to buy War Bonds and Stamps. Already the country educators throughout the country are making a splendid contribution to the war effort through their work."

(Continued on Page 863)

Thrilling Possibilities of the Amateur Orchestra

(Continued from Page 800)

between the different instruments, and also how to match the quality of the tone of each individual player, so that the sum-total is unified, and the whole group sounds like one.

"There is a great difference in the techniques of solo, orchestral, and chamber music playing. As he progresses, the player will gradually be able to differentiate between these types. Orchestra playing is like painting scenery for a vast stage on a large scale, whereas solo playing is more like painting a picture to be seen close at hand. Technical methods that will sound well for solo playing will not be broad enough for orchestral playing. On the other hand, technical methods that sound wonderful in orchestral playing will not sound well in solo playing where every detail is of importance. The most common failing is to play orchestral music with solo technique.

The Spirit of the Music

"Vital as these necessary steps in performance are, they are but a part of the complete goal of playing which is to find and express the spirit of the music itself. Hence, the orchestra must play with imagination. A merely correct reproduction of all the notes and all the indications is not sufficient. Neither is it music. Each player must put imagination into his performance, and the director must conduct with imagination. It is true that the conductor alone is ultimately responsible for the character of the performance of the orchestra—but that does not mean that the players themselves are automata. In the modern orchestra, each individual should be responsible for his or her playing of the part. It is not possible for the head of the section to be watching each individual in his section because the head is also responsible for his own part and in order to play well, he must concentrate solely on the music, the rhythmic beat of the conductor, and the perfect control of tone production on his instrument. The old idea of passing the responsibility to the head of the section is very weakening to the musical morale of the orchestra.

Each player must accept the full and complete responsibility of his part, and the playing of that part must bring into play all the musical and personal qualities of the player, former, so that it is an expression of his individuality. The truly eloquent orchestral performance releases the fullest expression of personality of each player, as well as that of the conductor. It is for the sake of this goal that the conductor needs to familiarize himself with the personalities of the players. All, in-

cluding the conductor, must be willing to cooperate.

"The ideal orchestra is like the ideal country, where each member enjoys the right to full freedom of personal expression (provided, of course, that the freedom of his expression does not injure the same freedom which is the right of every other member), and where each individual assumes, in exchange, his full share of the common responsibility of duty. Such a give-and-take results in complete individualism blended with complete collectivism, balanced in a combination that functions without friction. This is a difficult goal, to be sure but it can be attained. I am not at all optimistic in saying this, because we have done it. The Philadelphia Orchestra reached the balanced combination of individualism and collectivism; so did the All American Youth Orchestra and the NBC Symphony Orchestra. Exactly how it is to be achieved is too individual a matter to discuss in any general way. Each conductor must solve the question for himself, drawing upon the musical and human qualities of the players, and on his own capabilities as leader.

"I would like to emphasize one basic principle—technique, accuracy, tone, phrasing, musicianship are all of them important. But still more important by far is the eloquent expression of the spirit of music."

New Musical Heights in Radio

(Continued from Page 808)

under the direction of Dr. Hanson and Paul White; a number of programs by the Eastman School Chorus under the direction of Herman Genter; and the Eastman School Little Band; and the Eastman School Orchestra in programs under the direction of Frederic Fennell.

The NBC's Inter-American University of the Red Air, which is featured over 11:30 to network on Thursdays, is one of the 12:00 midnight, E.W.T., is one of the most interesting series of its kind most devised for radio. These programs are designed to trace the development of music in the two Americas from the Pre-Columbian times to contemporary times. The broadcasts this month run through the years from 1795 to 1850.

The program over the Blue network Blue heard over 7:00 to 7:30 P.M. on Sundays has established itself as one of the most popular shows of its kind on the airways. It is, of course, kind of the always. It features, for the singing of Walbur Evans, baritone, and Josephine Houston, soprano, together with Joseph Stogatz piano, together with orchestra, which has given this show its prestige.

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The Spade

Junior Club

Edited by
ELIZABETH A. GEST

Christmas Remembrance Recitals

Last December you may remember reading in your JUNIOR ECHO about the "Tin-can" recitals, when everyone in the audience brought a tin of food which was later contributed to an orphanage or other charitable institution. And the year before that, dolls were given in the same way.

