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### Volume 66, Number 12 (December 1948)

James Francis Cooke

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THE AMERICAN MUSICOLOGICAL SOCIETY has issued a Journal which, as Number 1 of Volume 1, is planned to be a regular project of the Society. With an Editorial Board made up of distinguished figures in their field, headed by Oliver Strunk as Editor-in-Chief, the Journal presents articles and reviews, together with reports and announcements of special interest not only to members of the Society, but to all those interested in musicology.



VLADIMIR  
BAKALEINIKOFF

THE PITTSBURGH SYMPHONY, which is operating this season under a guest conductor arrangement, has announced that Vladimir Bakaleinikoff, the associate conductor of the orchestra, is to be its musical adviser next season. The opening concert was conducted by Artur Rodzinski; and other conductors who will appear are Victor de Sabata, Leonard Bernstein, Paul Paray, Charles Munch, and Erich Leinsdorf.

PHI MU ALPHA SINFONIA Men's National Music Fraternity will hold its fifth anniversary national convention in Chicago on December 28, 29, 30. A feature of the convention will be the installation of the one hundredth chapter of the fraternity.

RAY GREEN, American composer, former Chief of Music, Special Services, Veterans Administration in Washington, has been appointed Executive Secretary for the American Music Center, New York City.

WILLIAM SCHUMAN, recipient for 1948-49 of a one thousand dollar commission for an original work for the Dallas Symphony Orchestra, is composing a symphony which will be the noted American composer's sixth. It will be given its premiere in February 1949 under the baton of Antal Dorati, musical director of the Dallas Symphony.

THE NATIONAL ASSOCIATION of Schools of Music, of which Dr. Donald M. Szwed is president, will hold its Twenty-Fifth Anniversary Convention in Chicago, December 27 to 31. A full program of helpful and inspiring lectures and concerts has been prepared.

RAWN SPEARMAN, tenor, former soloist with the Flisk University Singers, is the winner of the Marian Anderson annual one thousand dollar scholarship. Mr. Spearman, an ex-G.I. from Florida, was chosen from more than a thousand applicants who were auditioned in Philadelphia.



Fritz  
REINER

THE METROPOLITAN OPERA ASSOCIATION opened its New York season on November 29 with a performance of Verdi's great work, "Otello," an indication, it would seem, of the development of the musical taste of the opera-minded public. The "Met's" season in New York is shortened to sixteen weeks instead of the usual eighteen—this due to the delay in making necessary arrangements with the various unions. A highlight of the season will be a performance of "Salome" in which Fritz Reiner will make his debut as a conductor with the Metropolitan.



## The Choir Invisible

FRANZ LEHAR, world-famous Viennese composer, whose operetta, "The Merry Widow," headed a long list of successful musical stage works, died October 24 at his country home at Bad Ischl, Austria. He was seventy-eight years of age and was one of the few composers to outlive the copyright on the works for which he became famous. The son of a military bandmaster, Lehár was raised in a musical atmosphere, and following his graduation from the Prague Conservatory, joined his father's band as assistant conductor. With Dvořák's encouragement he turned to composing. His operetta, "The Merry Widow," was a sensational success brought him and his publisher immense wealth. At one time it was performed in Buenos Aires simultaneously in five theaters in five different languages. Other well known operettas were "The Count of Luxembourg," "Alone at Last," "Gypsy Love," and "Frederika."



FRANZ  
LEHAR

ing necessary arrangements with the various unions. A highlight of the season will be a performance of "Salome" in which Fritz Reiner will make his debut as a conductor with the Metropolitan.

THE MUSIC TEACHERS' ASSOCIATION of California has unanimously adopted plans for complete courses of study in "Music Therapy" for its entire membership. This, a leading musical organization takes a step forward in sponsoring the use of music in the treatment of mental diseases in State and Government hospitals. F. Charles O'Leary, prominent Los Angeles attorney, is California State Chairman on Music Therapy of the Association.

THE NATIONAL FEDERATION of MUSIC CLUBS, in an effort to familiarize more people with the great hymns of the Christian Faith, has inaugurated a Hymn of the Month Project, under the national chairmanship of Mrs. Frederic H. Sterling of Indianapolis, the purpose being to focus attention on a particular hymn each month during 1948 and 1949.

ZOLA MAE SHALLIS, a new child piano prodigy, made her debut in November with the Princeton (New Jersey) Symphony Orchestra (Mr. Gaskill, conductor), playing the "Kinder Concerto" based on Concerto No. 18, Op. 456 of Mozart. A sweet, hearty child, barely able to sign her name, she played in a mature manner which astonished musicians present.

THE ISRAEL PHILHARMONIC ORCHESTRA, originally organized twelve years ago as the Palestine Symphony, and then renamed the Palestine Philharmonic, opened its season on October 2 with Leonard Bernstein conducting an all-Bethoven program. The concert took place in Tel Aviv, the home city of the orchestra; and other appearances will be made in Haifa, Petach Tikvah, and Natanya.

PAUL HINDEMITH's song cycle, "Das Marienleben," in a new version, will have its world premiere at the New Friends of Music concert of January 23, in New York City. It will be sung by Jennie Tourel, world-famous mezzo-soprano.

ANDRÉ DE RIBAUPIERRE, famous French-Swiss violin virtuoso, now touring the United States, has accepted the invitation to become visiting artist professor of violin at the Eastman School

of Music, University of Rochester. Mr. de Ribaupierre will conduct a series of master classes for advanced violin students, during his stay in this country. For some years he has been head of the Violin Department and teacher of master classes in violin playing in the Geneva Conservatory, Geneva, Switzerland.

THE LONDON STRING QUARTET gave in October a two day Beethoven Festival in New York City, this appearance being its first in that city in fourteen years. The famous group is marking its fortieth anniversary this season. It was founded in 1908 by Charles Warwick Evans, who has been 'cellist of the organization from its beginning. John Pennington, first violinist, has been associated with the group for nearly twenty years, while the second violinist, Laurent Halleux, and the violist, Cecil Bonvalot, joined the Quartet in recent years.

THE SOCIETY FOR FORGOTTEN MUSIC is the name of a new group organized in New York as a branch of a similar organization in Paris, whose aim is to preserve music of past eras with special attention to a "revaluation of the musical heritage of the eighteenth and nineteenth centuries." The idea for the new group originated with two concertos given in New York last season by Vladimir Dukelsky and Rose Dirmin. Mr. Dukelsky then went to Paris and established the original group. At the Society's opening concert in New York, a feature of the program was a Piano Sonata by Dussek, a composer born only four years later than Mozart.

JACQUES ABRAM, well-known American pianist, has been honored by being given exclusive rights in this country for the coming year, to perform the New Piano Concerto No. 1 in D Major by Benjamin Britten, young English composer, whose operatic works have been making musical history. Mr. Abram is scheduled to play the new work with six major symphony orchestras this season: Utah State Symphony, Cleveland Orchestra, Seattle Symphony, San Francisco Symphony, Portland Symphony, and Los Angeles Symphony.



Jacques  
ABRAM

ARNOLD SCHOENBERG's newest work, "A Survivor from Warsaw," had its world

JOHN CARLYLE DAVIS, well known teacher and composer of Cincinnati, Ohio, died recently in that city at the age of seventy. Mr. Davis was the founder and for over forty years the director of the Wyoming Institute of Musical Art. He wrote many piano pieces and studies.

JOSEPH IVIMEY, well known British violinist and conductor, died recently at Tunbridge Wells, England, at the age of eighty-one. Mr. Ivimey is best known, perhaps, as conductor, from 1905 to 1932, of the Strolling Players Amateur Orchestra Society. In 1917 he became a professor of violin at Trinity College.

## Competitions

A PRIZE of one thousand dollars is offered by the Trustees of the Padewski Fund for the best quartet or quintet for piano and strings requiring at least twenty minutes for performance. The closing date is April 1, 1949; and full information concerning conditions of the competition will be sent upon request addressed to the Secretary of the Padewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

AN ANNUAL COMPETITION for orchestral compositions by American composers under the age of thirty-five is announced by Emanuel Vardi in New York City. Known as the "Young American Composer of the Year" competition, it will be conducted in conjunction with a special series of concerts to be broadcast over Station WNYC from the New School of Social Research. The deadline for submission of manuscripts is February 15.

(Continued on Page 76)



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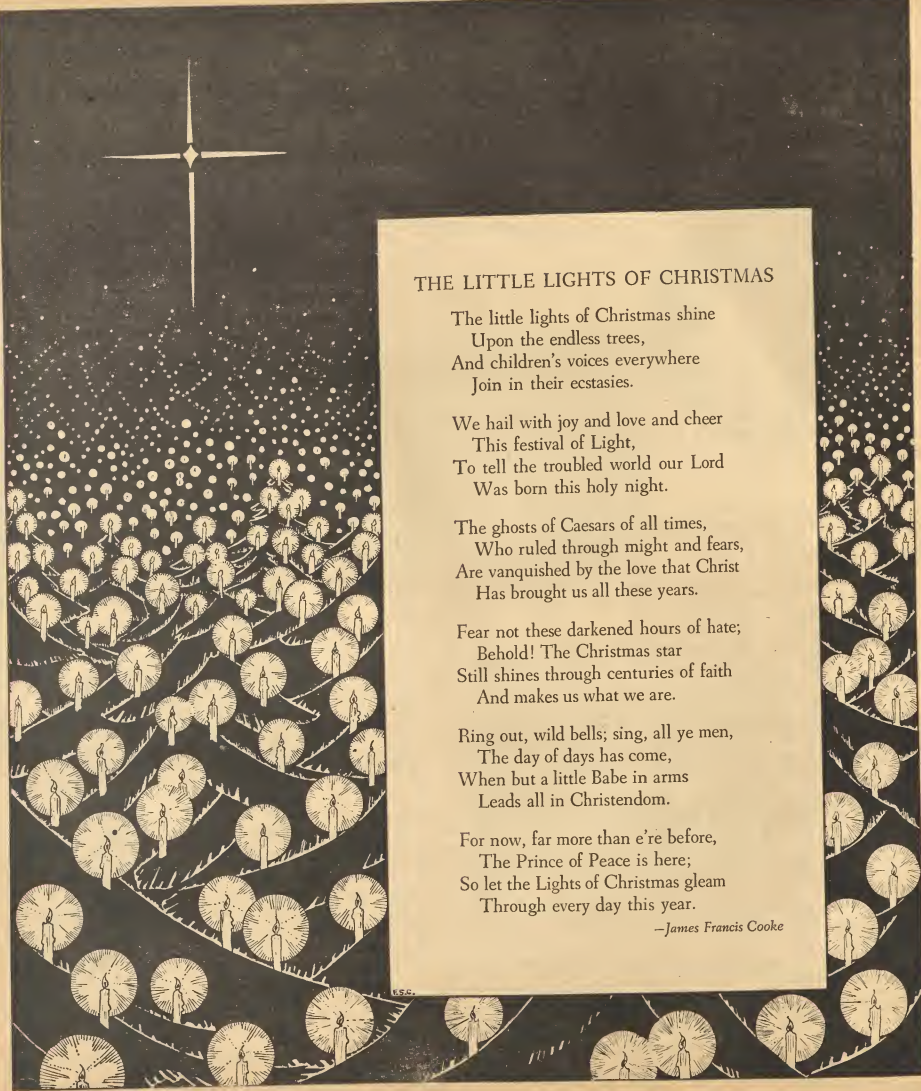
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## THE LITTLE LIGHTS OF CHRISTMAS

The little lights of Christmas shine  
 Upon the endless trees,  
 And children's voices everywhere  
 Join in their ecstasies.

We hail with joy and love and cheer  
 This festival of Light,  
 To tell the troubled world our Lord  
 Was born this holy night.

The ghosts of Caesars of all times,  
 Who ruled through might and fears,  
 Are vanquished by the love that Christ  
 Has brought us all these years.

Fear not these darkened hours of hate;  
 Behold! The Christmas star  
 Still shines through centuries of faith  
 And makes us what we are.

Ring out, wild bells; sing, all ye men,  
 The day of days has come,  
 When but a little Babe in arms  
 Leads all in Christendom.

For now, far more than e're before,  
 The Prince of Peace is here;  
 So let the Lights of Christmas gleam  
 Through every day this year.

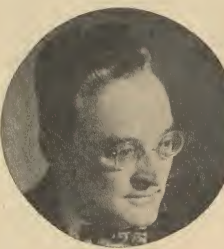
—James Francis Cooke



# The Pianist's Page

by Dr. Guy Maier

Noted Pianist and  
Music Educator



Chopin: Prelude in G-Sharp Minor,  
Opus 28, No. 12

FOR a week or two before you start to study the Prelude in G-Sharp Minor, one of Chopin's more difficult assignments, I advise working at the following preparatory exercise for the right hand. Practice it in two ways: 1. First, slowly, then fast, with every note played as evenly and strongly as possible. 2. Lightly and rapidly as a series of two-note phrases (first note much stronger than the second). Practice with three fingers, thus:



As you see, this is simply the chromatic scale ascending, and the diatonic scale descending. It aims especially to prepare the fourth finger, and to a lesser degree, the third and fifth, for the coming ordeal. This prelude is a fine study for strengthening and giving confidence to the fourth finger, which usually suffers from an inferiority complex. By the way, the fourth is played more than two hundred times in this piece!

## Two Ways of Playing

There are two ways of playing the G-Sharp Minor Prelude. The first, an energy saver, is to "bluff" the driving melodic line by playing sharply exaggerated two-note phrase groups—thus:



The second, and true way, is to strive for complete machine-like evenness, a steady, precise dynamo of rising and falling eighth notes. This is what Chopin requires. If he had wanted the two-note phrase manner, he was

meticulous enough to have indicated it. I can find two-note phrasing only in the right hand of Measures 23-27, and 37-40, and in the left hand of Measures 61-63. I believe that any other treatment is inadmissible, except if your physical mechanism becomes unbearably tired (which, heaven knows, happens even to the best athletes).

The prelude starts out in a very propelled and determined style; it is in fact rather grim and unyielding. There is fleeting relief in the subsiding Measures 23-28 and in the curious C Major-B Minor development in Measures 29-35; but the stern drive returns in Measure 41. Gradually it spins with less dynamism, and finally the mood changes to a sort of resignation or pessimism. The last Measures 74-81, are curious mazurka-like bars of nostalgic flavor. The slight *ritard* and *diminuendo*, which continue progressively from Measure 72, become *molto ritard* in Measure 79. After a brief pause on the half note, D-sharp, in Measure 80, the last two *ff* octaves must come with shuddering shock.

## A Practice Plan

1. After eight measures are memorized, hands singly and together, practice the right hand alone very slowly and *legato*, with the strongest possible finger stress on the first eighth notes of each quarter, with a simultaneous collapse of the wrist as the tone is played. As the wrist slowly rises back to its original (flat) position, play the second eighth very lightly. Fingers are always held in key contact, and are never raised from the key-tops throughout the piece, in either slow or rapid playing. Be sure that the strong strokes on the first eighths are *finger tip* strokes, and not arm or wrist yanks. The wrist must collapse the instant the key is depressed.



2. Practice the same way, but with the hands together (left hand staccato), slightly faster and in slow triplets. Count three for each triplet. (Never use the pedal.)



3. Hands together as written, but now with no visible collapse or rise of wrist, and with both notes played

lightly and smoothly. . . . Moderate speed from *j* = 100 to 112.  
4. Left hand alone in impulses of threes, solidly and rapidly in 4/4. Flip (prepare) swiftly, and forth. Arm movement at a minimum. Count four aloud.



5. Same way, but with hands together. Always rest and prepare on four, count, *j* = 144 to 160.

6. Hands together slowly and staccato, with second eighth note receiving a slight accent, thus:



7. Hands together rapidly, as written in two-measure groups, both eighths even and incisive. Stop (rest) for one count at the end of each two measures, *Alm* for 160 to 176.

8. Same in 4, 8, 16, and so forth measures. Use the pedal. Depress at "one" and release at three, *Alm* for final speed, *j* = 176 to 192.

9. Finish each day's practice with a repetition of No. 1.

(Warning: Do not work at the right hand of this prelude too long at a time, or serious lameness will result.)



Chopin at His Last Paris Concert  
from "Trévidie" by André Maurois

# Sibelius Today

A Flight to Helsingfors to Visit Finland's Master  
Including a Conference With the Composer of "Finlandia"

by LeRoy V. Brant

SECURED EXPRESSLY FOR ETUDE

THIS is an article written for the lover of music, be he trained or untrained in the art. It does not purport to tell how music becomes great, nor in detail about how to write music, nor to give large advice to the student of music on how to make a success of his career. It simply relates the feelings of the greatest of all Finnish composers, and one of the world's greatest creative artists, about music, about the part music plays in the lives of people, about how music has helped his own people through their times of terrible hardships. It tells of music as a way of life, and as seen by the bard of Finland, Jean Sibelius.

At the age of eighty-three (December 8, 1948) Jean Sibelius lives, hale and hearty, in his rustic and romantic villa at Jarvenpaa, twenty-seven miles from Helsinki, capital city of Finland. His wife Aino, seventy-seven years of age, and the mother of his five daughters, is still his active helpmeet, cultivates her own garden, which in part must be watered by hand, and raises the delicacies with which the Sibelius table is graced seasonally.

To this wooded home of music the world has beaten a path. Such noted figures as Sir Thomas Beecham, Olin Downes, Cecil Gray, Basil Cameron, and a thousand others, make pilgrimages to "Ainolaa" (the Sibelius villa), to learn at first hand from the master of modern music his interpretation of his music. And the lesser devotees of music, such as I (who flew twelve thousand miles to visit the Finnish bard), also go there, for much the same reason that Christians used to go to Jerusalem, or Mecca, or Moscow, that they may receive firsthand the blessing of this modern Messiah of song.

For Jean Sibelius is without doubt the most loved of all living composers. In a radio poll taken a few years back by one of America's largest radio chains, presenting at the time one of America's great symphony orchestra programs, Sibelius was voted by a large margin to be the most popular of all composers, living or dead. In England he is equally loved. England in fact, first recognized the sheer genius of Sibelius, largely through the efforts of the late Sir Granville Bannock. And in years past, the Finnish National Orchestra has toured throughout Europe with Sibelius conducting his own works, to the great delight of audiences everywhere.

## Spiritual Importance of Music

Now in his sunset years, Jean Sibelius lives quietly at "Ainolaa," within six degrees of the Arctic Circle, still busily composing, though for some years he has permitted none of his compositions to be published. But from the early *En Sango* (A Song), tenor poem for orchestra, to *Tapiola*, his Opus 112, the flow of his music is one of the marvels of the ages.

