1-1-1949

Volume 67, Number 01 (January 1949)

James Francis Cooke

ETUDE

the musi[illegible]e

NORMAN DELLO JOIO'S "Variations, Chaconne and Finale" was given its first New York performance on December 9, by the New York Philharmonic-Symphony Orchestra, conducted by Bruno Walter. This work, the most recent by Mr. Dello Joio, had its world première last January, when it was played by the Pittsburgh Symphony Orchestra under the direction of Fritz Reiner.

EDWARD JOHNSON

EDWARD JOHNSON, General Manager of the Metropolitan Opera Association, was honored in November for his twenty-five years of service with that organization, twelve years as a leading tenor and thirteen years in a managerial capacity. The Metropolitan Opera Guild, at its annual meeting, presented Mr. Johnson with a silver cigarette box. Lucrezia Bori, Honorary Chairman of the Guild, who had appeared with Mr. Johnson in many operas, made the presentation.

THE PHILADELPHIA ORCHESTRA will visit England during the spring and will give a series of concerts beginning May 13. Under the direction of Eugene Ormandy, the orchestra will give a minimum of fourteen concerts in England, with the possibility that visits to Scotland and Ireland may be arranged, which would bring the total number of concerts to as many as twenty-eight. About this same time it is possible that the Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham, will be touring the United States. At this writing no dates have been set, but it is expected that about forty concerts will be given.

GABRIEL DUPONT (1878-1914), French composer whose lyric drama, "Antar," scored such outstanding success when it was posthumously performed at the Paris Opéra two years ago, was featured by "Le Triptyque" in a festival of his works on October 28 at the Salle de l'Ecole Normale. The program included *La Maison dans les dunes* for piano and *Poème* for piano and string quartet; and the contributing artists were Maurice Dumesnil and Le Quatuor Loewenguth.

LE QUATUOR LOEWENGUTH of Paris gave a series of six concerts last November at Times Hall, New York, featuring Beethoven's seventeen string quartets. On this occasion the distinguished ensemble repeated the great success previously scored by similar series in Paris, Brussels, and London. Two more concerts took place in Montreal and at the Library of Congress in Washington.

HANS KINDLER, founder seventeen years ago and conductor of the National Symphony Orchestra, Washington, D. C., has resigned, effective at the end of the present season. It is said that he is desirous of being relieved of the rigorous schedule under which he has been working. He plans to go to Europe for a rest, and perhaps to accept several guest-conductor engagements. Before his long period of service as conductor of the National Symphony Orchestra, Dr. Kindler had been, for several years, the principal 'cellist of The Philadelphia Orchestra.

HANS KINDLER

ARTHUR HONEGGER and Randall Thompson have received commissions from the Koussevitzky Music Foundation to write symphonic works. These were the only commissions given by the Foundation in 1948. Mr. Honegger is still at work on a symphony commissioned by the Juilliard Musical Foundation a year ago.

JOSEPH ROISMAN, for twenty years leader of the Budapest String Quartet, has been awarded a medal from the Elizabeth Sprague Coolidge Foundation for his services to chamber music.

THE CURTIS INSTITUTE OF MUSIC in Philadelphia is this month celebrating its twenty-fifth birthday with two concerts in the Academy of Music, in which compositions by distinguished graduates will be performed. The concert given by the Curtis Symphony Orchestra, conducted by Alexander Hilsberg, will include Samuel Barber's Symphony No. 2 and the opera program will feature Gian-Carlo Menotti's "Amelia Goes to the Ball," which had its first performance at the school eleven years ago.

LONDON'S opera season has been highlighted by a "new" opera by Verdi—"Simon Boccanegra"—given for the first time in London by the Sadler's Wells Company. Written in 1857 and revised in 1881, critics have been asking since the London performance, "Why should a work of such power and magnificence have waited sixty-seven years before its revelation to the British public?" The opera was given its first American performance by the Metropolitan Opera Association in New York City, in 1931, and is scheduled for a revival this season.

THE ORATORIO SOCIETY of Honolulu, founded only last May with eighteen lovers of group singing and now grown to a membership of two hundred, joined with the Honolulu Symphony Society at Christmas in a performance of Verdi's "Requiem." The founder-director is John Edmund Murphy, from Framingham, Massachusetts, now living in Honolulu, whose love for choral music led him twenty years ago into the tenor section of the Harvard Glee Club and later into the Handel and Haydn Society of Boston, under whose director, Thompson Stone, Mr. Murphy gained valuable choral experience which he is now putting to very good use.

VLADIMIR HOROWITZ will make his first European appearance since the War, on the program of the second Holland Festival next summer. Also featured in this festival will be Benjamin Britten's newest work, "A Spring Symphony," for orchestra, chorus, and three soloists.

ERNST VON DOHNÁNYI, one of the greatest living composers, is making his first visit to the United States in twenty years. In November he played at Wellesley College, in Cambridge, Massachusetts, and also in Detroit, where he performed his Second Piano Concerto with the Detroit Symphony Orchestra.

THE NEW YORK CITY OPERA COMPANY presented during December a most successful season of opera in Chicago, at the Chicago Civic Opera House. The engagement opened on December 1 and ran to December 19. Headed by Laszlo Halasz, its artistic and music director, the company presented a repertoire of fifteen operas in eighteen performances. The opening performance was Richard Strauss' "Salomé."

JACQUES BERLINSKI'S prize-winning symphonic work, "Kenaan," had its world première on November 18, when it was played by the Cleveland Orchestra directed by George Szell. Mr. Berlinski's work was the winner of the first prize of a thousand dollars in the recent music contest conducted by the National Jewish Music Council.

THE BOSTON SYMPHONY ORCHESTRA has established a fund in the name of Serge Koussevitzky, which it is expected will total $250,000. The Fund is to be devoted, to quote the announcement, "without any restrictions whatsoever, to the interests of the Orchestra, and to its cultural and educational development." It is the wish of Dr. Koussevitzky himself, expressed in a letter to the Board of Directors, that any demonstration of appreciation which anyone may care to show him for his long service with the Orchestra may take the form of a contribution to the Fund.

