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James Francis Cooke

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THE ETUDE

December

1943

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THE WONDER OF CHRISTMAS NIGHT

From a painting by Josef Madlener

A Christmas Canticle

1943

Oh, Mother by the manger
With Jesus on Thine Arm,
Guide Thou our sons this holy night;
Keep them from battle's harm.

Grant that another Christmas
Will mark the end of war,
Bring cheer and joy to us again,
And love for evermore.

Thou know'st the pangs of sorrow
And what we have to give
To show the world that sacrifice
Will help mankind to live.

The star forever leads us on
Towards Heaven's holy light.
Bless us, dear Lord, this day of days,
Guide Thou our fight for right.

All hail the song of angels!
From out the midnight sky,
All hail good will and peace on earth,
That must come from on high!

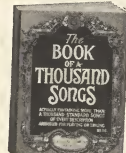
James Francis Cooke

CHRISTMAS GIFTS FOR MUSIC LOVERS



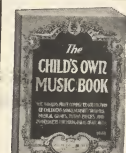
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ONE of the principal differences between this war and the First World War is that it is altogether unlikely that the present conflict will end on all fronts at one time, but will taper off, as various Axis forces are consecutively overcome. All wars, however, do come to an end, and business men the country over are now speculating upon the post-war conditions which we all shall be obliged to meet. Hail the happy day when the Hitler-Hirohito-Mussolini era is ancient history! Perhaps it is a good thing that we may not be compelled to come back to the problems of civilian economy with a "bump," such as that which followed Armistice Day in 1918. That abrupt ending made enormous demands upon our domestic ability to adjust the lives of millions of people to new conditions almost overnight.

We are not a warlike people, but history has shown that we can fight with deadly results when we feel that justice, freedom, and right are in jeopardy. In a sense, we are the most idealistic people in the world. What nation would ever give of its wealth in such prodigal fashion as has the United States, to stricken countries, even those who have been its deliberate enemies? This generosity of mind, mind, and spirit has been a national asset, inasmuch as people have been inspired by broad ideals; and, although these unquestionably have been imposed upon, there is, throughout the world, consciously or unconsciously, the recognition that we, as a people, stand for fine things and high motives, instead of mean things and ulterior aims.

A Most Precious Treasure

This is one of the reasons why the appreciation of the arts has developed so remarkably in our country. It is also the reason why educators have been led to find that music throughout life is a most precious treasure. The educators know from research that boys and girls who have musical training are more likely to avoid the pitfalls of modern youth, and they know that the adult finds in music study a means of mental and nerve refreshment which is difficult to secure in any other way.

LUCIEN WULSIN

reproduced all kinds of music with no physical effort and much better than either the player piano or the old-fashioned phonographs. This, to thousands of unthinking people, seemed to promise so much "musical joy without effort" that the bother of studying music might be avoided. Of course, the delight of listening to music and the pleasure of music study are two very different things. But public opinion or "mass psychology" are singular and amazingly unpredictable. Soon people were saying, without thinking, that music study was becoming unnecessary,

concentrate upon the finer things of life and the better elements in these young people of the Axis nations, who have been so indoctrinated with hate, intolerance, and cruelty that they are now a wall of prejudice and septentrion, which cannot be broken down until the worth-while things in life—cooperation, beauty, human love, and a realization of Divine power—are once more exalted to their proper status.

In 1923 the total number of pianos manufactured here in America was over three hundred thousand. Of this total, however, over half were mechanically operated playerpianos. Then came the huge increase in the use of the radio, which

so "Why buy a piano?" Others, who should have known better, were parroting these statements. Then there was added to these troubles, the depression and the years when no one had any money to spend. Consequently, in 1932, the production of pianos had dropped from over three hundred thousand to about twenty-seven thousand—more than ninety percent.

The Tide Turns

Then the people began to think again and realized there was nothing that could take the place of the piano to open the gates to the delights of musical understanding. Sales of pianos mounted so greatly that before Pearl Harbor our production again had soared to about one hundred fifty thousand instruments a year, and all of them real musical instruments, not mechanical means for producing music. The depression, however, dealt a severe blow to the smaller manufacturer. While once there were over two hundred and fifty factories, this number was reduced to about thirty before the present war, and probably over half the piano production came from four firms, and ninety percent from ten companies.

Now no pianos are being made. The great factories have been turned over to war production, many of them making airplanes or gliders. Most of the gliders which carried parachute troops over Italy were made in American piano factories. What does this mean? There is still a diminishing stock of pianos in the hands of the dealers, but if the war lasts until the end of 1944, we will be about three hundred thousand pianos behind the normal demand. It is really more serious than that. How soon will the factories have to be converted to war work be able to return to piano production? There are, of course, several millions of (Continued on Page 828)

The Piano When Peace Comes

A Conference with

Lucien Wulsin

President, The Baldwin Piano Company

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

With a view to providing our readers with authoritative opinions on post-war musical conditions, we have secured from educators and manufacturers of wide experience, views which cannot fail to be helpful. It is reported that before Pearl Harbor the sales figures of The Baldwin Piano Company reached the highest annual figure of any similar company in the world. The Company was established by Dwight Hamilton Baldwin in Cincinnati in 1862. Baldwin was a music teacher of standing (Supervisor of Music in the Public Schools) who had gone into the retail piano business. Mr. Wulsin's father, Lucien Wulsin, Sr., came out of the Union Army in 1865 and entered the employ of the firm, becoming a partner in 1873. He was the guiding head of the partnership and its successor corporation until his death in 1912. His son, Lucien Wulsin, Jr., was educated at St. George's School, Newport, Rhode Island, and at Harvard University as an electrical engineer (A.B. 1910, M.E.E. 1911). He entered the employ of The Baldwin Piano Company in 1912 and became its president in 1926. Mr. Wulsin comes of fine French stock from New Orleans and of old New England forefathers and has, as well, some ancestors who came from Germany in the 1830's. Mr. Wulsin's opinions are especially timely.—Editor's Note.



CARROLL GLENN

"I THINK I'd rather be interviewed for THE ETUDE than for any other magazine in the world!" exclaimed Carroll Glenn who, though barely of voting age, has established a number of important records. There are four major musical awards in America, and Miss Glenn has won all of them. There used to be a feeling that a "woman violinist" was a commercial question-mark, and Miss Glenn has thoroughly exploded it with a professional schedule of over sixty concerts in one year, twenty-eight of them with major orchestras.

Miss Glenn hails from a small town in South Carolina, with a population of about 7000 and only local music teachers. She received her earliest instruction from her mother and from THE ETUDE, the articles of which stimulated her and the musical section of which provided her with material to play. Her mother had had a burning desire to play the violin, but had no teacher until she went away to school in Washington. Mindful of her own early longing for instruction, Mrs. Glenn acted as adviser to other children in the town and began her own small daughter's lessons when Carroll was four, "though I didn't study really seriously till I was five!" Within a year, Carroll was ready for advanced instruction, and mother and daughter spent every Saturday riding sixty-five miles to Columbia for lessons. . . on a quarter-sized fiddle from Sears, Roebuck. At twelve, Miss Glenn won the first of her series of scholarships at the Juilliard School, where she studied with the noted teacher, Edouard Dethier. At sixteen she won the coveted Naumburg Award which gave her a New York debut. A year later she won the Town Hall Endowment Award, offered to the American artist under thirty whom the New York critics consider "the most promising." Two years later Miss Glenn captured two important awards in one. The National Federation of Music Clubs offered a prize of \$1000 to the most gifted young violinist, pianist, and vocalist; and the most outstanding of the three receives, in addition, the Schubert Memorial Award of an appearance with a major orchestra. Miss Glenn won the Federation's violin award and the Schubert orchestral award of appearances with the New York Philharmonic

and the Philadelphia orchestras. From her twelfth year on, she has "financed" her own studies and career through scholarships and prizes—and she points to this as evidence of the rich musical possibilities available to American students.

"The girl violinist has special problems; she must approximate by adaptability what the man has by nature. She must develop her hand for strength and flexibility; she must acquire sufficient stretch, and she must learn to control weight for a fine, big tone. Every violinist must master these techniques, to be sure, but the girl needs to work harder at them because her hand is naturally smaller. For that reason, it is advisable to get her started on her studies as early as possible. The student who begins work at high school age is already under a serious handicap, for by that time the hand has begun to become 'set' and the (unnatural) position of the instrument offers difficulties in itself. I should like to emphasize, however, that the fact of being a girl offers no obstacles to the serious student. Nothing about violin playing requires brute force! The secure use of a big tone is not stronger than the controlled weight—and the average girl's arm can release more natural weight on a violin

and evenly through the entire length of the bow and at every point along that length, without allowing the arm to become stiff through the sheerly mechanical task of balancing pressure. Here the trick is to keep the right arm perfectly relaxed, and never under any circumstances to raise the right shoulder. The moment the shoulder is raised, tension results.

Bowing "Schools"

"In the most general way, and allowing for any number of individual adaptations, there are three schools of bowing. The German school advocates a low bowing arm, kept close to the body. The Russian school uses a high arm with the elbow out, and centers weight in the wrist. The Franco-Belgian school (that of Ysaÿe, Vieuxtemps, and Kreisler) uses the modified technique of a medium arm and an extremely flexible wrist. Having been taught this method myself (and with most helpful results), I naturally believe it to be the best—though I must again stress the

Hints for the Young Violinist

An Interview with

Carroll Glenn

Distinguished Young American Violinist

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Miss Glenn's rapid rise has been as solid and substantial ground and not dangerously meteoric, as in the case of some young virtuosi. She recently was married to Sgt. Eugene List, of the United States Army, who has been piano soloist with leading American orchestras.—Editor's Note.

than the instrument can bear! The "trick" is to release natural body weight through a relaxed arm and to focus it around the top joint of the middle finger that guides the bow. Weight may need to be released also through the index finger, according to the demands of the music; but it is always in the middle finger. Thus, by controlling the distribution of body weight through a relaxed arm, one acquires tone without the expenditure of strength or force.

"It is the bowing arm that needs watching! Someone wisely said that the left hand is the artisan, while the right is the artist! Anyone with patience, courage, and a normally built left hand can secure adequate finger fluency on the strings. But the right hand needs to master the difficult matter of controlling weight and balance. The problem, actually, is not only one. The violinist manipulates a long bow, held at its heaviest point, which becomes still heavier through the added weight of the hand itself. His problem is to distribute this weight equally

point that none of these schools is too rigid, and that the advocates of each allow wide adaptations to individual needs.

Ex. 1



"Mr. Dethier gave me many excellent exercises for developing flexibility and strength of wrist. One of the best is to play scales in thirds (double stops) in triplet rhythm, crossing the strings in *spiccato* bowing. That is to say, play the first note on the lower string and the last two on the upper string; then reverse the process. This exercise is shown above. (Continued on Page 824)

Music and the Americas of Tomorrow

From a Conference with

Dr. James Rowland Angell

Distinguished Educator

SECURED EXPRESSLY FOR THE ETUDE BY JAY MEDIA



JAMES ROWLAND ANGELL

Dr. James Rowland Angell is widely regarded as one of the ablest men in the field of American scholarship. He was born at Burlington, Vermont, the son of Dr. James Burrill Angell, former president of the University of Michigan, whose distinctive and practical ideas and methods contributed to the high recognition which this institution has established in the educational field.

Trained as a psychologist and interested fundamentally in the field of education, Dr. Angell has been the recipient of the highest academic honors from great universities and also has received many decorations from foreign governments. He commenced his teaching as instructor in philosophy at the University of Minnesota, and after occupying many other positions (including that of acting president of the University of Chicago, 1918-1919, and president of the Carnegie Corporation, 1920-21), he became president of Yale University, 1921-1937. In 1937 he became educational counselor for the National Broadcasting Company.

Dr. Angell has none of the popularity accepted earmarks of the university professor of other days, but impresses those who meet him as being an executive who might be at the head of a great industrial or commercial enterprise. His business judgment always has been highly valued, as is indicated by the fact that he is a director of the New York Life Insurance Company.—*ETUDE's Note.*

established the New England Conservatory in Boston, and musical education began to take on a more regularized form.

The private music teacher did not at that time have the group facilities for illustration which conservatory life afforded. Now, however, the alert, well-trained private music teacher who keeps in contact with the best records and with the best radio programs, can coordinate his work in a way which may give the teacher special advantages when he aspires to supplement the student's particular needs. These needs, at his disposal the interpretations of the greatest masters of the times. At the beginning of this century these advantages for the individual student could not have been procured save at enormous expense. Yet in these days, unless the student's work is intelligently directed so that he can secure this vital supplementary work, his whole musical structure cannot be cooperative. The great broadcasting companies have been eager to cooperate with the teacher in the college and in the private studio, as a means of promoting their own product. To this end a large number of inexpensive books and guides have been issued at very low cost, and this work may be more intelligently co-related.

Distinguished Pioneers

If the teachers of America knew what the broadcasting companies have invested in symphony, choral, and chamber music concerts, made available to schools and colleges with very slight expense, they would be staggered by the amount. It runs well into millions of dollars.

In the field of music aided by the talking machine, the pioneer efforts of Dr. Frances Elliott Clark have had nation-wide recognition and employment. For four decades this tireless and experienced music supervisor, starting with the Victor Company, supervised the selection and promotion of materials which have influenced the whole course of public school music education, and at the same time made clear the advantages of record libraries in schools of higher learning. In radio, Dr. Walter Damrosch commenced his great work with the National Broadcasting Company in 1923, inaugurating a weekly series of concerts of Music Appreciation Hours for the schools and colleges in the United States and Canada. This probably was the first of the country-wide mass educational movements co-related with the school system, employing the radio. Musical authorities concede that the general musical intelligence of the American child of this period was notably advanced by the labors of Dr. Damrosch and his associates.

So definite and pronounced have been the results of these pioneer undertakings that it is certain that with the great changes which will come to all of us after the war, music education in the schools must adjust itself to the advances in science and invention. When you go into the school of tomorrow, probably you will find a radio in every room, just as you find a shade at every window. These will be controlled through

Two lines of procedure have opened themselves. The first is that of coordination with existing educational installations—schools, colleges, and universities.

The second is that of reaching the self-help student in his home, and the private teacher in his studio. Because education is more useful when it is uninterrupted pursued, radio education which ties in with existing groups which meet regularly must be preferred, for the time being at least, to that which depends upon what may be a more casual and desultory performance.

Past Handicaps

Thus, in the days past, restricted facilities put the private teacher in the studio in a more or less unfortunate competition with the conservatory and the college, which could provide groups for the performance of choral, orchestral, and chamber works. Prior to the establishment of conservatories in America, most musical instruction was quite ephemeral and inconsequential. It was given in young ladies' seminaries and in private studios. Certain college faculties, notably that of Oberlin College, had the foresight to institute serious musical courses. In 1887 Eben Tourjée

Four-bar phrase with up beat

Beginning of new phrase

A minor Tonic E raised to F Tonic A lowered to G# E lowered to D# E raised to F Dominant 7th Blowered to A# Dominant 7th

A NEW HARMONIC GRAPH OF THE FAMOUS LIEBESTOD MOTIVE FROM "TRISTAN"

Mr. Patterson very ingeniously has indicated the harmonic tapestry upon which Wagner, in his imagination, embroidered this deathless theme. We believe that this graph is the first ever employed to present this harmonic relationship.—*ETUDE's Note.*

Turning the Searchlight on Musical Harmonies

by Frank Patterson

ONE DAY not long ago I was discussing with an American composer whose works are widely performed, the availability of articles on harmony, counterpoint, and composition. I said to him, "What do your composers want to know?" His reply was direct and to the point: "They want to know 'Why!' Why can you do this or that? Why can you do some things and not others?" He turned to the piano and played a series of chromatic progressions from one of his own compositions. "Why?" he asked, "Why can you use those chords?"

First of all, it must be explained that harmony and counterpoint are inextricably bound together. There are, to be sure, a few compositions that consist only of harmony and tune, with no altered chords and no moving parts except the tune—but they are rare.

"Counterpoint" in many minds means a weaving of parts—fugues and the like. It is far more than that. It is any moving part that introduces a secondary melody, a dissonant note, or such notes as result in the formation of an altered chord—where the basic harmony is temporarily abandoned.

And what is basic harmony? Usually it is one of the prime chords of the key: tonic, dominant, third, sixth, or seventh of the key are used, they will be, in most cases, either alterations of these basic harmonies or temporary transpositions into related keys. Basic harmony and tune are also, like harmony and counterpoint, inextricably bound together; each makes the other, neither can exist without the other. In all that follows, these points must be kept continually in mind.

Ex. 1

A B C

This very simple example will serve to illustrate how counterpoint may create a harmony within a harmony. This is harmonic-counterpoint.

A. The tune with its basic harmony. B. Altered harmonies made by counter-melodies; the bass, and each of the inner parts, should be examined separately. C. A counterpoint varying the bass of B. Various chords, and chord-progressions, are thus created (E-minor, F-minor, F-sharp 7, B-flat augmented sixth, and so on), but they must not be analyzed as separate chords, or in pairs. They are not chord-progressions such as are taught in books on harmony. They are harmonies resulting from the careful writing of melodic parts, all of which belong to the same basic harmony.

It is felt quite generally that counterpoint becomes harmony when the speed is slowed up so that each chord is sustained. That this is not a fact is illustrated by the following example.

Ex. 2

Tonic Dominant Tonic

where Ex. 1B is spread out over four measures instead of four beats, and is used as the accompaniment of another melody.

In order to understand this it is necessary to think of the basic chord as composed of three or more parallel lines, each note of the chord being

Ex. 3

C G C

Ex. 4

C G C

Ex. 5

Altered Tonic Altered Dominant

a line about which the melodies and counterpoints move in sinuous curves. Thus with the chord CEG, the curve about C may include B, C-sharp and D; the curve about E may include D, D-sharp and F; the curve about G may include F, F-sharp, G-sharp, A. (Continued on Page 824)

a central switchboard which will enable the classes to hear concerts as well as discussions broadcast from the principal's office. The educational radio director will be able to select from national broadcasts those features best adapted to the use of each class. Is this a dream of the future? Not at all. The apparatus already exists and several modern schools over the country are equipped with it.

Evils of War

The educational system throughout the world is very directly dependent upon how long the global war continues. We in America have an almost boundless problem of focusing our national effort upon one thing, and that is ultimate victory. The world cannot proceed in any righteous manner if the tyranny of the Axis Powers is permitted to exist. No one knows how long it may take to bring about peace and a return to normal conditions. It may safely be said, however, that every day of continuance of war is a blow at education as we have known it. If the war with the Axis continues over another year, our whole established school and college setup will be affected.

The present global confusion with which we are all infected is consciously or unconsciously having an effect upon the public mind. Psychiatrists are now claiming that the people of Germany for many years have shown a paranoid tendency. There are those who are looking to music of the right kind to help in lessening the great emotional strain and to help in preventing our people from developing the abnormalities which have become a curse to the Nazis. It was natural, then, that in the development of the National Broadcasting Company's Inter-American University of the Air, an experiment in the field of higher education for millions, expected to have far-reaching influence upon popular education, music should come in for an important place.

Dr. Jacob Greenberg, Associate Superintendent of the New York City Schools, says: "An innovation that may prove to be the basis of far-reaching developments in the use of radio in teacher training was inaugurated at the NBC studios

in Radio City on Sunday afternoon, February 28, 1942. There, a group of New York City teachers enrolled for a fifteen-week 'in-service' course involving the study of 'Lands of the Free'—an historical series of NBC's Inter-American University of the Air. Thursday evening, March 4, another group of teachers assembled for a second 'in-service' course concerned with the study of 'Music of the New World'; also a series of the Inter-American University of the Air.

"Both these courses represent a joint experiment on the part of the New York City Board of Education and the NBC Inter-American University of the Air to provide New York City teachers with listening and study material from which they may derive 'in-service' credit. If successful, the number of 'in-service' radio courses will be extended to other areas of the metropolitan district. Radio thus will become an integral part of the professional 'in-service' program, sponsored by the Board of Superintendents of the Public Schools of the City of New York."

A Valuable Bond

In the development of better relationships between North American and Latin-American nations, it was found by Dr. Leo S. Rowe, Director General of the Pan-American Union, Washington, D. C., that the study and performance of the music of the various nations was one of the valuable bonds. At this time it is definitely important that we strengthen our ties with our neighbors to the South, who do not look for patronizing flattery but for a sincere and understanding of their own vast resources, their own cultural developments, and their own ideals. In addition to this, they want to get in touch with our national assets in science, art, manufacturing, and agriculture. There is no barrier of ideals between these republics and ourselves, but there is a barrier of language and traditions. Music, the universal language, already has had its part in overcoming this barrier. In the work of the National Broadcasting Company it was obvious that much could be accomplished by an Inter-American University of the Air. This called for a vast coordination of programs to provide the necessary mechanical equipment for experimentation with leading universities looking forward to the future development of new types of college instruction utilizing radio broadcasts as an ingredient. This is a field com-

pletely unexplored on a national scale.

Sterling Fisher, Assistant Public Service Counselor, National Broadcasting Company, states: "The utility of the Inter-American University of the Air as an agency for rapid promotion of understanding and friendship among nations is already beginning to be evidenced. As a result of requests from Latin America, 'Lands of the Free' is being translated into Spanish and Portuguese by the Office of the Coordinator of Inter-American Affairs and is being put on microfilm for distribution to broadcasters in all the other American Republics. In addition, the new Peruvian National School of the Air is planning to adopt the series as a regular feature of its own broadcasts for that country's college students and general listeners. Canada is not only hearing the programs through stations of the Canadian Broadcasting Corporation, but also is making the first international contribution to the series by having the scripts dealing with Canadian history written and produced in that country for the NBC network and by providing for the music series a broadcast by the Toronto Symphony Orchestra. 'Music of the New World' has been selected by the Office of War Information as one of the American network programs best suited to display to the rest of the world the nature and results of Inter-American cultural cooperation. As such, it is recording the program, sending them, with continuities in the various languages, to the non-American members of the United or neutral nations."

The Department of State of the United States Government, in "Division of Cultural Relations," considers the radio so important in this connection in promoting inter-continental friendships that it is preparing a special series of fifty-two half-hour transcriptions titled "Music in American Life," with continuities by Vannet Lawler. These are being put into Spanish and Portuguese and are designed to inform our South American neighbors more about our music culture.

Primitive Musical Culture

We never can make a real bond between Latin America and the United States until we know more about them and they know more about us. While the names and lives of George Washington, Benjamin Franklin, and Abraham Lincoln are known to South Americans, few in our own country can tell, for instance, anything about the great South American hero, Simon Bolivar, who is the most widely known historical figure on our sister continent.

The musical work of the Inter-American University of the Air has been in practical operation for nearly a year. The NBC Symphony Orchestra, under the direction of the brilliant Dr. Frank Black, has provided the framework within which the various types of music, as they have emerged in the Western Hemisphere, have been demonstrated in relation to contemporary trends. Various handbooks to accompany this work, such as "Music of the New World," have been issued, and these have led to a wider understanding of the music of both continents. We who have been born in the United States refer to ourselves as "Americans," and we measure American culture by our own national history and traditions. It is a surprise to many well-read American musicians to learn that long before Columbus landed in North America, the Aztecs and the Incas made primitive musical instruments which, by the nature of their construction, give some intimation of the characteristics of the pre-Columbian music of the New World. Many people also do not realize that one hundred years prior to the landing of the Pilgrims (Continued on Page 829)

IT IS ONLY within late years that spider bite has been recognized by the medical profession as a clinical entity. This is of course despite the fact that tales and legends concerning spider



An early drawing entitled "Death and the Newly Married Lady." This reflected the spirit of one phase of the dancing mania, when some participants would go so far in their hysteria as to commit suicide.



ITALIAN TARANTELLA

During the Middle Ages the tarantella dance originated to cure the supposed bite from a wolf spider (*Lycosa tarantula*). Later it developed into one of the Italian folk dances, as the above illustrates.



First few bars of a song which was supposed to be an antidote for the bite of *Lycosa tarantula*.

The Jitterbugs of Yesteryear

Dancing Madness Through the Ages

by Raymond W. Thorp
and Weldon D. Woodson

bite have graced the pages of history since the dawn of manuscript writing—away back in the B. C. period. There is every reason to suppose that at different periods—many of them long intervals of time—man's thinking, and even his reason, has been swayed to the extent of accepting spider bite as an important, if intermittent, factor in the scheme of life itself.

It is a fact that in Italy—particularly the southern portion about the vicinity of Taranto—there has existed a spider scare which reached its height in the sixteenth century. It has endured for generations and still holds sway among certain classes of peasants. When the plague prevailed, countless persons were affected with a disease

(tarantism, tarantism, tarantulus) which supposedly resulted from their having been bitten (tarantulated) by the *Lycosa tarantula*, a species of wolf spider. The victims (tarantists, tarantati) indulged in a lively dance (tarantella) in order to rid their bodies of the spider venom.

Those who were seized upon by this dancing mania were certainly not on pleasure bent. Their movements were wild and hysterical, usually ending in convulsions and at numerous times resulting in death. Upon being (supposedly) bitten by the *Lycosa tarantula*, they were, at first, usually stricken with melancholia. They became haggard and sickly, as if jaundiced, had no interest whatsoever in life, and it was only when incited to dance to the music of the tambourine that health was regained for many.

The learned Dr. Nicholas Perotti (1430-1480) was the first scholar to describe tarantism, and he laid its origin as contemporaneous with that of St. Vitus' dance (1374). It should be remembered that during the Middle Ages there ran a



ARGENTINA'S PIONEER "ALL GIRL" BAND
Mr. Harry W. Loy (second from right), who has been in Argentina for eight years as a teacher and as a kind of musical missionary for Pan American musical interests, organized the first (and still the only) all girl band in our sister republic, the "Banda Alpagatos." It has met with immense success, playing the best band music of North and South America.

"FORWARD MARCH WITH MUSIC"



JITTERBUGS OF TODAY

Four thousand jitterbugs waltzed in line from dawn to opening time at the Paramount Theatre in New York, to hear Harry James and his orchestra.