Jean Sibelius loves to talk of any music except his own unpublished works. My wife and I were seated in the lovely Sibelius drawing room (we had been invited to visit them on our wedding trip, and we spent two days there), with the Maestro, attired in a white flannel suit, on one side, and Mrs. Sibelius, lovely and tiny with her beautiful crown of snow-white hair, on the other; she nibbling at the box of candy Ruth had carried twelve thousand miles to give her, and Sibelius



SCENE FROM SIBELIUS' PANTOMIME,  
MELODRAMA BALLET, "SCARAMOUCHE"

This was first presented in a film. The dancers are members of the Finnish Opera Ballet and the music was played by the Helsinki Philharmonic Orchestra. Sibelius himself took a rôle in the pantomime.

smiling at the excellent flavor of a cigar from a box I had taken to him. We were all seated near the beautiful Steinway on which was a single photograph autographed "Victoria," while Sibelius talked of music. It should think any man would be very unhappy if he could not love music. There is a spiritual importance to music that goes beyond the emotional pleasure of hearing it. The Finns know this, and since about 900 A.D. have employed music to lighten the shadows of their history. "You know, the Finns have been a free people only since 1918. Before then Finland had been an archduchy, first of Sweden, then of Russia, for a thousand years. Like all subject nations, Finland was often very badly treated by her overlords, and in her hours of darkness she turned to art, and most especially, to music. "Do you know our 'Kale-

vala?" (Note: The "Kalevala" is the epic poem of Finland, and is considered to be on a par in excellence of literary inspiration with the "Iliad," the "Odyssey," and the "Nibelungenlied.") "Much of my music was written with scenes from the 'Kalevala' in mind, and the 'Kalevala' goes back five thousand years in its legends. Now one most important thing about the 'Kalevala' is this: that of the fifty runes that make up the poem, five are given over entirely to the subject of music. One-tenth of our national epic glorifies music. Such is the importance in which the Finns hold this art—Yes, I should think the man who does not love music would be unhappy, and I think he would have very little to hold onto in his darker days."

I asked the composer about the probable use of the old church scales or modes in composition in days to come. Almost twenty years ago I had written to him about the same matter, and upon consulting my file I find that he said at that time almost the same thing he said last summer in villa "Ainolaa."

"That the old church scales will influence modern composition is certain. Since the times of Haydn most music has been on two chords." (Note: Sibelius referred to the tonic-dominant progression. His English was not perfect, and when linguistic difficulties were encountered we relied for some help on his daughter Eva, who spoke English; but even so we ran occasionally into trouble due largely to his limited English, my limited German and absent Finnish. I have taken the liberty of converting a few completely non-idiomatic English phrases of the composer's or his daughter's into more completely-phrased parlance.)

## A Field of Musical Riches

"While it is true that the old church scales were developed for single-voiced singing, there is no basic reason why they should not be developed into chords. Beethoven did this in portions of the 'Eroica,' and a striking example is the second movement of the Brahms Fourth, in the Lydian mode. There is a field of richness in these other scales and chords which cannot be disregarded. Such scales are as well suited to a symphony orchestra as to an organ loft." (Note: Sibelius himself employs



THE LATEST PORTRAIT OF JEAN SIBELIUS  
Photographed by LeRoy V. Brant in Sibelius' drawing room. July 22, 1948, with the composer at his Steinway piano.





A PRE-WAR PORTRAIT OF SIBELIUS

With his wife and his children, at his home near Helsinki, Finland.

modal harmonies quite freely. Striking examples are to be found in the early *En Saga*, through much of his music, to the late Seventh Symphony. An especially lovely use of modal harmonies occurs in the Second Movement of the Third Symphony, built almost completely on modal themes.

I asked Sibelius his favorite among modern composers. This "poet" was skillfully met and the foil evaded with a smiling "I like all good music!" The composer then spoke of the advantages young composers of today have over those of prior generations. In that, through the magic of electrical recording, they may hear almost all great music performed by fine orchestras. In his own library were to be found, besides recordings of his own compositions and the standard works of Bach, Beethoven, Brahms, and others of the older schools, works of modern composers such as Bloch, Debussy, Bartók, and many others. It was his pleasure to play Beethoven's recording of *Trois études* for us, and then to remark: "You see, my friend, all young composers may hear this music, or any other, and they may say, 'This is well done. I will examine it to see how he did it'; or they may listen and say, 'How bad!' I will examine what he did so that I shall not make the same mistakes." This you might tell your composer friends, or people who read your writings." Sibelius then spoke at some length on the vast contrapuntal skill of Bloch and the lovely use of Debussy. He seemed especially fond of those two composers, although he did not by word single them out. In his comments, however, he devoted much time to them.

#### Concerning Program Music

To composers and listeners alike, the question of "program" music is always one of interest. When asked if there was a definite program to his tone poems and to his symphonies, Sibelius interpreted the matter thus: "It is impossible to picture in music a farm landscape, with a team plowing, or a herd of cattle in the distance. But it is not impossible to put into music something that, when it is played, will recapture for us the emotions excited by the lovely scene. A galloping horse might be suggested by a certain rhythm, as Wagner did so well in 'The Ride of the Valkyrie,' and as I tried to do in my 'Nightride and Sunrise,'

B.B.C. told me in London in the summer of 1948 that Basil Cameron had announced the world premiere of the Eighth, as promised to him (above), and that Sibelius had suddenly withdrawn the symphony. 'I think he has the Eighth ready, and also a Ninth,' Braithwaite said.

The Sibelius Eighth Symphony is, therefore, anybody's guess. I include these items here because of the profound interest all true Sibelians have in discussing the possibility of this work, or any other thing having to do with the bard of the north.

#### Ritualistic Music

Sibelius has another musical interest, that of composing for ritualistic work. He is grand organist for the Grand Lodge of Masons in Finland, and for the Masonic ritual he has composed considerable notable music. "I feel that in the ritual of the great fraternal organizations the young composer can find a field for his talents which is unlimited," he said. "Ritualistic music is not the sole possession of the church, although we must go to the church as the mother of such music. Nevertheless, there are many great orders, such as the Masonic one, where great music would enhance itself set forth in word, and would be still more beautifully set forth if those words were clothed in music. It seems to me that many other composers are sure to do what I have already done, compose music especially for the odes, the marches, the various scenes of the many wonderful rituals the free world knows today." The rugged Finn was raised in a Helsinki Lodge about 1921, and some years later composed music for the entire ritual of the so-called High Lodge, the first three degrees of Masonry. This music is used today in certain lodges in the state of New York.

On the subject of so-called modernistic trends in music, Sibelius is cautious, yet definite. He is quoted to have once said to a Swedish publisher, "Whereas many modern composers present the public with musical cocktails of every hue, I offer pure, cold water." That statement, made many many years ago, still covers the field, so far as he is concerned. Let him speak for himself:

#### Beautiful Music Lives

"It seems to me that beauty and emotion are the first things to consider in music. Music is, we know, the language of the emotions. Music which excites noble feelings must be noble music. Music which excites doubt, wonder, without resolving the doubt or wonder, must be questionable music."

"I have never prophesied what the future holds for music; you know that from the letters I have written you for many years past, Mr. Brant. But I can say that in the past the great musicians" (he referred to the term "cerebral" as we commonly use it) "the cerebral musicians have been forgotten, like the one who made a canon in thirty-six voices, half of them crab-wise!"

"Deeply on me has been the conviction that ugliness can never endure. Look in nature, look in the book of political history, look at the biographies of past composers—these are known to you who created beauty. The ones who catered to the moods of the moment, or who cheapened themselves for passing popularity, or who wrote careless or ugly music, all are forgotten. The only prophecy I can venture is that the ones of today who do these things will also be forgotten."

"It must not be forgotten, however, that sometimes paths are beautiful paths. Things are not new because they are old, nor because they are new. It seems to me that we must be open-minded about new experiments in music, always remembering that the only final standard in music is that of beauty."

One of the Finnish legends in the life of Jean Sibelius is the fact that never at any time has he received one penny of royalties for the performance of any of his music in America. I heard this statement from his own lips, and unbelieving I had him repeat it. Both his wife and his daughter Eva reiterated the statement, and my wife heard it as well as myself. He told me that communication had been with authorities over a period of years, looking toward the payment of royalties for the music he had composed. On July 22, 1948, the day on which we discussed this matter, never had he realized. (Continued on Page 730)

## The Musical Christmas of Yesteryear

by Herschell C. Gregory

"At Christmas play and make good cheer,  
For Christmas comes but once a year."

SO WROTE old Thomas Tusser three hundred and fifty years ago, and the colonial fathers, with their large families of children, probably agreed that once a year was often enough. In colonial days there was not an abundance of candy, there were no talking dolls or mechanical toys, yet Christmas was the chief holiday of the children, just as it is today. No country has entered into the Yuletide observance with more spirit than has England, and with such rich scene came from that country, we can feel sure that Christmas in America during the colonial period was a day of great enjoyment and merriment.

Captain John Smith left us an interesting record of Christmas in 1607 or 1608 when he wrote: "The extreme wind, rain, and snow caused us to keep Christmas among the savages. We were never more merry, nor feed on more, plenty of oysters, fish, flesh, and wild fowl, also good bread, nor never had better fires in England."

No mention is made of music, but since the English printer, Wynken de Worde, brought out the first known set of carols in 1521, it is probable that the earliest Christmas music in the colonies was heard in Virginia, for Jamestown was settled in 1607 by Englishmen who brought with them a lot of carols and the holiday festivities of their homeland, even though they were not a very devout company of adventurers. We may surmise some of the carols on this occasion to have been what we now know as *O Come, All Ye Faithful*, *In dulci jubilo* (*Good Christian Men, Rejoice*), *I Saw Three Ships*, *The Holly and the Ivy*, and *Good King Wenceslas*.

#### A Worldly Art

At first, in the later settlements to the northward there was no Christmas carol singing. The Puritans and Pilgrims in Massachusetts, the Friends (or Quakers) in Pennsylvania, made no especial observance of the holiday and looked upon all music as a frivolous and worldly art. Among the Puritans, Christmas festivities were severely censured and denounced, on the ground that the day was too sacred to make or have pleasure. Cotton Mather of Boston, wallowing in fat and brimstone, slashed right and left at heretics and backsliders. In his "Magna Libelli Americana," published in 1702, selected September as the month for Christmas, for he believed that the day of Christ's birth was unknown. "God hid this day, as He hid the body of Moses, to prevent idolatry. Shall we Christians, who have nothing to do with the festivals of the Jews, embrace the Saturnalia of the heathens?"

Mather drove to fury the enemies of Quakers and Roman Catholics, and probably no man is more blood guilty than he for the crying and execution of Quakers who were suspected of witchcraft in New England. But he was unable to change the festival of Christmas back to September, and was less wise than the fathers of the early church he hated.

Yet there were exceptions, even here. We can imagine that when Morton obtained control of Captain Wollaston's settlement, about five miles from Boston, and gave it the name of Merry Mount, he caused the followers to sing joyous Christmas songs of the old country, and celebrate its festivals with much merriment. We have no true account of the doings at Merry Mount except in Hawthorne's tale, "The Maypole of Merry Mount," for Endicott soon quenched the

mirth that was there, and the records of the place and its inhabitants, as given by Puritan writers, are probably particularly to that great degree.

In East Boston in the early times lived a staunch Episcopalian who probably had his Christmas music as he had enjoyed it in Merrimack. We can imagine something of this nature also in the home of a Puritan of liberal tendencies, Thomas Brattle who, in defiance of the ban placed upon all music except Psalm singing in the colony, had an organ in his house, where the Rev. Joseph Green, Judge Samuel Sewall, and other stricter brethren came not only to listen and admire, but also to doubt and restrain. Later he willed this organ to the Brattle Square Church which refused to accept it and, prepared for such an emergency, Brattle had made arrangements in his will to place the instrument in Queens Chapel where it remained for considerable controversy it was installed in 1714. Today this organ may be found in its original form in St. John's Chapel, Portsmouth, New Hampshire.

#### First Christmas in New England

Among the Pilgrims were many settlers from Holland who loved the old-time custom of merry making. Elder Brewster, a leader among the Pilgrims, left an interesting account of their first observance of Christmas in New England. He left the Mayflower on Christmas Day to visit the Indians, and when he returned he found the natives when he returned to the ship. Gifts were exchanged, and the dinner consisted of bacon, salt fish, Brussels sprouts, gooseberries, tarts, and plum pudding, all brought to America in the Mayflower. No doubt music played an important part in this observance, but it was the last Christmas celebration the Pilgrims enjoyed for many years. On Christmas day in 1621 the Governor called out all the Pilgrims to work. They refused, stating it was against their conscience, but later in the day when the Governor discovered them playing games, he informed them that it was against the conscience for them to play while others worked. In 1659 the Massachusetts courts enacted a law making it unlawful to observe the day, but some thirty years later Governor Andros repealed the law.

The French were probably the first to celebrate Christmas in what is now the United States. A few years before the landing of the Pilgrims at Plymouth, a French settlement was made on St. Croix island off the coast of Maine. On Christmas Day in 1604, while the settlers were all well and food was plentiful, a service was held in their chapel which was followed by the singing of their native carols. Following the service, sports and games were played after the Christmas manner of their homeland. Before spring many in the little band died and the survivors moved to Nova Scotia. The southern states, under the influence of the French colony at New Orleans, took up the observance of Christmas much more rapidly than the northern states.

North of Philadelphia there was a community rich in Christmas music which must have been far in advance of anything in America at the time. The Moravians first established their mission and church in Georgia in 1735, but five years later journeyed north to Bethlehem, Pennsylvania, and its vicinity. Here they established their religion, with its cheerful music, and while the new colony exerted no direct influence on the

development of American art they celebrated each festival throughout the year with appropriate songs. Christmas was a gala holiday and the season was ushered in by the Moravians with the singing of *Hosannas*, accompanied by an orchestra which, differing from other such bands, devoted itself to the sacred side of music. Occasionally the churches of Philadelphia borrowed some of the excellent Moravian trombone players, and on Christmas Eve in Bethlehem there was often a love-feast for the children, at which candles were lighted and distributed, to typify the coming of the Christ Child. Christmas Morn was heralded with musical calls played upon the trombones, and both the Eve and the Day were filled with the grand old German chorales; this at a time when Massachusetts was still floundering in Psalm singing, in which if sung in harmony, the male and female voices, united in the tenor part. An abundance of food was placed on the tables, yulelogs piled high on the fireplace, and all joined in the merriment of singing and playing Christmas music.

#### The Church of England Influences

It is said that on Christmas Eve, 1741, the Moravian pioneers who had come to America in search of religious freedom gathered in a log cabin in a snow-covered Pennsylvania countryside. Thankful for their new refuge, they sang a number of carols, and then Nicholas Louis, Count Zinzendorf, carrying a taper, led the little group into the stables among the cows and horses. "Let us also call our village 'Bethlehem,'" he said, "for it was in a similar stable that Christ was born." All agreed with their leader, and thus was the beginning of Bethlehem, Pennsylvania.

Santa Claus was taken to America by the old Dutch fathers in a ship bearing the image of St. Nicholas on the prow of the vessel, but (Continued on Page 780)



"IT CAME UPON THE MIDNIGHT CLEAR"



# Theodore Presser

(1848-1925)

A Centenary Biography

Part Six

by James Francis Cooke

In this part of the biography of Theodore Presser we find him tasting the first fruits of prosperity after the long struggles described in the previous chapters. His business was expanding by leaps and bounds and his personnel was increasing constantly. A trip to Europe stimulated his ambitions and thrilled him with the possibilities for music in America.



WILLIAM MASON  
Liszt's Most Famous American Pupil

known as the Greble Building, which he used in part for business expansion and in an increasing number of studies. The Presser Building became the established music center of Philadelphia, and is known as the heart of musical Philadelphia.

Since Mr. Presser's passing, however, the mail order, stock rooms, and publishing offices of the company have been removed to a building one block long and six stories high on Walnut Street, containing probably the largest assembly of sheet music and music books in the world.

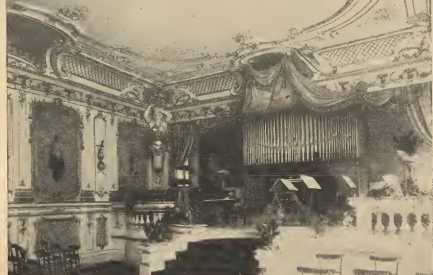
The employees increased up to this time to over one hundred, and the catalog was well on the way over the ten thousand mark. The circulation of *The Etude* soared to 125,000 to 135,000 subscribers. I entered Mr. Presser's employ in September 1907 as Editor of *The Etude*. Despite my extremely youthful appearance at the time, I had been a contributor to the magazine for several years. I had been careful never to visit Mr. Presser, realizing that if he noted my youth he might have lost faith in my ability to write. The first meeting occurred in the ancient railroad station of the Delaware & Lackawanna at Weehawken, New Jersey. Mr. Presser's first question was, "What's the matter? Couldn't your father come?" He appeared stunned and disappointed when he found that I, who was so youthful, had written the many articles which had won me the opportunity to become editor of the world's largest musical periodical. The business was incorporated as The Theodore Presser Company in October, 1908.

## An Outstanding Characteristic

One of the paramount traits of Theodore Presser's character was his initiative. He was a great believer in Beethoven's favorite motto, "Nulla dies sine linea" (Never a day without a line). He seemed to be impelled to start something fresh daily. In 1891 he founded the Philadelphia Music Teachers Association. As was his custom, he refused to become President. This Association has become one of the largest local music teachers' groups in the world. Many foremost Philadelphia musicians have been President, including among others, Daniel Bacheller, Thomas A. Becket, James Francis Cooke, Stanley Muschamp, Dr. Francis E. Clark, Dr. Edward Ellsworth Hipsher, and Lewis James Howell. From a mere handful of teachers it developed a plan to dignify music by giving banquets at many of Philadelphia's leading hotels which were attended by men and women in other fields who were devotees of music and believed in its importance. Artists, men in various callings, and speakers of international renown drew tremendous audiences on these occasions.

Mr. Presser also started a highly successful Garden and Orchard Society, which flourished in Philadelphia for several years.

In 1917 his philanthropic inclinations and his tireless initiative led him to a real estate enterprise of considerable dimensions. He (Continued on Page 78)



THE CHAMBER MUSIC HALL AT CASTLE TREVANO

Theodore Presser met many famous musicians in the home of his friend, Louis Lombard. Castle Trevano also had a full-sized opera house.

ing sister was marrying a man whose means could sustain her social position. The brother was dumfounded to learn that Mr. Presser's income was notably larger than that of his skeptical investigator. Mr. Presser died in 1925.

To Mr. Presser, money never meant a means for indulging himself, but rather a medium for accumulating a reserve to help in the furtherance of his ideals.