EVAN WHALLEN, graduate student at the Eastman School of Music, is the winner of The Philadelphia Orchestra Young Conductor's Contest conducted by Eugene Ormandy. Mr. Whallen, a native of Akron, Indiana, has the opportunity to study with Mr. Ormandy and to be his apprentice assistant during the season. The award included also an opportunity to conduct The Philadelphia Orchestra in part of a regular concert, which event took place, with great success, on December 3.

LICIA ALBANESE

OWNERS of television sets (some 800,000 of them in the northeastern part of the U. S.) were amazed on the evening of November 29 by the performance of "Otello" at the opening of the Metropolitan Opera House in New York. The leading singers were Licia Albanese as *Desdemona*, Leonard Warren as *Iago*, and Ramon Vinay, a Chilean tenor, as *Otello*. The performance itself was one of especial power and brilliance. It was heard, according to conservative estimates, by two million instead of the usual thirty-five hundred that can be packed into the House.

The old theater at 39th and Broadway was almost made over to provide for the large number of television machines. Since many of the scenes in the opera are enacted in a dim light, it was necessary to install additional lighting of the infra-red ray type, which was invisible to the audience in the theater but made photography possible. In other words, the old Opera House was almost turned upside down by these radical modern inventions, and those who saw this extraordinary event on television saw far more than the regular audience did. They saw all of the officers of the Opera Company, and heard them and many distinguished guests discuss the opera over the air. They saw Milton Cross resplendent in evening dress describe the story of "Otello." They went backstage, up into the wings, and heard comments by the opera stars. The performance was conducted by Fritz Busch, one of the most renowned operatic conductors of our time.

It was not technically perfect in every detail, but it was so remarkably done that thousands of people who had never been inside an opera house got a fine idea of what happens in opera. Musically they probably heard more and heard it better than they might have from some of the seats in the House. It was easily the greatest event we have seen on television, and we have been watching it for nearly ten years.

It is only fair to say that the tremendous expense, which included $20,000 for extra rehearsals and trial performances, was borne by the sponsor, the Texaco Company, which through the years has already made extraordinary contributions to operatic study through its "Saturday Afternoon Broadcasts."

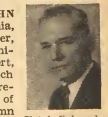


Photo by Underwood & Underwood

HAROLD GILBERT

THE MENDELSSOHN CLUB of Philadelphia, celebrated in December, its seventy-fifth anniversary, with a concert, the feature of which was an excellently presented rendition of Mendelssohn's "Hymn of Praise." Founded in 1874, by William Wallace Gilchrist, distinguished composer, conductor, organist, the club has had a notable career in the musical life of the Quaker City. Dr. Gilchrist continued as director for nearly forty years. Since then other well known conductors have led the club, including Dr. Herbert J.

(*Continued on Page* 48)

ETUDE *the music magazine*

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA 1, PA.

FOUNDED 1883 BY THEODORE PRESSER

Contents for January, 1949

VOLUME LXVII, No. 1 • PRICE 30 CENTS

Entered as second class matter January 16, 1884 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright 1949, by Theodore Presser Co., for U. S. A. and Great Britain.

$3.00 a year in U. S. A. and Possessions; also in the Philippines, Costa Rica, Cuba, Dominican Republic, Guatemala, Haiti, Mexico, Nicaragua, Panama, Republic of Honduras, Salvador, Spain and all South American countries except the Guianas. $3.25 a year in Canada and Newfoundland. $4.00 a year in all other countries. Single copy, Price 30 cents.

On Keeping a Musical Diary

GENERALLY speaking, Americans are not prone to keep diaries. The publishers of diaries will probably tell you that they sell millions around the first of every January, but buying a diary is very different from keeping it operating for three hundred and sixty-five days. Most of our diaries have about the same longevity as our New Year resolutions. Like dew on the roses in June, the first lines sparkle like diamonds, but with the coming of the noon-day sun, they soon evaporate.

In November 1946 your Editor was engaged in preparing a life of the late Theodore Presser to honor the one hundredth birthday anniversary of the founder of ETUDE, who as well was responsible for a great many other noteworthy undertakings. This biography began in the July 1948 issue of ETUDE and is still running continuously. Mr. Presser was such an active, but at the same time, such an extremely modest person that he put down almost no records of his busy life. With difficulty, we induced him to make a number of notes about his life. Matters of importance he brushed aside with the expression, "Pshaw, why do you bother with that?" All that remained were a relatively few letters and the recollection of friends and associates, which as every biographer knows, is a meager source for research. On the other hand, some Americans, such as Abraham Lincoln, who it is said left over seventy-five thousand letters and documents in Washington, have had the foresight to keep orderly files of their eventful hours. Such records are not conceit, but an obligation to posterity. While we were writing Mr. Presser's biography a very remarkable musical book came to the editorial desk. It was "The Musorgsky Reader. A Life of Modeste Petrovitch Musorgsky in Letters and Documents," translated and edited by Jay Leyda and Sergei Bertensson. Mr. Bertensson is well known to readers of ETUDE for his contributions to this magazine. "The Musorgsky Reader" is a revelation of the manner in which Russians of that day preserved letters and documents, and what many Americans might look upon as inconsequential pieces of scrap paper, have been fully saved by the friends of Musorgsky. This has enabled the authors, obviously after vast research, to reconstruct a rich and full picture of the Russian master of the nineteenth century. This picture is a very different one from that which most musicians have of Musorgsky. The frowzy, dissolute portraits of the composer have given many the idea that he was a kind of barbaric clown from the Steppes. His letters to Vladimir Stasov, Alexander Borodin, Nikolai Rimsky-Korsakov, and César Cui and others, as well as scraps from many diaries, reveal a man with a fine cultural background, brought up in a home in which the atmosphere seemed at times almost Victorian in its conventionality. Destined for the army, he is jubilant in his youth and shows but little of the giant force exhibited in "Boris Godunov." Not all of his contemporaries were admirers of his works. Listen to Tchaikovsky: "I have been thoroughly studying the score of Musorgsky's 'Boris Godunov.' With all my soul I send Musorgsky's music to the devil. This is a most vulgar and vile parody on music." What would Tchaikovsky have thought of the crowds that have attended performances of 'Boris Godunov" in the leading opera houses of the world?

DR. CHARLES BURNEY

"The Musorgsky Reader" is only one of the many works which have been put together with laborious effort and painstaking care to produce, with fine scholarship, a picture which might have been entirely lost if it had not been for documents, letters, records, and diaries.