Now this year everything is different. Many of you have members of your own families somewhere in Europe, or at sea, or in camps in this country. So when you have your December recital or entertainment or club meeting, have everyone in the audience as well as those taking part on the program, bring one of their Victor records for a donation to the men in the Service. Everybody can spare at least one record for this cause.

Then appoint a committee to pack them up and send them to your near-

est U.S.O. for the pleasure and entertainment of the men in the Service. (If you do not know where the nearest U.S.O. is, your post office will tell you.) There are photographs in the camps and other places where the men are stationed, and records are popular. In some places there are only a few and the men get tired of hearing the same ones over and over.

You can put your name or the name of your group or club on the records, but do not be disappointed if no one writes to thank you. Getting letters is not the object; the object is to do your wee, tiny bit. So look over your recordings now and see what you can spare. And let it be something by one of the great composers whose music brings so much comfort and solace to brave hearts away from home on Christmas Day.

Junior Club Outline No. 16

Schubert

B' graphic

- Read the life of Franz Schubert in "Standard History of Music," or a similar book.
- Schubert is famous for his art songs. What is an art song? (Refer to last month's outline.)
- How many songs did he write?
- Why is his "Symphony in B minor" called the "Unfinished Symphony"?

Terms

- What is meant by cantabile?
- Refer to Junior Club Outline, December, 1941, and read about the

Christmas carols.

Keyboard Harmony

- Play or sing *The First Noel* and *Joy to the World*, using the tonic, subdominant and dominant (I, IV, V) triads in the accompaniments.

Program

Your program may include a short biography of Schubert and arrangements of some of his symphonic melodies and songs, arranged as solos or duets. These can be obtained in grades from about two and a half to four. Also his *Moment Musical*, *Impromptu* and other Schubert piano solos.

The Organ Sends a Letter

By Monica Tyler Brown

Dear JUNIORS:

Of course you all know me, for you see and hear me every Sunday and sometimes oftener. Sunday is really the day I like the best, when people come to church, for then I get a good chance to show off, and really I am important. On the long, dreary week days I feel quite lonely, except when the organist and a few pupils come to practice on me. I enjoy practicing as much as playing.

Yesterday a boy was here taking his first organ lesson, and he is going to come every day to practice. He looked rather small sitting in the choir loft, but then, I am so enormous I guess I make everybody look small. It made me quite happy when he smiled as he used a flute stop; he looked up at his teacher and said, "Why, do you know, that sounds just like a flute in the orchestra."

"Yes of course it does," his teacher answered. "The organ can imitate every instrument in the orchestra. It has great power and dignity, too, and can play very, very loud, and then so soft that you can scarcely hear it. It is called the King of the Instruments." You see, I am really considered a King.

The teacher then told the boy something about my history, but my history is so long he could not tell him much, that is, not much at just one lesson, especially when he had so much to tell him about my mechanism—

ism—you know, my pipes and stops and pedals and things. But my family is very, very ancient, you, very. Just think, there is a record in the Bible about Jubal, who lived ages and ages B.C. and he was famous because he played the organ. The Bible calls Jubal the father of all those who play the organ. I think it is nice for organists to feel that Jubal is their father.

Some of my first ancestors were Bag Pipes and Pipes of Pan, too. I wish I could hear one of those old ancestors of mine. It is a pity there were no recordings in those days! Then later, there were water organs. Two of those were excavated from the ruins of Pompeii and are now in the museum at Naples. You remember reading about Pompeii being destroyed by an eruption of the volcano, Mt. Vesuvius, in 79 B.C. Then, in the tenth century, there was an organ with two manuals—you probably call them keyboards, but we organists call them manuals. That organ was at the cathedral in Winchester, England.

The early organs were built right in the church, and not in factories, as they are built to-day, and until the sixteenth century the monks themselves were the organ builders. Those old monks were very skillful people—you would never think of them as organ builders. Of course, in our modern organs we have lots of improvements, and our tone colors have been increased. Our very deep tones are produced by the pedal keyboard, played by the feet. You may think it is hard to learn to do good pedaling on the piano, but you ought to try to play a whole scale with your feet, flats and sharps and everything! And some of us large organs have five manuals. Just imagine your piano having five keyboards. You'd surely get mixed up! We call our manuals, from the lowest one up, the Great, Swell, Choir Solo and Echo organs. No wonder it takes lots of practice to be a good organist and use five manuals and the pedals and stops all at once. I wish you could all take organ lessons. I would promise to help you all I could.