## An Expanding Business

In the same period Mr. Presser published William Mason's "Touch and Technique" in four volumes. Dr. William Mason (1829-1908) was the foremost pianoforte teacher of his time. A son of the immortal American pioneer, Lowell Mason, and a pupil of Moscheles, Hauptmann, Richter, Dreychock and Liszt, he and Theodore Presser were close friends and collaborators in various matters. He acted as an advisor in the selection of material for the "Mathews' Standard Graded Course," while Mathews in turn wrote much of the text for Mason's "Touch and Technique," in collaboration with Dr. Mason and Mr. Presser. "Touch and Technique," like the "Standard Graded Course," was a great success. These books, together with the mounting sales of all kinds of musical publications, brought Mr. Presser prosperity beyond his wildest dreams. Music was thought to be of such little consequence that few could imagine that publishing and music dealing could be of any significance. Accordingly, when Mr. Presser married Miss Helen Louise Curren in 1880, member of a wealthy Philadelphia family, her brother approached Mr. Presser to find out whether his charming

With the rapid expansion of his business, Mr. Presser was obliged to secure larger quarters. In 1893 he moved his business to a larger building at 1708 Chestnut Street, where he was to remain for ten years. Then in 1892 his means enabled him to purchase the building at 1712-1714 Chestnut Street, which had formerly been a carriage factory and warehouse. The following year, 1894, the business was moved to this new location, which still remains the retail store and the official address of the Theodore Presser Company. The business occupied the lower floors, while the upper floors were made into studios. The further increase of business, with thousands of customers in various parts of the world, was extraordinary, and demanded continually expanding space. In 1905 he bought a three-story residence on Sanson Street, immediately behind his Chestnut Street property. He occupied this small annex for seven years, at which time he purchased two adjoining properties and in 1912 erected a ten-story stone and steel modern office building.

In 1921 Mr. Presser purchased the property at 1708-10 Chestnut Street

# The Mania for Speed by Performers of Music

by Heinrich Gebhard

THIS article is a lamentation and an exhortation. Although my plea is directed to performers on any musical instrument, to singers and conductors, I deal particularly with performances by pianists.

In some previous article of mine for *ETUDE*, I have dealt with carelessness in phrasing, "punctuation," and shading by young piano students. Today I feel myself impelled to speak of a bad feature in modern performances, a weakness which has become almost a mania and a disease with some young players, and indeed, with some great and famous pianists. I mean the deplorable passion for distorting the rhythm and form of a piece of music, and for playing fast movements at an excessive speed.

Before I register my specific complaints, I will dwell shortly on the general topic of tempo in the performance of music.

It is a delicate subject—since among the great artists and conductors there are scarcely two that will fully agree on the tempo of a sonata or symphony.

The terms *presto*, *allegro*, *allegretto*, *moderato*, *andantino*, *andante*, *adagio* are all relative. In a general way, *allegro* means fast, and *andante* means slow. In musical literature we find hundreds of *allegros* and hundreds of *andantes*. They will differ in their degree of speed. So we can ask: "Just how fast should this *allegro* go?" And "How slow should this *andante* go?" And if great artists differ on the tempo of a piece, shall we be surprised when hundreds of lesser musicians differ still more? The temperaments of the performers also differ, and hence there are many different conceptions of the tempo as well as the feeling of a piece.

Of course, the answer to the foregoing questions (How fast? How slow?) is: The musical contents of the piece—the character of the themes and of the passages, and even the general form of the piece—must guide us.

I have heard many students and even some famous artists play the first movement of the "Moonlight" Sonata at such an extremely slow tempo that in spite of a beautiful tone and depth of feeling it was utterly boring to listen to, because one "lost sight" of the outline of the melody.

## Confusing Directions

One could speak Hamlet's Soliloquy so slowly that even with an expressive voice one would not get the sense of the words. Even in an *adagio* the music must still "hang together" and tell its story. Slow—yes, but it must still flow. Your musical instinct must tell you how far you can go in your slowness.

Leschetizky has said: "Play a slow phrase at such a tempo that a good singer could sing that phrase in one breath, so that we get the 'bird's-eye view' of the phrase, and can follow the music."

What is terrifically confusing to teachers and students is the way the metronome marks vary in different editions of the same piece.

Personally, I find some printed metronome marks incomprehensible. In some fast pieces, for instance, it is so extreme that the music is swamped. Certain *allegrettos* supposed to be graceful are given either at a lumbering or a galloping tempo. I can only recommend to students and teachers to *Feel* one mood quite seriously, meditatively, gently, pensively, quietly flowing, of firm rhythm, of joyful exuberance, dramatic, rushing along, and so on? Then sing or hum (or whistle) the theme away from the piano, and keep doing it for a while. The feeling for the right tempo will finally assert itself if you are truly musical. Don't think the tempo out with your brain; it must come out of your heart.

When a young student has started young player hits on the wrong tempo in a piece, it is forgivable if he

plays well otherwise. But what is unforgivable is his taking artistic liberties with the time during the course of the piece. This is done by hundreds of players in this modern age, and the crime of it cries to heaven. That, then, is my first complaint.

## Let Moderation Prevail

In the opening movements of the Haydn, Mozart and Beethoven Sonatas, the second theme is often of a feminine, tender, expressive character; in contrast to the masculine, energetic first theme. Although there

recitative passages—*largo*, *allegro*, and so forth. Here the slow ascending passages (*largo*) should be played mysteriously pp and quite slowly, but not slower than M.M. ♩ = 58. With all the *allegro* sections absolutely in time, M.M. ♩ = 112, except a slight *ritard* in the final three or four measures of the movement. The recitative passages should be played with great feeling and imagination, and free in time. Often I have heard that movement mutilated rhythmically by the quick sections being played ridiculously out of time.

Fine phrasing and beautiful shading are very important indeed, but to play *rhythmically well* is the first requisite in good musical performance. It is the very life pulse of the music. Altogether too many people forget it or disregard it.

Another evil habit that crops up often with some players is found in composition. It can be easily divided into sections. For instance, in the two Brahms Rhapsodies, Op. 79. About every eight, twelve, or sixteen measures something new occurs in the music. In the B Minor Rhapsody, it says *accelerando* in Measure 22, to be played a little broader in style and tempo. The short section in D Minor



HEINRICH GEBHARD



Ex. 1

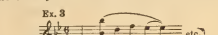
and the whole B Major section should go a little slower than the main body of the movement. In my edition of these two Rhapsodies (Schirmer's Library) I have expressly written: "These two Rhapsodies should be played with a great deal of dynamic shading, but with very few liberties of rhythm. With the exception of the few *ritardandos* indicated, both pieces should be played with great feeling and fairly strictly in time." Yet I have often heard these Rhapsodies terribly distorted, with terrific changes of tempo almost every eight measures.

This sort of sin is also shockingly committed (even by famous players) in the Chopin Ballades and Waltzes. The first Ballade, G Minor, is composed in episodes, so to speak. The first seven measures are a dramatic introduction, quite free in time. Then begins the main body of the movement, marked *moderato*.



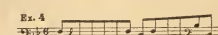
Ex. 2

A sweet melancholy pervades this first episode, which should be played pervasively, with touches of *rubato*, and the general tempo should be about M.M. ♩ = 120. At the twenty-ninth measure from *moderato*,



Ex. 3

the music is soft, but gradually becomes louder, and gradually faster, until at Measure 41, *allegro* should be reached. From here the music is brilliant, and the speed should be about M.M. ♩ = 88 up to Measure 56.



Ex. 4

from which place we carry out a *crescendo*, *smorzando*, and *ritardando*, reaching *meno mosso* at Measure 61, M.M. ♩ = about 63. We get into *piu animato* at Measure



ure 119. M.M. ♩ = about 92, reaching meno mosso at Measure 187, back to M.M. ♩ = about 120. Finally, we plunge into *presto con tempo* at Measure 203. M.M. ♩ = about 116, maintaining this tempo up to the final fifteen measures.

The great art of interpreting the Ballade is to make the various moods (poetic, brilliant, and so forth) gradually "melt" into each other. This applies not only to the shading, expression, and feeling, but also to the tempo. The poetic sections must be played somewhat *rubato*, but with the general tempo moderately slow (as approximately indicated). The brilliant sections must be in *time*, fast, but not excessively fast. The transitions from the slow sections to the fast and from the fast to the slow must be done gradually, not

abruptly. *Ritardando* means get slower GRADUALLY; *accelerando* means get faster GRADUALLY. A good illustration of a perfect *ritardando* is a train coming into a railway station, and that of a perfect *accelerando* is a train leaving a station.

These are the considerations that should govern the tempo of the Ballade. Too many times we hear the Ballade terribly misinterpreted, and the fast sections hurried through beyond all recognition of the music, with the *ritards* and *accelerandos* sounding erratic and eccentric, so that the architecture, the grandeur of the composition and the presentation of the piece as a whole are completely lost.

(This article will be continued in the next issue of ETUDE, when Mr. Gehbard will discuss, with his remarkable clarity, the relation of speed to the Walden music of Chopin, the *Chromatic Fantasy* of Bach, and the works of Schumann, as well as the studies of Czerny.)

## Christmas Music—A Universal Language

by Isabel Wister

FRANCIS M. GRAY, Western Field Secretary of the Board of Foreign Missions, related this impressive experience during the reconstruction period after World War II. The scene is somewhere in Europe.

"Our hospital wasn't far from what was called, contemptuously by some, 'where the Krauts lived,' but a few of us, mindful of the significance of small things in human affairs, especially among women and children, asked the Superintendent if we could have a Christmas party and were devastated by his emphatic, 'No! Christmas, with this dreadful mixture of hate, chaos, and suffering, is unthinkable! But we would not give up our idea and went about a different way of approaching our objective. We were fortunate in securing a place to give the Christmas party and the people around us an enthusiastic Christmas spirit. The surroundings were barren, but with a few colorful decorations we contributed to the Christmas cheer.

"They were soon singing it, each in his own tongue, for everybody knew it: 'Silent Night, Holy Night! Christ the Saviour is here.' With the music, rare hatred was, for the moment, abandoned in the meaning of the Christmas story. Smiles and happiness were everywhere. The Christ Child was born again."

## Sibelius Today

(Continued from Page 728)

the first financial benefit from his compositions, so far as the United States of America is concerned. And today in England, by some strange workings of the war, he is also barred from any royalties. Warwick Braithwaite, distinguished British conductor, explained to me that by government order no money more than certain very small amounts may be exported from his country. "It seems that the ruling is such that it includes the payment of royalties to Sibelius," he said. "We have tried time and again to have the ruling relaxed so that he can have his just payments but so far we have accomplished exactly nothing. The money is piled up for him. I should imagine thousands of pounds, but it is held here and does him no good."

In this connection it should be noted that the only publishers of the works of Jean Sibelius are, with one single exception in America, firms that pay no royalties at all. The fact that for non-payments of royalties may lie with them.

Sibelius was born December 8, 1865. He began the study of piano at the age of nine and the violin at fifteen. His parents wished him to become a barrister, but he loved music. Music finally won, and he studied under some of Europe's most noted masters. His com-

position for this Christmas banquet, which was gobbled down in short order.

"There were the barriers of languages, for, together with the children of the unloved 'Krauts,' the children of a camp of displaced persons had been invited. Many tongues were heard in the restrained but happy atmosphere of 'Peace, good will to all men!'

"The refreshments were gone, but the warm room offered such unaccustomed comfort, a forbidden luxury in so many homes, that the guests made no move to depart. Yet, there had been no entertainment provided by the kindly hostesses, and they were at a loss to sing his words in such a situation. A genial G. I. (bless his heart, wherever he is!) produced a concertina. In that bare room, where the Spirit of Christmas had sped its icy blasts, he began to play softly, singing his words in German, but a chorus took up the wonderful melody, a German song written long ago by a young priest and a village organist.

"They were soon singing it, each in his own tongue, for everybody knew it: 'Silent Night, Holy Night! Christ the Saviour is here.' With the music, rare hatred was, for the moment, abandoned in the meaning of the Christmas story. Smiles and happiness were everywhere. The Christ Child was born again."

positions in his youth were complicated by no less a person than Brahms. His wife is a lovely companion who has been his inspiration. Their home in Järvenpää is rustic, the walls being made of unpainted peeled logs. Woods surrounds the dwelling and in the distance one sees the simple and lovely lake of Vihti. But here are to be found the touches of war, however, as before one reaches the bard's home the open country covered with tiny and primitive cottages, built to house the thousands upon thousands of displaced Karelians driven from the Karelian peninsula by the Russians.

Like Brahms, the history of Sibelius is the history of his works. Since 1897 he has received a salary of about two thousand dollars a year from the Finnish government, that he might be freed of financial worries and thus devote himself entirely to composition. This he has done, so that at the age of eighty-three he still is led by the fever of youth, so far as the position is concerned, and often works far into the night upon scores which have not yet seen the light of the publisher's lamp. Almost all his friends believe that he will live to see the day when the unknown beauty will rise from the closet which they have been entombed, a resurrection of the spirit of Jean Sibelius.

"MUSIC STUDY EXALTS LIFE"

## Test Your Teaching Methods

A Quiz for the Piano Teacher

by Eric Steiner

CHECK the answers most fitting to your ways of teaching with the following system of scoring:

Score two points for each (a) that you checked; four points for each (b); six points for each (c); then find the total.

If your score is between 20 and 30, try to relax your teaching methods; you may be a teacher of fine character and high standards, but your strictness may cause resentment from the average child who is one of those fortunate teachers who know how to strike a happy medium.

If your score is between 50 and 60, you are too easygoing. Some children might like you for that, but regarding the results will be unsatisfactory.

A score above 30, yet below 50, indicates that you are one of those fortunate teachers who know how to strike a happy medium.

1. If Johnnie informs you at the start of the lesson, that he didn't have much time for practicing, do you:

(a) tell him, that you expect him to be prepared every week, and that you won't accept excuses? ☐

(b) discuss the reason for his unpreparedness with him, to avoid it in the future as much as possible? ☐

(c) reply "That's all right, but don't let it happen too often?" ☐

2. If Jean, in his first year of study, finds it hard to count in an even manner, do you:

(a) make her count the ticking of a metronome, to develop a sense of even rhythm? ☐

(b) suggest "Let's both count together," to develop the important habit of counting? ☐

(c) count instead of her, to make it easier? ☐

3. If the student, in playing a certain passage, changes the fingerings, do you:

(a) forbid such a change and insist on the given fingering? ☐

(b) discuss the change with her, to explain occasionally changes are permissible, yet they should be marked in the music? ☐

(c) let it pass without discussion, thinking that as long as the passage was well played, for change did not matter? ☐

4. If a twelve-year-old student plays Beethoven's "Part Inventions" with difficulty and without signs of understanding, do you:

(a) start on composing, hoping that gradually progress will be made? ☐

(b) choose easier compositions in counterpoint style, to develop the student's appreciation gradually? ☐

(c) discontinue his study, as he seems to have no compositions that appeal to his taste readily? ☐

5. If Jimmie, age nine, requests you to play a selection for him, do you:

(a) select the greatest masterpiece at your disposal, to impress him with the fact that there is greatness in music? ☐

(b) choose a piece of music of fine quality, which is quite simple and suits a young mind? ☐

(c) play whatever he requests? ☐

6. If the pupil, while playing from memory a piece that he knows quite well, strikes a wrong note here and there, do you:

(a) interrupt him each time to correct the error? ☐

(b) let him finish, and then, after praising the good points, discuss the mistakes? ☐

(c) discuss "The teacher's son" was on the way to becoming a Tcherenpne in his own right, the great teacher asked to see the young man's work and interested publishers in it. At twenty, with his First Piano Concerto, Tcherenpne was established both as a composer and as a pianist. There followed tours in all parts of the world, which strengthened his position as a musician of unusual taste, sensitivity, and erudition. Before the two wars, he was a frequent visitor to this

(a) insist on her continuing it until it is well learned? ☐

(b) suggest to let it rest, and to resume it later, after further progress? ☐

(c) change to a new piece. (Continued on Page 774)

ETUDE

# The Great Russian Music of Yesterday

How It Has Influenced the Music of Today

A Conference with

Alexander Tcherenpne

Renowned Russian Composer and Pianist  
Pupil of Paul Vidal and Isidor Philipp

SECURED EXPRESSLY FOR ETUDE BY GUNAR ASKLUND

country. His compositions have been introduced by such conductors as Serge Koussevitzky, Frank Black, Rudolf Ganz, and Fabien Sevitzky; his opera, "Olo, Olo," has been performed on Broadway; and he himself has made frequent concert appearances in New York, Philadelphia, Boston, and has toured from coast to coast. For two years, he took vigorous part in the musical life of China and Japan, at the same time maturing his own style. His early works, characterized by impressionism and virtuosity, now gave way to more inward musical thought, expressed through stronger composition. Among Tcherenpne's important innovations are the nine-tone scale; the use of rhythm as an independent element of expression; and a new polyphony (of skillfully interpreted lines which render their themes even more distinct by ingenious system of pauses) which the composer calls "interpenetration." Tcherenpne's works include three operas (of which "Le Mariage" completes an unfinished score of Moussorgsky), three piano concertos, two symphonies, a large number of ballets, cantatas, orchestral works, chamber works, transcriptions, piano solo, and songs. These works, a recognized part of world literature, frequently appear on the programs of eminent performers. During his visit to the United States, Mr. Tcherenpne has combined creative work with playing and teaching.

## A Comparison

"I have a peculiar warm feeling for ETUDE. Since the liberation, we in Paris, were able to keep abreast of world musical thought through this excellent magazine, which my wife's later regularly sent us from Honolulu. I take pleasure in expressing my appreciation of ETUDE in the form of ideas and recollections which, perhaps, may interest others of its readers. There is a certain similarity between Russian and American musical development. Musically speaking, both are still young countries; both began their musical expression at a time when the expression of other lands was already mature; both went through a period of consuming foreign music before becoming producers themselves. When Glinka founded the Russian national school, America was still producing popular material (for example, the songs of 'Prinze Igor' and 'Boris Godunov'). Before Glinka, Russia had been in much the same position. In both cases, art-music was sought abroad. It is interesting to follow the means by which a truly national production was made possible. In Russia, there were two important resources: a vast body of church and ceremonial music, and a vast heritage of popular art-music which had no purpose beyond expressing the national character. These materials had existed for centuries; they remained fragmentary and unproductive, however, until a strong talent developed them as art. This was Glinka's. Deeply learned in the music of the West, he was able to find in the folk songs and in the popular art-music an influence, rather than

a model for imitation. He gave Russia a national school, not by copying the art of other lands, but by adapting foreign forms to the uses of native Russian material. The same thing is happening in America. For years America has drawn on foreign art; even today foreigners (Hindemith and Stravinsky, to name but two) are working here and necessarily influencing American music. But the notable American composers are those who have broken away from imitation, and who use European influences simply as a means of releasing native American thought. We are living among American Glinkas without knowing it!