The moral is, "Keep a diary, if you don't want posterity to get a cock-eyed picture of you (if, after you are gone, anyone should ask for a picture)." Seriously, we have written histories and biographies and know the immense value of accurate reference material, and place an importance upon diaries, documents, and all kinds of evidence of fact. We believe that teachers in schools and colleges should emphasize the necessity for preserving personal records, as students born abroad are cautioned to protect chronicles of all kinds which some day may be of significance. Programs, letters from prominent people, newspaper records—all some day may be of importance. Destiny plays queer tricks upon us all, and no one knows but that which may seem trivial and unimportant today may be history tomorrow.

This does not mean that the maiden's confessions to "Dear Diary," which are blushingly put down in the "wee, small hours," will enlighten the world of tomorrow, but it does mean that the childhood scribblings of a Mozart, a Mendelssohn, a Wagner, a Liszt, or a Debussy may sometime determine the difference between truth and false statement.

Dr. Charles Burney (1726-1814) kept elaborate chronicles of his trips to the Continent, which he reproduced in his "The Present State of Music in Germany, the Netherlands and United Provinces," "The Present State of Music in France and Italy," and in his "General History of Music" (in four volumes, 1776-1789), which have been an important source of reference ever since. The last named work appeared in two volumes reëdited by Frank Mercer in 1935 in London and New York. As much of his

(Continued on Page 45)

Eugène Ysaÿe as a Teacher

A Conference with

Jeannette Ysaÿe

(Mme. Eugène Ysaÿe)

SECURED EXPRESSLY FOR ETUDE BY ROSE HEYLBUT

Biographical

Jeannette Ysaÿe, widow of the celebrated violinist, Eugène Ysaÿe, was born in Brooklyn, New York. The daughter of a physician, she showed marked aptitude for the violin at an early age and while still in her teens, was accepted as a pupil by Kneisel, Auer, and Ševčik. Through friends, her talent was brought to the attention of Eugène Ysaÿe during the time (1918-1922) that he served as conductor of the Cincinnati Orchestra. Ysaÿe heard the young lady play and allowed her to study with him. When he gave up his American post and returned to Europe, he suggested that she continue her work with him there. Although Ysaÿe's crowded concert schedule left but little time for regular teaching, she had occasional lessons with him, and launched her own career under her maiden name of Jeannette Dincin. In 1924, Ysaÿe's first wife died and three years later, in his sixty-ninth year, the great violinist married his young pupil. From 1927 until the time of Ysaÿe's death in 1931, the two carried on their separate careers, and occasionally appeared together for performances of two violins.

When Ysaÿe's last illness was upon him, his young wife helped him, assisting with the lessons of Queen Elisabeth of Belgium, and finally taking over the royal teaching herself. One of Ysaÿe's wishes was that his wife should appear publicly under his name. Except for visits here, Mme. Ysaÿe remained abroad until 1939, when she returned to America to resume her career in concertizing and teaching.

TODAY, some ninety years after his birth, Eugene Ysaÿe lives on among the legendary figures of music. Except for Paganini and perhaps Ole Bull, no violinist has retained a comparable hold on the imaginations of music lovers. I have often been asked to characterize the specific qualities of his art which enabled him to achieve such enduring fame; and think as I will, I can find no better analysis of his genius than that it flowed directly from his complete goodness. Eugène Ysaÿe was essentially a simple man, kindly, helpful, warm, full of love for his fellow men. These traits shone out through his playing and won people's hearts.

Musical Emotions Picturized

The outstanding feature of his own playing was his constant endeavor to *picturize* his musical emotions—to draw from the music he played a concrete image of what went on in his mind. He was born with natural technique; he never had to think about his *vibrato*, his bowing, or any of the purely technical details which can assume such vast proportions in the work of the average violinist. All this was simply born into him. Naturally, my own knowledge of Ysaÿe was limited by the fact that I came to him when he was nearly sixty-four; his struggle years, his conscious working-out of techniques and methods lay behind him. Still, I well remember his talking about all this, even though it took place many years before I knew him. By the time I came to Ysaÿe, he had formulated his musical philosophy into a simple code which he expounded to all his pupils. He would often say, "If you can get to the point where you need do no conscious thinking of fingering and bowing; if you can get away from all that goes on around you; if you can rise to the mood of thinking only of the flow of the music you play, using it to reveal both the soul of the composer and your own soul as you speak for the composer—then you *begin* to find yourself on the right track!"

Photo by S. M. La Reine

A SNAPSHOT TAKEN BY QUEEN ELIZABETH OF BELGIUM

In their Brussels apartment, Eugène Ysaÿe is holding the Stradivarius violin belonging to the Belgian Queen and his wife is holding her husband's Guarneri violin. Eugène Ysaÿe was born at Liège in 1858 and died at Brussels in 1931. He was a pupil of Massart and Wieniawski. His long and magnificent career as a violinist and conductor established him as one of the greatest violinists in the history of music.

That was the spirit of his teaching. He knew no other "method." Those who worked with him—and the number included such distinguished pedagogues of today as Edouard Déthier, Leo Luboshutz, and Louis Persinger—soon caught the spirit of Ysaÿe's desire to *make concrete* a tonal image of deep musical thought, and to introduce it into their own work. Lessons with Ysaÿe were magnificent and stimulating. Naturally, he accepted only artist pupils, and with them he spent no time on the working out of technical problems that should have been mastered before the advanced stage. If a pupil had deep-rooted technical difficulties, however, Ysaÿe always encouraged him to discuss them and together, they would work out a personal and individual solution of personal and individual problems. In the beginning, I sometimes wondered at Ysaÿe's unwillingness to *generalize* on those matters of techniques and skills that loom so large on the student's horizon. Could not a master of such powers easily formulate rules and systems from his own experience? Once I summoned up courage to ask him about this and he gave me an answer I shall never forget. Holding out his beautifully formed left hand, he bade me look at the third finger. It was not quite straight—not quite normal! Slight as the irregularity was, it was there. "So, you see," said Ysaÿe, "it would be impossible for me to set forth any general rules; I do most of my own playing with my first and second fingers!" The fingered editions which Ysaÿe prepared offer strong corroboration of this. At the time, I was dumfounded—to think of an artist with a slight finger irregularity rising to such heights of playing perfection! The incident cured me, though, of seeking any definite short-cuts of "method."