Our sound comes through our pipes, and we have pipes of all lengths and qualities. Some give reed tones, some brass tones, flute tones, string tones, chimes, gongs, and so on. These tones are all controlled by the little gadgets we call stops. The organist is the master of the organ and our keys and stops obey his touch. We organists are proud to know that the great Bach loved us so much

(Continued on next page)



St. Cecilia Playing the Organ
From a painting by Van Eyck

Music Masters Memorialized by the Mails

(Continued from Page 844)

Yauye, who died as recently as 1931. This also was issued in the interest of charity.

Switzerland, which contributed Pestalozzi to pedagogy, is responsible for another notable educator, Hans Nägeli. This music publisher, who subscribed to the theories of Pestalozzi, was active in behalf of school music and is accounted the "father of music appreciation." Nägeli, who



YSAÏE VIOLIN
Oscar Eliazabeth

(Belgium)

died in 1836, is the subject of a Swiss postage stamp of 1936.

It seems strange to those acquainted with her methods that that master of philatelic propaganda, Russia, has seen fit to honor only one of her numerous musicians by the issue of a postage stamp. Tschaikowsky received that signal honor only recently.

Although Austria and Germany have each produced a set of postal issues in honor of the operas of Richard Wagner neither government has ever seen fit to picture the composer himself on a postage stamp. The Austrian "Nibelungen" charity set of six stamps of 1926 commemorates the tetralogy with scenes from each drama. The German charity issue of 1933 does likewise for "Tannhäuser," "Lohengrin," "Die Meistersinger."



SCHÜTZ
(Germany)



DVOŘÁK

(Czechoslovakia)

"Tristan and Isolde," "Parsifal," and "The Flying Dutchman," as well as "Das Rheingold," "Die Walküre" and "Siegfried." The latter set is of singular beauty.

unusually effective (and lucrative) appeal to the philatelic world resort to the "souvenir sheet," a miniature sheet of stamps sold, as a general rule, under certain specified conditions for a limited time only. Such novelties are sometimes offered at the behest of the stamp collectors themselves to commemorate an event

of philatelic significance, such as a national or international convention of collectors. It has happened occasionally that a musician or musician-subject has been chosen as the feature of the souvenir. This was mentioned in the case of Hungary was done in that manner in honor of a philatelic exhibition at Budapest in 1934; the same thing was done in the name of charity with the Belgian Ysaye stamps. Liechtenstein, a tiny country which in pre-Schickelgruber days depended upon postage stamps for the greater part of its revenue, printed and sold sheets of 1938 presenting Joseph Rheinberger, organist. The most prized of the miniature sheets of musical significance is the pair of Czechoslovakian sheets of 1934 celebrating their national anthem. Each sheet of fifteen stamps has a top and bottom margin of extra width upon which is printed the words and music of the anthem. The Austrian handstamp dealer's invasion of the world market created a tremendous demand for its stamps on the world market, thus raising the price of these two items several hundred per cent.

On this side of the Atlantic there are fewer instances of platitudinous tribute to men of musical fame. Notable for their unique design and delicate colors are the huge rectangles put out by the Brazilian government in 1936 to celebrate the centenary of the birth of their Carlos Gomes. The four "horse blankets" (the appellation bestowed upon such huge show pieces by dyed-in-the-wool philatelists) appear in two designs and sizes, one featuring a bust of the composer and the other a photostatic copy of the opening subject of the overture to Gomes's opera, *Il Guarany*. Even Gomes's opera can be read and played without a magnifying glass the full piano score can be read and played without the stamp.