## An Interesting Development

"Once the Russian school was founded, it had to be developed—and this development is particularly interesting. We Russians are a people of tradition; we love our homes, our families, our backgrounds; we are warm in our friendships and stick closely by each other. These qualities gave us our musical development! In other lands composers have worked, perhaps more isolated; in Russia, we work in groups. The great Group of Five were simply friends who worked together; they showed each other their writings, criticized each other, helped each other, took a hearty share in each other's triumphs and disappointments. Often they insulted each other (they never flattered!) but their strong, friendly cooperation resulted in mutual stimulus. Rimsky-Korsakoff, Cui, Balakireff, Borodin, Moussorgsky discussed each other's work; pencil-marked it; they doors were always open to other young composers who sought their aid. And great work resulted from this mutual assistance. Further, at the head of their group stood the critic Stasov, not a musician but a competent and practical judge. He did not confine himself to writing criticisms—reviews of a performance after the performance had taken place. He guided these men, advised them, told them what to do and how to do it. It was Stasov who gave Borodin the book of 'Prinze Igor' and insisted on his setting it to music. He did the same with 'Boris' for Moussorgsky. He gave them that push-from-outside that every creative mind requires. Thus, the development of the Russian school grew from creative genius plus a close comradeship of work and a guiding influence of expert criticism while the work was being done. It would be interesting to see how such a close, strong combination would work in other lands. (In passing, I may say that the test of this group-spirit came when Rimsky postponed his own composing for the disinterested and quite unpaid task of finishing Moussorgsky's orchestration, after his death.) I am proud to have continued this tradition with 'Le Mariage.'"

"Even Tchaikovsky, who was not one of the group, had his own critical mentor in Laroché. Laroché preferred Russian music to Russian, and his admiration for the contrapuntal form influenced Tchaikovsky's style. It is interesting to analyze the (Continued on Page 771)

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# Igor Stravinsky and the Greek Tragedy

by Francesco Santoliquido

Noted Italian Composer and Critic

IGOR STRAVINSKY and Claude Debussy are undoubtedly the last two great geniuses who have appeared in the musical world.

Forty years ago, in 1900 (I was very young then), I published a small book entitled "Le Dopo-Wagner: Claudio Debussy e Richard Strauss," in which I explained the new techniques of Debussy's musical art, which immensely praised his "Poésies et Mélodies," which appeared to me right away as a miracle. Of course I claimed that Debussy was a revolutionary and an innovator.

Debussy did not like my book! He did not want to be called a revolutionary or an innovator, and he let me know that he considered himself a Classicist, emanating directly from Rameau and Couperin. This is why in my previous article, "Where is Music Going?" I said that real innovators often do not know that they are such, and even do not want to be considered so.

I don't know what Stravinsky thinks of himself, but I imagine that perhaps he also, like Debussy, wants to be considered a Classicist. Anyway, he has found (as did Debussy, but in another direction) a new way of expression, and has created a new musical sensibility. But all along his career he has transformed himself, and in "Oedipus Rex" I think he has given us the full measure of his genius. I affirm that nobody had succeeded before him to give us such a deep, powerful, and original musical interpretation of the Greek Tragedy. It needs a giant to dare to reexpress in music the wonderful work of Sophocles, and to give us such a powerful musical interpretation of it.

In Sophocles' work human destiny is regulated by divine and mysterious decrees. A tremendous pessimism pervades that immortal tragedy, whose author once said: "Not to be born, that is the greatest of all the fortunes."

How could Frederic Nietzsche affirm that Schopenhauer was mistaken when he wrote that the Greeks were pessimists? Nietzsche only felt in them the exalted dionysiac spirit. Did he not write, "I am a son of

Dionysos"? Both pessimism and the dionysiac spirit are in the Greek tragedies, and Igor Stravinsky gives us a wonderful interpretation of both. His "Oedipus Rex" makes us think of Michelangelo and Dante.

In fact, the Greek Tragedy is at the summit of human literature. Any of us reading Aeschylus or Sophocles feels purified and ennobled. The moral order which regulates the life of the universe pervades those immortal works. All crime must be punished and expiated on this earth. This law of a merciless Destiny is what creates the atmosphere of "Oedipus Rex."

Igor Stravinsky has surrounded the unfortunate Theban king with an immortal musical halo. The human contents of Sophocles' tragedy find in Stravinsky's music accents full of a new light and a power of language unknown before, which adds to that dreadful story a tremendous power of suggestion, so as to make us shudder and shake our souls from their stupor.

Stravinsky fully realizes his personal musical vision of the sorrowful story, that with marvelous richness of orchestral techniques which is his unrivaled specialty. His musical conception is at the same time powerful and simple, just what was needed to express in sounds the work of Sophocles. (Power and simplicity: those are the real greatnesses of a work of art!) Stravinsky obtains, with the simplest means, the same effect as the power of his rhythmic dynamism that wonderful primitive atmosphere and archaic flavor which are needed to reach into the depths and communicate to us musically the pathos of the antique Greek tragedy.

Classic music indeed, this "Oedipus Rex" It makes us think of a new Bach, miraculously reborn in Stravinsky's soul. This amazing musician, who pretends to hide his emotions and says he does not want to give out the secret of his soul, has found in "Oedipus Rex" a musical language so singular and new that it seems to transport us into a far-away world, out of our own environment into a mysterious, ancient age of which we had forgotten the existence.

At the same time, with his austere and archaic purity of form, he attains the grandeur of a new classicalism. "Oedipus Rex," in Stravinsky's musical interpretation, is a transfiguration of the sufferings of all human kind. With this music Stravinsky has found the path which brings him to the highest summit of his art, and it is to be hoped that he will give us soon another example of his wonderful musical interpretation of the Greek Tragedy.

Ernest Rore: Santoliquido is one of the most individual of the Italian masters of today. Those who read his previous article in ETUDE are acquainted with his fine, broad appraisal of contemporary musical conditions. In the present article he states that "Oedipus Rex" makes us think of a new Bach miraculously reborn in Stravinsky's soul." It is remarkable to note in this connection that in 1926 your Editor had an extensive interview with Stravinsky (published in August 1926) in which the composer stated most emphatically the influence of Bach upon his work. Stravinsky wrote:

"Every composer must see and hear his artistic visions with his own eyes. Chopin, for instance, saw his piano in a totally different manner from that in which I see it. Through the better part of his life he wrote melodies for the piano which could be played by other instruments and even sung by the voice with quite as great facility. Yet Chopin is known precisely as the composer of the piano."

"MUSIC STUDY EXALTS LIFE"

IGOR STRAVINSKY

eminently as the composer for the piano. Please do not think that I do not admire his work enthusiastically. It is merely that he had other gods than mine. Aesthetically, he belonged to another age. Chopin is not my musical god. I have higher honor and admiration for the great Liszt, whose immense talent in composition is often underrated. Yet I do not go for my gods to Liszt, nor to the nineteenth century, but rather "way back to John Sebastian Bach, whose universal mind and enormous grasp upon musical art have never been transcended. One must go to the door of Bach and knock if one would see my musical god."

"I am sure that the native ear, that is, the ear undistorted by musical convention, will find in the music that I am composing new auditory suggestions of my great love of the master of Eisenach. Possibly a badly trained ear might say that it is a caricature of Bach. Yet I am convinced that in Bach the composers of the future will find immense inspiration. There is an organic character to his music, a caricature of art that carries with it not only the promise of immortality but also a kind of ever-vernal character. Unlike the music of many of his contemporaries, it can never grow old."

"Those who see in my music a caricature of Bach are to my mind greatly in error. My works have always been contrapuntal in character, but now they are even more so, more melodic and less harmonic in type. But this does not mean that I have sought to caricature the polyphonic writers of the sixteenth and seventeenth centuries. But we must realize that the polyphony of today should be differently employed from that of the polyphony of other days. Consider the difference in the speech of the Elizabethan period in England or the France of Racine and that of today."

"Some critics have even gone so far as to ask, 'What would Bach say if he heard your compositions?' I can only reply that Bach would unquestionably be astonished, he would be amazed. But it is only fair to ask at the same time what Bach would think and say if he were to be transported to a modern American city, so utterly different from the quiet Thuringian village of Eisenach. What would he say to all that he saw and heard in the streets, the tall buildings, the electric cars, the subways, the radio? He would probably think that he had stepped out into an insane asylum filled with crazy people running hither and thither."

## Biographical Note

BORN in Palermo, Sicily, Astolfo Pescia revealed his instinctive feeling for music by singing folk songs for his grandmother while he was still a baby. He sang in the choir of his church, and pursued serious studies with his mother. A gifted musician, she prepared him for his first examination at the Palermo Conservatory, where he immediately won the Government Prize award. The next year, he won the full award, which was granted him for seven consecutive years. At the Conservatory, young Pescia studied piano, violin, and harp, together with the full course in theory, harmony, and composition. At the same time he played accompaniments in vocal studies and rediscovered his natural affinity for the voice. Before he was eighteen, he was known as the foremost accompanist of Palermo. Next, he studied voice under several distinguished masters, including Lombardi (teacher of John McCormack), Guarino, Ricci, Carrelli, and Cucciollo (teacher of Pasquale Amato). Though not yet twenty, Pescia's gifts as a teacher were so marked that Maestro Cucciollo invited him to teach with him, and at his death, left the young man in charge of his studio. Later, Pescia established himself in Rome, where he was on the Examining Committee of the Mulo Clementi School, Professor of Singing at the Princess Mafalda Ladies' Institute, and teacher to the Princess Maria di Savoia. He also taught in Switzerland. He acted as coach to Gigli, who engaged him as the teacher of his daughter, Rina; and to Grace Moore, who urged him to come to the United States as Head of the Vocal Department of her Grace Moore School of Singing. Also, Miss Moore sent her now famous protégée, Dorothy Kirsten, to Maestro Pescia, in Rome. Miss Kirsten remained there for one year and then continued her vocal studies and operatic coaching in New York (1940) when Maestro Pescia came to this country on Miss Moore's invitation. In the following conference, Maestro Pescia outlines some of the fundamental principles of his method.

## Real Start of Vocal Study

"Before there can be any question of singing, there must be a sound natural production. We use the word 'production' freely enough, but how many really understand what it means? Production means the all-important mechanism of singing—and it begins, not in the throat, but in the brain! In all other branches of music, the student finds an instrument ready for him; and his use of that instrument can be physically guided by his teacher. He can literally be shown how to hold his hands and arms. The teacher can put his own hand on that of the student and correct faulty postures or uses. In singing, this is quite impossible! No one can really show you what to do with your larynx, your vocal cords, your chambers of resonance. The best he can do is to explain it. Thus, it results that the teaching abilities of the teacher enter into a peculiarly close relationship with the learning abilities of the student! The best teacher in the world can do little for a pupil who does not (or cannot) understand. For this reason, I say that the real start of vocal study takes place in the mind. The student must learn the physical and acoustic sensations of the correct vocal act—the use of the breath and, most important of all, the functioning of the larynx and the vocal cords. And he must learn by sensation because, quite simply, there is nothing else to guide him."

"In my opinion, the pes, not (or cannot) understand the object of which is not merely to breathe but to convert breath into properly vocalized tone. That is the goal! For this reason, I do not like to confuse my students with the doubtful problem of singing and converting breath into tone. No, I believe that the first step is to learn to use the breath in vocalized tone. At the beginning, the student may have but a short breath; but even then, it is better that he begin learning what to do with it, than to have no use of the breath centers, not in the diaphragm, but in the vocal instrument itself—the larynx."

# Singing Means Production!

A Conference with

Maestro Astolfo Pescia

Internationally Distinguished Teacher

SECURED EXPRESSLY FOR ETUDE BY MYLES FELLOWES



ASTOLFO PESCIA

## How Tone is Produced

"The production of singing tone results from the passage of breath through the vocal cords—in exactly the right place! By its own nature, the breath passes exactly in the middle of the tiny space between the cords. Thus, the management of this invisible and untouchable vocal mechanism is controlled solely by the sensation that results when the breath passes through this right place. This sensation is one of correct vibration, say 'correct' vibration, because there must be just the right amount, neither too much vibration (which is a poison to good tone), nor too little (which defeats tone). That correct amount of vibration, caused by the passing of the breath in the one and only correct place, is what we mean by production. It is the only means of producing correct, beautiful tone."

"Now, as to the voice-box, or larynx. This important organ lies low in the throat, and it must stay there!

We must not confuse tone itself with pitch (or range). We know that the vocal cords naturally become longer or shorter according to the lower or higher pitches they are required to sing. What is more important to remember, however, is that the normal position of the larynx must never shift, or change, as the pitch varies. Always, for any pitch, the larynx must remain in the low-lying position where Nature has placed it; and always, the breath must pass through the exact middle of the vocal cords. Any deviation of this procedure kills tone. Place your fingers at the base of your throat where the vocal cords lie. Sing a tone and feel the vibration. Now, slowly, sing up and down the scale and see what happens to this vibration! If it does not move up and down exactly the same spot, if it seems to move upwards as your tone moves upward in pitch, the tone is incorrectly produced, and will sound choked. I cannot overstate the point that the lengthening or shortening of the vocal cords (or changes of pitch) is an entirely automatic function of the cords themselves, unaccompanied by any changes in the rest of the vocal mechanism. We do not move—the larynx does not move—the breath does not move. All the different tones must be produced from exactly the same place in the throat, by a breath that must pass through exactly the same middle distance between the vocal cords."

"The best production of singing tone is effected on vowel sounds. Very often, when a tone becomes thick (and when the position of the larynx shifts), the cause of the trouble is an unconscious loss of pure vowel sound and a consequent creeping in of consonantal structure. Thus, the singer should early accustom himself to practicing every note in his voice on every vowel sound—not just one scale on one vowel, but every tone on every vowel! He should be so careful that there be no tightening of his throat, no movement of the larynx (except, of course, the vibration itself which, strictly speaking, is not a movement of direction). Since any upward motion of the vocal cords produces choked tone, I advocate opening the mouth with a good yawning sensation, the lower jaw well dropped. This helps to keep the larynx where it belongs."

## A Continuity of Vocal Production

"Once the student has learned the sensations of this correct tonal production, his task is to acquire continuity of correct production—to keep all his tones good. To secure this continuity, one must forget about range, or registers of voice; instead, think of the voice as a single, uniform, unbroken tissue—a wonderful natural fabric, like many yards of shimmering silk, without any break or change. Quality and texture must remain the same, no matter how low or how high the tones to be sung. With other instruments, there is a tendency for tone to become thinner as it grows higher in pitch. With the correctly produced tones of this good sound instrument, however, this is not the case! On high tones or low tones, the voice remains one unbroken tissue—even even column, changing nothing of its shape or quality. When ascending tones sound thinner in quality, the singer reveals a marked lack of schooling!"

"When correct production has been understood, the next step is to put it to use.—(Continued on Page 172)



DEBUSSY AT HIS HOME IN PARIS from "Claude Debussy," by Volles

## VOICE

"MUSIC STUDY EXALTS LIFE"



# Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of  
America's Oldest Music Teaching Organization, the MTNA,  
Founded December, 1876, at Delaware, Ohio

Conducted by

Dr. Theodore M. Finney

Head, Music Department, University of Pittsburgh  
Editor and Chairman, Archives Committee of the MTNA

## Who Runs the MTNA?

OVER an average period of about ten years, the membership rolls of the MTNA will contain approximately twelve thousand names. Of these, only a few maintain their memberships from year to year. This is due to the fact that annual meetings are moved from one city to another and are limited to the localities where hotel accommodations and possibilities for interesting programs are adequate and attractive. The policy of rotating meeting places is as old as MTNA, and the opportunity thus gained to serve a large number of music teachers who live and work in widely separated places has always seemed desirable. The attendance of thousands who come to meetings over a period of years, when the meeting they attend is near them, more than offsets the fact that only hundreds maintain a year to year affiliation. This situation—however desirable it is from some standpoints—has its drawbacks, which seem to center around the question asked at the head of this paragraph: "Who runs the MTNA?"

People come to meetings knowing that plans have been made, meeting rooms secured, programs and concerts arranged. This preparation has to go on all year, and it has to be done within the framework of what is possible in the convention city. It has to be based, moreover, on guesses not only as to what the attendance will be but how the interests of members will be distributed over meetings that must be scheduled to meet simultaneously. A convention planned to meet such conditions inevitably develops a small amount of friction. People attending for the first time are occa-

sionally tempted to preface their remarks with the phrase: "If I were running this—" These remarks are invariably good-natured, because everyone realizes, after a moment of thought, what a big undertaking a convention is. The suggestions following the phrase are often worth hearing; the people who are interested enough to make them ought to know how they can be of real help to the MTNA. Its continuity depends on that kind of interest.

## How It Is Organized

The organization of MTNA is set forth in its Constitution. This document is amendable. In fact, it is amended often so much that the person interested in studying it ought to look in the latest "Volume of Proceedings" to see its most recent form. Originally MTNA was intended to be a congress of representatives of state organizations. Such an assembly is still retained in the Council of State and Local Associations which has now, however, the status of a Standing Committee. Since 1906 the control of the organization has been vested in an Executive Committee. Three members of this committee are elected each year from among MTNA members, by vote of the membership at the Annual Business Meeting, to serve for three years. This nine-member committee may add to its membership, for one-year terms, a limited number of members who have already served on the Executive Committee. This represents the democratic element of MTNA government: all members of the Executive Committee first come to that position by vote of a quorum of the entire membership of MTNA.

When the Executive Committee is fully constituted

each year—its three-year and one-year members elected—it then elects from among its own membership the officers of the organization: President, Vice-President, Secretary, Treasurer, and Editor. The President appoints the Standing Committees, and what special committees seem necessary for the progress of MTNA. The whole organization is then ready to move forward into its next year's program. In the hands of this compact group of men and women are the responsibilities for planning the Annual Meeting—place, program, attendance, publicity—for keeping and budgeting accounts, for publications, and for the general progress and welfare of the organization. An immense amount of work is involved, but MTNA has always depended on the willingness of a few people to devote themselves wholeheartedly to the advancement of the music-teaching profession. Since 1930, for instance, presidents of MTNA have been Howard Hanson, Donald M. Szwartout, Albert Biemenschneider, Roy G. Gehlens, Frederic Siven, Earl Moore, Edwin Hughes, Warren Allen, Glen Haydon, James Quarles, Russell Morgan, and Raymond Kendall. A list of the activities, interests, and accomplishments of these men—which, incidentally, could be made potentially by most readers—would cover the vast field of American musical enterprise during our time. MTNA has been in good hands!

Our original question then, would have an answer which must be tabulated as follows in a kind of MTNA Who's Who:

President: Raymond Kendall.

Mr. Kendall is a native of California, educated at Occidental College, Stanford University, and Cornell University. He has taught at Whittier College, Stanford, Dartmouth, and Michigan. During the war he was Music Coordinator and Director of Activity Services for the USO, Music Consultant for USAFI and the Secretary of War. He has been Executive Secretary for the Rachmaninoff Fund, and is now serving his second term as President of MTNA, having been previously Treasurer for a number of years. This year he is Administrative Head of the College of Music, University of Southern California in Los Angeles. He will be in charge at the Chicago meeting.