How He Taught

When one came for a lesson, Ysaÿe always held his violin in his arm. He would play for his pupils, allowing them to watch his bowings, and fingerings. His chief occupation, however, was to play the orchestral accompaniments of the student's lesson concerto. He could—and did—actually reproduce the full orchestral part on his violin; and when he had not fingers enough to give sound to the effects he wanted, he would sing! The effect of this remarkable solo accompaniment was such that even the least gifted of the students would suddenly come to life and play his solo part brilliantly.

Ysaÿe believed, with his own great teacher, Vieuxtemps, in always using the open strings whenever possible. He was deeply devoted to Vieuxtemps and seldom gave a concert without including one of his works—even the works that had not been published. Strange as it may seem, it is difficult for me to think back to specific teaching routines that Ysaÿe used—because he used none at all! I do remember that he disliked the words "teacher" and "pupil"—he preferred to speak of "master" and "disciple," feeling that those terms freed the association from authoritarian pedantry, and gave it the light of a coming together for the purpose of making music.

Common-Sense Essentials

Ysaÿe thought much about the responsibilities of teaching. Until the demands of his career intervened, he had served for thirteen years as professor at the Royal Conservatory of Brussels, in his native Belgium. He used to say that far too much importance was laid upon the master, in the master-disciple relationship; that the main effort lies with the disciple who must draw from the master the knowledge and experience he has gathered! Certainly, that is an original viewpoint. It is a helpful one, however, in that it stimulates the disciple to an awareness of his own responsibilities. No teacher can pump knowledge into a pupil; unless the pupil is alert to his own needs and determined to serve them, the best teaching in the world will be of little value.

Ysaÿe had no teaching tricks or devices; he did insist, however, on a few common-sense essentials. He held that a pupil needs nothing more than to have his weak points called to his attention. For instance, he believed that the right arm (the bow) was just as important as the left hand (the fingers), and that one of the commonest errors of the player was to allow the bow to become weak at the tip.

His great point was "correct practice." By this he meant only one simple thing: the *slow* practicing of every detail, with complete and alert *concentration* on every detail, Ysaÿe held that, to practice properly, one must have a mental concept (*Continued on Page* 51)

Musical Fireworks Behind the Iron Curtain

by Victor I. Seroff

IS THIS MAN, CONFINED TO THE SOVIET UNION, THE GREATEST LIVING PIANIST?

Mr. Seroff and other piano virtuosi think that he is. He is protected by guards day and night. His name is Emil Gilels but you may never hear him.

THE International Congress of Musicians in Prague, after two years of a brave existence, breathed its last International breath the summer of 1948. Very little has been known about the two sessions of the Congress in 1947 and 1948, probably because the experience of the first year, 1947, already showed the futility of the Congress' purpose.

I happened to be present at all three Music Festivals in Prague which have taken place since the end of the war. I saw the glorious birth and the ignominious death of the International Music Festivals and I saw the two pitiful attempts in 1947 and 1948 to have the International Congress for music critics and composers run parallel to the Music Festivals as a sort of consort to the brilliant performances. In the first year there was still hope that Prague could remain a forum for these gatherings. Here (it was hoped), opinions, as well as information on the life and work of musicians all over the world, could be freely exchanged and discussed. I remember how a couple of hundred musicians, some of them from such far corners of the globe as India, China, Palestine, and South America, came to the large hall of the Narodni Club and eagerly listened to their *contrères* from the United States, England, and the European continent.

I remember how, after listening to the papers read by the American Carleton Sprague Smith and the Englishman Gerald Abraham, they were "all ears" waiting for Dimitri Shostakovich's "lecture" about "The Life and Work of the Soviet Composer." This was Shostakovich's début among the musicians outside of his homeland; this was the first time since he grew to manhood that he had crossed the western border of Russia. But I remember the sad disappointment among the musicians, for he read to us "the facts and figures" from the paper he brought with him from Moscow, a copy of which was circulated by the Soviet Embassy's cultural attachés through practically all the European countries some six months before Shostakovich appeared at the Congress. And I remember how his nervousness stood in the way of asking him any questions, let alone starting the discussion that was planned and announced by the organizers of the Congress. Yet, apparently, there were enough musicians who believed that things might get better, that "we will get better acquainted and then there will be less suspicion," and so on, for the organizers of the first Congress to stick to their idea of having the second International Congress, and this despite the Communist coup in February 1948.

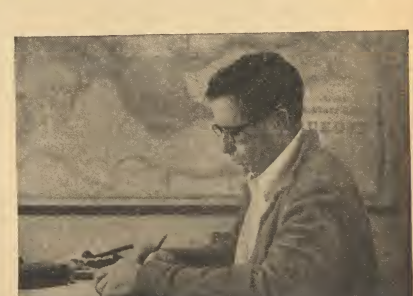
Fruitless Discussion

To my great surprise, while the Music Festival was boycotted officially by some and unofficially by others, the Second International Congress of music critics and composers opened its session at the Narodni Club as in the previous year. But, as in the halls of the Festival, one didn't see a great number of Western musicians at the Congress. And since the majority of the musicians came from Eastern Europe—Poles, Yugoslavs, Bulgars—they, with their Czech hosts, were mostly interested in discussing the "new items," items of a kind similar to those which, last spring, had brought reprimands, even purges, to most of the famous musicians in Moscow. To the composers and critics it seemed imperative to find some kind of definition for that ugly word "formalism," a word which seemed to hang like Damocles' sword over their heads. For days such group of musicians tried to give its own explanation of this term, which appears to be elastic enough to fit any situation and any party line. "For God's sake!" cried out Gerald Abraham at the end of a week's debate, "can't any of you fellows explain it?" But no one seemed able to do so.