"FORWARD MARCH WITH MUSIC"

terrible series of nervous disorders, including chorea, hysteria, Oriental bube-plague, and the scourge of the Black Death. Morbidity sensitive minds seized upon the slightest pretext to give vent to pent-up emotions. In addition, leprosy (the aftermath of the crusades), smallpox, measles, and St. Anthony's Fire ravaged the European continent at about the same time. We see, therefore, that tarantism was but an added scourge to an already imposing list—and it was not the least of these by any means. Thousands of deaths were due to tarantism; and a large percentage of these were suicides.

At the height of the dancing mania, the participants became so numerous, spreading out from Apulia into outlying districts, that it was necessary for the various municipalities to secure the services of bands of musicians. These musicians traveled from town to town, and their services were much in demand. In many instances those people whose families had been stricken by the plague hired the players to come to their houses. Thousands of sufferers, unable to hire the tambourinists, or to get in touch with those furnished by the "relief" program of the municipalities, cast themselves into the sea and were drowned. There developed special types of tarantellas for the benefit of certain groups of dancers with various temperaments. Thus there was one kind of tarantella which was called *penno rosso*, a very lively, impassioned tune to which wild, dithyrambic songs were adapted; another called *penno verde*, which was suited to the milder excitement of the senses, caused by green colors, and set to idyllic songs of verdant fields and shady groves. A third was named *cinqe tempi*; and fourth *Moresca*, which was played to the Turkish dance, a fifth, *Catena*; and a sixth with a very appropriate designation, *Spallata*, as if it were fit to be played only to dancers who were lame in the shoulder. This was the slowest, hence the least in vogue. All the music was wholly in the Turkish style (aria Zarchesca), to which the ancient songs of the Apulian peasantry were well suited.

According to Peyys

In some instances the Turkish drum and the shepherd's pipe took the place of the firmly established tambourine, and the former was especially pleasing to those dancers in the country districts. Samuel Peyys mentioned the musical cure for the bite of the tarantula and testified that "one Mr. Templer, a great traveler," informed him that "all the harvest long there are fiddlers who go up and down the fields everywhere, in expectation of being hired by those who are stung." Narratives are legion. One mentions a woman dancer who "sprang up with a hideous yell," once the chord supposed to vibrate her heart had been touched. "She staggered about the room like a drunken person, holding her handkerchief in both hands, raising them alternately, and moving in very true time." Another states that alleged victims of spider bite "are as persons half-dead, but at first sound of a musical instrument they begin by degrees to move their hands and feet, till at last they get up, and then fall to dancing with wonderful vigor for two or three hours, their strength and activity continually increasing." The disease seized upon everyone who had ever been bitten by a tarantula, or who imagined they had been bitten by one of the

creatures, until finally it came about that the inquisitive "doubters" who attended the dances became infected and joined the maddened throngs. The tarantella became a yearly festival, and was held at stated seasons in manner akin to the American county fair. The periodic dancing madness lasted nearly four hundred years!

There arises in the minds of the history-reading public, one tantalizing question concerning the origin of the tarantella in its relation to spider bite. Are the poisonous properties of the *Lycosa tarantula* of a nature to incite a large portion of the earth's population to become berserk? Or was the whole affair a farce—four centuries in duration? Many of the world's greatest scientists and learned men have stumped themselves upon this question. One cannot dismiss as fantasy or farce a condition which existed for so long a period among whole populations, but one can very easily discount the influence of *Lycosa tarantula*'s bite upon the human system.

This spider is a very common species, and the *Lycosa punctulata*, so closely related that it can hardly be distinguished from *Lycosa tarantula*, was very commonly found throughout its own Southwest. The genus name of *Lycosa* is a Greek symbol denoting "wolf," and is used because the creature is a hunting spider which pounces upon its prey in the manner of its namesake. The species name of *Tarantula* is obviously derived from *Taranto*, formerly *Tarentum*, in the district from which its fame went forth into the world. The application of the term *Tarantula* to any larger spider, such as those huge creatures so commonly designated throughout the Southwestern United States, is a misnomer, but one which usage has decreed shall remain.

Various Opinions

The potency of *Lycosa tarantula*'s bite has long engaged the attention of both great and small minds. Diogenes (412?-323 B. C.) asserted that the spider was capable of inflicting death upon the human race, and this opinion has been held by others down through the centuries. The Doctors Mead of England, Burette of France, and Baglivi of Italy all conceded *Lycosa tarantula*'s bite is dangerous, and each prescribed the dancing treatment as a cure. The last-named wrote a special treatise in which he set down the musical airs best suited to effect the cure. An early writer stated that the poison of this spider—"when injected into the blood of a human being"—thickens it and stops several of its passages.

Later specialists, including authorities on spiders, minimized the effects of *Lycosa tarantula*'s bite. J. Henri Fabre, the great naturalist and author, declared that the poison "is not convenient to mankind . . . and causes less inconvenience than a rat-bite." Ankerster, Wood, Comstock, Savory, Simon, McCook, and other naturalists held to the same viewpoint. Medical practitioners have made controlled experiments concerning the effects of the spider's bite upon the human system, and they thoroughly discredited the old belief in its dangerous qualities. It is now known that in some few cases the bite of *Lycosa tarantula* may produce severe local lesions, but with little systemic accompaniment.

In view of this proved data, the reasons behind the dancing madness are left open to conjecture. Some contemporaries considered the malady as "the work of a devil," and the clergy were kept busy in their efforts to exorcise the evil one. Certain later investigations explain that the mania originated in the ancient peasant custom

of dancing in churchyards, which were also graveyards. A third group of theorists assert that the dancing mania swept the people of Europe as a result of "group psychology"; a fourth declares that the dance was utilized as an outlet for pent-up emotions; a fifth bears upon the fact that attendants about the dancing mania made a practice of asking for contributions; hence the affair was merely a bait for tourists; a sixth states that the climate of Taranto tends "to cause nervous affections," and that the dance came into being as a tonic to offset this; and still another avows that the dancers were adherents of the ancient cult of Bacchus, and they used the excuse of spider bite to cover up the authentic reason for their behavior.

Some of these hypotheses may account for a portion of the recorded instances of dancing, but there are many cases which they do not adequately explain. One narrative declares that an adult male patient "was sorely afflicted with violent symptoms, as syncope, a very great agitation, giddiness of the head, and vomiting, but without a desire of having any musical instrument." Another speaks of the patients as being affected with "violent sickness, difficulty of breathing, fainting, and sometimes trembling." These cases involved persons who were actually ill, and the symptom-picture strikingly resembles that of patients who have been bitten by *Latroductus mactans*, the black widow spider of the United States.

Within the vicinity of Taranto *Latroductus tetracometus*, or *mactinatus*, thrives. This creature belongs to the same genus as the ill-famed black widow spider; and there is a possibility that it mingled with the other spiders of field and forest, and, at times, struck its fangs into the harvesters. They, seeking a culprit, discovered only the larger and more abundant *Lycosidae*, while *Latroductus*, having struck unseen, scuttled to safety. J. Vellare, in his "Le Venin Des Araignees," and other investigators of spider bites, concur in this. It may be the clue which will unlock many of the mysteries associated with "dancing madness" in Southern Europe several centuries ago.

Save Your Old Etudes They Are Valuable

by Eva Dingwall

EVERY conscientious music teacher at times is obsessed by a fear of losing her grip and falling into a rut, especially if her opportunities for an occasional touch-up with eminent teachers are limited. The writer, by measure, has helped to solve this problem by doing some intensive study and research work every few weeks in her own home.

In her attic is a veritable treasure chest of inspiration concealed within the pages of years of back numbers of *The Etude Music Magazine*—back numbers as far as dates are concerned, but up to the minute in real musical knowledge, because the title of information which *The Etude* has always given the musical public never grows old.

She opens an old issue as reverently as though it were an old trunk of valuable belongings bequeathed by a departed relative, for she well knows that therein lies many a treasure. The juvenile section is scanned first for some new idea to make the lesson (Continued on Page 829)

ST. FRANCIS, riding his faithful little donkey, was on his way from Assisi to the nearby Italian village of Grella to spend the Christmas of 1223. But his usual happy disposition was elsewhere that morning. The ass ambled at its own pace, and St. Francis' chin dropped on his chest as he thought sadly of how the world was forgetting the meaning of Christmas. People thought only of a feast and a celebration, never thinking that the cause of their rejoicing was the birth of a child in Bethlehem.

It was not surprising that people should forget. There were few books to remind them, and fewer people who could read. It was not, in fact, considered manly for any but a priest to know how to read and write. And as for women, who ever heard of such a thing as a woman who could read? How St. Francis wished for a way to tell the Christmas story so that people would keep it in their minds and hearts! Suddenly an idea came to him. He dug his heels into the sides of his little beast, whispered a word of encouragement in her ear, and went on toward Grella at a fast clip.

He went at once to the church to ask the friars' help in his plan. Then he went about the little town, gathering things here and there. By evening all was complete. When people came to midnight service, their wonder knew no bounds. For in the corner of the church, St. Francis had built a likeness of the stable at Bethlehem. He built it of real things—rough boards for the manger, straw covering for the floor. A living ox and a living donkey were tied to the stalls. A tiny wax figure wrapped in a bundle represented the Babe.

All night long, with torches and tapers in their hands, the villagers crowded round. The friars of the church stood nearby and sang songs of the birth of Christ. These were the first carols the world had heard since that very first Christmas 1200 years before, when the angels above Bethlehem had sung "Glory to God in the highest. And on earth peace, goodwill toward men."

St. Francis had found a very good way to teach the people. His idea spread from church to church, and from country to country. Soon someone thought of acting out the stories and before long Mystery Plays (as these Bible plays were then called) were being given all over Europe. They were especially popular in England. There they built wagons to use as stages, so that they could go all over England to give the plays.

At first carols were sung only between acts, but people liked the music so well that finally it was made part of the play. The singers were led by a man who wore a hand organ strapped to his shoulders. Blowing the bellows with his left hand while he played the keys with his right, he led the procession of singers back and forth across the stage. The audience grew so enthusiastic that they joined the procession, which would then go through the streets singing carols. Long after the plays were given up, the carol procession sang in the streets at Christmas time. One of their carols which we still sing is called the Coventry Carol. It was originally part of a Christmas play for which the town of Coventry was famous. The Mystery Plays in England were sponsored by the trade

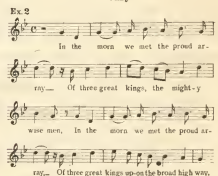
Carols at Christmas



The acting out of the Christmas story led to a different custom in France. Three boys were chosen by the priest to represent the Three Kings of the Legend. Dressed in flowing robes, and with crowns upon their heads, they marched through the streets gathering all the children into their singing band. At the church they led the way to the cradle before the altar, and there they sang carols before the midnight service. We still sing one of their carols. It is called the *March of the Three Kings*, is heard often over the radio, and you can hear the tune of it in Bizet's "L'Arlesienne Suite."

The March of the Three Kings

March of Turenne, Provence, Thirteenth Century



Best loved of the German carols is the one we call *Silent Night*.

Father Mohr, priest of the little church at Arnsdorf, near Salzburg, was coming home late one snowy night near Christmas. Stopping to rest a moment on a hill above the town, he looked down on the little village in the valley below. Here and there a light twinkled in the darkness, and the night was very still. Suddenly he thought, "It must have been something like this on that silent, holy night in Bethlehem." And the words of the carol began to form in his mind:

"Silent night, holy night,
All is calm, all is bright."

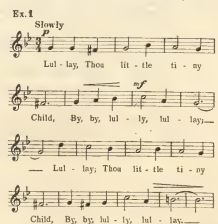
He hurried home to set them down. The next day he read the poem to his friend Franz Gruber, organist of the little German church. "Those words almost sang themselves," Franz said, and began to hum a little as he read. Soon the tune had come to him, just as the words had come to his friend. That Christmas Eve, now more than a hundred years ago, the congregation at Arnsdorf listened enthralled. From that little valley, *Silent Night* has traveled all over the world. It is now known wherever Christmas is celebrated.

As people of many lands approach Christmas Eve and the more material Christmas preparations which have to do with the purchase of Christmas gifts, bringing delight to millions at the holiday season, there is nothing which draws the whole world closer to the mystery at Bethlehem than the Christmas carols. Through the centuries these carols have come into being to generate a kind of joy and spiritual exaltation, higher and finer than that which we can experience at any other time of the year. In the quiet of the snow-clad hills of a mountain hamlet, in the roar of the giant city, on the

guides—the Tailors, the Glovers, the Fishers, and so forth.

The Coventry Carol

Lullay, Lullay from the Pageant of "The Shearman and the Tailors," 1501



vast waters of the endless oceans, in the heart of the tropical jungle, in the homes of gladness and of sorrow, a hush, precious and tender, comes to all of us with the majestic notes of *Adelaide Fideles*. Christmas without music would be like a garden of flowers without the miracle of color and fragrance.

Perhaps there is a tendency to make the singing of carols too perfunctory, too little imbued with the spiritual essence of the Feast of the Birth of Jesus. At the services which have been conducted by the Moravians at Bethlehem, Pennsylvania, for over a century, when the midnight hour of Christmas Eve approaches, every member of the congregation in the church holds a Christmas candle, and as all other lights are turned out the members sing in the most sincere and tender fashion, one carol after another until a kind of hallowed reverence seems to descend upon all. Then at the hour of the new day the bells peal, and everyone feels in his heart that the spirit of Christ has been born anew.

Recordings of Music Mentioned in this Article

1. L'Arlésienne Suite No. 1 (Bizet)
Stokowski—Philadelphia Orchestra Victor
Album M-62 (7124-7126)
2. Silent Night, and Coventry Carol (Traditional)
Sung by Elizabeth Schumann
Other records of Silent Night:
By Ernestine Schumann-Heink (In German)
with Weinachten
By Vienna Choir Boys, with
Maria Auf dem Berge
By Victor Salon Orchestra,
with Holy Night,
Soloist with choir

The Story of Beethoven's "Adelaide"

by Alvin C. White

THIS famous song, set to music by Beethoven, has a history which is almost as romantic as the story of *Annie Laurie*. It was written by a poet named Friedrich Matthiessen, the son of a poor clergyman. In his youth the poet was a reader in the household of a German princess, who had a beautiful maid of honor named Annette von Glafey. Maid and poet loved each other, but, alas, the maid's father forbade their marriage, saying that his daughter must choose between marrying a husband of her own rank or becoming a nun. Refusing to marry a man whom she did not love, Annette chose the convent. She entered the Abbey of Moskau, of which in time she became abbess. She lived to be a very old woman, and died a little more than a hundred years ago. The poet, who married another lady, also lived to a good old age, and in his later years was made a noble by the king. Beethoven wrote the music in 1796, and of the eighty odd songs he composed, it is the one best known. It was the first important song, and his last until the period of 1803-1810. A love cantata of noble character and outline, it is classic rather than romantic. The story is told that Beethoven disliked the song and was about to burn it when his friend, Barth, a tenor, picked it up and sang it; whereupon Beethoven promised not to destroy it. He dedicated the song to the woman he asked vainly to be his wife, Countess Guiccardi.

MUSIC AND WAR MANPOWER

How, Without Expense, You May Protect
Your Business Interests

WITH NINE MILLION men and women in the Military Service, and more millions engaged in war projects, the drain upon manpower in all other callings has put a very grave responsibility upon a vast number of faithful workers, who are courageously meeting the situation.

The great public may make a powerful contribution to help the people of our nation, and make it without one penny of expense; at the same time saving millions of man hours and untold loss and annoyance to itself.

Note these simple opportunities:

I When you go to a department store, a grocery store, a music store, or any other kind of store to shop:

- (a) Make up your mind definitely in advance just what you plan to buy. Better still, write it down in accurate detail.
- (b) Have your money ready.
- (c) Take as little of the salesman's time as possible with conversation not directly connected with the transaction.
- (d) Never get excited or annoyed if things are not just as you wish them. It will not help you. The clerk, often greatly overworked and nervous, is doing his best. Remember, this is war. Carry all portable bundles.

II (a) If you order by mail, make up your mind at least two, three, or four weeks in advance as to what you will require. Do not wait until the last minute to send in your order and then wonder why the order does not arrive the next day. There never was a time when foresight and vision were needed as much as now. You know in advance pretty much what you are going to use. It is far safer to order it weeks in advance than to pay the bitter penalties which come with procrastination.

(b) When you send in your music order, take time to make your handwriting very distinct, knowing that you are thus insuring accuracy, saving future disappointment and needless correspondence; to say nothing of sparing the eyesight of overworked employees upon whom you are depending to help you. This also would be of vast assistance to new, less experienced workers replacing employees in the service. Orders that are illegible often take a great deal more time to fill. Have your order typewritten, if possible. If in doubt, print your order instead of writing it. When possible, put in opus numbers, as music titles frequently are complicated. Make all titles as definite as possible.

(c) Use adequate paper. Do not crowd your order on a small sheet. Leave space so that the order may be properly checked at our offices for your insurance. Use a separate line for each item ordered. When you have completed your order, do not mail it until you have gone over it again and checked it for accuracy.

(d) Send your order in a letter by itself, if possible; not as a part of another letter which may have to be routed through several departments, causing at times serious delay.

III Keep cheerful always, in the idea that by observing the foregoing carefully, you are making a real patriotic contribution to the gigantic task of bringing victory to our great cause in the shortest possible time.

BEETHOVEN: Trio in B-flat major, Opus 97 (The Archduke); played by Artur Schnabel (piano), Jascha Heifetz (violin), and Emanuel Feuermann (cello). Victor set, 949.
Just as the "Sonata in G major, Op. 96" is the greatest of all Beethoven's sonatas for violin and piano, so the "Trio in B-flat major" is the greatest of his trios. Here his supremacy in the handling of the trio form over his predecessors is powerfully manifested. This work is not alone one of the greatest in the whole range of piano literature, but one of the finest chamber music compositions of its composer. The wonder of it lies not alone in its majestic nobility, its luxurious thematic material, and its formal excellence, but in the fact that the music is full of an irresistible elation. Though the hand of Beethoven is unmistakable, there is nonetheless a melodic freedom here and a joyousness of mood which are more characteristic of Schubert.

Some writers contend that this trio approaches very closely to the domain of the symphony; in this it differs from the "Sonata in G major" for this latter is music of the most intimate kind. In the beginning Beethoven seems more relaxed than is customary; for this reason his opening movement has been called loose knit, but the truth of the matter is that the composer starts deceptively. The working out of his thematic material in the opening movement evidences his genius. There is a symphonic breadth to the *Scherzo* which follows, and the variations of the *Andante* are based upon one of the finest themes to which Beethoven ever wrote variations. There is much of the bucolic humor in the finale—indeed, it has been called "another pastoral symphony . . . a joyous meeting of the rude peasantry" (Edvard).

It remains a great tragedy that Feuermann had to go so early in life; he had so many plans which were unfulfilled. One of these was getting together again in a period of vacation with several of his fellow artists to work out chamber music performances like the present. This is a remarkable performance; remarkable because the players, each a noted musician in his own right, have achieved a rare amalgamation of their respective talents. One does not listen for the tone of either Heifetz or Feuermann, one does not think of any of the players as soloist at any time; rather it is of Beethoven and his music. And afterwards one remembers who the artist was. It is a great pity that Feuermann could not have lived to have realized with Heifetz and Rubinstein other notable performances like this one.

The Cortot-Thibaud-Casals recording of this work dates back a dozen years. It would be stretching a point to say that the new recording eclipses the old one as an interpretation. But if, as an interpretation, the new set does not better the old, we believe only the prejudiced will refute that it equals it. Living a long time with a fine interpretation of a work, we are apt to lose a respect for performance, and not value as we should the work of other highly competent musicians. The interpretative difference in the two performances, in our way of thinking, lies in the temperamental characteristics of the artists.

There was more of the Gallic polish and suavity to the Cortot-Thibaud-Casals set. In the new set we find more of the Russian feeling for tonal richness and color, qualities not remis in a work written for piano and strings. Of course, the

organists at St. Mark's, and both wrote much of the notable religious music in their time. If not the greater composer, Giovanni (the author of the present works) was at any rate the most adventurous and forceful. In the succeeding century, his influence on the course of music was most important; his experimental work with combinations of instrumental timbres and double choruses opened up a new path in religious music which attained its culmination in the choral works of Bach. It was not alone the shape of St. Mark's Church (which demanded the choir be divided into two groups) that prompted Gabrieli's innovations; one suspects the sumptuousness and grandeur of all art in Venice inspired him to write music with dramatic effects and daring tonal contrasts to equal the colorful splendor of each pageant in St. Mark's.

The freshness and strength of this music belies its age. One does not have to be deeply religious to appreciate compositions of this kind, for the dramatic fervor and poetic beauty of the music, apart from its religious significance, definitely thrills. Why we have not had performances of such music previously on records it is hard to understand. Undoubtedly, such works are difficult to perform as well as record. In the first place, obtaining the requisite balance must offer problems to recording engineers which few but the initiate would perceive or appreciate. Although the performances here are praiseworthy, and all concerned deserve unqualified commendation, the balance essential to the perfect performance has not been realized. Whether this is due entirely to the recorders or to the hall or to a greater mass of performers than the composer intended, we cannot say. But even though the balance is far from perfect, the performances are enjoyable, and we firmly believe they will prove most rewarding over a period of time. To describe music like this is, in our estimation, to remove part of the intense pleasure which its performance alone can give. Hence, we recommend this set to all lovers of great choral music.

Lalo: *Le Roi d'Ys—Overture*. The San Francisco Symphony Orchestra, direction of Pierre Monteux. Victor disc 11-989.

Written in 1887, Lalo's opera shows some Wagnerian influence, even though its individuality is incontestable. We know of no other overture to a French opera which wears as well in the concert hall as this one. The themes of this work, all borrowed from the opera, lend themselves well to symphonic treatment. Monteux plays this music with (Continued on Page 880)



JASCHA HEIFETZ

present players fare best with recording; that is, where dynamics and the quality of sound are concerned. As fine as the reproduction is, however, it is not without fault, for on a high fidelity set where the greatest amount of tonal color is obtainable one may find a disturbing needle chatter in the louder chord passages of the piano. Gabrieli: *Processional and Ceremonial Music for Voices, Organ and Brass—In Ecclesiis Benedicite Domino and O Jesu Mi Dulcissimi*, both from *Symphonias Sacrae Liber Secundus* (1615); and *Jubilato Deo from Sacrae Symphonias* (1597); Harvard Glee Club, Radcliffe Choral Society, Boston Symphony Orchestra Brass Choir, and E. Power Biggs (organ), direction of G. Wallace Woodworth. Victor set 928.

The two Gabriels, Andrea and Giovanni (uncle and nephew), were two famous Venetian composers of the late sixteenth century. Both were

RECORDS

Star Radio Sponsors Demand the Best Music

by Alfred Lindsay Morgan

MONDAY, OCTOBER 18, marked the return to radio of one of the most popular singing personalities of the war, Gracie Fields—the Lady from Lancashire—who is now heard in a series of fifteen-minute broadcasts, Monday through Friday, at 9:15 EWT (Mutual network). Gracie Fields' popularity with the British Tommy and the American Doughboys of today recalls the popularity of our own Elsie Janis with the British Tommies and the American Doughboys of World War I. Miss Janis entertained the members of the Allied Armed Forces back of the lines in France, and wherever she sang she was widely hailed. The privilege of hearing a favorite singing star over the radio after her personal appearances was not accorded Miss Janis' admirers in the last war, because radio was then a thing of the future.

Letters we've had from the men at the front tell us what a blessing radio has been to the men of the armed forces in this war. One soldier in North Africa wrote us recently: "Most of us had forgotten the phenomena of radio. We'd taken it for granted back home, just as we did bathtubs, electric lights, oil burners, and electric toasters. Fighting in battle with many modern wonders around us, it was the things that brought comfort and ease at home that we remembered most keenly. Men can do without comforts for a time, but that feeling of desperate loneliness which comes over one apart from friends and home is sure eased by radio. Maybe a fellow who likes really good music doesn't get a chance to listen to much of it, for the boys want popular shows; they want to hear favorite personalities, people they heard and saw often back home. Even the familiar voice of an announcer, to whom they paid little attention back home, has its thrill. He's in a studio in the boys' own town, and that's a contact with home. Radio functions two ways in this war—it serves as a means for communications and it brings much needed entertainment to the boys. There were lots of us that scoffed at those little sets that looked like vest-pocket contrivances but out here anything that plays is cherished. You might see assembled around a small portable set a group of listeners so large that you'd have difficulty locating the radio. Ten chances to one you'd hear the voice of some popular radio personality holding forth, defying the echo of guns and planes and rumbling tanks."

That popular radio personality might well be Gracie Fields, on any one of five nights a week. Or it might be one of a dozen or more other pop-

ular radio entertainers. Miss Fields returned from a 10,000-mile tour in mid-October to take up her radio work again. She left the U. S. A. for England early in August, where she entertained three times daily, soldiers and war workers of the British Isles. At the request of Tommies and Doughboys, she added to her schedule a seven-and-a-half-week tour of the Mediterranean fronts, since the boys had clamored for a personal appearance of their favorite star. Gracie's tour was planned by ENSA, the British equivalent of the USO. Her new five-week is called the Victory Show, and few will deny that it is well named. For singing personalities like Gracie are contributing much towards Victory.

Musicians of the New World, the series sponsored for the first time last year by NBC, has returned again to the microphone. This popular program, heard on Thursdays from 11:30 to 12 midnight, EWT, aims to present a panorama of the development of music in the Western Hemisphere from pre-Columbian times to the present. In its first year the series offered a chronological survey of the historical background of movements through the phases of colonization, revolution, frontier expansion, and rising nationalism. The new series have been planned to demonstrate the relationship between the music of the past and present to ways of living among the peoples of this hemisphere. The programs through February 17, are entitled *Folkways in Music*. They aim to present a wide variety of

RADIO

"FORWARD MARCH WITH MUSIC"

folk songs and dances of the Americas, together with symphonic music based on folk material. There are four programs scheduled during December: (December 2) The Changing Frontier—presenting music of American frontier folkways; (December 9) Land of Vanished Cities—music of pre-Columbian Mayan civilization; (December 16) Brazilian Gold—presenting the *fasenda mineira* and the *praca* as centers of folk music; (December 23) Christmas Folkways—musical contrasts from the Americas. All these programs are presentations of the NBC Inter-American Union of the Air.