Vice-President: Leo C. Miller.

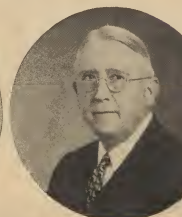
Dr. Miller was born in St. Louis, where he has been an active musician all his life. His training was received at the Knickerbocker School, Washington University, and in Germany, where he made his debut in 1913. His participation in MTNA extends back far beyond the time of the present writing; he was National Secretary in 1930, and for many years the members of the Executive Committee have depended on his interest, advice, and help. He has given recitals and lecture recitals in both America and Europe, and has maintained his own studio in St. Louis since 1916. He represents, always with sympathy and understanding, the viewpoint of the private teacher.

Secretary: Wilfred C. Bain.

Mr. Bain is a native of Quebec and was educated at Houghton College, Westminster, Choir College, and New York University. He taught at Central College, Houghton College, was Director of the School of Music, North Texas State College, Denton, Texas; and is now Director of the School of Music at Indiana University. He is active in MENC. (Continued on Page 779)



WILFRED C. BAIN  
Secretary



RAYMOND KENDALL  
President



LEO C. MILLER  
Vice President



THEODORE M. FINNEY  
Editor

"MUSIC STUDY EXALTS LIFE"

ETUDE

# Carols and Caroling

by Robert Stevenson

WITH the Holiday season once more beckoning us to renewed enjoyment of the Christmas spirit, we may again fittingly turn our attention to that perennially fascinating subject, the history of carols and of caroling. Christmas without The Christmas Carol, of course, is absolutely unthinkable. The very word itself haunts the memory with a faint jingle-jangle of sleigh bells across the powdery snow, and again evokes in the memory the refrain of the angelic choir singing one starry morning that loveliest song of them all, Gloria in Excelsis Deo.

If we want to be strictly chronological we shall obviously have to give the Angels' Song priority. This was the first Christmas carol. The shepherds, who listened to the "angelic symphony," as Milton called their song, were rustics, rude and simple men. Some of our later carols even use the phrase, "silly" shepherds, in referring to these unlearned men. At least, however, the shepherds were wise enough to recognize beauty when they came upon it, and if that is silliness, the world always has need of it. The Angels' Song has appealed to hundreds of musical composers, and for centuries has formed an integral part of the Christian Liturgy. Bach, of course, made a setting of the words of the angels, "Glory to God in the highest, and on earth, peace, good will toward men," and Beethoven's sublimest creative energies were expended on a setting of this same Angels' Song. Both Bach and Beethoven composed settings in the bright, festive manner, and in both the *Hohe Messe* and the *Missae Solennis*, the Glorias are masterpieces of consummate artistry, flashing with strains to which the angels sang their song those long centuries ago, every composer has a right to present us with what he considers to be the ideal setting of the words.

## Joy the Keynote

Throughout the Middle Ages painters, sculptors, and musicians immortalized the Nativity in a series of stunning conceptions which modern artists still find it impossible to surpass. Anyone who has even casually strolled through the Metropolitan Museum of Art or the National Gallery knows what a tremendous proportion of the historic masterpieces in those museums depict the Madonna and Child. The typical keynote of these pictures is joy. And this is precisely the typical note of the carol. During the Middle Ages the carol was often something more than a joyous song in honor of the Christ Child; very often it was a joyous song accompanied by dancing. Dante used the Italian equivalent of the word "carol" to mean a dancing choir, and pictures all the saints caroling in Paradise. Chaucer, in the gay tale of a Canterbury pilgrim, mentions a carol by name, a carol which, by the way, still runs today in its original Latin form. Nicholas, a college sport and man about town, sings the carol at night to the accompaniment of his "gay pealtry," a stringed instrument with a delightful tinkle. Chaucer gives the carol a new twist, and the Virgin and the words quite naturally go on at charming length to recite the story of the Angel Gabriel's visit to Mary.

## A Particular Favorite

Shakespeare's age was the heyday of caroling. In his "Midsummer Night's Dream" Shakespeare adds up all the details of a gloomy time, and one of the details would be absence of hymn and carol. Caroling was such a popular sport that each season of the year, not only the Christmas season, had its own particular repertory of carols. In "As You Like It" Shakespeare gives us the words of a fetching carol, which the two singers in the play are supposed to sing off key (delightful thought), with a "Hey, nonny, hey nonny" refrain. A few years after Shakespeare's death caroling had so lost its Christmas connotation, and indeed its religious connotation, that certain zealous reformers in England and in New England tried to suppress carol singing entirely. The idea of too much dancing with caroling was repugnant to some of the Puritan worthies, although they were quite willing to acknowledge the propriety of religious dancing. Did not Psalms such as the 149th and 150th specifically enjoin dancing as an act of worship, and did not King David dance a frenetic ballet before the Ark of God?

Carol singing came into its own again during the nineteenth century. In Dickens' "A Christmas Carol"

he pictures for us an urchin placing his frosted nose against the keyhole of Ebenezer Scrooge's door, and piping out the first two lines of "God rest you merry, gentlemen, let nothing you dismay." He gets no further, however, in his valiant effort to spread Christmas cheer. Scrooge chases him away. The really popular carols of our day are not medieval carols, but rather carols of the eighteenth and nineteenth centuries. The premier carol of them all remains, without doubt, *Hark! The Herald Angels Sing*. Some might choose *Silent Night, Holy Night*, for first place, or some other personal favorite, but *Hark! The Herald Angels Sing*, has undoubtedly received the greatest amount of official recognition.

The words were written by Charles Wesley, and his first line has been considerably changed. How many today know that the first line was originally, "Hark, how all the welkin rings!" The word, *welkin*, is a dictionary word, and today rings few bells. Many of the greatest carols have been changed, some slightly, some considerably, in order to reach the greatest number of people. Charles Wesley and his more famous brother, John, were always interested in giving the common man a break, and both of them readily chopped up the hymns of other writers in order to make hamburger when the original meat was a little too tough. Their hymn books are filled with adaptations from other authors. Charles Wesley owes a debt of gratitude to the dynamic Whitfield, who first replaced his "welkin" line with our familiar, "Hark, the Herald Angels."

Music for this carol was written by Felix Mendelssohn exactly a century after Charles Wesley wrote the words. Mendelssohn, we may safely assume, knew nothing of Wesley's carol, since the words were unknown in Germany. Strangely enough, Mendelssohn wrote the music for the second number in a festival chorus for men's voices with brass accompaniment. The words were in honor of Gutenberg, the inventor of printing. Mendelssohn himself conceded that his music was better than the original words, but he thought the music hardly suitable for sacred words. He wrote: "There must be a national merry subject found out, something to which the soldier-like and buxom motion of the piece has some relation, and the words must express something gay and popular as the music tries to do it. It will never do to sacred words." Even Mendelssohn could be wrong!

Written a few years before *Hark! The Herald Angels Sing* was another popular Christmas song, *Joy to the*

World. A popular show on Broadway just recently, has had the same wonderful title. The very reverend and decorous Dr. Isaac Watts, author of the words, might conceivably wonder at his latter day popularity! As a matter of fact, the amiable Dr. Watts, one of the finest writers of English hymns, never intended *Joy to the World*, the Lord is Come, for a Christmas song. He wrote the words as a paraphrase on an Old



CHRISTMAS CAROLERS OF THE FAMOUS ST. PETER'S CHOR. St. Peter's maintains a choir school conducted after the English tradition. The school was founded in Philadelphia in 1836, but was reorganized as a Choir Day School in 1933. Mr. Harold Wells Gilbert, Mus. Bac., the headmaster, is also Organist of the Church. George Washington was one of the many famous colonial attendants at this historic church.

Testament Psalm, the one numbered ninety-eight. Compare if you will, Watts' words with the latter half of that Psalm, and see if you discover the kernel of thought which Watts has so facetiously sheathed in poetry. Watts never allowed himself to be too literal when he sat down to the making of a poetical paraphrase. He always said that if you want the Psalms, you can have them literally, or you can have them poetically and sometimes the likeness between the two versions can be almost coincidental.

The music, according to the hymnals, was written by Handel. The music was (Continued on Page 774)

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# Brahms and His Famous "Lullaby"

by Elizabeth Gest

WHO does not know the Brahms' Lullaby? Who has not sung it, played it, whistled it, or at least heard it? For it is one of the best known and best loved melodies in musical literature. More arrangements have been made of it than perhaps of any other melody—even Brahms himself heard some of them.

We usually think of Brahms as bearded, for it was during that period of his life that most of his portraits were made, but it was the younger Brahms, the smooth-faced Brahms who wrote the *Lullaby* (*Wiegenlied*), he being thirty-five years of age at the time of its composition in 1868. There is a published photograph of him at the age of forty-two, showing him still beardless, and it was not until several years later, when he was nearing fifty that Hanslick wrote of him, "Brahms is cultivating a patriarchal beard." Perhaps he liked beards, as apparently did Verdi and Tchaikovsky and a few other composers. (See Franck seemingly preferred a compromise.)

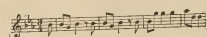
The opus number of the *Lullaby* is 49, No. 4, showing that the composer had already travelled far, having written a piano concerto, a quintette for piano and strings, the difficult *Variations on a Theme by Paganini*, and the trio for horn, violin and piano, to mention a few of his consequential compositions. Sometimes it is only the writing of large compositions, or the painting of large canvases that generates the desire to compose or to paint a miniature with elegance and winsome simplicity, simplicity, sometimes of itself, bespeaks greatness, and such is the simplicity of the *Lullaby*.

## The World's Most Famous Lullaby Written by a Bachelor

It seems strange that the world's most famous lullaby should have been written by a bachelor. Bach, with his twenty children, should have been, by the nature of things, the lullaby writer par excellence, but Brahms, by a sort of proxy, wrote this for the little girls of his friends, dedicating the song to the young mother, Frau Bertha Faber. This was his gift—the best kind of gift a composer can ever offer—to the Faber family and to posterity.

Who was this Bertha Faber, the inspirer of the *Wiegenlied*, or *Cradle Song*, as it is sometimes called? As Bertha Porubsky, a young Viennese singer, daughter of an Evangelical minister, she had been a member of the Ladies' Choir in Hamburg when Brahms was its conductor. When he left this position the ladies of the Choir presented him with a silver inkstand. Perhaps they held a whimsy that the silver inkstand for his creative pen might, in a small way, help to compensate for the lack of the "silver spoon in his mouth" at his birth. Bertha married a well-to-do young man, Arthur Faber, and it was for his child that Brahms wrote the *Lullaby* from his retreat at Bonn and sent it to Bertha with a note: "You will not like it (the dedication) amiss? I always wanted to ask your permission but my pen was, or late, so busy with 'An honest humorist' set was Brahms! The key of the manuscript was E-flat, but in a letter to his publishers, the Berlin firm, Simrock, he wrote in 1875 a request that the key be changed to F. The first edition of the song bore the

dedication line "To B.F." (Bertha Faber). During the Hamburg days, 1859 to 1861, Brahms sometimes sang for Brahms a typical Viennese Waltz-song by Alexander Baumant, *Du meinst wohl, du glaubst* world, and Brahms cleverly used it as the basis



of his piano accompaniment, synopsizing the best and combining with it the appealing melody which was a part of himself. Concerning this Waltz-song Hermann Dieters wrote: "Brahms informed me that he had used

scious kindness of Bertha Faber, as follows: "We are better off here. There is salmon and char in plenty, though the prices are so exorbitant. I seldom have any of the other hand cutlets and bacon-cakes as either; on the other hand, best of all, a certain B.F. (Bertha Faber) of Vienna sometimes sends us a wonderful meat pudding for supper; and when we go to see her she stuffs us with the unsullied, Aussee brand of the Lebkuchen (gingerbread). The poor woman (Bertha Lebkuchen) has suffered so much just now in the sudden death of her father . . . but she bears up bravely for her own sake." (Such a letter, written in Germany seventy some years ago might well have been written to us from America today, with its familiar cry of high prices and low budgets.)

## The Origin of the Lullaby's Words

The poem of the Viennese Waltz-song was very old. Already, at the end of the fifteenth century one version of it was known as a love letter, and Brahms may have heard a version of it words *Gute nacht, mein Kind*; Brahms used the words *Guten abend, Gut nacht*. Wherever the words may have originated, the *Lullaby*, with its cameo character rapidly became popular, and Simrock attributed to Brahms a second version, selected some of the lines from a book of children's poems published in 1849. Two of the chosen lines did not fit the melody as Brahms thought they were too long, so he altered them, evidently feeling the judgment of a friend and poet more trustworthy than his own. He may not have been anticipating Lewis' startlingly frank do anything with the second verse of the *Lullaby*. Brahms therefore let the words stand as submitted and wrote resignedly to Simrock, "Since I can think of nothing better you must continue with the printed words." Six months later he sighed, "I wish it went better." A perfectionist was Brahms. On one occasion he made the remark, "Do you suppose that my songs occur to me ready made? I have sometimes met with curious ways with them. Do you know—but I do not take this too literally—that you must be able to whistle a song; then it is good."

A great genius, paradoxically, often increases his own strength through the consciousness of it; such strength is found in humility. Brahms was humble. He used to say, "One can never hope to get up to the level of such giants as Bach and Beethoven. One can only work, conscientiously in one's own field." Once, when asked to fill in a biographical blank, he wrote: "I have had no experiences I could communicate. I have attended no high schools nor institutions of music. I have embarked on no travels for physical purposes. I have received no instruction from eminent masters." No. Being great without knowing it, he did not feel the urge to list the experiences usually published with pride by lesser lights. Nevertheless, he did receive a degree of Doctor of Philosophy at Breslau in 1861.

## An Old Coat for a Concert

His characteristic preference to superficial matters also shows at the time he was invited to conduct his second symphony at Dusseldorf. What would have been a thrilling focus point for most composers would have been a very little, or, rather, nothing at all, written to Bertha's husband: "They want me to go to the Festival, which means dress coat. I must think it over." This was followed by a letter to Bertha's husband: "Your husband has to come with me to the festival. By the end of another month my friend Elizabeth von Herzogenberg writes to him: 'The worthy bearer of these lines is taking a hat, which you will be good enough to appropriate for your own use.'"

Of the end of another month his friend Elizabeth von Herzogenberg writes to him: "The worthy bearer of these lines is taking a hat, which you will be good enough to appropriate for your own use." Of the original one which he had written on the back of another lullaby, and the copy he had made for the arrangements made by other musicians to give the Waltz-songs—arrangements for voices with piano and with other instruments; for combinations of voices for solo instruments, and combinations of instruments. Brahms himself heard some of them, for they were sung to him after the song was published. One day, perhaps, when the bearded, conceited most of his face except the twinkle in his eye, he said to his publisher, "How would it be if (Continued on Page 76)

## The Little Finger and Staccato Bowing

"My first question concerns bowing. In short strokes of moderate tempo at the frog, either lifting the string or releasing it, how is the little finger used to counteract the weight of the upper bow? It seems to me that if the stroke is done with the wrist, the little finger has a tendency to lift off the stick.

(2) Thank you for your authoritative suggestion on the vibrato; mine is increasing. I can produce a fairly smooth and even vibrato on long tones, but when it is to an up-bow stroke in comparison to two or more notes to a bow, it falls and often degenerates into a nervous trembling."

—M. E. Indiana.

One can take it as a fundamental rule that the little finger should be on the bow-stick whenever the lower half is being used. As you say, the weight of the upper bow must be counterbalanced, and the little finger is the agent to do it. I rather think that the reason your finger has a tendency to lift from the stick is because you take too long a Down stroke and not enough Up stroke. In practicing the Wrist-and-Finger Motion, the player must be very careful to see that at the completion of the Up bow the elbow withdraws and the knuckles are in a straight line, and that the little finger is well curved. Most violinists, when they are studying this motion, are afraid to bend the finger as much as it should be bent; they are subconsciously afraid that it will not balance the bow if it is noticeably curved. Therefore, they cannot take as much bow as they need, and they must take, and endeavor to compensate for this by taking more bow in the downward direction—which of course will cause the finger to leave the stick. This, I suspect, is what is happening in your case.

Your aim, then, should be to take more bow in the upward direction and less in the downward. Try to feel that the little finger is pushing the bow along. As you acquire this feeling you will gain confidence in the balancing power of the little finger, and, in addition, a much greater degree of flexibility.

With regard to your vibrato, it seems probable that you are trying to produce it rapidly before you have acquired the necessary relaxation, and also that you have not sufficiently diversified your practice material.

The ability to produce "a fairly smooth and even" vibrato on long notes does not quite justify the immediate use of an emotional vibrato in solo. The vibrato must be absolutely smooth and even, and relaxed. If I were you I would forego the use of vibrato in solos until a little more preparatory work has been done on it; unless, that is, it appears spontaneous, which will very likely be the case.

Your practice material can be considerably expanded. Long tones are certainly good, but they are not the whole story. You should also practice short notes of two seconds and one second duration, with separate bows, but connecting the tones so that the vibrato pattern forms from the first note to the next without break. The Martele bowing, too, is very helpful in developing the vibrato on short notes.

Your next step should be the practice of slow sixteenth notes, played in pairs, two notes, each of two seconds' duration, to a bow. Then four notes. Then allow only one second to a note. Later, take eighth notes to the bow. If you work along these lines you will soon develop a dependable vibrato.

No question will be answered in *ETUDE* unless accompanied by the *ETUDE* number and address of the inquirer. Only initials or pseudonym given, will be published.

But you must have patience. And, above all, do not try to vibrate rapidly until your vibrato is perfectly relaxed and controlled at a moderate speed.

## Thumb Position in Descending Scale

"When shifting from the fifth to the third position in a descending scale or arpeggio, my thumb does not move but merely bends outward, thus causing the third position to shift to the first position. Will you kindly advise me if this is satisfactory, and, if not, what steps I might take to correct it?"

F. C. H. Ohio.

Your method of shifting is faulty, and you should try to correct it as soon as possible. The bent shape of your thumb cannot help creating a tension in your hand, which must adversely affect the fluency and accuracy of your technique. The movements the thumb should make are much more easily demonstrated than described, but I will do the best I can. Let us first determine the shape of the thumb in an extended third-position passage. It will be about opposite the second finger, and the neck of the violin will be resting on the second joint and not down at the bottom of the V. In the fifth position, the tip of the thumb should be in the curve of the neck, and the knuckles are about opposite the fifth of the fingers. In shifting from the fifth position to the second position, the thumb should be in the third, the thumb should be back to its accustomed third-position shape. If you are playing a rapid descending scale in this shape, of course, be only momentary, for the thumb must slide back to its normal position in preparation for the shift to the first position.

If you have the patience to practice

many slow scales for a couple of weeks, you will have no difficulty in acquiring the necessary coordination between the movements of the thumb and those of the hand. When this is gained you will find that your technical fluency is much increased.