Two other sister republics of this hemisphere, Costa Rica and the Dominican Republic, have seen fit to make the composers of their national

anthems by placing their portraits upon a postage sticker. So it is that Manuel Maria Gutierrez and José

Of greatest interest to the American musician-philatelist is the set of five adhesives of appropriate design featuring the portraits of Stephen Foster, John Philip Sousa, Victor Herbert, Edward MacDowell, and Ethelbert Nevin. These "Americans of Note" are the first ever to appear upon postal issues of the United States; it was in 1940 that they achieved the distinction hitherto reserved for former presidents, military and naval heroes, pioneers, world's fairs, and the electric lamp. Suitably mounted, they make a novel addition to the wall decoration of a music room.

He who is interested in stamps picturing musical instruments will find virtually every stamp-issuing country has produced at least one

postage stamp which refers, albeit incidentally, to a musical instrument. Instruments pictured include the ubiquitous post-horn (some hundred of these), the harp, violin, drums of various types, flutes, pipes, trumpet, bugle, lyre, lute, alto, piano, bagpipe, guitar, tom-tom, bells, besides a number of primitive instruments in the hands of natives, (not including the saxophone in the hands of a native of an American college campus).

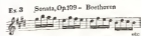
The attention of our readers is called to the article, "Music and Postage Stamps," by V. A. Norman, in THE BRIDGE for February, 1935, in which many other musical postage stamps appeared.

How Scales and Arpeggios Help Sight Reading

(Continued from Page 809)

formidable array of black keys, he is hard pressed to remember the location of the new accidentals. Much of this difficulty could be eliminated if the elementary practice of the child were to include a liberal assortment of scales with four, five and six sharps or flats. To some, this might represent a somewhat radical departure from the normal procedure, but it is nevertheless pedagogically sound. Not only can these scales be visualized as readily, but they are, in most cases, easier to execute.

Familiarity with the scales will also prove a valuable asset to the student in the reading of music that is sequential in character. The execution of such a passage as this is essentially a problem of shifting the hand from one position of the scale to another: If the pattern of the scale has been thoroughly visualized, the hand will automatically assume the required shape for each group. (Note Example 3.)



For those who do not respond quickly to visual impressions, an excellent preparation for this type of reading may be found in Example 4.



The common practice of constantly shifting the gaze from the music to the keyboard is hardly conducive to good sight reading. Control of this habit should take place in the early stages of note reading. If the method of association has been consistently applied, the child's attention seldom needs to be diverted from the printed page. Thus, he becomes familiar with

the keyboard through the kinesthetic sense. This tends to insure greater accuracy, and the constant temptation to be watching the hands decreases accordingly.

The World's War Call For Music

(Continued from Page 858)

in the schools, but I am sure that the Music Educators National Conference and its affiliated organizations can develop this work still further in the service of our country."

This applies to all musicians and musical amateurs. The program for national Victory Sings is being promoted by the Treasury Department. Some of their suggestions are: "Songs of the people might follow, such as: *Swing Low, Sweet Chariot*, or *Go Down, Moses*, with its intensely meaningful "Let my people go!" If the community is made up of large numbers of Americans of foreign extraction, they might sing some of their folk songs or be represented by groups of folk dancers.

"*Let Me Call You Sweetheart* or *The Bells of St. Mary's* will suggest other popular songs for all the sweethearts whose 'young loves, the true loves' will 'come from the sea.'"
 "Rock-a-bye, Baby, *Sweet and Low*, and the *Brahms Lullaby* are songs for the children for whom America must be kept as the land where life is steady, wholesome, and happy.

"For all of us, cheerfully bicycling or walking instead of motoring—*Daisy Bell*, with 'its bicycle built for two.'

"The White Cliffs of Dover, Faith of Our Fathers, Netherlands Prayer of Thanksgiving, all make an appropriate final group.

"The Victory Song should end with America, the Beautiful (in B-flat)."

New Records

(Continued from Page 805)

the Seraglio"—Ach, Ich Liebe and Welche Wonne; Aïda from "Motel Exalte Jubilate"; sung by Lily Pons. Columbia set 518.

The Songs of Early America—1620-1830; sung by singers under the direction of Elie Siegmeister. Best Record Set ES1.

This set, compiled by the folk song specialist Mr. Siegmester, offers some of the most interesting material of early America. Using four able and gifted singers—a soprano, a contralto, a tenor and a baritone—Siegmester has contrived to present his material in an appreciable manner. Much of the material in the album is of universal appeal.