Two days later it was announced that the Russian delegation, headed by the composers Tihon Khrenikoff and Yury Shaporin, had arrived, and that Khrenikoff would explain it once and for all. I personally thought that if any one would be able to explain what was meant by "formalism" in Soviet Russia it would be Khrenikoff. Certainly no one would be better qualified, for he had weathered more than one storm in the turbulent political waters of his homeland. Tihon Khrenikoff holds the official position of "General Secretary of the Organization Committee of the Union of the Soviet Composers." It is this official position that makes him so powerful. Khrenikoff was born in 1913 and has to his credit one symphony, composed in 1933-35, which was played by Stokowski in Philadelphia; one opera, "Into the Storm"; and a piano concerto. But he is most popular for his army songs, written during the war. "Of course, not all of Khrenikoff's piano works are very interesting," notes Martinoff, his official biographer. "Nevertheless, one feels in them his optimism, his love for life. The heroes of Khrenikoff are healthy, redblooded Soviet citizens who are fighting for the happiness of their people, their country. You will never hear in Khrenikoff's music any sentimental, slushy cries . . ."

An "Important" Paper

Khrenikoff read for two hours the paper which he brought with him from Moscow. If the audience hoped to learn from this lecture something about the definition of formalism, it was quickly disillusioned, for he never explained the meaning of the term. Instead, he told his colleagues what would be expected from them from now on if they wished to remain composers. Most of his speech consisted of banalities about the duties to one's country and one could just as well have taken a short snooze while Mr. Khrenikoff warmed up for the punches he was to deliver later in his paper. He attacked the press of the United States and, particularly, Mr. Olin Downes for the misrepresentation of facts concerning the Soviet musicians. He abused the American composers for their bourgeois tendencies and told his colleagues to beware of the American influence. He spoke of Henry Cowell as the exponent of the American Piano School, of the danger of American Jazz and its deadly influence in France. He wanted his French colleagues (there were a couple of French communist musicians in the hall) to go home and form a "front" against American domination of music in France. He spoke against such Frenchmen as Poulenc, Honegger, and Messiaen, all of whom he branded as decadent; but he praised Beethoven and Schubert. He warned Czechs, above all, to accept the recent "new look" in the party line and told them to compose "closer to the soil." The speech left no doubts in the minds of the listeners that the dreaded "party line" was being dictated, (*Continued on Page* 8)



VICTOR I. SEROFF

ETUDE's representative, an American citizen, born in Russia, endeavored to enter the Soviet Union but was unable to get any further than Prague, Czecho-Slovakia, now an unwilling Soviet satellite. What happened there at a convention of the International Congress of Musicians reveals the strange, almost unthinkable restrictions placed by the Soviet Government on its leading composers. Mr. Seroff is himself a virtuoso, teacher, and writer.

The Teacher's Round Table

Conducted by

Dr. Maurice Dumesnil

Eminent French-American Pianist, Conductor, Lecturer, and Teacher

EDITOR'S NOTE: In the latter part of August last year, Maurice Dumesnil left America, his adopted home, for a three months visit in his native France. He has returned more enthusiastic than ever for the ideals of the New World. In addition to giving concerts he visited his old friends in the music world; and he now continues the Teachers' Round Table greatly refreshed.

He begins the Teachers' Round Table this month with a short description of his flight from Paris to his home in Detroit. It is written in characteristic Gallic style and is filled with his indomitable gaiety and optimism.

Up Above the Clouds

The flight scheduled for November 10 was postponed because of the fog, but by mid-day on the 11th it lifted and notice came that the plane would take off from Orly at 7 P.M. As we left the Esplanade des Invalides the sun was getting low and the cupola surmounting the grave of Napoleon shone in all its splendor. Through crowded streets and avenues we were whisked away in a large airline 'bus and I marveled at the skill of the driver as he swerved with unfailing hand, through islands, taxicabs, bicycles, and occasionally perambulators. Little doggies themselves seem to understand this peculiar Parisian style of driving; their way of disappearing between the front wheels makes our hearts grow faint, but they always emerge, unhurt and mischievous from somewhere on the side.

At Orly the red tape of customs and immigration was gone through speedily and soon, with a powerful roar, the huge Air France Constellation was on its way. Traveling by air from Paris to New York is an experience, and a rare one at that. It is stimulating, exhilarating, and at times inspiring. While dinner was served we caught a glimpse of nocturnal Paris stretching down below in a labyrinth of multicolored lights. Three hours later we came down to a smooth landing and a green-clad hostess entered the cabin: "You are now in Shannon, Ireland. During the stop of one hour and fifteen minutes you are invited to proceed to the lounge where refreshments and pastry are being served."

Then began the great adventure, the long span of the journey extending across the Atlantic. The night was beautiful, the atmospheric conditions ideal. Softly the motors droned and we climbed higher and higher. I looked out. Who could find words to describe the magnificence of that immensity between sky and water, the stars so large that they appeared to be blotches of gold, the carpet of fleecy clouds extending as far as the eye could see, the peaceful moonlight rays descending upon the fairylike scene? Perhaps music alone can express such overwhelming beauty, the Bach "Aria," for instance, or the slow movement of Beethoven's "Pathétique" Sonata.

In the early morning, but still under dark skies because of the difference of time, we reached Gander, Newfoundland, where we had breakfast. Dawn came as we were headed toward Boston and the sunrise on the ocean was another majestic spectacle. The clouds had dispersed and patches of ultramarine blue were visible here and there. One last luncheon was served between Boston and New York, and shortly before noon we landed at Idlewild Airport. Then a few hours more flight on a splendid new D-C 6 of the Capital Airlines brought me to Willow Run, Detroit, in time for supper.

As I went down the gangway my chief impression was one of amazement. Was it possible that in sixteen hours of actual flight I had covered a distance which a few generations back required weeks, or even months? Everything had been so comfortable, so quiet, so relaxing. Were it not for the purring of the engines we could have fancied being in a de luxe club lounge.

But, you might infer, the danger.

This, my friends, never entered my mind. My only sensation was one of absolute confidence. Anything could happen elsewhere, not to the planes we traveled in! Optimism, perhaps. But how could it be otherwise? Watching those glorious stars brought us unshakable faith in our own, and we felt nearer to the Almighty God.

MAURICE DUMESNIL LANDS AT WILLOW RUN AIRPORT, DETROIT, AFTER HIS FLIGHT FROM PARIS, FRANCE

Wants Pedagogy

May I ask you the following questions: please suggest a book dealing with elementary pedagogy for piano; also a list of studies to be given along with the methods for the first four grades.

Are the metronome markings always accurate? Please explain markings in Chopin's Waltz, Op. 64, No. 2: 58 for a dotted half note, and 144 for a quarter note. Thank you most sincerely.

(Mrs.) B. S. S., Wisconsin.