## Does the Bow Leave the String?

"In a recent issue of *ETUDE* you advised Miss N. G. of Illinois that the Martele manager in certain measures of the Vivaldi-Nachter A Minor Concerto should be played the frog for best effect. Should the bow leave the string after each note?" (2) At what tempo should the three movements of this concerto be played?"

—F. P. C. Ohio.

Owing to the weight of the bow, it is almost impossible to produce a satisfactory staccato or martele effect at the frog without lifting the bow. In the measures you mention, and in all similar passages, the required effect cannot be obtained unless it is lifted. How much, however, depends on the technique of the player and the exact effect desired. The tempo of the three movements should be approximately as follows: Allegro, 1/2-88-92; Largo, 1/2-32-36; Presto, 1/2-120-132.

I do not have the space here to discuss your third question, but I have answered it in the Questions column, and it probably will appear in this issue.

## Fourth Finger Troubles

"Can you help me with my problem? . . . I have such trouble getting a good tone on notes I must play with my fourth finger. Can you tell me how to strengthen the finger, or what else I should do to make a good tone with it?"

—Miss M. L. Idaho.

Many violinists are troubled as you are. The fourth finger is naturally weak; no matter how much one practices, it cannot become as strong as the other fingers. But that is no reason for being discouraged. It can be strengthened far more than most people realize. I suggest that you practice consistently the following three exercises for the next two or three months:

- (1) Slow trills with the third and fourth fingers, lifting each finger alternately as a pianist would, and being sure that the fourth finger grip is as instantaneous and strong as well maintained as that of the third finger.
- (2) Octave scales and arpeggios on one

string, using the fourth finger only. Practice these slowly, and at first without vibrato. Later, when you are conscious of a solid grip and a solid tone, you can well use the vibrato.

(3) Shifts of an octave on one string, first finger to fourth. Treat these melodically, and strive for the best tone and the most expressive vibrato possible on each note.

In Book III, Section 2, of Seifert's "School of Violin Technique," you will find many exercises that will develop the strength of your fourth finger. But you should play them as if they were melodic phrases; that is, with vibrato, and with the most conscious of the tone quality you are producing on each note.

The fourth finger, however, is not alone responsible for the tone it produces; the bow, too, has an important rôle to play. Many players, too aware of the finger's seeming weakness, unconsciously clamp the bow stroke when they use that finger. This, of course, exaggerates any weakness that may be inherent in the tone. Instead, the bow stroke should be faster and somewhat lighter. In this way, almost any fourth finger note will sound satisfactorily, even while the finger is in process of being strengthened.

One question I should like to make: when you have a long, sustained, and expressive note, take it with the third finger rather than the fourth, if you possibly can. No matter how well developed your fourth finger may be, the third will always produce a better vibrato.

## A Mechanical Problem

"My violin problem is how to get the tail-piece to hold. My method is burning the ends of the gut, but it always pulls out. What do you advise?"

—Miss N. K. Virginia.

Putting on a new tail-gut is not so easy as you think. Many violinists who attempt their own repairs run into the same trouble you are having. It arises, of course, from the fact that the knots are not pulled tightly enough.

Professional repairers, having tied the knots, put the short ends of the gut in a vise and pull with all their strength. Then they burn the ends down quite close to the knot. This burning not only causes little knots to form, it also causes the gut behind the knots to expand, thus tightening the knot still more. If you do not have a fourth finger in your house, you should buy one, for only by using it will you get those knots really tight.

However, it is my personal feeling that all violinists should have a professional do their repairs. Many a good violin has been ruined by inexpert tinkering. Moreover, there are always little things to consider that are not apparent to the layman's mind. The tail-gut, for example, must be measured with great exactness, for it is too short or too long the tone of the violin will be adversely affected.

The violinist should make it his business to play his instrument, leaving to other, more qualified hands the repairing of it. The part of the violin that is most in the interior of the violin is concerned, from Strads down, have been irreparably harmed by amateur soundpost setters.







# Comeback—Words and Music

A Thrilling Conference with

Jane Froman

The Number One Musical Heroine of World War II

SECURED EXPRESSLY FOR ETUDE BY ROSE HEYLBUT

## Biographical Note

WHEN lovely Jane Froman returned to the airwaves as star of "The Pause That Refreshes," over CBS, she took rank not only as a gifted and popular singer, but as one of the spunkiest personalities in the entertainment world. In February 1943, Miss Froman, at the height of her success, offered her services to entertain the armed forces and boarded a Yankee Clipper to join a USO company. The plane crashed over Lisbon and Miss Froman sustained all but fatal injuries. Her right arm was hurt and her right leg so badly shattered that the doctors advised amputation. But Jane Froman thought differently. After two months of hospitalization abroad, she returned home and set about finding a doctor with as much faith as she had. In the five and a half years since her accident, she has undergone twenty-five operations. At the present writing, she has just exchanged a large leg brace for a small one and expects to walk normally within six months. During four out of five of those years of coming back, she has appeared professionally.

Born in St. Louis, Jane Froman grew up in a markedly musical home atmosphere. Her mother, an accomplished singer, was her first teacher and is at present instructor of singing at Stephens College, Columbia, Missouri. Five of her aunts were singers. While still small, Jane's family moved to Columbia, Missouri. She sang in church choirs as a child, but entered the University of Missouri as a Journalism student. After earning her A.B., she entered the Cincinnati Conservatory where she read ETUDE, worked at piano and harmony, and studied singing under the late Dan Beddoe. Her first public appearance was with Fritz Reiner and the Cincinnati Symphony, after which she was engaged for a weekly program on a local radio station. Subsequently she came under Paul Whiteman's management and earned a contract for country-wide network appearances. She stepped into radio limelight when she was engaged for the Chesterfield Program on CBS. Since then, she has been known and loved in every corner of the land. The spirit and spunk of Jane Froman, the American singer who triumphed gloriously over disaster, have made her the Number One Musical Heroine of World War II.

## A Test of Faith

"The past five years have been enlightening for me. Lying flat on my back, buried in something like a hundred pounds of casts, I learned things that had never occurred to me before. I learned faith. I learned not to feel sorry for myself. I learned that, without work, I should have died. For about four months, I just lay there, thinking not-too-pretty thoughts. Then, one day, I just got to wondering. I wanted desperately to sing; still, I hadn't sung in so long that I wondered whether I could. There was a popular song at that time, about 'a sleepy lagoon, a tropical moon'; the words had a good oo that I could open up on—and so I just did! And it felt wonderful. The people in the hospital thought I'd gone crazy—that the leg pains had worked up to my head—but that didn't matter. I could sing! Whatever else was wrong with me, the breath-tellers and the voice-box were sound, and that was all that counted. Every day, I vocalized and I sang, and it took the 'I'm ill—I'm out—I'm blue' feeling out of me. Pretty soon I got the most pressing urge to go back to work.

In November of 1943, nine months after my accident, I went into a Broadway show. Everyone was lovely to me. I was wearing a thirty-five-pound cast, I couldn't walk, and I had to be picked up and carried about, forty-four times a day—we counted. But they built a slanted prop for me to lean against, my gowns were made with full skirts, and the audience saw me just standing there. Since then, I've been working all the time (between operations, of course) and I'm perfectly convinced that working, singing, doing things has brought me back. This conviction earned me a gratifying, if left-handed, compliment! In the spring of 1945, it occurred to me that, if I could work at all, I could go back to Europe and be of some possible help to the hospitalized G.I.s. In three months, I traveled thirty thousand miles, visiting camps all over Europe and singing in my casts. The wounded men seemed to like that. They said, 'Well, gosh—if a mere girl can do it, so can I!'

"Yes, singing helped to bring me back, and people have asked me just how. There are two answers. First, there was the sheerly spiritual lift of working at the job I love best. And, in second place, there was the physical lift of drawing

JANE FROMAN

a good breath; giving it good, healthy support; and opening up on good, free tone. The sheer physical rightness of good singing habits does something to the entire body.

## No "Tricks" in Singing

"Fortunately for me, I was given a good vocal foundation, and in offering counsels to young singers, I stress that first and most. There are no 'tricks' to singing. It should be thought of as an entirely natural function, based on the natural, abdominal breath. The good singing breath begins in the abdominal muscles, and the vocalized tone sits upon it. Since my accident, I have necessarily had to do nearly all my vocal work sitting down—and it makes no difference whatever if that deep, supporting breath is in good order.

"Another important factor in good vocal emission is ease. We have all seen singers who come out on the platform, settle themselves in the wing of the piano, and then begin to go through a series of wriggling gestures, straightening themselves up, placing themselves into position, getting themselves fixed. It looks highly professional—but it isn't! The moment you see a singer getting herself fixed, you may know that she isn't in good shape to start with. Good natural posture, good habits, good breath control, require no wriggling aids at the last minute. To sing well, one must be completely at ease. Being free, relaxed—at ease—should be a habit. Only then do breath and tone come without forcing.

"Whatever field of singing you hope to enter, put yourself through a thorough basic-training of classic literature. Many young singers seem not to realize that work in popular songs requires just as much musical background as work in *Lieder*. The classic songs have definite vocal values. The long line of the classic phrase, the need for pure vowels in classic diction, the even scale, the careful dynamics—all these are a necessary part, not merely of mastering classic repertoire, but of developing the voice. My professional work has always been in the more popular field. Yet my basic training was exactly what it would have been had I aimed at Carnegie Hall and the opera. Speaking from the purely vocal viewpoint, *Bohémien* must be sung exactly as you would sing an aria from 'Samson et Dalila.' We often hear that a background in the classics is invaluable as a means of building musicianship and taste, and so it is. My point, however, is that this classical background is equally valuable as a means of building voice!

"To touch briefly on this matter of building taste, I am grateful that my early studies gave me the experience of great music. Of course I love the ballads and the hit-tunes that make up the popular literature—they are gay, they are timely, they give you the lift of lightness that everybody wants. But we want other values, too—the values that make it possible for great music to endure. I took up my singing, that day in the hospital bed, on the popular lagoon song; but once I found that I could sing—when the emission of tone was no longer a novelty or a thrill, the song I found myself coming back to, over and over again was 'Comme tu le pays, from 'Mignon!'

(Continued on Page 778)

## CONSOLATION

No. 6

This is the sixth in a series of tone pieces for piano by Liszt. The series appeared in 1850 when the composer was thirty-nine years old. He was very happy at the time because he was enamoured of the Russian-Polish aristocrat, Princess Carolyn Sayn-Wittgenstein, whom he had met at Kiev and whom he expected to marry. At his death she inherited his belongings and all of his manuscripts. The accompaniment must be delicately subdued, like a distant harp, but the melody must always be played *legato*. Grade 7.

FRANZ LISZT

Allegretto sempre cantabile (♩ = 42)

The musical score is for 'Consolation No. 6' by Franz Liszt. It is written for piano and is in the key of D major (two sharps). The tempo is 'Allegretto sempre cantabile' with a metronome marking of 42 quarter notes per minute. The score consists of two systems of music, each with a treble and bass staff. The first system includes a 'rubato' marking. The second system includes a 'Pod. simile' marking. The melody is characterized by frequent trills and grace notes, giving it a delicate, harp-like quality. The accompaniment is simple and supportive, often using sustained chords and moving lines in the bass.



*appassionato e molto accentato*

*Ped. simile*

*f<sub>2</sub>*

*cresc.*

*sempre più rinforzando*

*mare, il canto vibrato*

*Ped. simile*

*f<sub>2</sub>*

*p*



# THEME FROM VIOLIN CONCERTO IN E MINOR

(2nd MOVEMENT)

In playing this composition as adapted for piano, one must always have in mind that it was written originally for the violin and that it must have a fine cantilena quality. Mendelssohn's lovely lyric gift is manifested in this notable work. Grade 5.

FELIX MENDELSSOHN  
Arr. by Henry Levine

Andante (♩=92)

The first system of the musical score, measures 1-16. It features a piano introduction with a melody in the right hand and accompaniment in the left hand. The tempo is Andante (♩=92). The key signature is E minor. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* and *espressivo*. The right hand has several fingerings indicated by numbers 1-5. The left hand has a steady accompaniment pattern.

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750

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ATUDR

The second system of the musical score, measures 17-32. This system continues the melody and accompaniment from the first system. It includes various musical notations such as slurs, ties, and dynamic markings like *cresc.*, *ff*, *p*, and *mf*. The right hand has several fingerings indicated by numbers 1-5. The left hand has a steady accompaniment pattern.

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Musical score for the first page of "Dainty Miss". The score is written for piano and includes six systems of music. The first system begins with a treble and bass staff, featuring a melody in the treble and accompaniment in the bass. The second system continues the melody and accompaniment, with a *dim.* marking. The third system includes a *sempre dim.* marking and a *poco rit.* marking. The fourth system features a *pp a tempo* marking. The fifth system includes a *p* marking and a *Perese.* marking. The sixth system includes a *dim.* marking and a *pp* marking. The score is marked with various fingerings and articulations.

ETUDE

# DAINY MISS

"Prim and pretty" is the best description of this lively and pleasing little composition. Look out for the *staccato* notes in the first section.  
 Grade 3 1/2.

EVERETT PENCE

Musical score for the second page of "Dainty Miss". The score is written for piano and includes six systems of music. The first system begins with a treble and bass staff, featuring a melody in the treble and accompaniment in the bass. The second system continues the melody and accompaniment, with a *mp rit.* marking. The third system includes a *a tempo* marking. The fourth system features a *rit.* marking and a *molto rit.* marking. The fifth system includes a *mp a tempo* marking. The sixth system includes a *poco rit.* marking and a *Fine* marking. The score is marked with various fingerings and articulations.

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# MEMORIES OF VIENNA

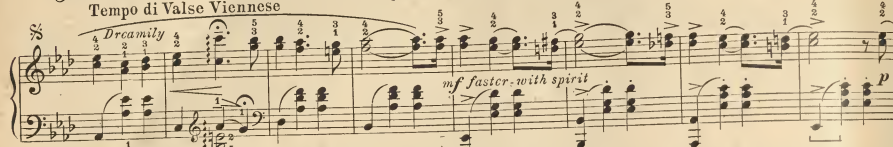
Mr. Federer has written many compositions with the inimitable background of Vienna and in the Johann Strauss idiom. This is one of his best. The style of the composition changes with the second movement and takes on more of the character of a real *Münchener waltz*, which is sometimes more boisterous than jubilant. Grade 4.

RALPH FEDERER

Lively



Tempo di Valse Viennese



Dreamily-as at first

hold back slightly

smoothly and gracefully



Last

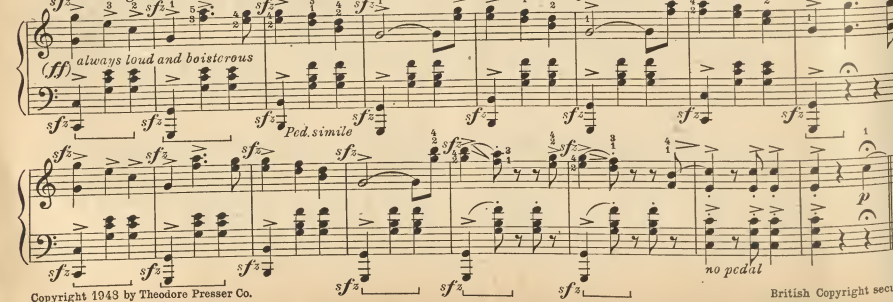
Lively

much slower



With vigor; lustily (in "Alpine yodeler" style)

always loud and boisterous

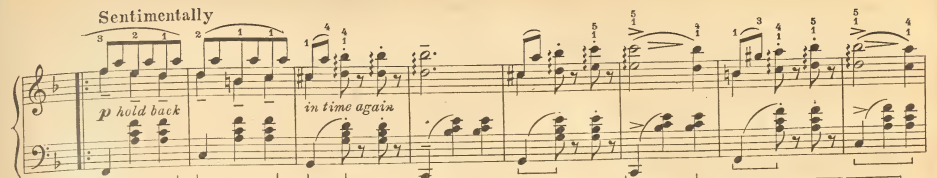


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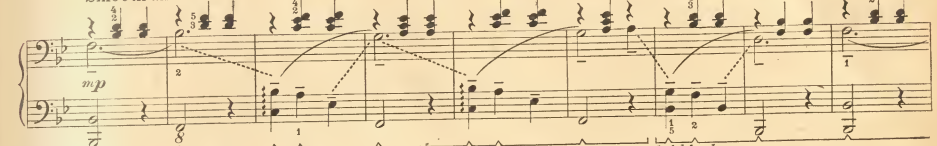
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STUDE

Sentimentally



Smooth and mellow



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# FOOTLIGHT FANCIES

Much of the charm of this work lies in its syncopation. Play the right hand in strict time until the rhythm of the syncopated melody is fixed in your mind; then play the left hand in strict time. Then put both hands together and practice them until the piece flows smoothly. Syncopation is not difficult; it merely requires practice. Grade 4.

WALTER O'DONNELL

Lively (♩=132)

# GYPSY LAMENT

Gypsy Lament suggests a zigeuner artist in a shaded dell. It must be played *rubato* with a romantic feeling. Study the marks of expression.

Grade 3 1/2.

FRANCESCO DE LEONE

Lento espressivo (♩=100)



**DREAM HOUSE**  
This is a day of dream houses, and thousands of young people are dreaming of homes for the tomorrow, which we hope will not be too long in coming. The melodies are simple but charming. Grade 3.

**HAROLD LOCKE**

Moderato cantabile (♩ = 96)

HAROLD LOCKE

Animando un poco

*p ma cresc.* *poco a poco*

*ten.* *stentando* *dolciss.* *allarg.* *decrese.* *p ma cresc.*

Animando

*poco a poco* *rit.* *p* *allarg.* *rit. molto* *D.C. \**

Con amore

*molto espress. cantando* *dolce* *leggero ma animando*

*Due ped.* *rit.* *espressivo molto*

*dolce* *leggero ma animando* *D.C. al Fine* *ten.* *f*

\*From here go back to the beginning and play to *Fine*; then play TRIO.

**Moderato cantabile** (♩ = 96)

*mp* *L.h.*

*a tempo*

*poco rit.*

**Piu mosso**

*Fine* *mf*

*a tempo*

*poco rall.* *mf*

*poco rit. e dim.* *D.C. p*



# SILENT NIGHT

FRANZ GRUBER  
Arr. by Clarence Kohlmann

## SECONDO

Molto moderato

Andante pastorale

(Chime effect)

for

一

2

●

mp smorz.

...

24.

# SILENT NIGHT

FRANZ GRUBER  
Arr. by Clarence Kohlmann

PRIMO

Molto moderato

Andante pastorale

(Chime effect)

Like shimmering frost crystals

smorz.