Columbia's *Gateways to Music*, the Tuesday presentation of the American School of the Air, has two broadcasts in December. The time schedule of these programs varies in different localities. They are heard in the Eastern War Time area from 9:15 to 9:45 A.M., in the Central War Time area from 2:30 to 2:45 P.M., in the Mountain War Time area from 9:30 to 10:00 A.M., and in the Pacific War Time area from 1:30 to 2:00 P.M. The program of December 7, called *Marching Off to War*, features some of the more widely sung songs of our country's wars. From Yankee Doodle to *Remember Pearl Harbor*, every war our country has waged has produced its attendant songs. "Through these songs," says the



HOWARD BARLOW

Manual of the Air Manual, "of enjoying music as much as of enjoying music than by enacting the characteristic Christmas customs of various peoples with their lovely songs and carols. . . ." It would not be Christmas to the true lover of music

if carols and hymns were not heard and sung. Big business organizations are gradually taking hold of the most noted classical music program of the Air, the programs previously sponsored by the larger radio stations—sometimes in part or sometimes in their entirety. In past years, the chamber music programs of the New Friends of Music, presented on Sunday afternoons in New York's Town Hall, have been broadcast in part. Interested listeners have had to accept the breaking off the program often in the middle of a work. This year that will not happen, for the programs of the New Friends are to be broadcast in their entirety. Under the sponsorship of the Book-of-the-Month-Club, the sixteen programs of the New Friends, beginning with the concert of November 7, will be heard on New York's high-fidelity station, WQXR. The series this year will be devoted to the chamber music and lieder. (Continued on Page 820)

THE MARCH IN CIVILIZATION

Dr. Warren D. Allen (Professor of Music and Education at Stanford University, California) explains that his new book, "Our Marching Civilization," is a detour from a main highway under construction in his explorations for "Music and Society," a much more extended work evidently designed to integrate music with the history of man. His present work indicates extensive research in many different fields and reveals a surprising number of facts which make very interesting reading. For instance:

"Going back eleven centuries, we find that the recently discovered Oxhyrhynchus hymn, the oldest now available, is in march measure.

"When the first treatise on dancing came out in 1588, the author, a priest named Jehan Tabourot (Arbeau), began his 'Orchésographie' with instruction in march steps."

Dr. Allen sees great sociological significance in the march, even going so far as to introduce Ely Culbertson's diagram of "The World Federation."

"Our Marching Civilization" (An Introduction to the Study of Music and Society)

By Warren Dwight Allen

Pages: 112

Price: \$2.50

Publisher: Stanford University Press

A NOTABLE ENCYCLOPEDIA

Encyclopedia, like the weather, must by the nature of things be subject to continual change. Moreover, the dimensions of learning are such that the "one author" encyclopedia in these days becomes a misnomer. The work is too great for one mind to encompass. Therefore the modern encyclopedia calls for the labors of a board of experts. It may bear the name of one man, as in the case of the "Merriam-Webster International Dictionary," although this work engaged the services of a staff of two hundred and fifty savants and co-workers, many of international reputation.

When the work upon one edition is completed, the ground must be laid for the ensuing edition. The "International Encyclopedia of Music and Musicians," the editorial work of which was directed by Oscar Thompson, was first published in 1938 and attracted the serious commendation of musicians here and abroad, who must now welcome the appearance of the edition of 1943. The publisher announces that "hundreds of changes, some of only a date, others involving the preparation of entirely new articles, have been made as compared with the first edition. . . . Many corrections have been made as the result of further musicological research." Numerous articles about the more recent composers, such as Dmitri Shostakovich, Hector Villa-Lobos, Ernest Bloch, and Serge Prokofiev have been added.

The impressive thing about the book is that it has been worked out in general and in detail by an international staff of over one hundred famous musicians and writers upon music. When a subject is of sufficient importance to warrant larger attention, whether it is "Aesthetic Music," the biography of "Cesar Franck," or a discussion of "Piano Playing and Piano Literature," it is handled in a major article by an acknowledged authority.

This notable book in its first edition has been used in the office of *The Etude* for five years and the editors, as well as your reviewer, have found the information adequate, accessible, and as dependable as such a man-made chronicle can

The Etude Music Lover's Bookshelf



Any book here can be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

humanly be. An encyclopedia as up-to-date as possible is a "must" for the modern music room or studio.

The making of a lexicon which involves the careers of living workers in any field, particularly that of the arts, is an ungrateful task. The musician who feels that his talents are not properly appreciated and who is dismissed with a few words, has little understanding of the trials of the editors. If he is neglected entirely he looks upon it as an unforgivable and intentional affront.



HE OUTSHONE BACH IN 1730

Georg Philipp Telemann, famous contemporary of Johann Sebastian Bach, was looked upon as a notably greater figure in the world of music than Bach himself. Now, critics are contending that Telemann's music, forgotten for two centuries, is worthy of revival. (See review of "International Encyclopedia of Music and Musicians.")

BOOKS

front. The attitude of the editors must be, therefore, not only wholly impartial, but should conscientiously present information balanced by a fair appreciation and estimate of the permanent importance of the subject of the future interests of the art. In doing this they may step on many toes and perchance likewise have the human failing of not discerning the essential values in some few cases. Bach, for instance, was over-estimated until the Mendelssohn revivals in 1829, one hundred and thirty years after he was first put on paper. Ernest Newman, in his excellent article on Bach in the "International Encyclopedia," notes that Bach's contemporary, Georg Philipp Telemann (b. Magdeburg, March 14, 1681—d. Hamburg, July 25, 1767), lawyer, linguist, and autodidact in music (godfather of Bach's son, Carl Philipp Emanuel Bach), commanded far more attention during his lifetime than did Bach himself. Another instance of how lack of understanding and stupid prejudice may affect a publication is the fact that in the 1936 edition of the German "*Lehrbuch der Musikgeschichte*" ("Study Book of Music History") by Moser, the name of Mendelssohn, who revived the great Christian oratorio, was entirely omitted, due to Nazi and anti-Semitic restrictions.

"The International Encyclopedia of Music and Musicians" (Second Edition)
Edited by Oscar Thompson and a Large Staff of Experts

Pages: 2376

Price: \$15.00

Publisher: Dodd, Mead and Company

MODERN ENGLISH MUSIC

The Oxford University Press has issued a second book (The Musical Pilgrims Series) relating to the works of William Walton (1902-). It refers to this composer as "the leading English composer of his generation."

His very distinctive works are becoming known to American audiences. This brochure treats particularly upon his "Sinfonia Concertante," "Belshazzar's Feast," and his classical "Symphony."

"The Music of William Walton" (Vol. II)

By Frank Howes

Pages: 75

Price: 85c

Publisher: Oxford University Press

From the Alaskan Highway

THE MUSICAL OUTPOSTS of our land are sturdily "guarded" by alert, aspiring, energetic Round Tablers. Here's a letter from one of our sentinels in the Far North:

"I have just come in contact with *The Enigma*, and have had thirty copies and a subscription to it given me recently. Until I read the *Teachers' Round Table*, I never realized how woefully lacking I am in interesting material and progressive ideas. Your articles have pounced me out of my nice, comfortable nest into a wonderful new world!

"I live in the northern part of Alberta right on the Alaskan Highway and am so far from a city that I cannot get to a store to choose what I need. In my little town here I have three studio music clubs, one eight-string club and one history club—all very successful. The material I have used for these groups is so limited that the *Living Enigma* articles have truly resurrected me!

"I am the mother of three children. My husband has been overseas for three years. I feel that I have accomplished something, since I have successfully passed the A.T.C.M. teachers' examination of the Toronto Conservatory in the last two and a half years since my daughter was born.

"I'd like to be as good a piano teacher as possible, even though I die ahead of schedule in the cause."—M. A. S., Grande Prairie, Alberta, Canada.

And here's another:

From the Caribbean

"I thought you might be interested in the work that a small group of us are trying to do here in Barbados to further the knowledge and appreciation of music. Of course our efforts have been uphill sloping ever since we started two years ago. Our club, the Carneo Music Club, comprises eighteen members, of whom seven are soloists. We have a small chorus selected from the balance of the members. One of our objects is to develop musical talent in the island, and to that end we have given the broadest. We plan to do one complete entirety of *Madama Butterfly* for this is a mixed club, although the majority of members are white.

"A friend and I have been working on two pianos for some time. We can get together only once a week, since she lives in the country, and we have very strict gas rationing. Unfortunately our repertoire is almost entirely due to the fact that we cannot import music from the U. S. A. However, we have the *Waltz* from Arensky's 'Suite' and we have arranged the good old 'Blue Danube' ourselves, and also some of Schubert's and Schumann's songs. How we would love to have more two-piano selections—light, popular pieces as well as classical—so that we both students and teachers for more than twenty-five years, we are not as old as that would make us appear, for we started very young. Good luck to you and *The Enigma* long may it reign in the music world!"—G. E. S., Bridgetown, Barbados, British West Indies.

After letters such as these, how can

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

the rest of you who live comfortable, convenient lives in cities of the United States or Canada ever grumble or "gripe" about anything?

"Blind Flying" Reports

For years I have advocated giving students each week exercises or portions of pieces to be practiced and played without looking at the keyboard. Teachers who have followed my admonition are reporting spectacular success. C. L. S. (Georgia) writes:

"It takes me only few minutes to persuade my students to play their pieces without looking. The results in relaxation, concentration, accuracy and security are so astonishing that the pupils are immediately 'sold' on the idea. From that moment they want to play everything by what you call 'blind flying.' I find that the pupils get better results when they keep their eyes open (looking up or away from the keyboard) rather than by closing their eyes."

And can you imagine how the parents and friends of the pupils of H. MacV. (New York) reacted when they heard a recital by her class of eight beginners in which each pupil played six numbers without once looking at the keyboard?

It is not nearly as miraculous as it seems—in fact it isn't a stunt at all. Every student should, and can readily be trained to emulate H. MacV.'s children.

Rewards

Mrs. F. Q. (Texas) offers a good practical plan:

"I'd like to tell you of a scheme I used with much success this year. I offered gold stars for all assignments perfectly prepared and also for practice periods regularly done. When ten stars were earned, I gave the pupil a ten-cent defense stamp. All worked hard for their share of the stamps. One little

"FORWARD MARCH WITH MUSIC"

The Teacher's Round Table

Conducted Monthly

by
Guy Maier

Mrs. Dore
Noted Pianist
and Music Educator

beginner very soon put eighty stars by her name!"

And have you heard of the boogie-woogie bribe? A. C. (Virginia), teaches boogie-woogie to her high school students (who are "cu-ray" about it!) only when they come up to scratch in their "classical" piano lessons. Fortunately, A. C. is an excellent boogie-woogie teacher!

On the other hand, M. F. (Michigan), holds out on her 'teen age students by promising them that they can spend their entire summer studying with a perfectly wonderful boogie-woogie teacher who lives across the street, but only if they'll attend diligently to their traditional three B's all winter!

A Great Enterprise

From Kenneth Pike, of Pomona College (California) comes such a capital idea that I cannot resist passing it on around to Round Tablers. With the college symphony orchestra and a harpsichord soloist, he recently gave an evening of eighteenth-century music in aid of the Albert Schweitzer Hospital Fund, thereby raising over eight hundred dollars for this great enterprise.

How many Round Tablers know the facts concerning Schweitzer, this modern da Vinci, musician, scholar, preacher, physician, physicist, technician and friend of mankind—an extraordinary individual in whom art, religion, and science have fused? Up to the age of medicine, he studied organ, theology, and medicine simultaneously and professionally. He had his medical degree from the University of Strasbourg, and also taught in theology there. Well-known authors have called Schweitzer's book, "The Quest of the Historical Jesus," a landmark in religious scholarship and one of the great books of this generation. Schweitzer has written a dozen other books, including a scholarly volume on Bach, which has been more quoted than any authority since Spitta, and a two-volume treatise on the Philosophy of Civilizations.

Besides editing a superb edition of Bach's organ works, he has been instrumental in presenting many of the finest organists in building new organs containing Bachian specifications and qualifications—all made possible by his mechanical knowledge of organ construction.

Throughout Europe, Schweitzer has given recitals of Bach's organ music in order to devote the financial proceeds to the crowning project of his life, a medical mission which he established thirty years ago not far from Dakar in West Africa, and where he has built and equipped two hospitals, cured thousands of natives, and isolated the germ of one of the dread tropical diseases.

These are only a few of Schweitzer's accomplishments. What a relief in this day of destruction to turn to a man whose life is a thrilling record of humanitarian achievement! No wonder, then, that Pomona College found it easy to put over its benefit concert in a big way. Any community can do likewise, for there will be no difficulty in lining up all elements—musical, religious, and scientific—to support a remarkable project like this. But be sure to plan a program worthy of such an enterprise.

Conductor and soloist of Pomona played J. S. Bach's "Gloria" and "Grazie," the "Brandenburg" Concerto No. 2, Johann Christian Bach's "Concerto in B-flat for Harpsichord," and Haydn's "Concerto for Harpsichord and Orchestra."

Memorizing Again

I wonder how other Round Tablers felt about that recent article, "It's Easy to Memorize if You Know How." Well, I do know how; and memorizing is as hard as blazes for me and for ninety-nine per cent of all the pianists I know. A more fortunate title for that article would have been, "It's Easy to Memorize if You Don't Know How You Do It."

Pianistic memory is only easy to those geniuses, near-geniuses, and occasional freaks who absorb notes automatically. For the rest of us it is a slow, conscious, painful process, and no fun at all. To memorize a piece of music thoroughly, it is necessary to begin the very moment the piece is first tackled. To try to memorize after studying a composition with notes for a week or two, or to repeat measures or portions of it over and over until a sort of dumb, unconscious "fixation" is set up, is unwise.

No adult can ever depend on such a memory process. Each measure must be studied single handed and hands together so that each measure, portion of the piece, or whole piece, can be played in a flash—away from the keyboard—in any position on the arm of a chair, or on the lap. In this studying your memorized music you cannot, in your imagination, see or feel each piano key with the proper finger playing it, you must know the composition and be able to play it with complete security.

Each person will of course put into practice a slight variation of this basic method, adapted to his own mental equipment and processes. But remember

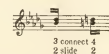
(Continued on Page 826)

ZEALOUS TEACHERS, absorbed in trying to improve the playing of their students, often fail to realize that much of their correction does more harm than good. The varieties of injurious criticism are numerous; let us consider a few of the most common.

Too General

One of the chief reasons why criticism fails to prove beneficial is because it is too general. Suppose, for example, the student is practicing the *Berceuse*, Op. 47, by Chopin. He is told to play more *legato*. This is not sufficiently definite to be helpful. Where should the notes be connected? In the right-hand part of Measures 25 and 26. This is getting nearer, but still it is not close enough. What parts of these measures are rough, and for what reason?

Turning the next measure on the spot, we find the trouble occurs in the chromatic thirds in triplets each time the second finger plays two notes in succession. The first progression of this kind is in Measure 25, from the last third in the second beat to the first one of the third beat:



Many performers will have difficulty connecting the notes played by the third and fourth fingers and simultaneously sliding the second finger. Have the pupil try these triplets slowly several times. Then proceed to the other triplets in the same two measures where the second finger plays twice in succession. It is this type of specific instruction that will help the pupil to perform the passage smoothly.

This is the way criticism should be narrowed down from the vague and abstract to the concrete. It is not enough to tell the pupil; he should be shown just how to achieve an effect. It is useless to say, "Your touch is hard" unless these words are supplemented with exercises in weight-playing to develop singing tone. It is not sufficient to cry, "Play with more expression, more poetry." The pupil should be shown in detail how to interpret with nuance, and he should be told the story of the piece to draw him into the proper mood.

Too Advanced

Remember that criticism should be within the range of the student, so that he can adopt the suggestions in some measure. He cannot play delicately unless he has the technique for delicate tones. If a pupil's fingers are not sufficiently trained to play a soft passage clearly, it will only depress him to stress the fact that the rendition leaves much to be desired. Instead, the teacher in an optimistic manner should plan suitable exercises that will help the pupil come nearer the goal at some future date.

A Too High Standard

Sometimes teachers place the goal so high that it causes discouragement. Take the case of Johnny, a first-year pupil, who is trying to learn to play a waltz with even rhythm. An over-ambitious teacher keeps him on the piece week after week waiting for Johnny to give a satisfactory performance. While the teacher seeks perfection Johnny loses interest, and wishes to stop taking lessons. A better plan would be to start Johnny on a second waltz. This will keep up his enthusiasm while developing his rhythm. It will give him a change and prevent the fatigue that results from monotony and excessive nervous

Don't Wreck—Build

How Destructive Criticism May be Turned Into Profitable Criticism

by
Helen Oliphant Bates

tension. When Johnny reviews the first waltz his playing will be definitely improved, and the advance will have been achieved without an unhappy period of drudgery.

An inexperienced teacher, either through desire to push a student or from a mistaken estimate of his capacity for learning, may assign a composition that is too difficult. Then, loath to admit the error, the teacher attempts to iron out the rough spots. This is both nerve-racking and unprofitable. It is wiser to put the composition aside until the pupil can grow to it.

Unorganized

Too many unrelated corrections at one time confuse the pupil. Instead of touching lightly on many faults, select a few and improve them from different angles. As far as possible try to organize the suggestions to leave a single clear impression.

Dictionary-like cataloging of shortcomings will soon be forgotten. Interest can be injected even into technical directions by telling conditions about how composers practiced and the conditions under which they acquired mastery.

Some teachers do not give sufficient attention to the study of language to express themselves effectively. Acquire a command of words in order to make clear and inspiring comments.

Since "Do" is more constructive than "Don't," it should be used whenever possible. Here are some examples in which "Don'ts" could be effectively changed to "Do's":

1. "Don't stiffen your wrists," is much better expressed, "Relax the wrists after each attack."
2. "Don't raise the fingers too high," is better said, "Keep the fingertips close to the keys."
3. "Don't let the fingers break at the first joint," is more effective thus: "Make the fingers stand upright between the tip and the first joint."

Faulty Diagnosis

Faulty diagnosis causes many a failure. Unless the instructor finds the real cause of the trouble, his comments will not be valuable. If louder tone is required, a teacher might think it necessary to play with more weight or firmer stroke, when what is actually needed is to stop the leakage of power. The strength may be dissipated by the faulty attack. Or a teacher may fail to get the best effects because he watches only the finger

action, when tense arm and shoulder muscles lie back of the difficulty.

Frequently criticism fails to take root because it is not adapted to the personality. When Peter is trying to get away from his lesson promptly to go to a football game, it is a poor time to make him feel the somberness of the introduction to Beethoven's "Sonata Pathétique." If Peter is never in the mood for such *Grave* movements, the teacher is only steering toward defeat to insist on assigning them to him. Musical literature abounds in a wealth of compositions to suit all temperaments. A large part of one's success depends upon proper selection.

Unactical

Many individuals are timid at lessons and sensitive about their limitations, and a teacher should try to keep embarrassment to a minimum by avoiding severity and ridicule. Another way to escape making the less gifted pupil feel unhappy is never to compare his retarded progress with the brilliant record of the star member of the class. Thoughtless, unsympathetic, or tactless criticism not only robs lessons of all joy, but also destroys the pupil's self-confidence. A lesson ought to be a period of encouragement and inspiration.

It is a mistake to emphasize deficiencies which a pupil will never be able to correct. If a pupil is limited by a small hand, do not say: "You're leaving out notes. If your hand won't stretch to play the chords as written, you might as well give up on this piece." Instead explain how music can be arranged for small hands without sacrificing the melodic line and the bass. Choose music that will need many changes, and add a note of optimism by telling about notable pianists who have overcome this obstacle.

If a pupil has weak fingers, do not say: "Your playing lacks force and brilliance." Usually a person of delicate physique does not entirely overcome this handicap. In any case it requires a long time to make improvements. So instead of depressing the student, leave the heavier numbers to those who have the physical strength for them. Select for this pupil compositions such as Chopin's "Waltzes" or his *Prelude in A major*, which are replete with grace and poetry. In other words, throw the accent upon any natural endowments which a (Continued on Page 819)

"I HAVE HAD the good luck, to have my singing career guided by the sound philosophy of a very wise old man. This was a musician I knew and worked with in Vienna. He was a composer, conductor, coach, and all-round artist. Most of all, he dealt with vocal and artistic problems in the light of sensible thought. I first met him just when my voice was changing and when I was obliged to leave the choir in which I had sung as a boy soprano. First of all, he pointed out to me that I was then facing the gravest, if the most natural, problem of the male singer. It is simply this: Will the voice come back? And if it does, in what form? His advice to me was to keep quiet—his exact words were "Shut up!"—for eight years. This, of course, was a bitter disappointment to me, who loved music and singing and dreamed of continuing my career without a moment's delay. I took his advice very literally, and did not so much as try to sing a note until I was nineteen. Then, to my delight, I found that the croak in my throat had smoothed itself out into a usable baritone, and I went back to my old friend. He assured me that wise restraint in not using my voice during those important years of change was partly responsible for the return of my singing ability. I was proud, then, to be able to tell him that, during the seven years of silent waiting, I had resisted every temptation to sing by listening to the sound of his words in my ears—"Shut up!" Today I know it is sound advice to pass on to others.

"Under the care of my old friend, then, I resumed my work. But not immediately by singing! Again he gave me a bit of his philosophy. 'When a person owns a fine diamond,' he told me, 'what does he do with it? True, he wears it and enjoys its glitter and fire—but he also takes good care of it; polishes it, keeps it free of dust; sees that it does not put it on unsuitable moments. The voice is just such a diamond and needs just such care—general care, over and above the exigencies of vocal drill. When we went to work on the lines of the diamond philosophy!

Words of Wisdom

First of all, I was taught to take care of my physical well-being, of which the voice was but a part. This again meant restraint—no wild parties, no drinking, no smoking, no crowds, no undue fatigue, no "showing off." This, too, was not easy for a high-spirited lad who believed he had gotten back his voice for the delightful purpose of making delightful use of it! But again I took my old friend's advice—and pass it on to other young singers. It is a mistake to think that vocal study alone can develop a voice. The inherent quality of a singing organ, its polish, its sheen, and its richness depend first of all



IGOR GORIN

ten dollars and give a concert in reserve on which to draw the next time. I then spend it. It is exactly so with the voice. When he advised me to go to hear Battistini, who was then scheduled to give a concert in

Singing with Philosophy

An Interview with

Igor Gorin

Distinguished Baritone

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYBL/UT

Igor Gorin, whose magnificent voice and sensitive artistry have made a place for themselves within the hearts of millions of Americans, was born in Russia. At an early age he removed to Vienna, where he laid the foundations of his vocal career. He arrived in this country unheralded and comparatively unknown. Since then he has forged a place for himself among the top-ranking younger artists in radio, opera, and concert. Three years ago Mr. Gorin became an American citizen, which event is his greatest pride. He desires to be known, not as a Russian artist, but as an American singer of Russian birth. The distinction between the two suggests the thoughtful care Gorin brings to all his activities. In the following conference he points out methods that must accompany sound singing.—Editor's Note.

upon the soundness of the whole physical organism.

"In the matter of purely vocal development, my old friend again came to my rescue. When he made ready for my actual lessons, he asked me, 'What is singing?' That is a good question for every young singer to ask himself. His future development may depend upon his own answer. Certainly, the singing we most admire is not a matter of loudness, of range, or of 'tricks.' It pleases us, rather, by its quality, its musicalness, its ability to endure. These, then, must be the points for the young singer to stress. It is good, of course, to have a wide range and great force—provided they are natural. But the sum-total of pleasing singing is never built from those qualities alone. The singer's chief goal must be to develop his voice naturally; never to force it; and to keep it, by wise methods of use, in prime condition over a long period of time. 'If you have fifty dollars,' my wise old master told me, 'you may do one of two things: you can spend it all at once, on a glittering party and have nothing left; or you can spend reserve on which to draw the next time. I then spend it. It is exactly so with the voice.' When he advised me to go to hear Battistini, who was then scheduled to give a concert in

Vienna, to prove the truth of what he meant. Mattia Battistini, one of the greatest of baritones, was then over seventy years of age—and his voice, as to quality and use, was that of a young man, fresh, free, resonant. Battistini had kept good money in the reserve bank!

Always a Reserve

"The key to this reserve bank lies in never forcing the voice. In general, that is held to mean forcing for volume or emission. Actually, it means more. It means never, for any reason, resorting to any device that does not feel natural to the throat and that has not been naturally and gradually developed. In my tours I am often asked to listen to promising young baritones. I have more than once had this experience. I ask the young candidate how long he has studied, to which he replies, 'Oh, about eight months'; next I ask him what he has prepared to sing for me, to which he replies, 'The Prologue from "Pagliacci"!'. If I ask him why he has not brought something simpler, he assures me that he intends to go at his singing seriously and professionally! Well, in that case, he is making about the biggest mistake possible. It is dangerous to the welfare of the voice itself to attempt music for which one has not already developed the proper technical control. Many young students of interpretation and feeling. Undoubtedly it has; but there is also the purely physical aspect, the essence of which is that the vocal organism must be prepared and ready for the emission of difficult works.

"This preparation, of course, is the basis of vocal technique. The soundest lines along which to proceed are those of the old Italian *canto*. For myself, I stress two essentials. First, the middle voice must be thoroughly developed, both as to quality and range. It is from the middle voice that the other extremities of range proceed. This is so because the (Continued on Page 820)



MADAM BLAUVELT

"How rare sweet is music when time is broke and no proportion kept!"

SHAKESPEARE must have had in mind some ensemble in which the sourness to which he alluded was brought about by faulty intonation. For it is agreed that there are many causes of this serious imperfection among which are bad ventilation, fatigue, inertia, indistinct consonants, faulty chording, not knowing or understanding music and words, and last, but by no means least, the tremolo.