I recommend the book "Music Play for Every Day" as an excellent one containing elementary pedagogy. You can also use Theo. Presser's "School for the Pianoforte," Grades I and II. Grade III deals also with intervals and ear-training. As to studies applying to the first four grades, there are in W. S. B. Mathews' "Standard Graded Course," Volumes I to IV, many valuable and adequate short etudes.

Are metronome markings accurate? I should say *not!* Take ten different editions and you will likely find ten different markings. These are no better, or worse than the musician who edited the composition.

Often the author himself wrote no mentronome marks at all. Such is the case with the Waltz, Op. 64 No. 2. Here Chopin simply gave the indication of "Tempo giusto" for the first section, and "Piu lento" for the second.

Evidently the figure ♩.=58 refers to each measure of the first section, and ♩=144 to each beat in the second.

But bear in mind what Debussy once said: "The metronome is good . . . at least for one measure!"

Bunny Identified

When I wrote the paragraph titled "A Vicious Bunny" in the September 1948 issue of ETUDE I volunteered the explanation that a ten year old composer's piano piece called "The Rabbit's Revenge" had been inspired by the misdeed of some pink-eyed, four-footed felon guilty of swiping a carrot.

I was entirely wrong and I humbly apologize, for the motive was of a much loftier character. The following letter has been received:

"I read your little story of 'The Rabbit's Revenge' with interest and admiration for the originality of the young composer. As a child I loved the true animal stories of Ernest Thompson Seton. In his book 'Wild Animals I Have Known' is the story of Raggylug, a cottontail rabbit. In this a mother rabbit saved her baby from a huge black snake by jumping repeatedly at the snake and striking him with her powerful hind claws until he was badly wounded and released the little bunny. This heroic deed is certainly worthy of being celebrated by a musical composition. More power to the young composer!"

So let's "render unto Caesar the things which are Caesar's," and thank Elizabeth Dodge of Morristown, New Jersey, for her valuable information which will relieve the natural curiosity demonstrated by many of our fellow Round Tablers.

Composer Wants Help

I would be very much obliged to you if you could help me with this problem: I am a piano teacher, and like to improvise. I think I have nice ideas, and other people have told me so. I would like to write them down and make teaching pieces out of them; but after a few measures I get in a snag and don't know what to do with the idea. Is there any special study I should do, or text book I could buy, which deals with this phase of composition? I would prefer the latter, because I am a busy teacher and I live in a small town. Thank you in advance.

—(Mrs.) H. J. C., Pennsylvania.

Well, cheer up! The important point in your question is the fact that you have "nice ideas." It must be so, since your statement is confirmed by outsiders. In my opinion, to have ideas is the first and foremost requisite for musical composition. No theoretical equipment can or will ever take the place of genuine inspiration. Look at the immense popularity achieved by certain composers, even when their craftsmanship left much to be desired. They reached success be-

(Continued on Page 45)

The Composer Needs Determination and Faith

A Conference with

William Grant Still

Distinguished American Composer

SECURED EXPRESSLY FOR ETUDE BY STEPHEN WEST

WILLIAM GRANT STILL

Biographical

One of our foremost American composers, William Grant Still, was born in Woodville, Mississippi, and makes his home in California. He was educated in the public schools of Little Rock, Arkansas, where his mother was a teacher; at Wilberforce University, and at the Oberlin Conservatory. Though he was later to win scholarship instruction from George W. Chadwick and Edgar Varese, it was his self-taught efforts that won the attention of those masters. Still learned orchestration by playing various instruments in professional orchestras, and by orchestrating for W. C. Handy, Donald Voorhees, Sophie Tucker, Paul Whiteman, and others. For some years, he arranged and conducted the Deep River Hour over CBS and WOR. In conducting the Los Angeles Philharmonic in his own compositions (1936), Still became the first Negro to direct a major symphony orchestra in the United States. He has won extended Guggenheim and Rosenwald Fellowships, and several honorary degrees. His important commissions include works for CBS, the New York World's Fair, Paul Whiteman, the League of Composers, and the Cleveland Orchestra. In 1944 he won the Cincinnati Symphony Jubilee Prize. Still's compositions (which include ballet, opera, songs, and works for orchestra, band, organ, piano, and violin) have won acclaim all over the world. During the season 1948-49, Still's opera, "Troubled Island," is to be produced by the New York Civic Center Opera Company.

THE composer's chief need is for something that no one but himself can give him. Naturally, he must have talent—something to say and a burning urge to say it. Beyond that, he needs determination—the drive to convert that burning urge into the kind of ceaseless, dogged effort that no obstacles can check. Lifts and helps are wonderful, but they cannot take the place of the aid that comes from within. My first obstacle was parental opposition. My father, who died when I was a few months old, was a teacher and a gifted musician; he was a bandleader and cornetist, and after his death they found scraps of manuscripts on which he had tried his hand at composing. Had he lived, he might have been sympathetic to my ambitions, but my mother and grandmother thought differently. My mother, also a teacher, was a talented writer, pianist, and choral leader. She paid for my early lessons on the violin; nevertheless, she bitterly opposed my desire to be a composer. She made fun of my efforts and drew dire pictures of the down-at-the-heel type of musician. At the time, I was all but crushed by her attitude, but later I understood why she adopted it. Secretly, she felt for me, but she knew that the Negro musician of that day was looked down upon and she wished to spare me the disillusionment of a spiritually shabby life. She had no idea that I dreamed of something higher. When my symphonic work, *Darker America*, was played in New York, she read the reviews and was pleased with me. But that came later. In the early days, her disapproval was a bitter thing to bear—fortunately, it destroyed neither my faith nor my determination. I simply went out on my own and settled my fate for myself. It was harder than if I had had help from home, but it had to be done.

A second obstacle was poverty. After I left my comfortable home, I desperately needed money for serious study, but every penny I had was swallowed up by bare living. So I entered the field of commercial music. I realized how dangerous that could be, but I determined that I would master it, rather than let it master me, and that I would use it as a kind of schooling. Thus, I let my work teach me American popular and folk music; and from the commercial arranging I had to do, I evolved my own style of orchestration. In this field I am entirely self-taught. At present, I have given up commercial work in order to say what I want to say in music; and, though this has meant considerable commercial sacrifice, both my wife and I feel amply compensated by spiritual satisfaction and peace of mind.