761



Sw. St. Flute & Salicional  
Gt. Dulciana  
Ped. Bourdon 16'

# YULETIDE ECHOES

WILLIAM HODSON

♩ 100 60 8400 000  
♩ 100 60 5733 100

Moderately slow

MANUALS

PEDAL

Sw. ③ Sw. ④

Full Sw. ⑤

Sw. solo Flute 8

Gt. Sal. & Viol. 8

Sw. voix celeste & Flute d'amour 4'

Trem. full ②

Trem. off ④ ⑩

③ ⑤ ⑦ ⑨ ⑪ ⑬ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉓ ㉕ ㉗ ㉙ ㉛ ㉝ ㉟ ㊱ ㊳ ㊵ ㊷ ㊹ ㊻ ㊽ ㊿

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Moderately fast

Full Gt. ⑦

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Tranquilly

Sw solo Flute ④ ⑩

Gt. mel. ② ⑩

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reduce  
Ped. 4-1

increase Sw.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉓ ㉕ ㉗ ㉙ ㉛ ㉝ ㉟ ㊱ ㊳ ㊵ ㊷ ㊹ ㊻ ㊽ ㊿

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DECEMBER 1948



## CHRISTMAS BELLS

M. GREENWALD

Sw. solo Flute  
(10)

*A little faster*  
mf Full Sw. (7)

*With spirit*  
f rit Full Gt. (7)

Sw. mf Gt. f Increase ped. Ped. 6-1

*poco maestoso*  
ff ff a tempo (9)

Allegretto (♩ = 96)

VIOLIN

PIANO

*p*

*p*

*mf*

*mf*

*p* *rit.*

*mf*

*p* *rit.*

*mf*

*p*

*mf*

*frit*

*mf*

*frit*

*pp*

*pp*

Andante

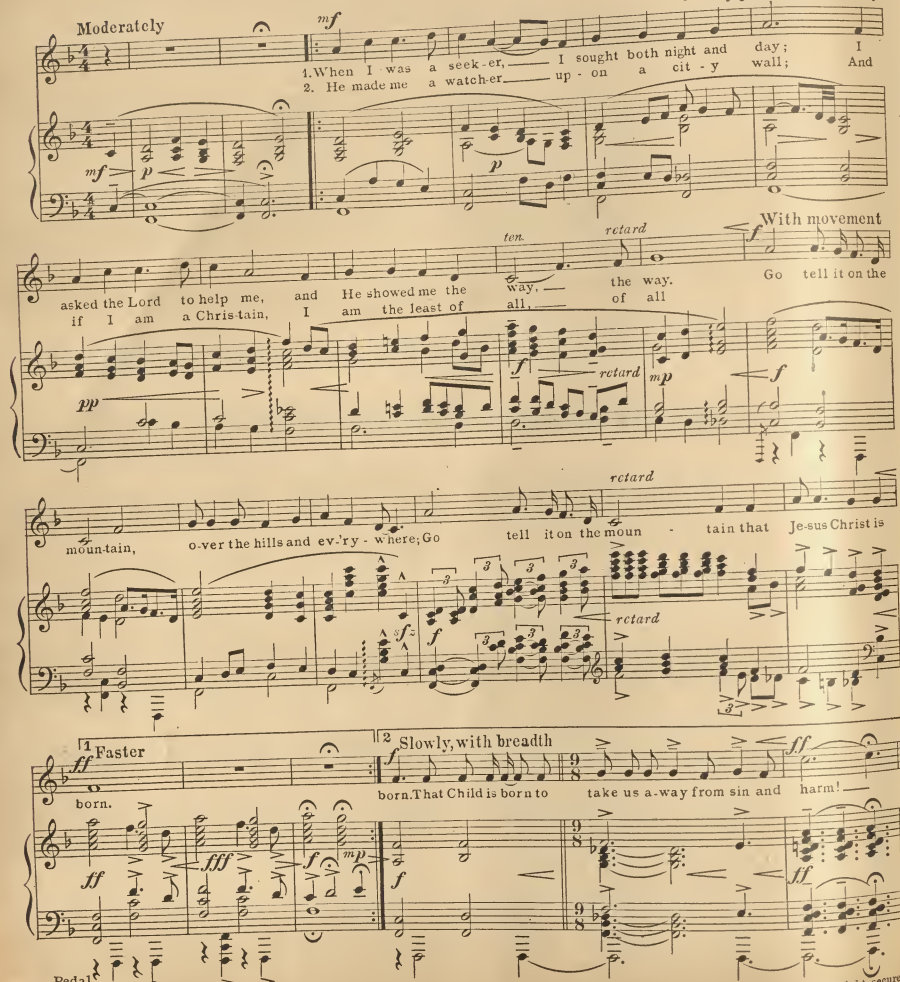
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GO TELL IT ON THE MOUNTAIN

CHRISTMAS SPIRITUAL  
Arr. by James Elmo Dorsey



Pedal

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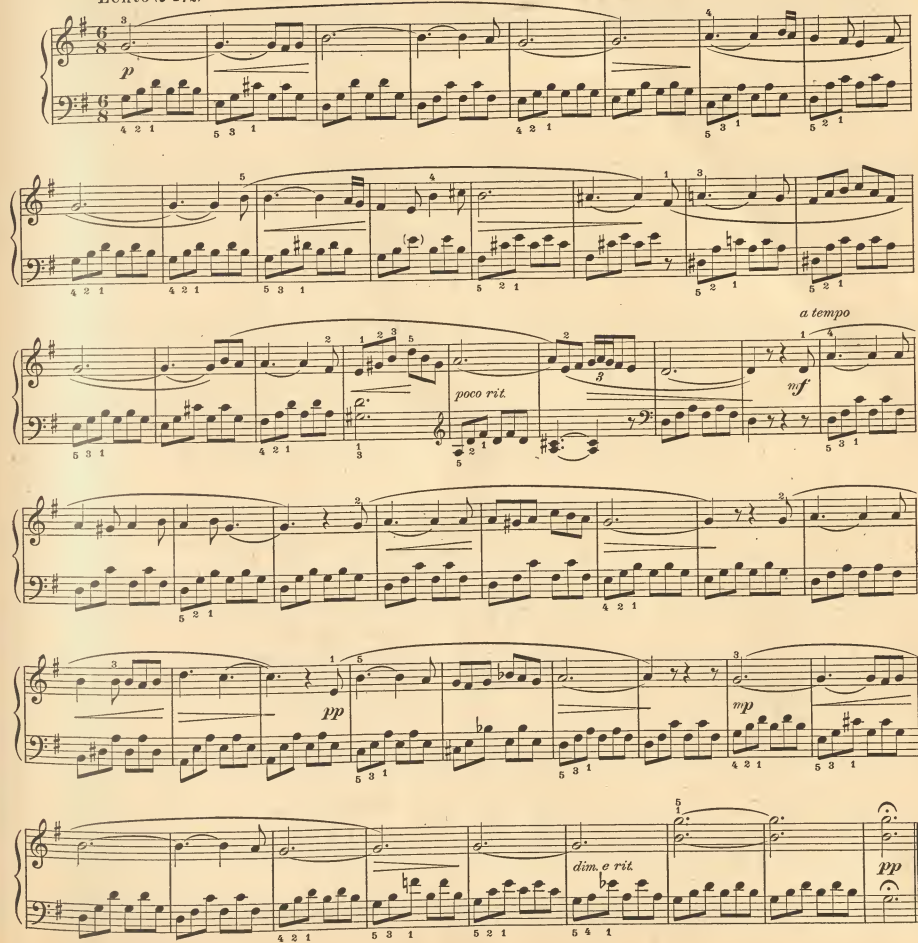
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AVE MARIA

FRANZ SCHUBERT  
Arr. by Rob Roy Peery

Grade 2.

Lento (♩.=72)



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Isaac Watts  
Grade 14.

# JOY TO THE WORLD

G. F. HANDEL  
Arr. by Ada Richter

*f* Joy to the world! The Lord is come; Let earth re-ceive her King; Let  
ev-ry heart pre-pare Him-room, And heav'n and na-ture sing. And  
heav'n and na-ture sing, And heav-en, and heav-en and na-ture sing.

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# MINUET IN THE CANDLELIGHT

LOUIE FRANK

Grade 2. Allegretto (♩ = 56)

*p*

1st

Last

*f*

*p*

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*p*

*mf rit*

*a tempo*

*rit*

*p*

D. C. al Fine

# WALTZ OF THE BLUE FAIRY

RALPH MILLIGAN

Grade 1. Moderato (♩ = 60)

*mf*

*f*

*p*

*mf*

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Grade 24.

Andante

## CHINESE SCENE

WILLIAM SCHER

Slowly ( $\text{♩} = 96$ )

*mp* plaintive

*pp*

Poco più mosso

*mp*

Lively ( $\text{♩} = 104$ )

2nd time *sva* higher

*rit.*

*ten.*

*mp-p*

Poco meno mosso

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ATUDEGreat Russian Music  
of Yesterday

(Continued from Page 731)

recent enthusiasm for Tchaikovsky which has spread over the entire world. "At the beginning of this century, Tchaikovsky was not nearly so popular as he is now. Those years—perhaps the most interesting in musical development—introduced the taste for novelty. Tradition counted for less than innovation. Those were the great days of Debussy, R. Strauss, Schoenberg, Stravinsky; and new works were examined for depth of content then for startling departures of form. With the "Sacred D'Printemps," however, the fund of pure novelty seemed exhausted. Still, the wish for novelty continued, and many composers who really had nothing new to passers who kept on trying to be 'clever.' They feared to show their real selves; instead, they hid behind the mask of what they wished the world to think them. This was the era of artificial cleverness. But art demands more than cleverness; it requires sincerity of soul. We discovered this with the War. The suffering, the fear, the hopelessness of those years changed our habits of thought. We cared less for cerebral cleverness; we turned more to human heart and soul. Thus, the day of the musical masquerade ended abruptly, and Tchaikovsky, who knew the secret of pouring out his heart and soul, quite suddenly became an idol. Tchaikovsky never pretended to be clever; he wrote what he felt and consequently revealed both the greatness and the weakness of sincerity. Since the present trend in music is toward complete human and spiritual sincerity, Tchaikovsky is a better guide than the purely cerebral composers.

"To return to the development of Russian music, there may be a valuable lesson in the way this music reached out into the world. We find that Russian music became known in exact proportion to the abilities of the artists who interpreted it. The world became enchanted with the Russian ballet because Russia was able to send out dancers like Pavlova and Nijinska. Russian orchestral works came to the world through great Russian conductors. Russian opera found its way to the world-stage when Chaliapin and Baklanoff carried it there—when they died and no other great Russian singers came to take their places, the vogue for Russian opera declined. The constant renewal of the ranks of great Italian and German (or Scandinavian) singers may explain, in part, the continued appreciation of Italian and German opera. It is the great interpreter who keeps alive the music of his land.

"My own part in the development of Russian music is but a small one—yet one that is full of happy memories. During my childhood, the great figures in St. Petersburg were Rimsky-Korsakoff, Liadoff, Glazounoff, and my father. Stravinsky was known only as the son of his father, a famous singer. Rimsky was a frequent visitor at our home, and I should, perhaps, have many memories of him; but only one stands out. That was in 1908. My father was on his way to Paris to conduct Rimsky's "Snow Maiden," and the master came to the station to see us off. It was an old wooden station, smoky and dusty from the wood-burning stove, and through the haze

there suddenly loomed the great, bearded figure of the venerable master. As he embraced my father and wished him well, people around us whispered, "See—there is Rimsky!" I was nine years old, and very proud to be a part of that group. Liadoff I knew better. At least, I remember him better. He often came to us, and was always kind and jolly. He was very stout and enjoyed his food. Once, for supper, we had him—delicious little Russian pastiches. Liadoff adored them. He accepted several servings; then, turning to me, he said, "I shall eat twenty-five of these—then I shall explode." Electrified, I kept count. Indeed, he did eat twenty-five blini and I waited, breathless, for the concussion that must result from the exploding of so large a man. But what happened? Nothing at all! I loved Liadoff dearly, but it took me a long time to get over my disappointment.

"Glazounoff was also a big, stout man. He was chief conductor of St. Petersburg, but my father often substituted for him in his periods of recurrent illness. Glazounoff was of a type that, alas, seems to be disappearing. His whole life was devoted to music—he talked music, made music, lived music, was interested in nothing else. There were often times when he did not know where tomorrow's breakfast was coming from, but that did not trouble him. A good, rousing musical discussion was enough for Glazounoff. I remember that he once came to my parents in Paris and arranged to dine at a restaurant. Naturally, my parents took me along. But when the great moment arrived and the waiter stood by us with the bill-of-fare, Glazounoff forgot his dinner. Turning to my father, he began, 'Ah, dear Nicholas—you remember that beautiful section for oboe in the second movement of the Brahms? Ah, how magnificent!' For a long while, the oboe section in Brahms held the two gentlemen and dinner had to wait.

"All that belongs to a different day—a different world—and the memories are bitter-sweet. It is a privilege, however, to have assisted, if only in a small way, in the development of a Russian national school that made its way into the world through splendidly gifted composers working together in a true spirit of human brotherhood."

## Fealty for Fifty Years

ETUDE has continually received from subscribers young and old letters which are very stimulating to us. Here is one from a friend in Arkansas:

"I take this opportunity to pay tribute to ETUDE, a magazine greatly loved by my Mother. Over fifty years ago my Mother, Mrs. J. F. Rorer, started taking ETUDE, and took it continuously through the years until her recent death.

"When my Mother rested she usually took ETUDE to bed; when she went to the hospital she took ETUDE. She has found it an inspiration for her teaching. I have found it an inspiration in my home, and it doesn't seem natural to me for a piano to be without an ETUDE

"My Mother taught music in five states. She was always a student as well as a teacher, having studied in four states. ETUDE followed my Mother to twenty addresses in eight states.

"Mrs. A. C. Krueger."

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DECEMBER, 1948

"MUSIC STUDY EXALTS LIFE"

771















## Comeback—Words and Music

(Continued from Page 746)

"I spoke a while back about opening up tone. Once the tone sits safely on top of a good supporting breath, its next need is for proper resonance. This is best achieved by sending the tone through the chambers of resonance on a pure vowel sound. Many singers have 'favorite' vowels: some find that EE gives them better freedom in opening up resonance, some prefer OH, and so on. I have an exercise that was taught me by Dan Beddoe, at the Cincinnati Conservatory,

and I like it because it takes in all the vowels. The musical pattern of this exercise is the simple scale. Using one breath for each degree of the scale, sing the syllables HUNG-YEE-OO-OH-AH. Then another breath, and the next step of the scale, on the same five syllables, range. Start each tone very softly and enlarge it, dynamically, as you feel yourself 'opening up.' You will observe that the final OO-OH-AH of this little drill are perfectly normal vowel sounds. Preceded by the HUNG-YEE, however, they take on greater carrying power. It is this carrying power that is the very soul of this resonance. My 'Hungee-yee' drill did me words of good when I was getting back into vocal form.

"I have another vocal hint to offer which isn't really a vocal matter at all

You might call it a health hint, or a beauty hint, depending on your point of view. I have found that I sing better when I am not too thin. I realize perfectly that the fashionable figure is all in favor of taking pounds off. The singer, however, must also realize that she is dealing in pound-weight, exactly as the pianist or violinist is doing. And it has been slim—too slim, in fact. My big problem was to put on weight and it was always a difficult thing for me to do. My normal weight used to be around one hundred and three pounds, and while I never had any distinct vocal problems, I did find that I had less endurance than I could have wished. Well, during these past years of illness, my doctors took to building me up. When I left the hospital,

I weighed one hundred and forty-eight pounds! Looking in the mirror, I was horrified. But then I noticed an odd thing. Despite having been ill, I had more endurance in singing than I had ever had before! At present, I weigh one hundred and twenty-eight pounds (no, I have not dieted; the twenty pounds disappeared naturally, in proportion as my life got back to normal) and I feel better and sing better than when I was at one hundred and three pounds. Certainly, I am not advocating excessive stoutness! That is as unwholesome as it is unbecoming! I do advocate, however, sufficient body weight to reinforce the body for endurance.

"Regardless of a singer's vocal proficiency, I suggest keeping in touch with their work. There is that about ensemble singing—particularly the ensemble sing-

ing of inspired music—that helps the voice, the spirit, the entire being. I began in a choir and I shall end there! For every singer there comes a time when the big, spectacular engagements are no longer advisable. Then comes the great question: 'What next?' For myself, it will be the choir. I have sung 'In my Father's house there are many mansions' about a thousand times, and sooner or later, I start on the third thousand. Perhaps I realized, during the past five years, that I was passing through one of those times that which helped me to come out of it—that which helped me to come out."

## Band Questions Answered by Dr. William D. Revell

### Organizing a Band

Q. I am attempting to organize a Community Boys' Band. Can you help me with the following problems?

1. What beginners' methods are best for our use?
2. What books are available that would prove helpful in this project?
3. How often should we rehearse, and how long do you recommend we hold each rehearsal?
4. What make of clarinet reeds do you recommend?

—R. V., Moorpark, California.

A. 1. There are several excellent band methods available for your purpose. Some of the more successful methods are as follows: "World of Music," "Easy Steps to Band Playing," "S.Y.B. Method." These methods may be procured through the publishers of THE EXETER. There are also several other popular and successful methods which would prove useful to your group. I suggest that you look over all the methods available and select the one that is most adaptable to your particular needs and situation.

2. (a) "Band Betterment," by Edwin Franko Goldman; (b) "Getting Results With School Bands," by Prescott and Childs; (c) "Success in Teaching," by Righter.

3. I suggest that you hold daily rehearsals and that they be limited to one hour; particularly if you do much formal ensemble playing. Incomplete ensembles can not stand long rehearsals, since they tire quickly and must be given frequent rests.

4. I prefer the Van Doren, Martin, and Saccoccini clarinet reeds, No. 2 or 2 1/2, for the beginner.

### Teeth and the Mouthpiece

Q. We have been questioning recently whether or not the upper teeth should touch the mouthpiece in playing the clarinet and saxophone. A good saxophone player with whom I talked recently, remarked that touching the teeth to the mouthpiece was the old method. Some clarinet methods suggest that the teeth touch the mouthpiece; others say not. Does it really make much difference?

—C. L. W., Enterprise, Kansas.

A. I am quite surprised to learn that some methods and players still recommend that the upper teeth should not rest upon the mouthpiece, since this is the accepted modern method of embouchure on clarinet and saxophone. The older methods recommend the double lip embouchure. (This is the system which teaches both lower and upper lips be drawn over the teeth.) However, this teaching is obsolete and is rarely taught today. Naturally, the system which produces the best results is the most desirable.

The modern method of placing the upper teeth on the mouthpiece, with the lower lip placed slightly over the lower teeth, is the accepted modern embouchure for clarinet and saxophone.

### Concerning the Bassoon

Q. I would much appreciate some information relative to bassoons. Will you please tell me in how many systems the bassoon is made, and which system is most widely used?

—F. M. R., Phoenixville, Pa.