Bad ventilation is the excuse that is always first selected by a body of singers as the cause of their downfall. With almost an injurious manner they ask for fresh air, as much as to say, "Give us fresh air . . . better air . . . and we will demonstrate for you our ability to sing on pitch." The remedy for bad ventilation is, of course, obvious.

As to bodily fatigue, Dr. Henry Coleman in his book "The Amateur Choir Trainer" suggests change in work. But it seems to us that a director can uplift the thoughts of his singers until all weariness is overcome.

Henry Coward, in his book "Choral Technique and Interpretation" refers to inertia as the *Giant Despair* against which conductors must wage eternal war. It is always present in group singing, however banal it may be in going on and off the stage, in listless rising and sitting, in attack and release of notes and the lack of responsiveness to direction given by the conductor, its subtle influence is much more pernicious with respect to words because its presence is not suspected, its connection with articulation not being obvious. "It is through taking no cognizance of inertia that indistinct consonants have failed in their efforts to improve the articulation of their choirs. It is, therefore, almost useless to give instruction to remedy lack of clearness in speech until the head and front of the offence . . . inertia . . . is conquered." So states Mr. Coward. Singers should relax but not enough to make them inert.

Defining the Bugaboo

But what is Inertia? It is a strong indispotion of the muscles to work, and their refusal to move except under the impulse of a strong will, conscience, or necessity. According to the dictionary, it is lack of activity, sluggishness, a tendency to make one remain at rest if resting, or to move uniformly in a straight line if moving. In other

words, to put it very frankly, it is indolence.

Distinctness in vocal expression is paramount; for living thoughts are embodied in words. And music, by its sound, its rhythm, and its expression, intensifies and revitalizes the thought embodied in the words. The message to be conveyed by music should, therefore, be clearly and understandingly enunciated. The lack of clearness and understanding, combined with incorrect pronunciation, are among the outstanding weaknesses of all singers.

There are a number of causes that bring about indolence: fatigue, atmospheric conditions, and especially vitiated air, as well as uncertainty concerning the music and words. But faulty voice production, based on ignorance or disregard of nasal resonance, is the paramount cause of all. Note what Henry Coward has to say on this:

"By singing with nasal resonance is meant the enriching of the voice by so adjusting the sounding air current that part of the tube of air which passes over the vocal cords goes behind the uvula and passes into the nasal cavities, there producing sympathetic overtones which blend with and enrich the sound which proceeds, in the main, from the mouth."

To assist in discovering these nasal cavities I frequently use the word *hang*, dividing it into two parts—*ha-ng*. Keeping the mouth in one position, sing the *ha* several times—say four; then, keeping the mouth in the same position, add the *ng*, drawing up the back of the tongue. Choral leaders will find this very helpful.

In dealing with indistinct consonants, let us consider that a consonant is a letter which represents an impression made upon the mind when the sound is abruptly, markedly, or forcibly stopped by the lips, teeth, nose, or palate. Greater breath pressure is required for consonant than for vowel sounds; however, the remedy for indistinct consonants has been partly met in our discussion of nasal resonance. I have found whispering most beneficial in restoring definition to indistinct consonants.

If you wish to consider a thorough and com-

plete classification of consonants, the book "Lip and Tongue Training" by Thornfield is recommended. You may read, also, in "The Art of a Cappella Singing" by Smallman-Wilcox: "All resonant consonants have a definite pitch. When such a consonant precedes the vowel sound of a syllable, the pitch of consonant and vowel must be the same. The consonant should precede the time-value of the note written, so that the vowel sound will begin at the time indicated for the note. If the consonant has been sung at the proper pitch for the vowel following, it will assist the singer to remain at the proper pitch. The pitch given to initial vowels has much to do with good intonation from a choir. Final consonants having resonance must retain the same pitch as the preceding vowel sound. The use of 'N' intensifies vibration of tone in the nasal cavities, bringing out head resonance and giving a distinct impression of the tone's being forward."

Importance of the Consonant

In this consideration of the intimate relationship of vowel and consonant, it is pertinent to note a paragraph from Henry Plunkett Green's "Interpretation in Song":

"With the vowel the singer builds his structure in the large; with the consonant he rounds off the edges and adds the ornamentation. It follows, therefore, that consonantal illustration is confined to the shorter note values. Both belong to the twin-sisters 'Voice and Verse' and work together in harmony. And the vowel in this branch of the art gladly accepts the precedence of the consonant and backs it up . . . with color and pressure-values. By taking advantage of this cooperation apparently ordinary words which would otherwise depend upon their musical setting or dynamic sound for their sole effect, achieve an actual life of their own."

We all recognize the importance of such fundamental requirements as unanimity, attack, and release. Robertson in his "Choral Singing" has summed up these requirements very cleverly, stressing the coherence and impulse which unanimity gives to a performance. "It makes an instant appeal to the listener, satisfying the ear as well as that instinct for precision and ordered movement which is almost fundamental in civilized man. When (Continued on Page 820)

VOICE

Patriotic Music—and Bands

A Conference with

Dr. Edwin Franko Goldman

Distinguished American
Bandmaster and Composer

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

IN THE MATTER of bands and band music, there is no greater authority than Dr. Edwin Franko Goldman, whose distinguished career advances the tradition of the "five Franko children" (one of whom was his mother) who toured Europe and America in the late 'sixties. John Philip Sousa once told Dr. Goldman that his own first taste of good music grew out of a concert that the Franko children gave in Washington years ago. Today, Sousa's mantle of eminence has fallen on Dr. Goldman's shoulders. This past summer the Goldman Band gave its 1458th concert when it opened its twenty-sixth year of performances on the Mall in Central Park, New York City. The *Etude* has asked Dr. Goldman to give his views on the surge of patriotic music that is flooding the country today, and to tell how bands can help to serve music in war times.

"It is encouraging to note the nation's desire to express itself through patriotic music; but it is less encouraging to see the form that some of this expression takes. People seem to think that a few trumpet flourishes and a desire to 'be patriotic' is all it requires to turn out a fine song, words and music complete. Now nothing could be farther from the truth! If the business of setting down words-and-music is to mean anything, it must be done with the specialist's knowledge and the expert's care. Hardly a day goes by that I am not approached by some well-intentioned amateur who assures me that he has just 'dashed off' a 'number' more inspiring than Elgar's *Pomp and Circumstance*, and won't I do something about it. So far this year I have examined nearly three hundred such 'inspirations'—and they are as far from expressing patriotic art as the limericks of a lovesick schoolboy are from the poems of Heine. Now I am heartily in sympathy with every American who has patriotic fervor—but my honest advice to amateur composers is to learn their business before they attempt to express themselves in music.

The Song Writer's Needs

"The writing of song lyrics needs a lot more than the ability to speak the language! It requires a specialist's knowledge of English construction, prosody, meter, diction, vocal line, human psychology—also it requires experience in writing lyrics. The writing of music (any kind of music) requires a thorough knowledge of

composition, harmony, arrangement, vocal line, and the intricate business of fitting words to music. Theoretically, I suppose it might be possible for an inexperienced amateur to stumble upon all this through 'inspiration'—but in practice, I have never yet seen it happen. My best advice is to look skeptically upon 'inspiration.' Turn your patriotic sentiments to practical use by buying War Bonds, and leave song writing alone until you have learned how to write songs.

"The really good patriotic song demands certain values. The music must have a not-too-complicated, singable tune and the pulse beat of marked, steady, meaningful rhythm. The words must be hearty, genuine (that is, not manufactured for the sake of writing patriotic verses!) understandable, and charged with valid, honest patriotism. Let us examine *Praise the Lord and Pass the Ammunition*—the most successful patriotic song to have grown out of the present war so far—and try to see what makes it 'click.' The words are completely simple, unaffected, and hearty. Best of all, they grew out of an actual happening, and thus serve to express something real and timely—which is very different from being 'made up' out of synthetic sentiment. The tune has marked rhythmic swing (and what, I am sure, most people don't realize) it has the simple, natural, singable impulse of the old hymn tunes. Without being in the least derivative, it suggests the general pattern of *Glory, Glory, Hallelujah!* Effects like those make the song live—and they are seldom 'hit' upon by accident. Until the amateur has learned how to turn out a song with similar qualities, let him wait with sending his manuscripts around.

"This is the age for bands, and every least

member of every least band can do his share towards making his organization serve the cause of music. The first thing for him to remember, however, is that it is the cause of music that must be served, and not the band for its own sake. There are a number of improvements that have still to be made in our approach to bands and band music.

The Student Band

"For one thing, the student band needs a great deal more individual instruction, with the result that there is but little time for perfecting the work of any one of them. Now the effect of the band is secured only when the instruments play together, and you can't possibly make a fine ensemble tone out of mediocre individual tones. Practicing won't help if one doesn't practice correctly—and the correct way can be taught only through slow, gradual, painstaking, individual care.

"Again, many school bandmasters are apt to overdo the band by crowding it with more instruments than it needs. It's a mistake to think that a band can be made by combining all the

instruments that can be blown into! If the band has too many instruments of similar tone, the resulting sound is muddy and blurred—none of the instruments give clear, crisp definition. If your band has cornets and trumpets, don't crowd in fluegelhorns—even though you have someone on hand who can play them! Don't make the mistake of thinking that every band piece needs an English horn part. The English horn is strictly an effect instrument, not a basic one. The same is true of the harp, of the battery section. As I see the problem, the difficulty grows out of assembling a school band first, and then trying to make anything and everything regarding

less of the musical wishes of the composer. I have seen bands make use of a regular five-and-drum corps effect in works by Schubert and Mendelssohn that call for no drums at all. And why? Because there are so many young drummers in the band who want to have something to do! Now that is not a musical approach, and it is doing our band progress great harm.

"Not so long ago, I was invited to conduct a school band. I selected Wagner's *Rienzi Overture*. I met the youngsters and set to work. As I started conducting, I noticed a few xylophones and marimbas at the back of the band—all busily at work. I thought they were possibly tuning up or just getting into the spirit of the thing by being present, and I said nothing. But when we began to play *Rienzi*, I heard those xylophones and marimbas playing! Naturally, I stopped and asked what it meant. Surprised, the youngsters said they always played with the band! I pointed out that there is no part for either of those instruments in the Wagner work. That didn't matter! The bandmaster came forward to say that all the young (Continued on Page 822)

EDWIN FRANKO GOLDMAN



The Organist and the Orchestra

by

Warren D. Allen

This is the second of a series of three brilliant articles on the organ by Dr. Warren D. Allen, Head of the Music Department at Stanford University, California. Organ students will find these articles very informative.—EDITOR'S NOTE.

IN A PRECEDING article in *THE ETUDE* for November, it was pointed out that the development of the organ went hand in hand with the organization of the choirs and orchestras with which it was used, but that the overdevelopment of the organ as a solo instrument has left it high and dry in unhealthy isolation. The symphony orchestra and the *a cappella* choir have taken the place, in our musical life, of that which was filled in the nineteenth century by the municipal organ, the church organ, the school organ, and the resident organ. Organists in ever-increasing numbers have turned to orchestral conducting, choral direction, music education, and research. The organ builder has turned from the "romantic" organ (imitation of dynamic voices and orchestra) to an imitation of Bach's "classical" organ, often with no dynamic possibilities whatever.

The purpose of this discussion is to show how the organist, tired of trying to imitate the orchestra, can cooperate with it, not only in the concerto for organ but in concertos with organ, in chamber music, and in the church orchestra.

The Concerto for Organ

George Frederick Handel, in adapting himself to new conditions in England, was able to put his dramatic powers into the composition of oratorio, after Italian opera had been laughed off the stage. He also adapted himself to the English organ and made it the companion of the orchestra.

The English organ, in the early 1700's, had no pedals; the German organs used by Bach in those same years did have them. Hence it was that Handel wrote no solo music for the English organ, and Bach wrote volumes of it for the German organ. For the same reasons, also, Handel found it possible to use the English manual organs in concertos. With these manuals he got fascinating effects in alternation with the strings, flutes, and oboes of the orchestra, while the bassoons and double basses in the latter provided the heavy basses which were lacking in the English organs. Over in Germany, on the other hand, Bach's organ "concertos" were either for the organ alone, in all its completeness, or for the orchestra without any aid from the organ. Handel's concertos, however, indicate some possibilities for organ-orchestra combinations for the present day. These possibilities are worthy of consideration in any community which has small organs and orchestras which might be used together.

Concertos with Organ

Organ concertos in the nineteenth century, from those of Rheinberger to those of Gullmanti, made no additions to "the world's greatest music." Maybe it was because "the world's greatest organs" dwarfed the orchestra in scope and volume. On two occasions, when playing Léon Boëllmann's very early "Pavane et Dialogue" for organ with the San Francisco Symphony Orchestra, the conductor, Alfred Hertz, was very fearful, and rightly so, that I might step on a *sforzando* pedal and drown out his men completely. It was possible to use only a part of the organ each time; the municipal organs of San Francisco and here in New York, with their up full blast, are too much for any orchestra. Cooperation is still possible, however, with small organs and small orchestras, as it was in Handel's day.

The organ can replace the orchestra effectively in accompanying concertos for other instruments. James T. Quaries uses to accompany instrumentalists in many masterpieces of concerto

literature in his recitals at Bailey Hall, Cornell University. In years past, not only the slow movements, but sometimes entire concertos have been feasible and effective with organ in my recitals at the Stanford Memorial Church. The oboe concerto by Handel, the clarinet concerto by Mozart, the violin concertos by Bach (especially the "Double Concerto"), and concertos by Mendelssohn, Bruch, Vieuxtemps, and others offer excellent examples. Even the piano concertos by Liszt and Grieg have come off successfully, but the piano-organ combination is peculiarly sensitive to temperature changes. Obviously, the problem of playing an orchestral accompaniment on the organ belongs under the heading of organ transcriptions.

Chamber Music with Organ

Here we enter a vast realm of possibilities, many of which have hardly been explored. The organ has been developed to gargantuan proportions since the days of the old "portatives," which could be carried to church or to a neighbor's house under one arm. Paintings from the late Middle Ages and the Renaissance show how extensive was the use of these little organs in European society. We have much to learn about the use of small organs in chamber music long before Bach. While musicology is unearthing more information about that, we can be inspired by the possibilities suggested, with materials easily available. It is necessary only to use the small organs of the present day and small sections of our large organs, to realize the possibilities of the organ in chamber music.

First of all there is a fine literature of original works for organ and other instruments. Mozart's sonatas for organ and strings are just now being published in this country. The Spanish composer Soler is yet to become well known here, but his music for organ and string quartet is even more interesting than the Mozart sonatas. Music for piano and organ by César Franck ("Prelude,

Fugue and Variation") and Joseph Clokey, to name only two composers, illustrates the possibilities in that field. The success of the harp-organ combination is proverbial, of course, but music for harp and orchestra, from Handel to Ravel, comes off with éclat with the American organ.

By dint of transcription, the organ can take over much of the chamber music originally composed for harpsichord and pianoforte. Old chamber music, calling for harpsichord, frequently sounds better with a crisp, clean-cut organ accompaniment with soft mutation stops, than it could possibly sound with the pianoforte.

First and foremost on the list of chamber music suitable for organ are the concerto grossos of the eighteenth century. At least two of the Brandenburg concertos by J. S. Bach (the second and third) and many of the works in this form by Corelli, Vivaldi, and Handel are stunning in every case. Bach's "Second Brandenburg Concerto" can be done without orchestra; the solo flute, oboe, trumpet, and violin combine beautifully with organ. There is one proviso here, however. If no bass viol is available, the organ must have a soft 16' on one of the manuals, preferably a double open on the Great, with enough "ping" to enable the organist to play rapid bass voices clearly.

This use of a manual 16' for the *continuo* is desirable, even in some of Bach's organ works, where the left-hand part is suggestive of Bach's orchestral bass parts. When these are too rapid for pedal performance, the manual 16' proves its worth over and over again. This is especially true in old chamber-orchestra music. One other essential is, of course, bright fundamental registers, with no 16' tone in right-hand passages. Romantic organs not suitable for such eighteenth-century music, organs whose soft stops are all flutes and strings and voices, can nevertheless be used effectively in music where color, rather than sparkle, is needed. Many sonatas are usable in part, at least, from those by Bach and Handel down to those by Brahms and modern composers.

Composers should (Continued on Page 822)

ORGAN



Symphony Orchestra and Festival Chorus of Tulane University, New Orleans, Louisiana, Mr. Maynard Klein conducting. The picture of the 450 performers was taken at a presentation of Beethoven's *Alleluia* from "The Mount of Olives," Brahms' "Song of Fate," and R. Vaughan Williams' "Donna Nobis Pacem."

Maynard Klein began his early musical education in the instrumental field. During his college career he pursued the study of choral music under the direction of Mr. Frederick Alexander at the Michigan State Normal College.

In 1933 he went to Newcomb College and Tulane University in New Orleans, Louisiana, where he has since been director of the University Choral groups. At present he is Associate Professor of Music Education.

Mr. Klein has done much in furthering the cause of choral singing in New Orleans and throughout the South.—*Carole's Note.*

IN THE NOVEMBER issue of *THE ETUDE* we made the statement, "The policy of departure for the choral director in school and college should be MUSIC." All group activities should be thought of in terms of the presentation of the best choral literature available. A further statement was made: "It is only through research in the field of choral literature that the choral director will find his true salvation and, in turn, the musical salvation of his students." With these two statements in mind, we suggest a plan for building a choral library that will satisfy the ever-present demand of show material for the choir.

Abundant Material

The great volume of choral production through past ages makes the problem of selecting music very difficult. If there were just a few things from which to select, the job would be comparatively easy, but with so great a bulk of material available, the teacher is always confronted with the question, "Have I chosen the best things for the occasion?" What appears the best at the moment may not seem so later. With constant study, taste will change.

We present an outline of the most important periods of choral production, as well as a list of foremost composers and types of compositions that should be included in a good choral library.

periods of production; the choral director has but to make his choice of music based on his particular musical background. With so much material available, it seems pertinent to offer a few suggestions which have been found valuable in maintaining a musical balance in the compilation of choral materials. Perhaps the most effective method of maintaining this balance is through checking materials at hand against the various periods of choral production and composition types. If certain departments are found lacking, a correction should be made. The maintenance of this musical balance will prove fruitful in effecting a more complete musical experience for the singers.

It is generally conceded that the art of choral composition reached its zenith in the works of the sixteenth-century composers of sacred and secular music. Palestrina may be placed at the top of our list, since he is the foremost composer of choral music in its pure form. This, however, is only the beginning, as the following outline will show:

I. The Renaissance Period of choral production (fourteenth to the end of the sixteenth century) is important for sacred and secular works, primarily in the polyphonic style.

1. Older Netherland School—William Dufay, 1400-1485; Binchois, 1400.

It is well to have compositions of these masters available for study, although their works may not seem attractive as program pieces.

2. Second Netherland School—Jean de Ockeghem, 1430-95.
Jacob Obrecht, 1430-1505 and Josquin des Prés, 1445-1521.

Building a Choral Library

by

Maynard Klein

From the outset we must realize that the music selected is that which actually should have a place on future programs of the choir. We shall not compile a list of material for mere historical study; instead, we shall choose works that are making. The historical correlation will, therefore, be through the music, since it is only through the study and singing of the music of these historical periods that the style and art forms will have any meaning beyond the mere recording of the composer's birth and death. Ample literature is available from all the great

The works of des Prés will be found very suitable on the choir program.

3. Roman School—Palestrina, 1524-94; Luca Marenzio, 1550-99; Ingredi, 1545-92; Anerio, 1560-1614. From these composers the director will find music of the purest sixteenth-century style. The church music of Palestrina should be found on every a cappella choir program. Marenzio's madrigals will be found as interesting as those of Tudor England.

4. The Venetian School—Founded by the Netherland composer, Adrian Willaert, attained its highest development in the work of Andrea Gabrieli, 1550-86, and his nephew Giovanni Gabrieli, 1557-1612. The multi-voiced works of these masters will prove valuable "show pieces." There is music for all tastes of vocal combinations.

The Venetian School later influenced such German masters as Hüssler, Schütz, Gallus, Aichinger, and Sweelinck. Thus, in turn, the Italian style found its way to the composers of the North, although these men (Continued on Page 80)

**BAND, ORCHESTRA
and CHORUS**

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

WITH THE PASSING of each succeeding day we find more and more of our high school, college, and university bands suffering from loss of leadership, student personnel, curricular conflicts, and numerous other difficulties brought about by the war. The oft-predicted shortage of school music teachers and conductors is now an actual and serious reality. Most of our schools have curtailed their musical activities in one form or another. In some instances, due to the lack of faculty personnel, it has been necessary to discontinue the instrumental program for the duration.

In addition to the loss of many teachers through the draft and enlistments, the indefinite draft status of musicians has also been responsible for many successful music educators leaving the teaching field for defense and war production occupations. These positions, in addition to being more attractive from a lucrative standpoint, are recognized by the government as deferrable occupations definitely contributing to the winning of the war. As a result of these mentioned facts, the teaching personnel of our field has dwindled until the situation requires the consideration and attention of all those concerned with the maintenance of the instrumental program in our schools.

Student Shortage

While the shortage of teaching personnel has grossly affected the standards and activities of our school bands, the lack of student personnel is of even more serious significance. Today we find a large majority of high school students preoccupied with classes and worthy extra-curricular activities pertaining to the war program. Many of these boys and girls are attending high school on only a part-time schedule and thereby are availing themselves for part-time work in war production industries and other essential occupations. This situation, plus the drastic changes being made in the school curriculum, plus the emphasis centered on pre-induction courses, have made it necessary for many students to confine their school activities to strictly academic and military training courses.

Hence, at a period when school bands are in a position to make their greatest contribution to the community, state, and nation, they are experiencing great difficulties in maintaining sufficient personnel to function at all.

If such conditions were but temporary, then, perhaps we would have less reason for being alarmed. However, such might not be true. Should our school bands continue to lose their conductors, students, and curriculum standing, then their status in the post-war era could well be difficult to readjust.

A Difficult Situation

Should our bands continue to decrease by number and quality in the next year as they have in the past twelve months, then the diligent and effective efforts of thousands of music educators who have built one of education's most outstanding monuments will have been in vain. This program, which has been universally recognized as having made a great contribution to the educational program of the nation, must not crumble. In spite of war, it must continue to function—yes, even more effectively today than ever before. Its future is in the hands of those teaching and conducting our school bands today.

School Bands in Wartime



WILLIAM D. REVELLI

by

William D. Revelli

public is literally "band-hungry." Gas rationing, lack of radio recording talent, and many other war restrictions have provided school bands with excellent opportunities for contributing to the war effort. Now, as never before, school bands have the opportunity to serve the communities which have for so long fostered them. Participation is the keynote of the day! Remember the casual peacetime days of "The Blissville High School Band presents its annual Band Concert"? Forget those days. They are gone! We must scrutinize our objectives, readjust our program, and, above all, change our philosophy! Music education, like other phases of education, is likely to acquire an "overhauling," even perhaps a new "chassis and motor" in the post-war program. (As I write these lines, Dr. Alexander G. Ruthven, President of our University, is on his way to England for the express purpose of making a study of educational changes and policies for the post-war era.) What changes will take place in the educational program of the days to come is impossible to forecast. Yet, in regard to our instrumental program, as in other programs, there will be changes and music's contribution to the war effort, plus its status in the curricula on the day of peace and victory, will have much to do with its place and function in the post-war educational setup.

Music departments that are contributing their part toward the war program, those that are actively participating in the numerous war projects, are most likely to be the least affected through loss of personnel and lack of community or administrative support. It is the music departments that remain inactive during these crucial times that are likely to find themselves rightfully challenged in the future.

A Typical Problem

"With a constant loss of personnel, how can our bands continue to function and perform for all of the requested war projects?" That is indeed a fair and also a complex question. Complex, because every situation will require a different answer. For example, we assume for a moment that Mr. X is the conductor of the high school band in a typical American community of approximately four thousand population. The membership of the band has decreased within the last year from an enrollment of sixty to thirty-five students. What can Mr. X do to remedy the situation? First, I would suggest that by means of publicity he promote every qualified junior high school student to the high school band. Yes, I am familiar with the administrative problems of such a plan. The bands rehearse in different buildings and their rehearsals are not scheduled at the same hours. With such conditions, how can we get the groups together? In such a community there is likely to be a minimum of extra-curricular activities and conflicts in the evenings. Hence, twice each week, at the most suitable hours (let us say from 7:15 to 8:30 P.M.), we rehearse the selected junior musicians and the high school group as a unit. We shall select music which is within the capabilities of every student.

Such a plan will serve as a means of motivating the musical interests of the members of the junior

Just as our nation finds it necessary to produce, under extreme handicaps, all the materials necessary for the winning of the war, so must we bend every effort to maintain our instrumental program, not only for what it will contribute to the present, but also for its equally important place in the post-war life of our people. It is but one of the many things that we are fighting to defend and it is our obligation to see that it is not destroyed.

Difficulties Are Opportunities

Now, more than ever before, we must use every means at our command to maintain our personnel and standards and to participate in every possible worth-while engagement.

Today band audiences are everywhere! Our

BAND and ORCHESTRA
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

high school band and will also strengthen the personnel, instrumentation, and performances of the high school band. Your editor, while conducting a high school band in a small Indiana town some years ago, developed just such a program—long before the present war made such action necessary.

In larger cities where conflicts are naturally more numerous, it may be necessary to divide the rehearsals and public performances of the band; that is, adjust the rehearsal schedule so that one band rehearsal is held in the morning and another in the afternoon. Thus, those students not able to attend the morning rehearsal may find it possible to attend in the afternoon. Yes, we are coming to "swing-shift" rehearsals!

In other situations it may be necessary to combine the community and high school band personnel. Not a bad idea! Such a project might well combine not only the membership of the bands, but serve as a link between the school and community as well.

Many Opportunities

No problem becomes so complex that it cannot be solved. The solution is always there, in ingenuity, confidence, and patience.