A HOLLYWOOD BOWL DINNER, JULY 1948

Composers who attended are, left to right: George Antheil, Eugene Zador, Arthur Bergh, Italo Montemezzi, Miklos Rozsa, Richard Hageman, William Grant Still, Igor Stravinsky, Ernst Toch, Louis Gruenberg, Erich Wolfgang Korngold.

Generous Assistance

It would be unfair to mention my difficulties without speaking of the splendid assistance that helped me conquer them. My father left me a small legacy which I could not touch till I came of age. I used it in study at Oberlin. Soon my funds were exhausted. Just when things looked darkest, Professor Lehmann gave our class Dunbar's poem, *Good Night*, to set to music. When he saw my setting, he asked me why I did not go on to study composition, and I had to tell him of my lack of funds. Immediately, he called a faculty meeting—and I was given a special scholarship. In 1947, when Oberlin awarded me the honorary degree of Doctor of Music, my best joy came from seeking out my old professors and thanking them for what they had done for me. Later, when I was playing in the orchestra of a musical show in Boston, George W. Chadwick offered to teach me. I told him I was able to pay for lessons, but he refused any fee. And still later, in New York, Edgar Varese not only taught me on a scholarship basis, but gave me the inestimable boon of his friendship. In all three cases, I got far more than mere lessons. Oberlin gave me a solid background; Mr. Chadwick made me aware of American values in music; and Mr. Varese opened new

musical vistas to me at the same time that he put me in contact with musicians and conductors I could never have met without him. Luckily for me, however, I did not sit back and wait for such advantages to seek me out.

I have never found that racial considerations hampered me in my work. There are always splendid people like Dr. Howard Hanson, Leopold Stokowski, Arthur Judson, and many more, who ask only that music be good and who have no thought for racial matters. It is true that some people incline to "stereotype" a Negro composer, expecting him to follow certain lines, for no sounder reason than that those lines were followed in the past. But I have pioneered fields previously closed to members of my race, and have found that most people can be won over if they are convinced of one's sincerity. No, I have not experienced injustice on racial grounds. Sometimes (happily, rarely), unfairness has sprung from professional jealousies, and from the heat of left-wingers. I have been outspoken in my condemnation of people who use music in politics, and let politics creep into music; and have sometimes met with opposition as a result. But that, I think, is all to the good!

The Lure of Operatic Music

Another kind of determination has to do with sticking to the work you really want to do. My love has always been opera—the theater. This love of operatic music, stimulated in my early youth by listening to operatic records, was the thing that first aroused the desire to compose. All my other work has been a means to this end. I have always been enchanted by the theater—even its special smell! When, as a boy, I was sent on household errands, I used to go out of my way to pass the theater, and then sneak in backstage just to drink in that smell and put myself into some sort of contact with the magic world of the stage. I wrote operas. When they got no hearing, I turned to other forms, working sincerely and giving my best to them, but always feeling that the opera was my medium of fullest expression. I kept on trying; wrote many operas; and discarded many—all but four. I discovered the opera in 1912; now, in 1948, I am seeing my first opera, "Troubled Island," produced.

The Road of the American Composer Not Easy

"Troubled Island" has its history! In the 1930's, I asked Langston Hughes, the poet, for a libretto and he proposed a play based on Haitian history—the life of Haiti's first Emperor, Jean Jacques Dessalines. I began the musical work in 1937, but interrupted it when I was commissioned to write the Theme Music for the Peripshere of the New York World's Fair (1939-40). When the opera was done, it was twice submitted to the Metropolitan Opera and twice rejected (although I was assured in writing that the rejection had nothing to do with the merit of the music. Here I may say that it is difficult for *any* American composer to get an operatic hearing in his own country.) Naturally, I made other efforts to get a production, but nothing came of them. At last I turned to Leopold Stokowski, who was just then going into the New York Civic Center, and, after some ups and downs, he initiated a Fund to produce my opera. Without my knowledge, this Fund got under way; many prominent people contributed to it; and arrangements were made in Mayor La Guardia's office. Even when Mr. Stokowski resigned from the New York Civic Center, the Fund went on. But the Civic Center did not seem disposed to stage the work, the collected funds were returned to their donors, and production seemed doomed. Then, in June of 1948, Mr. Laszlo Halasz wrote to say that he was at last in a position to produce the work, and a contract followed.

Melody Not Outmoded

As to a "philosophy of composition," I don't think any genuine composer ever sets out to write "great" music; rather, he tries to give his listeners aesthetic satisfaction, letting "greatness" settle itself. To me, the important elements in good music are (1) a good melody; (2) form; (3) variety (which may be attained by varying one's thematic material); and (4) harmonic treatment. I do not believe that conventional harmonies are outmoded. One can find something fresh by exploring and developing the old—it isn't necessary to write discords in order to be "new." At one time, I wrote in extremely dissonant fashion, but I was most displeased when I heard such work, and determined to evolve my own idiom. Since then, I use dissonance only for specific purposes. I believe that dissonance must have a *reason for being* and that it must be *balanced*. For instance! My *Poem for Orchestra* (commissioned by the Cleveland Symphony) is based on the theme of the world's desolation after war, the energetic building of a new world, and man's spiritual awakening in drawing closer to God. In keeping with this subject, the opening is purposely dissonant, to express desolation and spiritual poverty. But the thematic material grows more consonant and more melodic as it rises to express man's rapture in approaching God. As for the modern music that is entirely dissonant, without reason—I just don't consider it musical. Machines surpass man in making ugly sounds; let's leave it to them, and return to writing real music! This, of course, presupposes a thorough study of conventional harmony, counterpoint, and fugue, both in theory and in the works of established masters. How else are we to learn? We must know what has been done in the past ages, and familiarize ourselves with their craftsmanship—but craftsmanship is not the whole story!

Inspiration

Composing needs what I may call inspiration—not the mood of a moment, but the permanent breath of life, emanating from the Life Source itself. No amount of technique can make up for this God-given sense of life. Somewhere in his nature, the real composer *must* have a spiritual quality which enables him to come close to God. At the end of my works I always write, "With humble thanks to God, the Source of Inspiration."