Articles

Concise Index of THE ETUDE for 1942

(To save space the titles of many of the articles have been somewhat condensed.)

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HELEN TRAUBEL ON "MAKE HASTE SLOWLY"
The sensational American trained prima donna, Helen Traubel, tells of the means which carried her to her present heights in concert and at the Metropolitan Opera House.

**THE HON. FIORELLO LA GUARDIA,
NEW YORK'S MUSICAL MAYOR**
America's most famous mayor talks on what music means to an American metropolis. What the fiery Fiorello, "brought up in his father's military band," has done for music in America's largest city will interest all.

**THE WORLD'S HIGHEST PAID SINGER,
NELSON EDDY**
"Tops" in concert, movies, and radio, Nelson Eddy tells "Who Should Have a Singing Career." It is a "right to the point" educational article.

**HOW VITAMINS CAN HELP THE MUSICIAN AND
THE TEACHER**
Music may be a great strain upon the nerves, the throat, the eyes, and the vitality of the musician. Two authoritative articles, based upon the most advanced medical opinion, and embracing the views of an eminent internal medicine specialist, Major Perk Lee Davis, may prove invaluable to all who have to do with music.

NEW OPPORTUNITIES FOR AMBITIOUS STUDENTS
Dr. Thorne Lefrancis, composer, teacher, conductor, and Dean of the College of Fine Arts of the University of Michigan, tells definitely just how the war changes are making it possible for thousands of students to get a musical education that only last year would have been unthinkable.

LILY PONS ON "IMPROVING VOCAL TECHNIQUE"
Lily Pons, like Galli-Curci, was first trained as a pianist. She studied the instrument at the Paris Conservatory. She made her debut as a coloratura prima donna in "Lakme" when she was twenty-one. Since 1931, when she made her debut at the Metropolitan, she has been continually advancing in popularity. Her discussion of the subject, "Improving Vocal Technique" will prove of excellent value to students.

**A NEW SENSATIONAL PIANIST,
ALEXANDER BOROVSKY**
Borovsky has been the talk of Europe and South America for years. This noted pupil of Annette Esposito (first of Leszek's four wives) is distinguished for his remarkable technique playing, and his excellent article in *THE ETUDE* is upon this subject.

JENNIE TROREL OF THE OPERA COMIQUE
Although the war interrupted the career of the Canadian-born prima donna, Jennie Trorel, her triumphs at the Opera Comique in Paris promise a great future. Her article upon "The Basis for Good Singing" is very fresh and helpful.

JAMES NELTON "MAKES" THE METROPOLITAN
Friends and admirers of James Melton, who for years has been a great "hit" on the radio, the stage, and the screen, are rejoicing to find him coming to the front in the Metropolitan Opera Company. It has taken hard work, and when he discusses "You Must Go to Work" it means something to student readers.

BRITAIN'S INIMITTABLE GRACE FIELDS
The singer with the inimitable appeal who, with "hits," ballads, classic songs, and hymns has reached millions in homes and camps in England and America, through her infectious good cheer and with her Lancashire humor. There is only one "Grace Fielder" and her story of how she became famous is diverting and inspiring. Her account from a "winder" in a cotton mill to present fame is one of the romances of the present day musical stage.

A GALAXY OF BRILLIANT FEATURES
"Something interesting and profitable for everyone" was the policy of the founder of *The Etude*. For instance, America's foremost composer, Mrs. F. H. A. Beach, discusses "The Flow of Creative Composition." Many of the leading new composers, among them Fritz Busch, and Ruedard Bennett, known to radio listeners everywhere, give intensely interesting views. Dr. Eddy's splendid list of renowned musical experts in their respective fields presents a service to its readers which may find worth several times the cost of annual subscription. These notable men and women work enthusiastically and devotedly every month to maintain the international standards of *The Etude*. They include the internationally known pianist and teacher, Dr. Guy Miller; the outstanding band and orchestra instructor, Gustav; the able vocal specialist, Dr. Nicholas Douby; the noted violin expert, Robert Braine; the widely known music, Miss Elizabeth Galt; the popular Federico Deloro for accordion; and the experienced George C. Krick for fretted instruments.



GRACE FIELDS



THURLOW LEFRANCIS



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HELEN TRAUBEL

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