It is true that occasionally we may find it necessary to question standards of performance. With the many engagements required of our bands we must be prepared to play music of various types and character. Here again, however, *difficulties are opportunities*. All of this material can be of inestimable value in providing the band with sight-reading experience. Incidentally, this important phase of the student's training was unfortunately neglected in the "annual concert" days.

Participation in the various school, civic, and war programs will help provide band members with the zeal and zest necessary for its maintenance of morale and interest.

Every school youngster wishes to do his share to help win the war. Tell me where he can be of better service than as a member of the school band playing for bond drives, victory sings and rallies, parades, war shows, U.S.O. programs, camp parties, radio programs, and concerts in defense plants for the workers. This is the right kind of few of the projects which should be in every calendar of every high school band in America.

Repertory

Such a wide range of activities will necessitate a large and diversified repertory. Since but a minimum amount of time can be devoted to the preparation of any one selection, much of the repertory should be well within the playing capacity of the students. Naturally, some of the compositions intended for the formal concerts should challenge the capabilities of the band and these will require more rehearsal preparation. On the other hand, the music selected for the parades and military reviews can well be of an intermediate grade. As an axiom for the selection of such material I offer the following: "The selected material should be worthy, well arranged and edited, interesting, appropriate, and not too difficult."

Fortunately, an abundance of such material is at our disposal. Music publishers have been alert to our problems. All we need do is to make a survey of the available literature. Most publishers have compiled graded and well-selected lists for our convenience. They are available on request.

As has been stated, many of the activities of the band will be concerned with engagements pertaining to the war effort. The repertory for such performances will consist chiefly of military marches and other selections traditionally appropriate. Nevertheless, we must not lose sight of the educational and cultural objectives of the program. We should rehearse our military marches, the National Anthem, and other "parade music" with the same care and attention to detail that we would rehearse music of a more profound character. Many of our school bands fail to give sufficient attention to the proper rendition of military marches and other parade selections.

A Suggested Program

It is on just such occasions that huge audiences bear our bands! Therefore, we shall be judged by our performances on these engagements. Much of real musical value can be taught our students in the proper rehearsing of a well written march. Such elements as tone-quality, intonation, rhythm, balance, articulation, phrasing, and precision can be presented and studied in the process of an efficient rehearsal of the military march. To those who might question this statement I suggest, "give it your immediate attention and observe the improvement of your band!"

For the Sunday afternoon vespers concert we shall perhaps open the program with a hymn, and may possibly include one or two other numbers of a religious nature. We shall invite a church choir each Sunday to sing a group of selections. We shall include a soloist, with band accompaniment.

Incidentally, if you have not presented such a series of concerts, I recommend them to you. They

attract large audiences and are spiritually and musically worthy.

For our "Pop" concerts we shall select a repertory that is known to all. Gershwin, Grofé, and Gould are composers whose music adds color and interest to such concerts.

For our concerts in defense plants we shall include songs that the workers enjoy singing. We shall also play one or two short, standard selections written expressly for bands. Perhaps a waltz and two or three familiar marches, with possibly a selection from a musical comedy, may be performed. Avoid anything sentimental, slow, or lacking in melodic interest. Such a concert of more than thirty minutes in length will lose its audience. War workers are busy folk. Send them back to their work singing, humming, whistling, asking for more band concerts.

The principal problem in building your programs for the various engagements is to avoid any slap-stick, noisy, unmusical performances. While the band of today must be versatile, it must also be dignified. We should prohibit any tendency toward blatant, rough, strident, harsh playing. We can all afford to permit our contribution to the war program to jeopardize our general musical results, standards, or objectives.

The sincere conductor will see that his organization performs in public only that portion of its repertory that is well prepared and appropriate for the occasion.

What a responsibility is ours! True, but think of the enjoyment and satisfaction we have in preparing those programs! Think of the happiness and joy we are affording all humanity! Again, I ask, "What part is your school band playing in war-time?" "Keep 'em Playing!"

Violins and Factory Fiddles

A Good Violin Necessary to a Good Student

by H. M. McGahan

MANY PERSONS have in their possession violins which have been in their families for several generations. Each proudly proclaims this fact with an enthusiastic declaration that his is a genuine Stradivarius, dated "Seventeen Hundred" and so on. As a matter of fact, most of these instruments are mere factory fiddles with little or no value. They have, printed in small type on separate labels or at the bottom of the crude "Strad" labels, the statement "Made in Germany," or whatever the country in which they were made.

It is strange, indeed, that so many persons, otherwise fairly well educated, ignore the fact that Stradivarius and most of his pupils worked in Cremona, Italy, and towns adjoining. Strange, also, that they fail to notice the cheap, hard, invariably gummy and poor grain of wood that makes the general excellence of these masterpieces had not spread very far before inferior imitations began to flood the market. In those days there were no patent laws to protect the craftsman and the public from this nefarious practice.

It is far better for a student to purchase a new instrument from a reputable dealer who will sell the product of a modern maker, not ashamed to brand his work with his own name, than to take chances on crude workmanship of doubtful origin. It is true that some factory-made products

are very good instruments in the beginning. It is also true that many of them can be corrected by expert workmen and made into fine violins. This is true, but the right kind of wood was used—more by accident than by design.

Many good, conscientious craftsmen today have a hard time selling their work because of the mistaken idea, so prevalent, that "anything is good enough for you." Many young students are compelled to practice on inferior instruments presented to them by well-meaning but ignorant relatives who are anxious to preserve a family heirloom.

However, if an old violin comes into your hands and you have reason to believe it is worth salvaging, always have it examined by a disinterested expert. He will inform you as to its correct construction, tone, and so on. He will tell you whether it can be reconstructed and made into something worth while. In all probability, it will prove a little more than worthless.

Teachers should make it a point to acquire the necessary knowledge that will enable them above all things, to select a proper instrument for their pupil. Only by so doing can one be successful. If an artist cannot properly interpret "The Language of the Soul" on a poor violin, a pupil cannot hope to acquire even the fundamentals.

A good teacher, a good instrument, average intellect, and hard work are the four cornerstones of a lasting musical structure.

The Practice of Thirds

"I have quite a lot of trouble playing rapid passages in thirds, such as appear in the 'Rheine' Concerto" and in "Paganini's 24th Caprice (Auer edition). Former teachers have suggested practice material, but improvement does not come. Can you suggest how I may overcome this difficulty?"—Pvt. S. C. North Carolina.

Bravo, Pvt. S.C.! It is heartening to hear from a man in the Service who is so interested in his violin that he is willing to give his well-earned leisure to overcoming a specific difficulty. It augurs well for your musical future, and I am sure you are no worse a soldier for your intelligent interest in violin playing.

Your question is valuable, for it brings up a principle that is essential to good practice and good teaching—none other, in fact, than the famous Napoleonic principle of "Divide and Conquer." In violin playing, most technical problems are the result, not of one single difficulty, but of the close association of two or more separate difficulties. A passage of thirds is an excellent example of this, for here three problems are combined: (1) the correct raising and dropping of the fingers in any one position; (2) the change of position on the same pair of strings; and (3) the change of position when crossing strings. If you are willing to devote twenty minutes a day for three months to mastering these separate difficulties, you should be able to play any passage of thirds with ease at the end of that time.

Your approach should be as follows: For the first month, practice in one position at a time, using each pair of strings and all possible combinations of major and minor thirds, for example,



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Practice this slowly until any suggestion of a slide is eliminated; then gradually increase the speed until you can perform the forward and backward movement (Ex. 2 E) in sixteenths with clarity and true intonation, at a tempo of about ♩ = 80. Practice shifting between the first and third, second and fourth, third and fifth positions, using each pair of strings and all possible combinations of major and minor intervals. In each of these three types of exercises, practice of different intervals is an essential ingredient of success. Be sure to keep your first and second fingers on the strings when you use the second and fourth.

Crossing the strings should be your concern for the third month. Make use of such exercises as:



In an ascending passage, always have your first and third fingers over the strings on which they are to reach the first and third positions. In a descending passage, prepare the second and fourth fingers in a similar manner. Always keep your fingers as near the strings as you can. Repeat again and again, each pair of strings, various interval combinations, and all positions up to the fifth.

It is in this manner that thirds should be taught to young students. They should have no real preparation for them until the Kreutzer "Studies" are taken up. As soon as a student is "solid" in

The Violinist's Forum

A Clearing House for Violin Problems

Conducted by

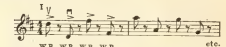
Harold Berkley

Prominent Teacher and Conductor

ticular attention to relaxation and flexibility in every exercise you try.

Can you easily play a rapid *détaché* at the frog of the bow, using the wrist and fingers only, and keeping your elbow at the level of the frog? If not, you should develop it, starting slowly at first and being sure that you are, throughout, motionless, is not rigid or tense. Also practice a similar exercise, taking the bow off the string after each stroke, and using this opportunity to pause to relax hand and arm completely.

Have you a fluent control of the *Whole Bow Martellé* in a passage which skips strings? If you have any doubt, take the seventh study of Kreutzer or the eleventh of Mazas and play it in the following manner:



You should be able to produce a fiery ascent and to take the entire length of the bow with a *détaché* stroke. If your results are not satisfactory, take about half the bow rapidly and then slow up some—so that you may observe the position of your arm and hand, keeping in mind that this must be done with complete relaxation. As you enter the lower half of the bow on the Up stroke, your wrist should be motionless at the end of the stroke—it is at the same level as the frog of the bow. The crossing to the lower string should be made by flexing fingers (particularly the fourth) and rolling the forearm slightly towards you in the elbow joint. As you make the Down bow, you should feel that the first half of the bow is being drawn entirely from the shoulder, the stroke being prolonged from the elbow joint after the middle of the bow is passed. There is no finer exercise than this for developing coordination of a little bow arm, and if complete coordination is present, stiffness, and consequently trembling, are not likely to occur.

In each of the foregoing exercises, concentrate your mind on tone quality. Take a scale, or an exercise in notes of even length, and play it with whole bows and half bows, using the *vibrato*, connect one tone with the next without any break, and endeavor to get the freest, most sensuous, most beautiful quality of tone you can imagine. The very concept of a free and relaxed tone will tend to relax your bow arm.

After a few days, lengthen the duration of each stroke a little. Later, lengthen it some more—until you are able to sustain a tone for eight or ten seconds. At the first sign of tremor or twitching, put your hand and arm back to the starting position. Your trouble is evidently long standing, and it may be that you have developed a chronic muscular cramp in your arm back to the shoulder. An osteopath who knows something about violin playing, I would suggest that you consult him. If he says there is no cramp, you can cramp your own muscles in your technique—and therefore can be easily remedied. If a cramp is present, he can help you get rid of it. Try out these suggestions for a month or six weeks, and then let me hear from you again.

ANNOUNCEMENT

"The Violinist's Forum," conducted by Harold Berkley, will appear every other month, and will deal with matters pertaining to violin technique, violin playing, and the interpretation of violin music. It hoped that these readers would take full advantage of this new department.

About Octaves and Technique

Q. I. Since reading a recent article on octaves in *The Etude* I have gotten into a terrible state. The author explicitly explains how to play octaves, but he merely says that the third and fourth fingers should be held high enough to avoid striking inner keys. He did not say that fingers should be curved. I seem naturally to use the balls of my fingers rather than the ends, and this makes my hand appear flat.

In a book entitled "Piano Playing," by Josef Hofmann, he definitely illustrates curved fingers. However, I have some more recent pictures of him and, in his little finger, in every instance appears straight, and in one snap he has his hands spread out as though for octaves, and one hand has the third and third fingers curved and the other hand is flat. How do you explain this?

A. I am not a professional pianist, I have no teacher, and I am not at all sure why I continue to struggle as I do. Besides I've gotten frightfully technique-conscious. Is this a bad sign?—V. P.

A. 1. The human hand varies so greatly in size that there is no one prescription that will enable everyone to play octaves. The second, third, and fourth fingers must of course be held high enough to avoid striking inner keys, but just how high they should be held and how much they must be curved depends almost altogether upon their length. You may recall that *The Etude* article was preceded by an editorial note which read in part: "It is also not assumed that this is the one and only way in which a fine piano technique can be required. As an Irish philosopher once remarked, 'There are more ways of killing a cat than by kissing it to death.'"

It is impossible for me to give you any adequate advice by letter concerning the position of your own hands. I have consulted several fine piano teachers and they seem to agree that in the case of each individual student the teacher must help him to find the most comfortable hand position with which he is able to play octaves clearly, with the required speed, in the various styles, and with as great relaxation as possible. Whether you use the balls or the ends of your fingers should not make much difference provided you get the requisite effect, although piano teachers often seem to have strong convictions about this matter. The inconsistencies among the various pictures of Josef Hofmann's hands might be explained by the fact that he wrote his book thirty-five years ago and in all likelihood he has changed his mind about all sorts of things since that time!

2. As to your mental attitude toward piano study, I can only tell you that there can be no success without struggle—whether in piano playing or any other department of life. You are probably over-conscious of technique because your mechanical ability is inadequate for the expression of your musical feelings. In other words, your feeling and understanding of music have gone beyond your ability to express yourself and therefore you will probably have to emphasize mechanics for awhile until you become free to express what you feel inside. But this must be a temporary emphasis only. There is no such thing as technique for its own sake. Technique—"mechanics," as I prefer to call it—is of value only because it gives the player the power to externalize adequately what he

Questions and Answers

A Music Information Service

Conducted by

Karl W. Gehrkens

Mus. Doc.
Professor Emeritus
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Music Editor, Webster's New
International Dictionary

feels inwardly—it frees him, as it were. But some piano teachers apparently teach technique for its own sake; and some students become so entranced in the study of technique that they entirely lose sight of the beauty of the music. This is a terrible state of affairs, in fact nothing could be worse—artistically speaking. It is too bad you can't study under some fine teacher. Learning to play the piano is difficult enough under the best of circumstances, but to struggle along by yourself without guidance, correction, and inspiration must be a heart-breaking experience. However, if you can't possibly study under a fine teacher, I urge you nevertheless to continue your struggle. But make up your mind that some day you are going to work under a master teacher—even though only for a summer term.

Can a Man of Thirty-eight Learn to Play?

Q. I have read with much interest and enjoyment your column in *The Etude* and have often thought how enlightening it would be to have your advice and comments as to whether a man thirty-eight years old has any right to expect that even after four or five years of study he would be able to play piano respectably well. I myself have lived a varied and interesting life, but it has not been completely something very vital and interesting, and I am quite certain that I have had to do with emotional outbursts. Being engaged in engineering, and being a person of a temperamental, sensitive, and keenly observant nature, I find occasionally a strenuous conflict with sometimes taking these "low" strikes I find relief, it is when I have a good concert or recital. It is regrettable that I have never studied music. I feel that I have music in me, if it could only be brought out. Will you advise me?

A. A. S. A. Your case is typical of thousands, and I advise you and any others like you who may happen to read this reply to give music a good try. People used to think that only the young could learn, but psychologists now tell us that although there may be a limit to the amount of skill an older person can acquire, yet his learning is actually apt to go faster than that of a child. So if you have a good mind, if you are sensitive, and at least a little bit of a desire, your hands are reasonably flexible, there is every reason to believe that you will be able to do enough with music to derive deep satisfaction from the experience. I am not of course thinking in terms of public performance, but rather of the joy that a person feels in playing

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an instrument even though his performance may not be impeccable from the standpoint of a critical listener.

As to the length of time that it would take on all sorts of factors which I am not familiar with, such as the quality of the teaching, your own ability to concentrate, the length of the daily practice period, the amount of perseverance shown, and the like. In general I should say that if you have a good teacher and can put in at least an hour of concentrated practice each day, by the end of a year you might be able to play hymn tunes, folk songs, and popular songs in such a way as to derive considerable satisfaction from your own playing. But your letter indicates that you want to go much farther than this, so I advise you to plan for two or three years of study, and in this length of time you ought to be able to acquire sufficient skill so that music would come to be a diet to lessons and practice. In addition to get a copy of a book that was published a year or so ago—I think it was called "Play the Piano for Fun"—written by a man who found out all

sorts of interesting things about piano study. I am sure you would be able to secure this book from the publishers of *THE ETUDE* even though I cannot at this moment find my own copy. I probably loaned it to someone like yourself!

What is the Correct Tempo?

Q. Will you please tell me the correct tempo for the various sections of Chopin's *Scherzo in B-flat minor*—A. D. B.

A. A good basic tempo is J=88. But this piece has many tempo modifications and must by no means be played at a rigid rate throughout. Follow carefully all such indications as *riten.*, *slentando*, *calando*, *stretto*, and so on. The chief changes in basic tempo occur at the sections marked (1) *con anima*—faster; (2) *sempre*—slower; here, until *leggero* is reached, with which place resume the original tempo; (3) in the last forty-eight measures of the piece make a constant *accelerando*, getting faster and faster until the very end.

Piano or Harp?

Q. Will you kindly give me an honest answer to this question. Can women as well as men become concert artists? I am fifteen years of age and have been studying both piano and harp for some time. I am when I must concentrate on one instrument, each of my teachers says I am better on the opposite instrument. So I am asking your advice.

A. I am a girl, and a harp is a girl's instrument and it is used in the orchestra. But I am an excellent enough musician he can be a soloist on the piano. Like the two instruments equally well, but I must now consider which is really best. Please do help me.—M. K.

A. Your questions are essentially as follows: (1) Can a woman become an artist? and (2) Which shall I study, piano or harp? To the first question I answer with an unqualified yes. Plenty of women have become great concert artists, and if you have the requisite musical and intellectual ability, and if you have the character and determination to sacrifice almost everything else to a career, then you may look forward to being a public performer.

The second part of your question is much more difficult and it cannot be answered so categorically. It is like asking me which is better, a horse or a cow, and of course I should reply to such a question that it depends on what you want from the animal. Likewise in the case of harp and piano. They are quite different and each has its own peculiar function. The harp is most to be used in an orchestra, it is full of romance, it is difficult enough to challenge the finest musicians. But the solo literature of the harp is decidedly limited as compared with the piano, and its capacity to evoke deep emotion is decidedly less. Each instrument stands for something unique, each has certain powers and advantages that the other does not have, and you must decide on the one or the other only after coming to know them both rather well—through hearing harpists and pianists perform, through reading about both instruments and talking with various harpists and pianists, and by becoming somewhat familiar with the literature of both instruments by means of recordings.

I am sorry I cannot give you more definite advice, but here as in all other important choices, the only way to make the final decision for himself—and then take the consequences.

The Process of Weight-Release in Piano Playing

by Tobias Matthay

Eminent English Teacher of Piano

which are concerned in piano playing. Of the million-and-one things with which the music student must concern himself, please, do not ask him to carry along the burden of a complicated knowledge of muscles. One modern author on technique goes so far wrong as to rely on pictures of the muscles implicated. It may be interesting to see them, but it is quite useless pedagogically.

In my "Piano Fallacies of To-day" I have expressed this in the following manner:



Tobias Matthay and two of his famous pupils, Myra Hess (right) and Irene Scharrer (left).

"Indeed, it is futile to try to teach touch-actions, or any other gymnastic proficiency, by providing the pupil with what may be the most precise possible catalogue of the localities of the concerned muscles, since it is impossible for us to induce any muscle to act by trying directly to will its action, and we can only obtain its co-operation by willing the requisite limb-actions and relaxations. Knowledge of the required exertions and passivities of the various portions of the limb is the only knowledge that will help us. All we can do is to learn to recognize and re-act in quite unobtrusive, unobtrusive, unobtrusive and undesirable changes of limb co-

dition. That is the only way, and it is therefore a matter of Psychology all along."

How, then, do we effect weight-release? It is a matter of eliminating to the proper degree the muscular action which holds up the arm. For instance, to exert the thumb inwards, it is of no use making yourself aware that it is the muscle at the base of the thumb that helps in the process; the only result will be that you will stiffen the limb! The main reason why "weight-touch" is so effective is that it uses eliminates stiffness, and, therefore, defeatism in our actions.

An Act of Omission

Weight-release is effected by an act of omission. Omit, leave out, eliminate—to the required extent—the up-holding action of the arm for the duration of key descent. Thus the arm then forms a weight-basis for the momentary action of finger and hand against the descending key; but this does not necessarily in the least implicate any arm movement during the combined process. Obviously it gives certainty and ease, because it eliminates all disturbing and defeatist action, and thus enables one to gauge key-resistance and the required force accurately.

With regard to "Weight versus Muscular Initiative" I have said before that nowadays I do not worry the pupil about this distinction except in cases of persistent stiffness, when presentation of it in this light might help.

There is, of course, no such thing as any muscular change "initiated" by the muscles themselves, either as action or relaxation. It is, however, sometimes a useful figure of speech, only the brain or the spine can "initiate" anything, and they themselves are useless without the ultimate prompting by muscular feeling and intention.

Certainly, when I "think" the double process of weight-touch (with its muscular exertion of the hand and fingers along with the relaxation of the arm as weight) as being called into co-operation either in its (Continued on Page 82)

WHEN THE MUSICAL HISTORY of our times comes to be written, an important and colorful section will be devoted to the modern ballet. Our pictorial, dancing age is one of light and color, music and motion, as never before; and at the turn of the century the keynote of this development was struck by the magical achievements of Diaghileff and his Russian Ballet.

True, the coming of the screen-arts with technicolor, speech, and music have enormously augmented popular interest in the combined arts; but without offense to the movie fans it may be truly said that the dancing incidental to such productions emphasizes the physical and acrobatic aspects, while modern ballet attempts to maintain those higher levels in which dancing and mime interpret life and the subjective emotions. The difference between these two levels reveals itself in the music appropriate to each. So far the screen has produced nothing to equal the ballets of Stravinsky, Ravel, and others, following the earlier achievements of Delibes, Tchaikowsky, Borodine, and their kind.

Two elements distinguish the modern ballet as initiated by Diaghileff: First, the sympathetic collaboration of all the arts and artists concerned in preparation and production; and second, the special emphasis placed on music as the inspirational source, rather than as the servile accompaniment of spectacle or star-performance. This differentiates modern ballet from that of the past as well as from the screen arts.

The principles of modern ballet were laid down by Michel Fokine, Diaghileff's choreographer, who was an able musician as well as a dancer. He said, while still a student in St. Petersburg, "Dancing should be interpretative. It should not degenerate into mere gymnastics. . . . For such interpretative dancing, the music must be equally

Modern Ballet and Its Music

by Arthur S. Garbett

inspired." And again: "The ballet must have complete unity of expression, a unity which is made up of harmonious blending of the three elements—music, painting, and the plastic art."

These and other precepts were ignored at the time by the Imperial Theater in St. Petersburg (Leningrad), but were accepted wholeheartedly by Diaghileff and his co-workers, by Stravinsky, by such painters and masters of decor as Alexandre Benois and Leon Bakst, and by the dancers, Nijinsky, Anna Pavlova, and others.

The Inspiration for "Petrouchka"

Many of the ballets originated in a musical idea. Stravinsky tells how the idea for "Petrouchka" came to him while composing a musical work of another kind. "I had in mind a distinct picture of a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

This idea he took to Benois and together they went to Diaghileff with it. The entire staff then worked over it at innumerable meetings, usually over the dinner table, for Diaghileff believed that harmony and hospitality went together. Each of those concerned thoroughly understood the problems of the theatre and of his associates as well as those of his own. Similar circumstances attended the inception of all the ballets produced by Diaghileff, including Stravinsky's "Firebird" and "Sacre des Printemps," with music familiar now to all as part of the symphonic repertoire.

The history of the ballet since the days of Louis XIV has been, until recently, somewhat vague. It is largely traditional. In a small book called "Ballet," Arnold Haskell says, "Music has its score, the paintings of the past can be seen on the walls of museums and to a certain extent in reproductions. Ballet enjoys no such advantages. The tradition is handed down from master to master."

In general, the history follows that of music in having

its original classical or mythological period followed by Romantic, National, Impressionist periods, and so forth. It came into association with opera, especially in France, but also had a life of its own, fostered by an Academy of Dancing founded by Louis XIV, later merged into the school attached to the Grand Opera.

Certain conventions had to be established or accepted, and steps such as the *pirouette* and the toe dance gave the ballet its own kind of virtuosity. In time, the star-system came in and, as in opera, at the expense of the music. This was often selected at random to suit the exhibitionist dancers. There was little thought for unity of design or of feeling. Such ballets were mere *divertissements*, akin to musical comedy or vaudeville.

At first all dancers were male and often masked. Ladies of the court had danced at Versailles, but their example was not immediately followed. Costumes for women were a problem, for hoop-skirts were in vogue and ladies' underwear was mostly hardware. This was a weighty consideration in dancing, and simulations of aerial flight forced the use of pulleys and wires before fairies or angels could get off the ground. Innovations were resented on grounds of purity, but skirts were gradually shortened and relieved of ballast until at last one Mallot dared to introduce tights. These met with such favor that even the Pope permitted them in theaters under his jurisdiction. His Holiness insisted, however, that pink or flesh-tints must be avoided in favor of celestial blue. No really satisfactory costume for ballerinas was achieved until the American Isadora Duncan introduced flowing drapes and bare feet.

The Turning Point

The turning-point in ballet history came in 1830 when "Les Sylphides" (not to be confused with Fokine's "Les Sylphides") ushered in the romantic movement. It was the first of many ballets in which sylphs, fauns, satyrs, and other supernatural beings mingled in the affairs of mortal lovers. Diaghileff revived it with success.

The great landmark of this kind was "Giselle" produced in 1841, with music by Adolphe Adam. It is the only ballet of this period to come down to us intact and has become the "Hamlet" of the dancing sorority. All ballerinas aspire to enact the role. The story was provided by no less than Theophile Gautier, and was derived from a legend described by Heine concerning the "Wilis." These are afflicted maidens who die before marriage. Their ghosts rise again at midnight to lure young men to destruction by dancing them to death. On the night of her first resurrection, Giselle is forced to attempt this in the case of her earthly sweetheart, though love (Continued on Page 226)

O HOLY NIGHT!

Adolphe (-Charles) Adam (1803-1856) in his own day in Paris was one of the most successful writers of light operas, the best known of which was "Le Postillon de Longjumeau," which is still heard in the French capital. Adam taught at the Paris Conservatoire for several years. His best known work is his *Cantate de Noël (O Holy Night)*, which appears here in an effective piano arrangement. Grade 4.