A. The two most common and at present the most bassoon systems in use are the French system and the Heckel system. The French system is not used very extensively by modern bassoonists. It is a slight modification of the Heckel system and its fingering is somewhat more complicated than the Heckel. Practically all professional bassoonists prefer and play the Heckel system bassoon.

## Music Teachers National Association

(Continued from Page 738)

NATS, NASM, Phi Mu Alpha, and has been MTNA Secretary since 1944.

Treasurer: Oscar W. Demmler. Mr. Demmler, a life-long Pittsburgher, was educated at Columbia University, the University of Pittsburgh, Pittsburgh Musical Institute, and Carnegie Institute of Technology. His career has been made in the Pittsburgh Public Schools, where he is now Supervisor of Instrumental Music. Oscar is so well and affectionately known by those who have worked with him that it is difficult to think of him except by his first name. He was Assistant Treasurer of MTNA from 1924 to 1930, Treasurer from 1930 to 1942. In 1942 he retired to retire and succeeded to the extent that he exchanged titles with Mr. Kendall, who had been appointed Assistant Treasurer in 1942. When Mr. Kendall was elected President in 1947 the Executive Committee consisted that Oscar again take over the work of the Treasurer's office. So from 1924 until at least 1948, he has been involved in MTNA finances!

Editor: Theodore M. Finney. The familiar green volumes have had four editors since the series began with the book covering the 1904 Chertlin Meeting. First was Walden S. Pratt, who as President, Treasurer, and Editor did the work from 1906 until 1915. The 1916 book was edited by Charles N. Boyd. Beginning with 1917 and extending through 1938, volumes for a whole generation were edited by Karl W. Gehrkens. As the successor to Pratt, Boyd, and Gehrkens, the present editor would rather preserve a humble silence.

These, then, are the people whose duties, outlined by a Committee Report which may be seen in the 1935 Volume, involve the responsibility for keeping the wheels of MTNA running.

It would be a mistake to think that these officers do their work alone. The other members of the Executive Committee, the chairmen and members of the standing and special committees, the Senate of Past-Presidents, all make their contributions. Most of each individual member who is a member because of his interest in the work of MTNA is an important element in keeping his organization functioning.

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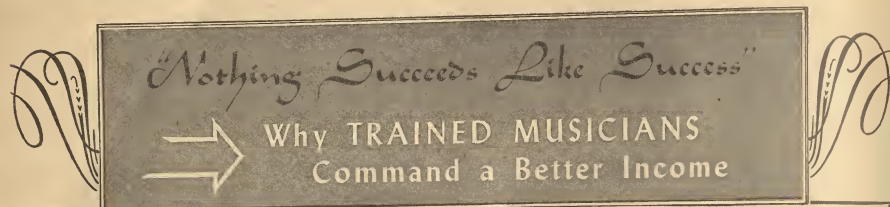
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## The Musical Christmas of Yesteryear

(Continued from Page 177)

the exact date is unknown, in New York these early colonies soon established the Christmas music of the Church of England. Festive carols held sway, but in 1766 William Tucker, at one time vicar-choral of Bristol Cathedral, in England, led the Christmas services in St. Paul's Church, probably the best of their kind, up to that time in the New World. Trinity Church soon followed with elaborate services including selections from Handel's "Messiah," at the Christmas services. Christmas was a festive season during

the Revolutionary War. The soldiers were fond of gathering around the camp fires and singing choruses led by their flutes. Billings' Chatter was one of their favorites and the New England troops often vented their fervor on his vigorous words:

"Let tyrants 'shake their iron rod,  
And slavers clank her galling chains;  
We'll fear them not, we'll trust in God;  
New England's God, forever reigns."

While New England did not believe in a particular celebration of Christmas, there were occasional musical observations of the day, and one or two notable events are associated with it. In old St. Michael's Church, in Marblehead, Mas-

sachusetts, they introduced chanting (possibly the first in New England) on Christmas. The pastor of this church writes in a letter dated December 24, 1787: "As tomorrow is Christmas we intend to introduce chanting into our church; and a week later he writes: "It was done before a very crowded audience of Churchmen and Dissenters, and to general acceptance"; and he adds that he believes his to be "almost the only church on the continent in which this is done."

In 1815 an important musical event took place on Christmas Eve in Boston. The Treaty of Peace with Great Britain, after the Revolutionary War, had been signed at Ghent on Christmas Eve, 1814, and Boston had celebrated this with a great choral jubilee two months later. So successful was this festival that it was determined to attempt something permanent on the same lines. As a result, the Handel and Haydn Society was organized and gave its first concert on Christmas Eve 1815, in King's Chapel. There was much excitement about the event. Two days before, the *Columbian Centinel* printed a long editorial on the subject. The concert was in three parts, consisting of selections from the compositions of Handel and Haydn, and began at six P. M. Tickets were one dollar each, but anyone buying four tickets received a fifth gratis, while those buying six received two extra tickets free.

The chorus consisted of ninety gentlemen and ten ladies, while an organ was used for some of the accompaniments. There was also an orchestra of ten members. This orchestra was the Philharmonic, the first orchestra in American history, for it must be remembered that the Moravian church performed the accompaniments of only sacred services, while this Boston orchestra often played symphonies by Adalbert Goryzewski, and even an occasional symphony by Haydn. Three days after the concert an interesting essay was published in the *Columbian Centinel* regarding the event:

"We have no language to do justice to the feelings experienced in attending the inimitable execution of a most judicious selection of Pieces from the Fathers of Sacred Song. We can say that those who were Judges of the performance were unanimous in the declaration of their superiority to any ever given in this town. Some of the parts electrified the whole auditory, and notwithstanding the sanctity of the place and day,

the exclamations to loud applause were frequently irresistible. The performers amounted to about one hundred, and appeared to embrace all the musical excellence of the town and vicinity. We shall not particularize, but suffice it to say that merited every praise. The choruses were sublime and animating. All the parts of the Chapel from which the music gallery could be seen were full to crowding."

The concert ended with the *Hallelujah Chorus*, which led another enthusiastic critic to write: "There is nothing to compare with it. It is the wonder of the nation."

Christmas concerts were somewhat regular in New England after this time, for not only did the Handel and Haydn Society give them, but other musical organizations and cities followed the Boston lead. In those days the audiences were patient as regards programs, for the concerts began at six o'clock and lasted well into the night. The Handel Society of Salem, for example, gave a concert on Christmas Eve, 1817 (advertised as an oratorio at the Baptist Meeting House) in which the program consisted of fifty-nine compositions selected from the works of more than a dozen American and European composers. A notice regarding this event in the *Salem Gazette* gives a most unusual application of the "bar" in music:

"Tickets may be obtained at Cushing & Appleton's, Henry Whipples, and S. Wey's book-stores, and at the bar of the Essex Coffee-House, Price, thirty-seven and a half cents."

### Viols and Trombones

Little is known regarding the musical instruments in the early days, but there is an account of the music played in a church at Bethlehem, Pa., on Christmas Eve, 1749. The instruments used included the violin, the viola da braccio, the viola da gamba, flutes, and French horns. One of the earliest references to trombones comes from the same town, when in 1784 a number of them were brought from Europe. Some years later a girl, writing to her parents, describes the Boston Christmas:

"We began with music. There were four violins, two flutes, and two horns, with the organ; which altogether sounded delightfully. The children sang one German and eight English verses. . . . The neighboring churches also came to visit us. . . . We entertained them with music."

Christmas has many rich associations in the life of America since it became a nation. We can claim a number of familiar carols but practically all customs in observance of the day came from other lands. As we look back to early colonial days, we may often wonder why the early prejudices and dislikes of Christmas music and its celebration were tolerated by people who came to America to escape religious persecution in other lands.

## Theodore Presser

(Continued from Page 728)

started to build a village later known as Presser Park, with the idea of providing superior suburban homes for his employees. He purchased a large tract of ground on the outskirts of Philadelphia and erected twenty-eight residences and an apartment house group, as well as a large central heating plant. The homes were modern and were rented at a price almost one-half of customary rentals. For economic and social reasons such projects are rarely successful, largely because of the heterogeneous demands of the employee groups, and the impossibility of conducting such an operation without mounting costs. The taxes of the residents and the surrounding property holders began to soar immediately, and that raised the living costs of the residents of Presser Park. After two years, and the expenditure of nearly a million dollars, Mr. Presser realized that his well-intentioned experiment was inexpedient and unsatisfactory to those whom he desired to benefit. As he was not interested in continuing the experiment merely as a real estate venture, he exchanged the suburban properties for a large central city hotel owned by a real estate promoter. Later he sold the hotel, realizing a profit of about one million dollars.

About the turn of the century Mr. Presser went abroad with his wife. He visited many countries, transacting business with numerous music firms. At Leipzig he revisited his old haunts, but found few friends of his student days. Two things impressed him immensely upon this trip. One was a visit to the palace "Chateau Trevano" at Lake Lugano, one of the most beautiful Italian lakes. It was the residence of that amazing French-American, Louis Lombard, who had acquired this fabulous regal home built by a Russian baron and multimillionaire. Lombard himself seemed like a story-book character. He was slender, short—hardly over five feet—and as agile as an antelope. His wit and repartee were unforgettable. He had come to America as a youth with fourteen dollars in his pockets and a duffle under his arm. He established himself as a teacher in Utica, New York, and ere long had a prosperous conservatory under his direction. His brilliant mentality and his Napoleonic nervous energy made him hosts of friends. One day Lombard, with his original ideas upon finances, went to Wall Street, New York, with some of his earnings from the conservatory. Contrary to all rules, he played the stock market quite differently from the manner of the times and after a few months had made himself a multi-millionaire. He married a charming American lady of immense wealth. He sold his conservatory, and decided to live abroad, where he might

with study, become a composer and a conductor.

In the meantime Lombard had become an enthusiastic American citizen. All who visited his magnificent new home, above which the Stars and Stripes always flew, were received like royalty. The palace had its own theater and opera house. Lombard maintained his own symphony orchestra and opera company, with which he produced his own compositions and those of many of the contemporary masters, who did not disdain taking in his incredible fortunes. With its two-hundred cararra marble columns, and with a balustrade supported by two thousand sparkling cut glass balusters), and sitting upon divans which had supported many different royal persons of Europe, including Queen Victoria. This did not interest Mr. Presser, but he was enormously impressed that he slept in a room that had been occupied by List, Rubinstein, Verdi, Gounod, Massenet, and most of the great Russian, English, French, Austrian, German, and Scandinavian composers, as well as by many foremost statesmen and writers. Mr. Presser was delighted with this experience. He said, "I had always worked so hard that I had come to feel there was something iniquitous in having a good time. From Lombard I learned that it was a good thing to have 'sprees' of fun. I resolved to have more fun in my life." Lombard, in America, became a visitor at Mr. Presser's home and at mine, also. Although he had a most profound and serious side to him, when he was a host, and a guest he inspired uncontrolled laughter and merriment. Mr. Presser used to say, "Lombard was my mentor of joy and happiness."

At Lugano before World War II Lombard once showed me a large stone wall covered with wisteria, saying that it was the most valuable thing he possessed because: "Mussolini built it with his own hands. He used to laugh, then. That was before he learned to frown!" *Tempora mutantur et homines deteriorantur!*

Theodore Presser continually referred to the work of Lombard as an instance of the endless opportunities which awaited all who live in America and who are wise enough to take advantage of them. During the first year of World War I he opened his house to American tourists stranded in war-clouded Europe. His multi-lingual and histrionic gifts made him an ideal secret agent for his adopted country. After Lombard's death Kaiser Wilhelm, once a guest at Lombard's home, tried to purchase "Chateau Trevano" and transfer his tree-chopping activities to Holland to the beauties of Lake Lugano.

(This biography will be continued in the next issue and will give full particulars as to how Presser's first steps in philanthropy.)

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This comprehensive dictionary of music terms, in convenient size for handbag, or coat pocket, serves as a fine Christmas remembrance retail souvenir, or reward for some pupil's notable achievement. (60¢)

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## Useful Musical Games

by Gertrude Treacher

THE pupil's attitude toward music often depends upon the teacher's ability to make music the work varied and interesting. The wise teacher will cultivate opportunities of entering into the activities of her pupils outside of the lesson period. The value of the "personal touch" cannot be overestimated, and frequent meetings of groups of students, at the studio or in the teacher's home for an evening of musical games and other forms of entertainment, furnish an opportunity for insight into the character of the pupil.

Any ingenious teacher is able to invent ideas and games which are delightful if played as a pastime. These games can not take the place of fundamental principles, but rather are an aid in drilling fundamentals and will help to give a clear and correct mental picture of them. Fundamentals should not be "given in doses"; children seem to have an aversion for too much telling "how and why" in learning to play the piano, anything which will introduce the spirit of play into the piano lesson will be welcomed.

Teachers recognize the value of good natural rivalry in scale contests, musical games, and many such schemes that are helpful in awakening interest. Something which appeals to the pupil's sense of humor and presents a new series of terms of things he already understands, will arouse interest, especially if there is some competition involved.

Competitive games can be even more interesting if a small prize is given to the winner. Try to discover the pupils' hobbies and devise some little prize along those lines. Most children have the collecting instinct at certain ages; they collect pictures of favorite movie stars, match books, stamps; they are fond of pets, sports, sail boats, ship and plane models, and so on. Pictures of their favorites can often be found in magazines, and if mounted by the teacher make attractive and inexpensive little prizes. Looking up these pictures and arranging them takes some of a busy teacher's time, to be sure, but it pays in the end by helping to keep the young student interested.

One game children love to play is "Musical Bingo." In place of numbers have musical signs to fill in the lines. The game is played just the same as "Bingo" or "Household," as it is called in some sections of the country. The winner of each game receives a red chip, and the one with the most red chips at the finish of the game receives the prize. Then there is "Musical Quiz." Have fifty cards (more can be added as the pupils' knowledge increases) with a musical sign on each. These are placed face down on the table and the children in turn pick one up. The next child answers immediately; if correct he stays in the game. After each child has had a turn, the cards are shuffled and the children remaining in the game continue. The one who answered correctly in his turn and is last at the table wins a prize.

The older children have fun in selecting the name of a composer and seeing how many words can be spelled by using only the letters in his name. This also meeting does furnish a needed stimulation, and the pupils are receiving the merits of both types of instruction.

another name which begins with the last letter of the one just spelled. For "Hunting and Fishing Games," have cards marked with a letter each representing a key. The pupil draws a card and then gives the signature for the key on the card drawn out. The old game, "I'm thinking of a musical game," can be played as a musical game in this way: "I'm thinking of the fourth tone in the Key of D," and so forth.

Not even a whole evening, nor every meeting, need be spent in musical games. In fact, discussions of the various interests of the students will afford opportunity for the teacher to read or tell the story of some musician's life, or to include a little History of Music.

The same thing done over and over in the same way becomes monotonous, even games. Some evenings could be used in making musical scrap books. If this is not feasible in the teacher's home or the studio, let the pupils make the books at home, bring them to the meeting, and spend part of the time looking at each other's books. Their scrap books may contain programs, clippings, pictures, and anything of any interest that is associated with music. Scrap books, or anything which gives the student a feeling of creating something, will arouse his imagination.

As musical knowledge develops and there is interest in these group meetings grows, there is an opportunity for the teacher to introduce a study of Appreciation of Music by correlation of music and every day activities. For this, the teacher must be prepared to play some numbers, and also to have some of the more advanced students play. Records may also be used. While most schools have some of this work in their curriculum, there is never enough time in the crowded school day for learning to enjoy listening. There are several splendid texts on Music Interpretation written for the public school teacher which are also very valuable for the private teacher.

Have as a project some subject of general interest; for example, transportation, for all children like to travel and to take trips, and this which can be correlated with the various modes of travel, such as planes, trains, auto, horseback riding, sleighing, and so on. There are many simple but attractive arrangements of music which may be used. These numbers are to be prepared at the usual lesson period and home practice, and when the project is completed, have an evening at the studio, with the parents and friends invited as guests. Let this evening be the goal to ward which they work, and it will be a compelling incentive to the pupils.

Group meetings of one type or another are a much needed factor in private teaching. They afford the needed incentive of working with others on some project pertaining to music, and games and contests satisfy the competitive spirit in youth. For the average young music student, every lesson needs the drive of some specific incentive.

Private teaching or the individual lesson has many advantages over group instruction, but the occasional group meeting does furnish a needed stimulation, and the pupils are receiving the merits of both types of instruction.

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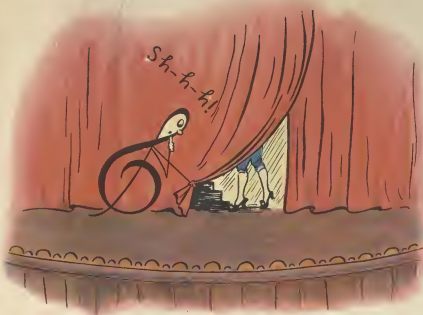
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# It's Curtain Time

... and Mr. G-Clef Reviews

## SUCCESSFUL OPERETTAS



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Say, this is enough to give "foot-light fever" to the youngest of singers! It wages history up and makes its pages alive with excitement. From war whoops to minuets, every surprise-filled minute helps put history across to Betty Ann and Mary Lou, the principal characters. Fun! I'll say, "Can't tell who'll have more fun, the audience or the participants."

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(Includes Dialogue, Music and Stage directions.)

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Book and Lyrics by LIDA L. TURNER  
Music by R. M. STULTS

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Vocal Score, \$1.00; Stage Guide, \$1.00.

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Heave ho for a swashbucklin' adventure with six revengeful society gals, bent on having freedom even if it means running away. Six bold pirates on a deserted island beat the them a lesson. How? Surprise! Chorus must be in couples. Fun to give, fun to see.

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Our rotund critic, Mr. G-Clef, returns to give you a peek-a-view of desirable operettas for winter and spring production!

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Book and Lyrics—LIDA L. TURNER  
Music—R. M. STULTS



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Performance time, 2 hours.

Vocal Score, \$1.00.

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A Comic Operetta in Two Acts

Book and Lyrics by  
ELSIE DUNCAN YALE

Music by CLARENCE KOHLMANN

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Vocal Score, 75c.

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and four scenes

Book and Lyrics by  
JUANITA AUSTIN

Music by CLARENCE KOHLMANN



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Vocal Score, \$1.00.

Stage Manager's guide and orchestrations rentable from Publisher.

### THE MAGIC FEATHER OF MOTHER GOOSE

An operetta for children in  
one act

Book and Lyrics by  
JUANITA AUSTIN

Music by HENRY S. SAWYER

I give you Mother Goose! In this bit of play-acting she's the uninvited guest at an "unhappy" birthday party. Her sorcery and its results pack a walloping store of forty-five magic-filled minutes for little tots and grown-ups to enjoy. Eight chorines and a chorus perform this fun-loving operetta. The three principals should have good voices. Performance time, 45 minutes.

Vocal Score, 75c.



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by CYNTHIA DODGE

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