ADOLPHE ADAM

Freely transcribed by Rob Roy Peery

Andante maestoso M. M. ♩ = 66

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MILADA MLADOVA AND CHRIS VOLKOFF

Photo by Elton Dwyer
In the sensational new ballet with the highly successful revival of Franz Lehár's "The Merry Widow" in New York, produced under the musical direction of Robert Stolz.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

Musical score for the left page, featuring six systems of staves. The notation includes various musical symbols such as triplets, dynamics (e.g., *f*, *cresc.*, *poco rall.*, *rit.*, *a tempo*), and tempo markings. The piece is in a key with two flats and a 3/4 time signature. The bottom system includes the word *simile*.

Musical score for the right page, continuing the notation from the left page. The notation includes various musical symbols such as dynamics (e.g., *mf*, *f*, *cresc.*, *ff*, *deccres.*), tempo markings (e.g., *a tempo*), and a key signature change to one flat. The piece continues with complex rhythmic patterns and expressive markings.

AIR

From the "WATER MUSIC"

Before George II became King of England, he was Elector of the German province of Hanover. He gave Handel, his court organist, permission to visit England. Handel failed to return and the Elector was enraged. Tradition has it that when George became King of England, Handel sought to pacify him with the "Water Music" (twenty-one movements), written as a kind of musical sop for a procession of regal barges on the Thames. More recent research points to the fact that the music was played first at a court banquet and that George liked it so much he ordered it to be repeated.

Grade 5.

G. F. HANDEL

Transcribed by Gilbert Beard

At an easy pace M. M. ♩ = 72

p *pressiona*

Con Ped. *Ped. simile*

Ped. simile

Ped. come sopra

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THE ETUDE

2nd time still slower and softer.

BAGATELLE

From ELEVEN NEW BAGATELLES

Composed in 1823, this is one of a set of eleven bagatelles published between 1821 and 1828. Beethoven evidently liked the idea of the bagatelle, as he wrote twenty-six in all, one of which, the famous *Für Elise* (Posthumous), perhaps is the most widely played of his piano works. The word "bagatelle" signified a trifle and in Beethoven's mind this probably referred to an improvisation lightly tossed off without too great seriousness.

Grade 3½.

LUDWIG van BEETHOVEN, Op. 119, No. 4

Andante cantabile

dolce

f *f* *f*

cresc. *R. B. Imp. 4* *dolce*

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TANGO CUBANO

CUBAN TANGO

Do not judge this piece until you have learned it thoroughly and have become infected with its suave and ingratiating rhythms. Make the hands play as duetists. The left hand part is far more than an accompaniment; therefore let it converse musically with the right hand. Grade 5.

Tango time M.M. ♩ = 54

FRANCISCA VALLEJO

LADY MOON

HAROLD LOCKE

Grade 3. Moderato M.M. ♩ = 96

AT THE ICE CARNIVAL

Grade 3.

ALEXANDER BENNETT

In a flowing style M.M. $\text{♩} = 54$

SNOW WHITE FLOWER

A very attractive melody, dissimilar to but suggesting one of the most successful of all pieces for the piano, *The Shepherd Boy* by Wilson, which for years was a part of the domestic repertory of thousands of amateur pianists. Play the piece pensively, retaining the swing of the rhythm. Grade 4.

FRANK GREY

Andante moderato espressivo M.M. $\text{♩} = 54$

JINGLE BELLS

SECONDO

Arr. by ADA RICHTER

Allegro $\frac{4}{4}$

mf Jin - gle bells, Jin - gle bells, Jin - gle all the way! Oh! what fun it

is to ride in a one horse open sleigh! *mf* Jin - gle bells, Jin - gle bells,

Jin - gle all the way! Oh! what fun it is to ride in a one horse open sleigh!

creso.

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AIR LOUIS XIII

SECONDO

Allegro moderato M. M. $\text{♩} = 108$

p

Fine

D.C.

JINGLE BELLS

PRIMO

Arr. by ADA RICHTER

Allegro $\frac{4}{4}$

mf Jin - gle bells, Jin - gle bells, Jin - gle all the way! Oh, what fun it

is to ride in a one horse o - pen sleigh! *mf* Jin - gle bells, Jin - gle bells,

Jin - gle all the way! Oh! what fun it is to ride in a one horse o - pen sleigh!

AIR LOUIS XIII

PRIMO

Allegro moderato M. M. $\text{♩} = 108$

p

Fine

D.C.

NIGHT OF NIGHTS CHRISTMAS SONG

Words and Music by
BEARDSLEY VAN DE WATER

Andante maestoso

Piano introduction in 12/8 time, marked *ff* and *Andante maestoso*. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand.

p Andante tranquillo

Vocal entry in 12/8 time, marked *p* and *Andante tranquillo*. The melody is simple and lyrical, with a piano accompaniment of chords.

Night of nights, so calm and pure and ho - ly, Moth - er of a
Years have pass'd since first was told the sto - ry Of our Sa - viour's

Vocal entry in 12/8 time, marked *rit.* and *p a tempo*. The melody is simple and lyrical, with a piano accompaniment of chords.

hap - py Christ - mas morn; Thy sweet peace falls on a vil - lage low - ly,
strange and won - drous birth; But His Name, His worth, His pow'r and glo - ry,

Vocal entry in 12/8 time, marked *rit.* and *a tempo*. The melody is simple and lyrical, with a piano accompaniment of chords.

Where our are Sa - viour in Je - sus Christ was born All the earth was at
All known in heav - en and on earth. Sing we then, as we

Vocal entry in 12/8 time, marked *triquillo*. The melody is simple and lyrical, with a piano accompaniment of chords.

rest, and sleep - ing, Shad - ows dim o'er the hills were creep - ing, On - ly shep - herds their
bow be - fore Him, Song of praise, for we love, a - dore Him, And like chil - dren we

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International Corp.

THE ETUDE

Vocal entry in 12/8 time, marked *cresc.* and *f rit.*. The melody is simple and lyrical, with a piano accompaniment of chords.

watch were keep - ing, On that night of nights crown'd with stars of gold - A -
all im - plo - re Him, Heav'n at last to give us for ev - er - more! All

Maestoso

Vocal entry in 12/8 time, marked *meno f*. The melody is simple and lyrical, with a piano accompaniment of chords.

wake! a - wake! a - wake! a - wake! Ye lit - tle shep - herd to band! An
hall - to Thee! All hall - to Thee! Thou Christ who came savel Who

Vocal entry in 12/8 time, marked *cresc.* and *rit.*. The melody is simple and lyrical, with a piano accompaniment of chords.

an - gel cho - rus from the skies Is ring - ing thro' the land. Your
gives His peo - ple full re - lease From sin and death and grave. We

Grandioso

Vocal entry in 12/8 time, marked *ff*. The melody is simple and lyrical, with a piano accompaniment of chords.

Christ is born! Your Christ is born! The tid - ings glad they bring! A -
sing Thy praise! We sing Thy praise! Our song of love we bring! For

Vocal entry in 12/8 time, marked *rit.* and *Tempo I*. The melody is simple and lyrical, with a piano accompaniment of chords.

rise, a - dore For ev - er - more - Your Sa - viour, Lord and King! King!
ev - er - more Thy name a - dore, Re - deem - er, Lord and King!

DECEMBER 1943

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William Shakespeare

TAKE, O TAKE THOSE LIPS AWAY

GARTH EDMUNDSON

Slowly *mf* *cresc.*

Take, O take those lips a-way, That so sweet-ly were for-sworn; And those eyes, the break of day, Lights that

mf *mp* *simile* *cresc.*

dim. *mf accel.* *f* *mf* *f*

do mis-lead the morn: But my kiss-es bring a-gain; Seals of love, but sealed in vain, But my kiss-es bring a-gain; Seals of

dim. *mf accel.* *mf* *f*

love, but in vain, Seals of love, but in vain, in vain.

mp *p* *pp* *a tempo* *rit. e dim.*

rit. *a tempo* *mf* *f* *pp* *rit. e dim.* *ppp*

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ROMANCE IN A

THURLOW LIEURANCE

Fingered by Gale Brown

Andante con moto M.M. ♩ = 84

VIOLIN *mf rit. con amore*

PIANO *mf dolce* *pp* *dolce*

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THE ETUDE

rit. *a tempo*

To Coda IV. *f con calore*

rit. *a tempo* *1st Pos.* *rit. e dim.* *III* *III* *D. S. al*

Più animato *mf* *f* *p* *f* *ppp*

CODA *rit.* *rit.* *rall.* *p dolce* *pp* *ppp*

DECEMBER 1943

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CLARENCE KOHLMANN
THE FIRST NOEL

Allegro pomposo

PIANO

ORGAN

Ped. 52

simile

The first system of the musical score for 'The First Noel'. It features a Piano part with a treble and bass staff, and an Organ part with a treble and bass staff. The Piano part begins with a melody in the treble staff, marked 'mf' (mezzo-forte). The Organ part provides harmonic support with chords in the treble and bass staves. The tempo is 'Allegro pomposo'.

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THE ETUDE

The second system of the musical score for 'The First Noel'. It continues the Piano and Organ parts. The Piano part has a treble and bass staff. The Organ part has a treble and bass staff. The tempo is 'Allegro pomposo'. The score includes various musical notations such as notes, rests, and dynamic markings.

DECEMBER 1943

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REGENT SQUARE

Grandioso

Transcribed by
Charles Fonteyn Manney
Grade 2½. Moderato

HOLY NIGHT, PEACEFUL NIGHT

FRANZ GRUBER

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TINSEL FAIRIES

BERNIECE ROSE COPELAND

Grade 2½.

Tempo di Valse M. M. ♩ = 56

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Grade 1.

Moderato M.M. $\text{♩} = 76$

THE SNOW MAN

LOUISE E. STAIRS

mf A snow-man stood be- fore my door, And he — was tall and ver- y fat; He looked a- round with eyes of coal, Be- neath — a tall top hat. *Fine* He frowned most fierce-ly at the sun That shone so bright-ly up- on his face; And when I looked at him a- gain, His nose was out of place. *D.C.*

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Grade 2.

Moderato M.M. $\text{♩} = 108$

PAT-A-CAKE

LOUISE CHRISTINE REBE

mf Pat-a- cake, Pat-a- cake, ba- ker's man! *mf* Make me a cake as fast as you can; Pat-a- cake, Pat-a- cake, ba- ker's man! *mf* Make me a cake as fast as you can; *p* Pat it and prick it and mark it with a B, Put it in the o- ven for ba- by and me. *p* Pat it and prick it, and mark it with a B.

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THE KNUDE

Put it in the o- ven for ba- by and me. *mf* *f* *mf* *pp*

THE HARMONICA BAND

Grade 2.

Tempo di Marcia

RICHARD LANGLOW

mp *f* *mf* *rit.* *sa tempo* *cresc.* *mf* *dim.* *ten.* *p*

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PRELUDE

With lesson by Dr. Guy Maier on opposite page

F. CHOPIN, Op. 28, No. 11

Vivace molto M.M. ♩ = 120-126

The Technic of the Month

Conducted by Guy Maier

Prelude in B Major (No. 11)

by Frédéric Chopin

THE CHOPIN PRELUDES are like an artist's portfolio of finished and unfinished sketches, vivid characterizations, brilliant splashes of color—miscellaneous memoranda of all kinds. One of the briefest sketches, the *Prelude in B major*, is like a falling star dissolved into tone, its incandescent beauty, alas, too swiftly melted. At first its contours must be etched with utmost clarity, giving way in the end to soft, shimmering stardarkness. Only in the final measures is the slightest hint of slowing-up permissible; Chopin himself has not indicated a *ritardando*. Here the music itself slows up, both in design and notation; consequently, an added *ritardando* is not only unnecessary but reprehensible.

Although the *Prelude* is to be played *legato*, it should also be practiced very lightly with bright *non-legato* touch, and with featherweight elbow tip. This will insure clarity and ease versus the muddiness and "squeeze" resulting from the excessive overlapping *legato* advocated by some editions. For further smoothness I advise practicing the *Prelude* in three-four meter as well as in six-eight.

Much of the charm of the *Prelude* comes from subtle *rubato*, such as playing the second-measure motive and its repetitions in Measures 6, 18, and 22 with slight hesitation; and be sure to reiterate very sensitively this lovely motive in the third measure which, with variations, appears no less than eleven times:

Ex. 1

This motive should be played with a slight stress on the third beat of the measure, each time turning the grace note into a fresh burst of color as the star falls and melts. When the mordent variation occurs in Measures 15, 16, 19, and 20, play it as a triplet, thus:

Ex. 2

(note especially the recommended fingering!)

Use plenty of damper and soft pedal throughout. Play the *Prelude* as briskly as possible, for it must be finished in thirty seconds or less—already quite long for a falling star!

Don't Wreck—Build

(Continued from Page 785.)

pupil may have and veil his shortcomings.

Exaggerated praise is generally harmful. Either it gives the pupil an exalted idea of his own ability, leading him to believe the road will be easy, or else it makes him think the instructor is insincere or incompetent.

When a pupil comes from another studio bringing unfinished work, it is usually inadvisable to attempt to complete it. No two pedagogues teach a piece in exactly the same way. If a teacher begins to mix his own ideas with those of someone else, he is likely to run into a stone wall. Nothing is more difficult than to change what a pupil has already learned. Then too, even though a teacher requests only minor alterations, it

will leave the impression that he is casting slurs upon a rival, which is unethical and absolutely unfruitful. Better results will be obtained by assigning new material.

Inopportune Criticisms

Constant interruptions in the middle of a piece make the lesson jerky and unfruitful. Even worse, they create nervous strain and tension. It is less confusing and embarrassing to the pupil to wait until the end to discuss necessary improvements. If a pupil makes numerous errors in notes, rhythm, or fingering, it will, of course, be advisable to stop him. In such a case, it will be efficacious to "practice" at the lesson. Take a phrase slowly, rectify the mistakes, (Continued on Page 822)

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Singing with Philosophy

(Continued from Page 78)

middle voice must nearly approximate the natural speaking voice. If the middle voice is in good order, the high tones and the low tones follow naturally. It is physically unsound and musically unwise to strive for range for its own sake. Watch the middle voice carefully, and the range will seem to develop as if by magic. Further, there must be perfect evenness between the different registers of range. If the least break shows in proceeding from low to middle registers, or from middle to high, basic vocal emission is faulty.

Breath Conservation Important

"The other point which I believe to be essential is the capacity and the budgeting of the breath. Capacity can be developed by sound breathing exercises which incidentally should be practiced before any work in actual singing is begun. The matter of budgeting the breath requires careful thought. The singer should learn to analyze each song he sings and to discover just where its climax lies. Both musically and emotionally, each song builds up to a climax. Determine where this climax occurs, and build towards it, releasing most breath at its peak, and keeping the preceding and subsequent phrases in balanced proportion. This, of course, requires thought. The actual matter of how much breath to give on each phrase depends, of course, on individual interpretation as well as on individual capacity. On the whole, however, I may say that the firmer the support of the breath, the easier the emissions become. Again, the vocalized notes should ride on the supported breath, naturally and easily. Never should there be any pushing or forcing, beyond the natural bellows-like push of the great abdominal muscles themselves. The trick, perhaps, is to learn to sing, not with the breath but over it, in a large free arching of tone that feels perfectly relaxed. This can be accomplished only if the basic support of the breath is firm and sure. Singing over the breath makes for clear, free, well-resonated tone. Singing with the breath makes for shaky, uneven, uncontrolled tone.

"The voice vocalist begins each day's work with scales—and he sings them early in the day, before he has done much talking or any other singing, and while the voice is still fresh, natural, and free. The vocalizing that is done on a fresh voice counts for just twice as much help as the voice as any other voice. "As to the ultimate success one achieves in singing, I believe that complete individuality of approach wins half the battle. That includes

a number of other points! First of all, the singer must explore the history and the tradition of every song he studies. He must do more than sing the song—he must reveal its basic idea. This, of course, presupposes that he has that idea well in hand himself. By exploring types, styles, and kinds of music, then, the singer gradually learns which forms belong to him and which are alien to his interpretative and musical powers. In other words, he learns his own limitations. This is of the greatest importance. The young singer must explore all kinds of music before he is in a position to know where his strongest (and weakest) points lie. And once he has learned what he can and cannot do to advantage, he should profit from his discovery. One of the greatest mistakes a singer can make is to attempt a song because it is "the rage" or because some other singer makes a great success with it—if it is not essentially his own song. Build your career in terms of your own powers rather than according to the pattern of someone else's success.

A known historic fact that one of the greatest crops of ruined tenor voices in vocal history followed the Caruso era—because other tenors, who had different powers and abilities from those of Caruso, persisted in using their voices and singing the songs as he did. Not that there was anything basically wrong in Caruso's methods—quite the reverse! But the methods that suited him were unique, as was his voice and his art. In imitating him, passed the frontiers of their own limitations and got lost. In all branches of vocal work—learn to think clearly and then to proceed with philosophy!"

A Few Corrections for Flat Singing

(Continued from Page 78)

We listen to a choir that starts together and moves together, parts wheeling and deploying confidently, advancing, retiring and finally converging to a compact close, we exclaim, the breath makes for clear, free, well-resonated tone. Singing with the breath makes for shaky, uneven, uncontrolled tone.

formity. Otherwise the very opening of a song will be bungled.

"Prepare for the attack!" warns Robertson further. "Mentalize the note and the word and come on them both together! If the initial letter of the opening word is a consonant, aim at the vowel through the consonant. Then word and note, both together, please! Many singers who know the note are quite indifferent about the word. The result is a fumbled start." Indeed, the effect on the audience is ragged in the extreme, and the resulting attitude on the part of the chorus soon is evident in the assumption—"any old thing will do." If the opening of a song is sure, confidence is immediately generated on the part of the singers, and smoothness and rhythm and coordination will naturally follow. Unanimity has a very strong bearing on the total ensemble. The proper use of vowels and consonants, of expansion and contraction of tone, of unanimity of attack, and of movement and release is a preeminent element of choir singing.

The upward intervals, *do-me* and *do-la*, invariably tend to flatten. Even with choirs accustomed to singing in tune, occasional rises will arise when, for no apparent reason, the chorusing gets out of control. Then we should see that all ascending scale passages are sufficiently sharpened. Or, as Father Firm would say, "Keep spaces between ascending tones wide, and between descending tones narrow." In discussing this phase of singing, Dr. Coleman likes to picture *do-me* as expressive of joy, *do-fa* of contentment; *do-sol* of power and *do-la* of expectation. But there are musicians who might differ with him on this.

The last cause of flattening—the most persistent and common of our entire list—is the *tremolo*. Such a defect can ruin the entire effect of smoothly blended voices in choral singing. A bleating voice may be all right in a sheepnote; but the human voice is too wonderful an instrument to let itself thus degraded. Straight, pure tones are difficult to attain for beginners; but once attained they produce a beautiful quality. Artist singers constantly strive to keep this goal in their daily exercises, notwithstanding their technical skill; by so doing they hope to reach perfection in their art.

It is well to keep in mind that the most resonant consonants are, in order of precedence: *L* and *R*; *M*; *N*; *W*; *V*; *Y*; *B*; *J* (this must be kept adequately *ch*, which has no resonance); *hard G*; *Z*.

Some of the most resonant consonants are occasionally classed in one group, as the liquid sounds *M*, *N*, *L*, *R*, and *V*. As in literature, simplicity and sincerity are marks of a master artist. In choral singing each tone should

be steady, even, free, blending smoothly with the other voices. For good choral effects we should not only sing, but should listen intelligently.

Classic Recordings of Rich Human Interest

(Continued from Page 78)

unmistakable relish, and the recording is realistically attained.

Strauss, Johann: *Trübsal-Trautz Polka*, Opus 214; and Castille: *Cuckoo Clock*; The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor disc 10-1058.

The Polka is in the spirit of some of the irresistible music of Offenbach's "La Vie Parisienne." Fiedler plays it with appropriate gusto, and the recording does justice to his performance.

Frank: *Panis Angelicus*; and Massenet: *Étiage*; sung in French by Richard Crooks (tenor) with Victor Symphony Orchestra, conducted by Charles O'Connell. Victor disc 11-8490.

Mr. Crooks is in good form in both the popular pieces, and he is to be commended for not oversteering the sentiment in either.

Star Radio Sponsors Demand the Best Music

(Continued from Page 78)

of Beethoven. The programs begin at 5:30 P.M., and extend until the time the program is completed. Sunday, November 28, marked the return to the air of the popular Metropolitan Auditions of the Air. Wilfred Pelletier, of the Metropolitan, again conducted the orchestra. Operatic aspirants who feel qualified for a Metropolitan career may hope for preliminary auditions (those held on the Tuesdays and Wednesdays prior to the broadcast in New York studios, Rockefeller Centre, New York) by writing to Helen McDermott, secretary, Metropolitan Opera Auditions, 230 Park Ave., New York, 17, N. Y. The broadcasts are heard over the Blue Network from 4:30 to 5:00 P.M., EWT, Sundays.

Music For An Hour, the popular National show, featuring Frances Greer, Donald Dame, and Milton Kay, has been changed from 9 to 10 P.M. on Sundays to 1:30 to 2:30 P.M., EWT.

Howard Barlow, pioneer radio conductor who has been to the air the best in music past and present, has resigned after sixteen years with the Columbia Broadcasting System to direct the orchestra for the Voice of Firestone programs, heard Mondays, NBC from 8:30 to 9:00 P.M., EWT.

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUITY

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

Should the Teacher and the Pupil Have the Same Type of Voice?

Q. If a person has an alto voice is it better to choose a teacher having an alto voice or is this not necessary? This, of course, applies to a person with bass, tenor or soprano.—Mrs. J. D.

A. A good teacher, one who understands the basic principles of singing and is able to impart them to his pupils, should be helpful in any type of voice. However, it would be best to learn only by imitation. Especially at the beginning of study, a singer of this character should search for a teacher who has a voice similar to his own. To learn by imitation alone is a rather dangerous proceeding, because the pupil is apt to imitate the faults of his mentor as well as his virtues.

Two Letters Concerning Smoking.

1. Is it Bad for the Voice?

Q. I have heard that smoking is bad for the voice. Is this true if the singer is not a heavy smoker, but just takes an occasional smoke?

2. What does smoking do to the voice?—P. S.

Q. Will you please tell me if smoking is harmful to the singer? I have been told that it is, and yet I have seen well-known singers smoking.—S. C.

A. An occasional smoke will certainly do the singer no harm, unless he has an exceptionally sensitive throat. It is difficult to smoke in moderation. If you are one of the fortunate ones who can take a smoke and then leave it alone, well and good. If not, cut it out altogether.

2. There is a great difference of opinion as to the toxic quality of the nicotine in tobacco smoke. In the inveterate smoker, sometimes a thin film of nicotine is deposited upon the vocal cords, staining them yellow and impairing their resilience. Sometimes the continued change of the temperature and the dryness caused by the inhalation and exhalation of warm smoke will irritate the sensitive membrane of the throat. If either of these things happen to you, cease smoking.

Whistling

Q. I am twenty-two years of age, have studied serious music from early childhood. For all but two of these years I have been whistling with more than average ability. I have appeared as a whistler at various types of gatherings and only as a casual entertainer. Has any successful attempt been made to develop whistling as a legitimate branch of musical art? I am particularly interested in these points:

1. Has whistling ever been used in connection with symphonic musical organizations? If so, where?

2. Who has perfected a technique for teaching whistling?

3. Do you believe that the tone quality of whistling is a valuable contribution in the field of good music? 4. Just how does whistling take place in the voice mechanism and how is it related to singing?—J. A.

A. I. We can find no record of whistling having been used in a symphony concert.

2. There is an interesting book called "Whistling as an Art," by Miss Agnes Woodward, director of the Woodward School of Whistling, of Los Angeles, California. This book explains the mechanism of whistling, the action of the breathing muscles, the use of the lips, chin, and tongue during the act, and suggests many exercises and much more for the whistler. This book may be procured through the publishers of The Etude. There is also a school for whistlers conducted by Fay Ripston in Room 322, Fine Arts Building, Chicago.

3. Miss Woodward also conducts the Woodward Whistling Ensemble.

4. The good whistler has a very pleasant tone quality, but hitherto he seems to have been

hampered by the fact that he so often whistles second-rate music. Although whistling has been so seldom used in serious music there is no real reason why it may not be used as an adjunct to better music in the future. Mr. John Charles Thomas uses it with charming effect in a little song called *Bob White*.

4. Miss Woodward's book explains with great clarity the similarities and the differences between singing and whistling. Perhaps she can answer your question as to whether it has been used in a Symphony Concert. You might write to her personally.

Pronunciation in Singing

Q. It is singing in the short I pronounced as short I or as long I? I like words pronounced in singing as much as possible as they are in speaking.

2. Tell me, please, the correct way of pronouncing the words *Isabel* and *Cherubin* in singing. Many seem to differ on these words. I like to use as my guide a good dictionary. Am I wrong?—Mrs. J. D.

A. Certainly there should be a difference between the short I and the long E, otherwise many words would not be pronounced, but their meaning would be altered. For example, "is" would be changed to "isen," "in" to "ichen," "chin" to "chisen." The sense of the fathers shall be vitiated upon the children. I do not make a mistake, nor does "Do Louis" delivered a hard left to the "chisen." As you suggest a good, modern dictionary, a safe guide, not only to the meaning of words but also to their pronunciation. Please remember that some syllables are very hard to sing, especially upon high notes. Occasionally an inordinate number of syllables are very hard to sing, creating an exceedingly high note, and the unfortunate singer must do the best he can with it. If he changes the word he is accused of being unfaithful to the text, while if he does not, he is an unfaithful to the text, and he does not know how to sing.

2. The word *Cherubin* is pronounced *Cher-o-bin*, and he is a pretty good authority for pronunciation in America. We, however, prefer to learn to sing another disputed word. One hears it as *Is-re-el*, *Is-ray-el*, *Is-ray-el*, especially among some modern Jewish people, as *Is-ray-el*—two syllables. The music should help you to decide.

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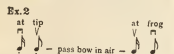
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Hints for the Young Violinist

(Continued from Page 773)

This is an excellent means of getting the weight right, and of squeezing the bow, and also of keeping the arm relaxed. The point of it is to enable the player to cross the string anywhere by means of wrist action alone, and without any tension whatever.

"Another helpful exercise is to play each degree of the scale with short *marcato* strokes at the tip and at the frog, passing the bow in the air between these extremes. The exercise looks like this:



It is good for control and for getting the same sound at both tip and frog (which, of course, involve entirely different conditions of playing).

"The alert student can work out any number of helpful drills for himself, basing them always on his own individual needs and problems. A fine means of acquiring relaxation and control of the bowing arm is to play the scale in small *marcato* strokes, all down bows at the tip, then all up bows at the frog, and then all up bows at the frog.

"In approaching the question of good tone, the young violinist serves his interests best by remembering that he must build his tones mentally before he attempts to execute them. Whatever the mysterious psychological connection between brain and hand may be, the fact remains that the ears only take tone from an instrument which one thinks it has. That is why the playing of the simplest piece demands thoughtful and concentrated attention. The violinist, like the singer, develops beautiful tone in the *mezzoforte* first. Beautiful shadings of *pianissimo* or *fortissimo* come later. After one has mastered a really fine tone, one should analyze the exact way in which it was produced and then apply that method to all gradations of dynamics. Indeed, dynamics must be carefully practiced. In developing tone, the student does well to play a passage *mezzoforte* until the tone sings as he wishes it to do—then to repeat the passage *piano*, *pianissimo*, *forte*, *fortissimo*, always taking care that the original tonal quality is maintained. There are as many qualities of tone as there are dynamics. After normal loud and soft tones have been acquired, the student should learn to color his tone as singing tone *forte*; a strident *con piano*; a singing tone *piano*, a strident tone *forte*, and so on.

"The matter of tone is difficult to discuss because it involves so many music factors that the mere drawing of the bow is affected by the part of the finger that touches the string—playing with the tip of the finger produces a thinner tone than playing with the fatty pad or cushion of the finger. And the *vibrato*, of course, is enormously important.

"Basically, there are three kinds of *vibrato*—that of the arm, the wrist, and the finger. The student should investigate all three, and discover which is best adapted to his personal needs. The wrist *vibrato* is the most common, perhaps. It is used independently (that is, not in combination with the other two), and its shaking or wobbling appearance makes it easily recognizable. Arm and finger *vibrato* are equally important, however. The arm *vibrato* is, perhaps, badly named. It should not be understood to signify a vibrating or 'wobbling' of the arm! It is, rather, that the entire arm, from finger-tip to elbow, vibrates together—in one piece, without a break at any of the joints. This vibration focuses in the finger-tip and continues, in an unbroken and widening arc, straight to the elbow. It provides an excellent means of acquiring an excellent tone, and of securing intense tone, and also more varied tone qualities. The chief distinction between the arm and the wrist *vibrato* is this: in the wrist *vibrato*, the vibrations travel only in an upward direction, going up from the note and then back to the note, but not below it. The finger *vibrato* (never used independently unless a certain dead color is expressly desired) offers best results when combined with the wrist *vibrato*. All three, however, are enormously interesting and helpful to the student. The student should at least understand that he is involved in the matter of the *vibrato* than a visibly shaking wrist!

"As to the conduct of the daily practice hour, I think it wise to begin work on technique, and to approach one's pieces later. Not only is the hand more flexible and surer after an initial work-out, but the mind responds more eagerly to the beauty of the music after it has been a bit 'bothered' and bored by the 'musical drills.' No matter how many musical, digging away at scales and exercises is tedious! For that reason, I think it an excellent plan to allow young students to practice under supervision. No special musical preparation is needed for this supervision—although it is, of course, an advantage. The little student's mother, or anyone with a normal ear, can be on hand at practice time to listen for effects, to time troublesome passages, to correct any wrong way work is being done. I do not sug-

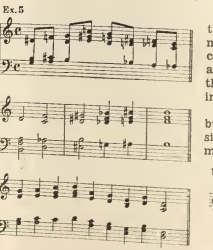
gest spying on a child—but the mere presence of a sympathetic and interested audience can do much toward lessening the drudgery of practice. To come back to our girl violinist, the period that needs most careful guidance is what I call the 'lipstick age,' full of distractions.

Turning the Searchlight on Musical Harmonies

(Continued from Page 774)

In "four-square" music these passages must fit within the bar-lines, but in non-melodic introductions, dramatic passages, chromatic improvisations, or in bizarre, tragic, or comic sound-effects—now frequently heard in pictures and radio sketches—complete harmonic freedom obtains. The two domains must not be confused, and if the reader will bear that fact in mind, endless doubt and discouragement may be avoided. Also that popular vibrations on very familiar tunes may get a great lengths in the use of altered harmonies and dissonances simply because the ear is so completely familiar that the audience enjoys the joke. But it would be folly indeed to spoil a good tune by introducing it (as some have done) in a suit so bizarre.

The modern school is another matter. Here, up to a point, the old rules obtain. Debussy, Ravel, Strauss, and many others use amazing discretion in the use of altered chords, but observe that the rules remain the same. The advance consists of a structure which renders more and more difficult the recognition of the original, or basic, harmony. This is especially true when we call "black" harmonies, that is, chords which move as a solid unit—are used. There is no rule for their use, but in most cases it is well to retain the chord-shape unchanged through the rhythmic flow, except where the passage is purely diatonic.



It is wise to understand that there is no right and wrong in art. If teachers teach by rule, it is simply because they assume that pupils wish

If a girl has the advantage of a musically interested environment at that age, she benefits enormously. I had all the fun and dates I wanted at that age—but since my 'dates' were music students, my social progress depended upon the way I played!

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Modern Ballet and Its Music

(Continued from Page 706)

still lingers in her ghostly heart. Her role therefore calls for miming as well as dancing, and Carlotta Grisi, the first Giselle, set a standard which all aspire to equal. In recent times, Anna Pavlova did brilliantly with it.

Gautier also wrote a book about the ballet which has since become a classic and has done much to establish the ballet as a fine art.

Adam's music to "Giselle" was effective and, though little known, it had the virtue of unity. It led to other productions by capable musicians, including Leo Delibes and his charming works "La Source," "Naila," "Coppelia," and "Sylvia."

The ballet was introduced into Russia by Peter the Great, (1672-1725), whose object was to westernize the Russian people and to quicken their social life. The idea was enthusiastically taken up by Catharine the Great, who danced freely with her many lovers before liquidating them.

A Return to Nationalism

Thereafter, geography played a part. The Russian nobles, living at great distances from each other and from the cities, were forced to provide their own entertainment, and encouraged the serfs to produce ballets made up from native song and dance. During the unrest of the Napoleonic era, however, many French and Italians fled to Russia, and ballet became westernized.

As most of us recall, a return to nationalism began with the production of Glinka's opera, "A Life for the Tsar," in 1836, and native Russian ballet revived with it. For many years, however, the *maître de ballet* in control of the Imperial theaters was a Frenchman named Marius Petipa. He was very able, and did much to infuse the Russian ballet with classic tradition. He stiffened as he grew older, and his art became frozen and conventionalized. He tended to "compartmentalize" the work of production so that the composer, choreographer, scene-painter, and costumier seldom knew much about each other's work. Glaring inconsistencies often resulted, together with lack of unity. Petipa was succeeded in time by a more modern Italian named Cecchetti. Production was still conservative at that time; nevertheless, the period gave rise to such works as the three ballets by Tchaikovsky: "The Nutcracker," "Sleeping Beauty," and "The Swan Lake"; the "Prince Igor" music by Borodine; ballets by Glazounov, Liadov, and others which are now familiar to us all.

Isadora Duncan arrived in St. Petersburg causing her usual commotion. Diaghileff accepted her bare feet, flying drapes and radical ideals with enthusiasm. But attempting to reform the Imperial Ballet, he came under critical fire, and so was sent to Paris to represent this institution at a safe distance. Finally he established his own company.

Diaghileff and his more recent successors have followed two main lines in regard to music. One method is to build ballets around existing music, as in the case of Debussy's "Afternoon of a Faun," Berlioz's "Symphonie Fantastique," Prokofiev's "Love for Three Oranges," Rimsky-Korsakov's "Coeq d'Or" and "Scheherazade," Schumann's "Carnaval," and Pókine's skillful grouping of pieces by Chopin in "Les Sylphides" (originally called "Chopiniana").

The other method is to build an original ballet around some central idea. This idea may or may not originate in music; but in any case the music is original and, above all, is not "incidental" but is an integral part of the whole along with the dancing and décor. This, obviously, is the higher level and has resulted in much fine music, including symphonies, being drafted into the concert repertoire. Such productions include the ballets of Stravinsky; "Ma Mère l'Oye" and "Daphnis et Chloé" by Ravel; Píerné's "Cydalisé" which amusingly satirizes old-time ballet costume, perhaps falling off the heads of fauns and satyrs, nymphs tripping over their high-heeled slippers, and so forth. Recent Soviet productions include at least one ballet, "The Bright Stream" by Shostakovich, whose now-famous "Seventh Symphony" was written during the siege of Leningrad. "The Bright Stream" (1935) is propaganda in that it strives to reconcile differences between city folk (three "bungalov-dwellers") and country folk.

After Diaghileff, and in many all countries, American productions have included Carpenter's "Krazy Kat" and "Skyscrapers"; Aaron Copland's "Heard Ye Hear Ye!"; Gershwin's "Rhapsody in Blue" (1928); and "Anon Pacific," with the story by Archibald MacLeish and music by Nicholas Nabokov.

The Teacher's Round Table

(Continued from Page 784)

this—a knowledge of melodic, harmonic, formal patterns, or "seeing" the notes on the printed page will assist the memory, but it is not enough. You must be able to "see" in your mind's "eye" the proper finger on the proper key at the proper moment in order to be on the safe side. Then you really know it.

Someday you will write an article and call it, "It's Hard to Memorize when You Know How."

Process of Weight Release in Piano Playing

(Continued from Page 705)

aspect of exertion, or of relaxation, the effect on oneself does differ, and is likely to lead to the production respectively of either more sudden or more gradual key descent. Yet mostly, it suffices to think of the required difference as being one in key acco- tion and tone, and the double process ensues automatically.

An Important Point

With regard to the use of forearm weight alone in place of whole arm weight, indeed this is an important point, and there are many occasions for its use. But it does not in the least implicate any particular position of the upper-arm as has been



TOBIAS MATTHAY

suggested; and also, you do not need to sit "nearer the keyboard" to encompass its application. You can let go (or can exert) the forearm alone without at all altering the "floating" condition of the upper-arm—and you can do so with the elbow in any reasonable position. You can also use either "thrusting" or "clinging" in- gression along with it. You say quite rightly that it makes for lightness in playing. At my lectures I always illustrate the difference between forearm and whole-arm weight by the first bars of Schumann's *Gritten* from the "Phantasistische."

Here the first seven chords are certainly played with forearm weight and movement only, while the next two receive whole-arm stress.

I am sometimes asked, "Why not

a stiff arm instead of weight at a basis?" The best reason is that it is so much more effective and so much more simple because not defective. With a floating upper arm there is made possible an ease of performance which must be experienced to be appreciated.

My tenet that "one judges key-resistance during key-descent" (the memory of the sensation) is, of course, the ultimate answer. One regret writer nevertheless has contended that this is "impossible"—as the speed seems too great!

This reminds us of the story of the American farmer who, when he saw a giraffe for the first time, exclaimed,

Turning the Searchlight on Musical Harmonies

(Continued from Page 824)

buss's *Mandoline* (A); how the chords would be written traditionally (B); a similar passage from his *Claire de Lune* (C); and a passage from Beethoven (D). (All are condensed.) There is a similar passage of fifths in Puccini's "La Bohème."

Wagner's music is uniformly notable for its simplicity of basic structure in spite of its frequent complexity of detail. It requires a good deal of careful listening to learn to hear the basic harmonies, but they are generally easy to see on paper. Thus the much-discussed opening to "Tristan."

The following from MacDowell's *To a Water Lily* illustrates another point:

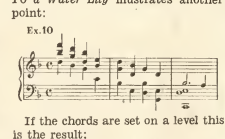
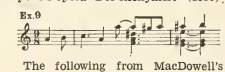


The harmony is tonic of A-minor (ACE); dominant-seventh (EG-sharp BD). I. Root: 2. Fifth, E, lowered to F; 3. Fifth, A, lowered to G-sharp; alto, fifth, E, lowered to D-sharp; tenor, third, C, lowered to B; bass, fifth, E, raised to F; 5. Soprano, root; 6. Soprano, fifth, B, lowered to A-sharp; bass, tenor, and alto, the root, third, and seventh of the chord; 7. Soprano resolves to fifth, B. The simplicity of all this cannot be denied. It is laid out in detail, because it so often happens that students do not understand the necessity of going into detail. More often than not, they simply memorize the harmony and try to incorporate it into their own compositions.

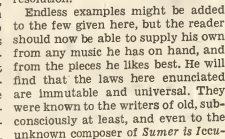
As a chord progression this admits of various analyses, depending upon which notes are omitted. It has been explained as an augmented sixth followed by the dominant seventh; as two augmented sixth chords followed by the dominant seventh; as the dominant of A-minor followed by the dominant seventh (this latter by Vincent d'Indy)—and so on. Such explanations are not helpful to the student for the simple reason that they do not go far enough. The phrase must be examined as a whole. When this is done it is seen to consist of four measures divided into two halves. The basic harmony of the

first half is tonic, the second half dominant. A repetition of the phrase begins a whole tone higher on the final note of the fourth bar. This is useful to note, because it emphasizes the importance of rhythm as associated with basic harmony.

The harmony is not startlingly new, as was once supposed. Ernest Newman quotes the following from Spohr's opera "Der Alchymist" (1830).



If the chords are set on a level this is the result:



Endless examples might be added to the few given here, but the reader should now be able to supply his own from any music he has on hand, and from the pieces he likes best. He will find that the laws here enunciated are immutable and universal. They are known to the writers of old, subconsciously at least, and even to the unknown composer of *Sumer Is Iccumen*. In seven hundred years ago, who wrote a tune that made its own harmony, including altered chords, and even suggested seventh chords, although it is sure he could not have conceived of the existence of such a horrifying monstrosity.

Analysis along the lines here suggested will soon show the reader how simple music is in spite of the spice of altered harmonies and fancy conceptions of the existence of such a horrifying monstrosity.

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The Piano When Peace Comes

(Continued from Page 772)

planos in fine or fair condition in the United States. The very best care should be taken of these instruments and teachers everywhere should assume the responsibility of promoting music study at all times, so that there will be no unused or "dead" pianos at a time when every instrument should be employed.

Piano manufacture requires a scientific type of artisan or technician who cannot be produced in a fortnight. It is important for the finely trained technicians and workmen gradually to educate new and younger types of men and women to carry on the craft which has come into being through some two centuries of growth.

Of equal importance is that teachers of music realize the great opportunity which is confronting them. Literally millions of workers, young and old, who all their lives have aspired to a knowledge of music, now find themselves for the first time with the means to pay for music lessons. Music teachers should work unceasingly, night and day, to keep up interest in this group. The largest group of accessions to this

field of music comes from children in the early school age; that is, from five to twelve years. The child who has had enough musical training in this period to secure a good grounding in music, develops, in many instances, a musical devotion for a lifetime. The very parents who cannot sing or play realize that they have lost by their neglect, and, with the right kind of presentation from the teacher, will start their children in music before the high school period arrives, with its multiplicity of demands upon the pupil's spare time. If the pupil is well started in music he will find musical opportunities in high school, and it is less likely that he will be turned away from his music by so-called amusements and pleasures, which sometimes result in tragedy and years of remorse to the very parents who have protested, "Why that couldn't happen to my child!"

A Startling Disclosure

Recently the Federal Bureau of Investigation has been pointing very definitely to the startling criminal tendencies of children in the pre-

high school age. The unheard-of behavior of these youngsters also has been a serious problem to teachers and parents. It is very certain that children who have had the benefit of a good musical training in the home are more likely to escape the dangers that have been created by the exploitation of things and loose characters in some papers and some movies. Music study is one of the finest "holds" upon the character of a child which these all-too-heretic times provide. Moreover, music opens social opportunities which may be very precious lifetime assets of the son and daughter. Parenthood means something far more than merely providing food, clothing, and shelter. Have you ever watched a mother bird teaching a fledgling how to fly? The wise parent provides for the time that the child grows into those days when it must leave the nest and fly with its own wings. Music has helped many a young man and young woman to rise to a far finer position in life.

In the "New World" that scientists and inventors anxiously tell us may come after the war, we cannot foresee how much the piano may be affected. For instance, we hear incessantly of the employment of plastics in manufacture. Up to this time the wide use of plastics in piano manufacture has been none too promising because their cost is far greater and the advantages offered by the new materials are not suffi-

cient to justify large increase in cost. The piano is a distinctive and well stabilized instrument and has available a truly marvelous literature, written expressly for it. The popular demand for pianos in various designs and shapes does not change the main principles of a string percussion instrument which may be very "piano" or very "forte" at the will of the player. This tone, once sounded by the blow of the hammer, diminishes until it dies out. When this great literature of the piano is heard on other instruments, it takes on an entirely different character and complexion. The sustaining pedal which releases a flood of sympathetic harmonics, making a background for the material composition, is entirely distinctive with the piano.

Electronic Developments

Many people have been intrigued and bewildered by new inventions, and have accepted or normal, beautiful, electrically produced musical tones which, if measured by standards of real musical quality, would not be accepted. The deficiency in radio is usually in the loud-speaker as well as in the operator's adjustment of the apparatus. We are all called upon now and then to listen to amplifiers in public address systems which make the voice of the speaker quite unrecognizable.

Already we have electronic instruments producing tones close to some of the good tones of a fine pipe organ,

and also other tones of a highly distinctive character. These instruments are being sold at a much lower cost than a pipe organ of similar power and scope. Organists naturally turn to the full pipe organ, but these electronic instruments satisfy thousands at a great economic advantage.

It is probable that some day an electronic piano will be developed which will have advantages over the present instrument either technical or economic, or both, as has been the case with some other musical instruments, notably the pipe organ. To date this has not been the case. No loud-speaker on the general market seems to be able to reproduce faithfully the range and variety of harmonics produced by the piano with its string-percussion tone, great variety of impact tones, and rapid fade-away of the string vibration.

The tone of the electronic piano, when measured as a piano tone, is inferior to that of an ordinary piano, and the electronic instrument costs considerably more than an inexpensive piano. You see, the economic situation is reversed from that of the pipe organ.

The piano is the evolution of centuries. It is not a clapnet device which has come into existence like a mushroom. It has a permanence and a stability which insure its followers

that the future of the instrument is far reaching and secure. It is marvelously adjustable to totally different types of music. Bach and Handel are far removed from Debussy and Ravel, yet a fine piano accommodates itself to the music of both types of composers. It also satisfies those who choose to use it as an anvil on which to pound out boresome dogma.

Will pianos be cheaper when peace comes? I have seen nothing in mechanical development, materials, or processes which leads me to believe that good pianos will be cheaper after the war than they were before Pearl Harbor. Value for value, the piano is one of the least expensive of musical instruments. A good piano stands an enormous amount of wear and tear. Considering the years that it lasts and considering the price, a piano costs about one-fifth as much per year of use as an automobile. Take a piano which costs eighteen hundred dollars and lasts thirty years; the "use-year" cost is sixty dollars a year. An automobile costing eighteen hundred dollars is usually ready for the junk heap at the end of six years. Its use-year cost is, therefore, three hundred dollars.

That the piano, after the war, will come into higher, artistic, educational, and sociological eminence seems inevitable.

Save Your Old Etudes

(Continued from Page 778)

a trifle more interesting, and the sometimes leads up to clever, original ones by the instructor herself.

A scrapbook of the questions and answers is in the making. The children love a few of these each time, because it is a game. The little stories of the operas, published some years ago, have been clipped and filed away. They are invaluable as an aid to a music appreciation hour occasionally.

Then in another section of the magazine are the helpful hints from teachers everywhere who have found solutions to musical problems which

baffle us all at some time. The writer has made a scrapbook of these, including the wonderful articles by the world's best teachers and students. This book occupies a prominent place on the reference table in the studio, and many times helps to settle a discussion between student and teacher. It is convincing and reassuring to both pupil and instructor to have from a reliable source the authority that her principles of teaching are correct. The writer finds herself filled with inspiration and a new enthusiasm from every issue which plunges her into her

work with a determination to make music study more and more interesting, and thus instill in young minds the real meaning of "Music exalts Life."

Music and the Americas of Tomorrow

(Continued from Page 776)

at Plymouth, Catholic missionaries were teaching music to the Indians of South America. Nor do we know that the first music school established in America is believed to be that of Pedro de Gante, a Franciscan monk from Flanders, and reputedly a half-brother of Charles V, who opened his institution in 1524 at Mexico. Liturgical books with music were actually printed in Mexico City in 1556, before our Pilgrim Fathers were born. Professional violinists, guitarists, flutists, and others came from Spain to America, and music was a definite part of life south of the Rio Grande before our English, Dutch, and French ancestors arrived.

Gradually we of the United States, largely through the magic of sound communication, are beginning to learn of our musical potentialities. This, of course, is merely one of the educational bridgeheads between the North and the South, but it must be obvious to all that it is a very vital one if permanent and happy relations are to be preserved.

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829

WHERE SHALL I GO TO STUDY?

Building A Choral Library

(Continued from Page 790)

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molded it to the needs of a new German music.

5. Spanish masters who were in constant contact with Palestrina and the Roman School were Cristóbal Morales, 1512-53, and Tomás Luis de Victoria, 1540-1611.

Victoria should command a place of honor on the choir program along with Palestrina and Orlando di Lasso, the great compatriot musicians of this period.

6. The Italian madrigal writers brought to a full development the style of secular composition introduced to their country by the Netherlands composers, Adrian Willaert, Philippe Verdelot, and Jacob Arcadelt. The Italian madrigal reached its climax in the compositions of Luca Marenzio, Giovanni Gastoldi, 1552-1622, and Baldassar Donati, 4 1603. The dramatic element in madrigal writing will be found in the works of Oratio Vecchi, 1550-1603, and Claudio Monteverdi.

7. Elizabethan England—William Byrd, 1543-1623, and Orlando Gibbons, 1583-1625, were the two greatest masters of church music in England, although they wrote a great deal in the secular vein.

The highest fruition of secular writing in the sixteenth-century style was realized by the composers of Elizabethan England. Thomas Morley, John Wilbye, John Dowland, Bennet, Bateson and Weelkes brought the music of the period to the same level of excellence as that attained by the masters of Elizabethan literature.

8. German Music of the Renaissance Period has gained a new impetus through recent editions which have made the literature available for modern use.

Important names to be considered are: Heinrich Isaac, 1450-1517; Ludwig Senfl, 1500-55; Hans Velder, 1496-1570; Hans Leo Hassler, 1564-1621; Michael Praetorius, 1571-1621; Heinrich Schütz, 1585-1627, and Orlando di Lasso, 1530-94; he is also considered an Italian master, much of his work having been done in Italy.

This appears to be a formidable list of names, a list which may seem but little to the casual reader or to one who does no extra research on the actual music of these men. This outline, however, is the bare outline of names as a starting point toward the compilation of a balanced choral repertoire. The names in themselves mean nothing. It is only through the study and singing of the music that one will arrive at some conclusion as to the meaning of the choral art of this golden period.

It is suggested that, for every composition by a given composer sung by the choir, the director make a special study of many other compositions by the same man. It is also well for the choir to sing several works by any composer, even though

the group is to perform but one on the choir concert. It is only in this way that choir and director will develop the necessary feeling for the unusual style of this ancient music.

With the rise of instrumental music as the chief musical expression, the art of choral song rapidly took second place. We find a slump in choral music which started at the end of the sixteenth century and continued at low ebb until the recent years.

This does not indicate that the periods following the golden age of choral music were sterile and unworthy of our attention. To the contrary, we shall find much of value from the Baroque, Classic, Romantic, and Modern composers. We merely approach the music with a different attitude from that taken toward the pure choral art of the sixteenth century.

The Baroque Period

The Baroque Period, which extended roughly from the end of the sixteenth century to the eighteenth century, was one of ostentation and grandiose effect. It was the stage on which the Italian opera had its chief center of attraction the prima donna and primo uomo. To be sure, vocal music was produced, and in singing the music of this period, we feel all the more keenly the shallow aspect of life at that time. There were, however, composers who rose above the decadency and composed works which will remain monumental for all time. Johann Sebastian Bach was one; George Frederick Handel was another. By bringing to a full development the extended choral form, such as the cantata, the oratorio, and the mass. One who is building a choral library should reserve a great deal of time for the sixteenth century.

His choral works, motets, cantatas, both sacred and secular, and his masses and oratorios should find their way to the programs and into the library of every good choir.

In the study of Handel's music we find also a fund of material composed in the grand style, music that should be included in every choir. His mighty oratorios should not be attempted by small or inexperienced choirs, but every choral director should know the literature and every choral library should contain copies of the works. There is another composer of this period, Bach, famous for the writing of the opera buffa, should be included. He is the Italian, Giovanni Battista Pergolesi, 1710-36. Every women's chorus should have the pleasure of singing his

delightful setting of the "Stabat Mater." The word "delightful" may seem inappropriate to use in describing a setting of the prayer at the foot of the Cross, but a study of the music will bear fruit as to the change that had come over the conception of church music during the Baroque Period. The English composer Henry Purcell, of a slightly earlier date, should have a prominent place in our selection. His settings of sacred texts, as well as excerpts from his operas and his many part-songs, should be included. Another man who should not be forgotten in our quest is the great German master from whom Bach received so much inspiration, Dietrich Buxtehude, 1637-1707. His music is becoming available through recent modern editions.

The Classic Period

As we approach the music of the Classic Period, we are again aware that choral music in its pure form is lacking. However, we will find much of interest and value in the oratorios of Haydn, the masses of Mozart, and in the opera choruses of Gluck. Any director who is fortunate enough to have an orchestra at his disposal will find the works of this period welcome additions to the choral repertoire. The music possesses all the delicate beauty which is associated with the passing of the Classic Period and the fusion into the Romantic. Although it may be impossible to perform these works in their entirety, it is well to use certain excerpts on the regular choir programs. Unfortunately, we are confronted with a public which is not generally interested in the presentation of complete long oratorios, but it is necessary for the director to know the complete works if he is to give a proper reading of an excerpt.

It should be emphasized that when accompaniments were provided by the composer, the director should use these, and not sing the music a cappella just for the sake of show.

From the Romantic Period onward to the nineteenth century, although most emphasis was on the development of the orchestra and solo song, there is a great fund of choral music which should be included in the choir's repertoire. Many great composers of this period gave special attention to the composition of choral music. They wrote not only music in the larger forms for orchestra and chorus, but produced an endless number of part-songs, motets, and masterful arrangements of their native folk-songs. These works should find an ever-increasing place on our modern choral programs. Beethoven, Mendelssohn, Schubert, Schumann, Brahms, Berlioz, Max Bruch, Franck, and many other great men wrote choral music in the small forms on sacred as well as secular texts for all sorts of vocal combinations. It is our feeling that on our choral

programs the music of these masters should be given precedence over the works of lesser men. These latter, in so many cases, have crowded the masters out, either through the lack of musical judgment on the part of the director or because of his bowing to the dictates of musical commercialism. This situation is really deplorable; the students in our choirs will have no contact with this great place in our selection. It does not foster its study. Large festival choirs will find an abundance of choral orchestral works from this period of production.

Russian choral music of the nineteenth century has enjoyed an unusual popularity with our many a cappella choirs. There is a question in our mind as to whether the time spent in the production of this music has been justified; for, although it is of tremendous importance from the standpoint of musical development, we feel that its popularity has caused choral music to suffer fact that the Russian masters wrote for unaccompanied chorus. With the recent emphasis on the organization of a cappella choirs, this music has naturally been in greatest demand, although much of it is hardly worth the time it takes the average choir to master its difficulties. The one redeeming feature of the music is in the tremendous appeal it has for the audience, which is interested in the show effect of the a cappella chorus. This music, however, should not be belittled in the sense that it should hold in the well-organized choral library. Care should merely be taken that music of equal or greater value will not be crowded out.

English Choral Writers

The rebirth in English choral music demands a special paragraph in these few suggestions, which make a plea for a balanced choral diet. The English people love choral singing in all forms. Composers of such importance as Ralph Vaughan Williams, Frederick Delius, Gustav Holst, Samuel Coleridge-Taylor, Granville Bantock, Edward Elgar, Arnold Bax, and many others have fed this tradition of choral singing by the production of outstanding choral literature in all forms, large and small.

They have also made an admirable arrangement of England's heritage of folk-songs. These men have said something in music which all of our singers will understand, appreciate, and enjoy, for the English feeling has been so important in the molding of our own choral thinking.

With the recent renaissance in choral singing in our own country there has come the production of an endless amount of material. The word material is used because so many of the compositions published, sold, and sung, fall in this category rather than in the category of music.

(Continued on Page 832)

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The government's been yelled at, too. "DOG-GONNIT," folks have said, "WHY doesn't the government keep prices down?"

Well, the government's done a lot. That's what price ceilings and wage controls are for—to keep prices down. Rationing helps, too.

But let me tell you this—we're never going to keep prices down just by leaning on the government and yelling for the OTHER FELLOW to mend his ways.

We've ALL got to help—EVERY LAST ONE OF US.

Sit down for a minute and think things over. Why are most people making more money today? It's because of the SAME cussed war that's killing and maiming some of the finest young folks this country ever produced.

So if anyone uses his extra money to buy things he's in no particular need of... if he bids against his neighbor for stuff that's hard to get and pushes prices up... well, sir, he's a WAR PROFITEER. That's an ugly name—but there's just no other name for it.

Now, if I know Americans, we're not going to do that kind of thing, once we've got our FACTS straight.

All right, then. Here are the seven rules we've got to follow as GOSPEL from now until this war is over. Not some of them—ALL of them. Not some of us—ALL OF US, farmers, businessmen, laborers, white-collar workers!

Buy only what you need. A patch on your pants is a badge of honor these days.

Keep your OWN prices DOWN. Don't ask higher prices—for your own labor, your own services, or goods you sell. Resist all pressure to force YOUR prices up!

Never pay a penny more than the ceiling price for ANYTHING. Don't buy rationed goods without giving up the right amount of coupons.

Pay your taxes willingly, no matter how stiff they get. This war's got to be paid for and taxes are the cheapest way to do it.

Pay off your old debts. Don't make any new ones.

Start a savings account and make regular deposits. Buy and keep up life insurance.

Buy War Bonds and hold on to them. Buy them with dimes and dollars it HURTS like blazes to do without.

Start making these sacrifices now—keep them up for the duration—and this country of ours will be sitting pretty after the war... and so will you.

Uncle Sam

Use it up • Wear it out
Make it do • Or do without

KEEP PRICES DOWN!

This advertisement, prepared by the War Advertising Council, is contributed by this magazine in co-operation with the Magazine Publishers of America.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

WILLIAM SCHUMAN'S "Fifth Symphony," for strings, was played for the first time anywhere on November 12 by the Boston Symphony Orchestra under Serge Koussevitzky. This work was commissioned by the Koussevitzky Foundation and is dedicated to the memory of the distinguished conductor's wife, Naina Koussevitzky. At the Orchestra's concert the previous week, Alexander Brailowsky, Russian pianist, played Tchaikovsky's "Concerto in B-flat minor," in commemoration of the fiftieth anniversary of the great Russian master's death.

JOHN BARBIROLI, former conductor of the New York Philharmonic-Symphony Orchestra, has been successful, after much effort, in reorganizing the famous Hallé Orchestra, of Manchester, England. Because of the civil war, military conscription of both men and women in Britain, such a task presented formidable difficulties, but apparently these have been overcome and an orchestra of eighty-five players has been organized which has given several series of most successful concerts.

THE PHILADELPHIA LA SCALA OPERA COMPANY opened its local season on November 3 with a performance of "La Gioconda" with Stella Roman and Edna Raynor singing the principal roles. The company had just completed a most successful tour in the Middle West, during the course of which, in Detroit, all attendance records for the past twenty-five years were broken. Francesco Pelosi is the general manager of the company, and Giuseppe Bambaschek is the principal conductor.



STELLA ROMAN

THE PHILADELPHIA OPERA COMPANY, under the musical leadership of Sylvan Levin, opened its sixth season of opera in English on November 23, with a performance of "Carmen." The company had just completed its first tour of the season, which began on October 18 in Hartford, Connecticut. Following the completion of the two weeks in Philadelphia, the company will go on tour

RALPH LYMAN BALDWIN, composer, conductor, organist, died on September 30 at Canaan, New Hampshire. He was born March 27, 1872, at Easthampton, Massachusetts, and studied with Chadwick, Elton, and others in Boston. He was active as a choral director in Easthampton and Northampton, Massachusetts, and in Hartford, Connecticut. From 1899 to 1904 he was Supervisor of Music in the Northampton schools, and from 1902 he was Conductor of the Mendelssohn Glee Club of New York. His works include an opera, organ and choral compositions, and books on music teaching.

DR. PERCY GOETSCHUS, distinguished American musician, noted theorist and writer, died on October 29 at Manchester, New Hampshire, at the age of 50. This news comes just as THE ETUDE is going to press. Dr. Goetschus long has been a most valued friend and contributor to THE ETUDE and this brief notice will be followed in the January issue with a longer and more detailed tribute.

FERRE KURTZ, Russian-American conductor, has been appointed conductor of the Kansas City Philharmonic Orchestra for the 1943-44 season. Mr. Kurtz was born in St. Petersburg (now Leningrad), has lived in the United States for fifteen years, and is a naturalized citizen. He succeeded Karl Krueger, now conductor of the Detroit Symphony Orchestra.



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again. A total of eighty-one cities in twenty-five states of the United States and Canada will be visited during the season. Two complete casts of principals are maintained.

DR. CHARLES COURBOIN, distinguished Belgian organist, has been appointed organist at St. Patrick's Cathedral, New York, succeeding Pietro Yon, who has been incapacitated for some time. The activities of the Yon Studios are to be continued under the directorship of Constantino Yon, with C. E. Le Massena as co-director.



DR. CHARLES COURBOIN

THE NATIONAL FEDERATION of Music Clubs, as an aid in bringing the works of American composers more to the attention of the public, will attempt this season to secure definite performance

Competitions

AN AWARD OF ONE HUNDRED DOLLARS is to be given by Monmouth College to the best four or eight-line Palm-tune written for a version of the "Fifth" Psalm, for congregational singing. The version to be used is specified in the leaflet of regulations. All composers are eligible to compete and the judge of the contest will be Dana Grosvenor, Emeritus Professor of Music at Columbia University. The closing date for submission of manuscript is March 1, 1944; and all details may be secured from Prof. Thomas H. Hamilton, director of the Monmouth College Conservatory of Music, Monmouth, Illinois.

TWO PRIZES OF \$1000 EACH are to be given for string quartet compositions, by the Chamber Music Guild, Inc., of Washington, D. C., in conjunction with the RCA Victor Division of the Radio Corporation of America. One of the prizes will be awarded for the best string quartet submitted from the republics of Latin America, while the other prize will be submitted from the United States and Canada. The contest closes May 31, 1944, and all information may be secured by writing to The Chamber Music Guild, Inc., 1605 K Street, N. W., Zone 6, Washington, D. C.

PRIZES TO THE TOTAL OF \$3000 in United States War Bonds are to be awarded by the National Federation of Music Clubs to federated music groups which, during the period from September

1, 1943 to April 1, 1944, present programs of their own. In addition, the board of judges must significantly serve the nation's war efforts. Donor of the awards is Donald Voorhes, noted American conductor and musical director of a number of outstanding radio programs. The first prize is \$500, with smaller awards down to \$25, offered "only for public performances of music given by amateur musical organizations within the specified dates." Full information may be secured from Mrs. Adeline Miller, Chairman, War Service Committee of the National Federation of Music Clubs, 25 Everett Avenue, Providence, Rhode Island.

A CONTEST to give encouragement and recognition to young American musical artists, both instrumentalists and composers, is announced under the joint sponsorship of the Southern California Symphony Association, radio stations KECA-KFI, and the Los Angeles Daily News. Winner instrumentalists will be presented on the air and given the opportunity to have a debut with the Los Angeles Philharmonic Orchestra; while the winning composers will be performed by the orchestra. Also there will be prizes totaling five hundred dollars in war bonds. Entries for the instrumentalists will be closed on December 1; while the entries for the composition contest will be closed on February 15, 1944. All details and entry blanks may be secured by writing to the Director, Los Angeles Philharmonic Young Artists' Competition, in care of KECA-KFI, 141 North Vermont Avenue, Los Angeles 4, California.

of all compositions for which prizes have been given by the Federation since the awards were established in 1909.

THE WORLD PREMIERE of a "Concerto for Two Pianos and Orchestra" by the Czechoslovakian composer, Bohuslav Martinu, was the highlight of the concert by the Philadelphia Orchestra on November 5, with Pierre Lubowitz and Genia Nemenoff as soloists. The work was repeated on November 6 and it also was included in the program presented by the Philadelphia Orchestra at its New York concert on November 9, with the same soloists.

THE LEAGUE OF COMPOSERS has given encouragement to the creation of orchestral novelties by commissioning sixteen composers, born or resident in America, for short compositions not exceeding five minutes in performing time, on patriotic themes associated with the War. Furthermore, Dr. Rodinska has agreed to give each of the works submitted a first performance by the New York Philharmonic-Symphony Orchestra. Among the composers thus commissioned are John Alden Carpenter, Henry Cowell, Howard Hanson, Roy Harris, Charles Ives, Darius Milhaud, Walter Piston, Roger Sessions, and William Grant Still.

THE RUSSIAN SYMPHONY ORCHESTRA, which from 1904 to 1919 has been the nucleus of the Russian concert series in New York City, is to be revived under its original founder and conductor, Modest Altshuler. The organization of eighty-five players will present works by Russian and American composers. During its previous career it performed entirely Russian programs. Several prominent artists made their American debuts with the Russian Symphony Orchestra, among them Rachmaninoff, Scriabin, Elman, and Ledevine.

A CONCERT PIANIST, turned cyclist for a time, was the experience of Mitchell Sadewitz of Brooklyn, who recently returned from a two-thousand-mile bicycle trip through the New England States and Canada. Mr. Sadewitz recommends such a trip to other music teachers who wish to get away from the confines of studio and class room, to seek the refreshing inspiration that comes with leisurely traveling through the countryside, enjoying the beauties of Nature.

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"FORWARD MARCH WITH MUSIC"

DECEMBER, 1943

The Junior Etude

Edited by
ELIZABETH A. GEST

Christmas Presents

OF COURSE you sent your Christmas presents to your relatives and friends in the Service many weeks ago, and now you are busy getting things ready for your families and friends at home.

But—busy as you are—what about sending the Junior Etude a small Christmas present this year? Yes, a present of a few more knitted or woollen goods squares. These will go into our archives for the Red Cross, so they will be Christmas presents for the Red Cross, too; and then they will be sent to the military hospitals in America, so you see they will be

Christmas presents to the wounded soldiers and sailors as well. They will fill a heavy need, as the wounded men are being sent back to the hospitals in large numbers now and the cold weather is here. If you are a knitter, send four-and-one-half-inch squares, any color.

If you can NOT knit, or do not have the time (or if you are boys), send six-inch squares cut from woollen goods—old jackets, skirts, trousers, housecoats, bathing suits—anything at all, so long as it is wool and clean. Ask your mother if she has any left over pieces of wool goods in her patch-basket that you could have. The woollen goods squares must be six inches, or any color, plain or mixed colors, and be sure to cut them straight. So hurry around and see what you can find. Mail to the Junior Etude, 1712 Chestnut Street, Philadelphia (1), Pennsylvania, now or in January.

Remember, knitted squares are four-and-one-half inches; woollen goods squares are six inches.



"FORWARD MARCH WITH MUSIC"

Composers and Bells

by Paul Fouquet

THE PIANIST on the radio had just closed his recital with a brilliant performance of Liszt's arrangement of *La Campanella*, and Bobby was simply thrilled. "Wheel!" he exclaimed to Uncle John. "Some day I am going to play like that."

"Hope so, Bob, you have a good start on it. By the way, do you know what *Campanella* means?"

"Sure. My teacher told me about it. It means little bells."

"Right you are. And have you ever thought how many composers have written pieces that imitate the sound of bells—big bells or little bells?"

"I guess I could think of a few."

"For instance?" teased Uncle John.

"Oh, that's too sudden. Wait a minute," pleaded Bob.

"Well, it seems," began Uncle John without waiting a minute, "the sound of bells has fascinated composers through the years, from Couperin in the eighteenth century to modernists like Ravel and Debussy. Many pieces—Rachmaninoff's *Prelude in C-sharp minor* and Chopin's *Prelude in B minor* (which you play quite well)—produce a bell-like effect, even though we do not know whether or not the composers intended it. As a young man in Moscow, Rachmaninoff must have heard the huge, deep-toned bells for which that city is famous. Little bells are well imitated in Tchaikovsky's piano piece called *Troika*, or the *Sleigh-ride*."

Just then the clock on the mantel chimed the hour. "Listen, Bobby. You have been hearing those chimes several times a day. Do you know that they play a theme that was first played by the bells of Westminster Cathedral in England? And the theme of the chime was inspired by a bell legend written by Handel."

Bobby showed surprise, for he had never heard that before. "It was?" he exclaimed. "Well, there are a lot of interesting facts about music, aren't there?"

"Yes there are. Here's an interest-

ing one. You have heard *The Enchanted Cathedral*, by Debussy, haven't you?"

"Sure. My teacher has a recording of it and she plays it herself, too. At first I thought it sounded queer, but now I like it."

"I like it, too. Debussy received the inspiration for that piece from an old Breton legend. It told how at certain times a cathedral on the Island of Ys would rise slowly from beneath the waters, and the peasants would hear the chiming and the chanting; it rose in its majesty and grandeur. Then it sinks into the waves again and disappears."

"It certainly makes music interesting to know things like that," said Bobby. "What other composers used bell effects, Uncle John?"

"Ever hear of Ravel? He has a very interesting piano piece called *The Valley of Bells*, and in it he makes use of modern harmony. Cyril Scott wrote a small piece called *Knitting Bells* that you could play yourself, as it is not difficult. Saint-Saëns famous *Macabre* gives an imitation of bells striking the hour of midnight! Then for singers, there is the aria known as the *Bell Song* from the opera "Lakmé" by Delibes; and an operetta based on a bell legend called "The Chimes of Normandy" was written by Planquette."

"Now I'll tell you one I thought of, Uncle John. The Senior Glee Club sings *The Bells of St. Mary's*, and we could count *Jingle Bells*, too."

"You could, Bobby, if you are just counting notes, but they were counting bell imitations, you know."

"Let's count titles, too, because I have thought of a good one—*The Liberty Bell March* by Sousa. It's great! You ought to hear our school band play it."

"There is no doubt that Sousa wrote fine, stirring marches. Bobby. His music is real American music and he was a fine bandmaster, too. And here is another piece I just thought of—*Kamennoi-Ostrov*, by Rubinstein."

"I like that one, too," said Bobby. "but I do not remember any bell in it, though."

"They are not very conspicuous, that's true, but you listen sometime for the faint ringing of church bells and a few bars of ancient church music. The name refers to a resort in Russia, where Rubinstein wrote some musical portraits of people he met there."

"It seems to me the Russian composers use a lot of bell effects."

"Yes, they do, Bobby, and some day I will take you to hear Moussorg-

Composers and Bells

(Continued)

sky's great opera, 'Boris Godounoff,' and you will be thrilled by the bell effects in the spectacular coronation scene. It is tremendous. And another exciting piece is Tchaikovsky's *1812 Overture*. The bells clang in that one, too."

"Sure, that's a thriller. We had a recording of that in our music appreciation class."

"Well, Bob, it's time to stop—but there are lots more. Make a list of all you can think of and show it to me sometime. And here's what we will do, boy. The next time we have a chance for a musical chat, let's talk about the story of bells themselves, from the ancient clay ones down to the modern carillons. They have a very interesting history."

"O.K.," said Bob, "and please make it soon."

Junior Club Outline,

No. 28

Composers of Etudes

a. Etudes form a very important part of piano study and you have learned, or will learn, studies by Clementi, Czerny, Heller, and also by many other composers. Clementi was born in Rome in 1752, and after touring Europe as a concert pianist, he turned to the business of making pianos.

Czerny was born in Vienna in 1791. He was a pupil of Beethoven and became the teacher of Liszt. Most pianists study his "Etudes," of which he wrote over one thousand.

Heller was born in Hungary in 1813. He was well known as a pianist. His "Etudes" are melodious and are more like small pieces.

b. What is an etude?
c. Make a list of all the etudes you have studied.

Terms

d. What is meant by technic?
e. What is an arpeggio?
f. What is a sequence?

Keyboard Harmony

g. Play the pattern herewith, which gives a motif in sequence form over the tonic, dominant, and tonic triads. Play this in three major and three minor keys.

Musical Program

Your program will be made up of etudes—yes, a whole program of etudes! But play them as artistically, beautifully, and smoothly as you can. Imagine you are a concert pianist, and you will be surprised at how interesting they can be!

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

Junior Etude Contest

This page in a future issue of **THE JUNIOR ETUDE**. The thirty next best contributors will be given a rating of honorable mention.

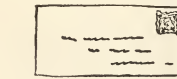
SUBJECT FOR THIS MONTH

"Regular Practice"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., not later than December 22. Winners will appear in the March issue.

CONTEST RULES

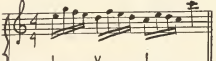
- Contributions must contain not over one hundred and fifty words.
- Name, age and class (A, B or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to tie them on each sheet.
- Write on one side of paper only and do not use a typewriter.
- Do not have anyone copy your work for you.
- Clubs or schools are requested to hold a preliminary contest and to submit not more than ten entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.



(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE:
I am writing you a letter in verse, as follows:
Some day when you're tired and your work is all done, here's something to do that is just packs of fun. Sit down at the keyboard and drum on the keys (play very gently and with great ease). Start off with your right hand, then play it slowly, and then a part of some saucy ditty; dig out your old Etude and read them at sight (you'll find that this brings you a lot of delight). This poem I've written refers just to me, for someday I hope to be a poet.
From your friend,
DETTY ZEAS SHARP (Age 15), Missouri.

Knitted squares for the tenth Junior Etude Red Cross Afghan have recently been received from Patsy Becker; Faye Wysell; Stanley Wysell; Doris Mentzer; Kathleen Hookins; Helen Moehler; Marianna Lester; Gilberta May; Naomi Mumbauer; Jane Spangler; Marcella Dillon; Elsa Cressman; Claire DeLong. Many sent several squares each.



Keyboard Harmony Pattern (See Jr. Club Outline)

Answers to Who Are They?

- Good King Wenceslaus; 2. Annie Laurie; 3. Black Joe; 4. Clementine; 5. My Bonnie; 6. Uncle Ned; 7. Little Annie Rooney; 8. Sally; 9. Captain Jack; 10. Nellie; 11. Old Mac-Donald; 12. Aunt Sarah; 13. In Old Virginia; 14. Johnny.

Honorable Mention for Beheading Puzzle in September:

Anna Marie McDowell; Christine Czech; Carol Vinitore Hartman; Walter Carroll; Bobby Whitener; Louis Mager; Anne Mager; Edwin Day; Vivian Day; Roy Hendrix; Anna Gleason; Murlet Kent; John Hartman; Helen Holman; Grace Kohn; Bernetta Gottlieb; Ann Bradley; Irene Thompson; Gail Stanley; William Burke; Helen Watson; Elna Mallory; Pauline Barker; Marian McMillan; Ellen Bookmyer; Beth Conway; Arlene McMillan; Georgeine Garvin; Doris Marshall; Ned Markley.

"FORWARD MARCH WITH MUSIC"

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on this page in a future issue of **THE JUNIOR ETUDE**. The thirty next best contributors will be given a rating of honorable mention.

Memorizing

(Prize winner in Class C)
Memorizing is one of those functions that a "must" in the musical world. I find the following method of memorizing very satisfactory. First, one must want to play the piece from memory. I like to play much better after the piece is memorized. I get tired of looking at the notes and I think it looks much better to play without notes or books cluttering up the piano. Always there is the bother of a sheet of the notes blowing about, and if you know your piece from memory this is avoided. You never know when you might be asked to play, so I like to keep a number of pieces memorized and ready to play.

Second, I play the piece through several times until I have a general idea of how it should sound. Third, I play it again several times looking as little as possible at the notes. Fourth, I play it without the notes, finding my weak spots and working on them until I can play them, too. I think my method is better than any I have ever tried and I hope you will try it.

Dolores Vaughan (Age 11), Texas

Memorizing

(Prize winner in Class B)
There are three different ways of memorizing musical compositions. First, as in poetry, memorize by yourself each section, phrase by phrase and page by page. At the piano, try to picture the printed page in your mind, as if it were before you. If the notes are thoroughly learned you will find it easy to play the composition.

Another method is to practice on a silent keyboard until the piece is learned. This method is very valuable for the mind becomes confused while playing, the fingers continue.

Probably the most widely used method is that of repeated practice until the printed notes are no longer needed. This is laborious and one of the other methods is preferable. It is important for every performer to learn to memorize his notes. He will be able to play without his notes. Only in this way can an artist really fully the beauty of music with his fingers.

Edward Chan Sieg (Age 14), Georgia

Knitters

Knitted squares for the tenth Junior Etude Red Cross Afghan have recently been received from Patsy Becker; Faye Wysell; Stanley Wysell; Doris Mentzer; Kathleen Hookins; Helen Moehler; Marianna Lester; Gilberta May; Naomi Mumbauer; Jane Spangler; Marcella Dillon; Elsa Cressman; Claire DeLong. Many sent several squares each.

Prize Winners for Beheading Puzzle in September:

Class A, Doris Smith (Age 16), Ohio
Class B, Michel H. Yuspeh (Age 14), Louisiana
Class C, Mary Rose Wicker (Age 10), Indiana

Answers to Beheading Puzzle

1. W-beel; 2. A-odd; 3. G-one; 4. N-never; 5. E-dee; 6. R-over; Beheaded letters, correctly spell WAGNER.

Honorable Mention for September Essay:

Eleanor Manion; Sarah Carter; Helen McGuire; Betty Sundstedt; Charles Grinstead; Anne Faulkner; Frances Hubbard; June Walker; Anna Wilkins; Audrey Ramsey; Anita King; Edna Barger; Ronald Ziegler; Ronald Ziegler; Ann Walton; Carrington Orr; Carmen Montoya; Eva Canziani; Margaret Wood; Walter Abstad; Betty Williams; Dorothy Parker; Alice Jordan; Janice Hawes; Harry Huber; Kathleen Greber; Olive Pratt; Delphine Rieley; Helen Huson.

The L. H. B. Recital Club,

Washington, D. C.
William Graw; Virginia Dooley; Betty Ernst; Barbara Fry; Peggy Ann Ernst; Mickey Donn; Peggy Ann Lester. Each of the above gave solo recitals recently.

Memorizing

(Prize winner in Class A)
Memorizing means storing things away in our minds for future use. If this habit is developed at an early age it is easier because the mind is more easily trained when young. When we learn things, they go with us all through life, and they help us in conversation, programs and recitals, and in school.

We appear before an audience to sing, for example, we give a much better impression if we are singing from memory, and the audience is more interested and we look better than if we had to hold a songbook in our hands. I think memorizing is very important because it helps develop our minds, helps us in our daily contact with people and gives us a lasting impression of the world's famous people and composers.

Frances Fulp (Age 16), Virginia

"FORWARD MARCH WITH MUSIC"