I firmly believe that if a composer has faith in himself, and sticks to his convictions—even to the point of being willing to starve for them, if need be—he will triumph in the end. There are no short cuts and detours, and quick, glittering successes are hardly worth the taking. In the beginning, I looked with despair on the works of the masters—I didn't even know how to work out my own little ideas. But miraculously, as I have shown, there came the opportunities to learn, and though I often had not enough to eat, the doggedness in my nature—call it plain stubbornness, if you like—kept me working harder as my problems grew harder. Eventually, the barriers just fell away. This is the only way I know. And if it happened for me, it can happen for others. One must have faith and determination.

Musical Fireworks Behind the Iron Curtain

(*Continued from Page* 5)

and in the corridors of the Narodni Club the musicians, nervously smoking their thin cigarettes, exchanged frightened glances which spoke louder than any comments they would have dared to make. The audience was then offered a free discussion of the subject, to have a free "brotherly, friendly" debate with "tovarisch-like" criticisms. But nothing of the kind happened.

A Ridiculous Accusation

While the questions presented from the audience were considered by the presiding group, Shaporin, Delegate No. 2, lit into Alois Haba, the venerated Czech composer of quarter tone music, for his unproletarian compositions. White as a sheet, Haba stood up before his accusers and defended his right to his way of thinking. Meanwhile most of the musicians who were following with one ear, so to speak, the Haba proceedings, tried to retrieve the questions they had placed before the presiding group. No doubt they now saw that by exposing their views they would get themselves into a worse position than they were already in. It was then, I suppose, that I "misbehaved" by sending to the presiding group a few questions such as, "Who decides what the people like or need in music?" "What possible danger to the State or to the morals of any community is there in the performance of music, be it by Honegger, Shostakovitch or Schoenberg?" And speaking of Shostakovich, I asked him to inform us as to what actually had happened to him after the last reprimand which he received. Although the audience was told that all my questions were going to be considered and answered in due time, the question about Shostakovich's present status brought immediate response from Khrenikoff. Without getting up from his seat he branded a lie all information which we had assumed to be true, since the reports about Shostakovich were published throughout the world under a Moscow date-line. When several musicians from the audience pressed Khrenikoff with detailed questions about last year's "purge" of Shostakovich, Prokofieff, and Khatchaturian, Khrenikoff, very much à la Vishinsky, started screaming that it was all a lie; all invented by the capitalist press. "Dimitri Shostakovich is still teaching at the Conservatory in Moscow," said Khrenikoff, and then he added, "He also is teaching at the Conservatory in Leningrad. He is commuting between the two cities." This was a definite statement made by a man who should know, since he probably purged Shostakovich himself.

A "Manifesto" Is Read

As for my questions, the answering of them by Khrenikoff was postponed from one day to the other, to the annoyance of many Czech musicians who were interested in the Russian answer to them even more than I. Finally, just before the close of the last session of the Congress, I was permitted to have "my say." Knowing well that my questions were too embarrassing for anyone from the "other side" to answer, I read a paper in which I explained the American way of judging a good piece of music or drama. Since I illustrated every point of my argument with funny anecdotes of Bernard Shaw, or Tchaikovsky, or some well known Russian writer, the audience for the first time since the opening of the Congress laughed—all, that is, except the Russians.

"I was sure you were going to be arrested," Gerald Abraham told me when I saw him two days later. I was not arrested and, in fact, my paper was not even mentioned in the daily reports from the Congress room. It was treated as though it had never been presented, as though it "were lost in the mail." Ignoring my paper, the presiding group called on all musicians who were present to draft some sort of a Resolution, but by that time the audience was so confused and plain scared that nothing intelligible would have been done if Khrenikoff had not just dictated the "Manifesto," which was then unanimously accepted at once. Instead of a resolution which would be a summary of all the problems resolved at the Congress, the composers and critics were given a "Manifesto," a sort of "decree" an "order of the day," with a handsome headline: "All Progressive Musicians Unite!" According to this "Manifesto," every musician from the audience was, upon his return to his home country, to organize into unions the "progressive musicians," and then, two months later, return to Prague and the next Session of the Congress, to receive further instructions. In short, the International Conference of Composers and Music Critics has become a sort of Cominform of musicians, and only those who subscribe to the "Manifesto's" principles are eligible to join.

This final step cut the Western musicians off from the Russians and those who live in the satellite countries. This marks the end of any interchange of information, artist exchange, or reciprocal performances of new works. It is very sad. It was particularly poignant coming at the close of the Congress, because at the same time we heard in Prague Emil Gilels, probably the greatest living pianist of today, who came from

(*Continued on Page* 52)

* * *

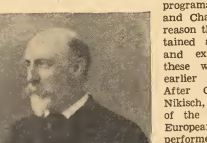
"The man who graduates today and stops learning tomorrow is uneducated the day after."
—Newton D. Baker

Musical Boston in the Gay Nineties

Halcyon Days at Harvard

HUGO LEICHTENTRITT

JOHN KNOWLES PAINE



BENJAMIN JOHNSON LANG

by Edwin Burlingame Hill

IT is safe to say that at no period in its history has music attained the phenomenal growth of the past seventy-five years in the United States. From a scant half dozen orchestras of high rank in the last quarter of the nineteenth century, similar organizations with excellent material and able conductors have multiplied to an incredible extent. A parallel expansion is found in high school orchestras and bands. Even the American composer, once almost an outcast in his own land, has compelled recognition not only through performances, but has been deemed worthy to receive commissions and even prizes. The cause of musical education in America received significant aid when John Knowles Paine, himself a pioneer among serious American composers, founded the first music department in the late sixties at Harvard. For some years this admirable departure was regarded with suspicion even in academic circles, but eventually this seemingly radical step justified itself. Paine, returning from Berlin, where he attracted attention by his "Mass in D," was also an organist of ability. The organ works of Johann Sebastian Bach was heard not only in the college chapel but was introduced to the Boston public on the great organ in the old Music Hall. Paine constituted in himself the entire staff of the music department, giving all the courses offered and performing an endless drudgery without even an assistant until his latter years when his health began to fail. But even under these disheartening conditions Paine persisted in following his educative convictions. Talented students sought his courses year after year—one of these had a certain vogue among the undergraduates not to be explained entirely by the nature of its subject—the history of music. A fairly long list of American composers, beginning with Arthur Foote, followed by Frederick S. Converse, Percy Lee Atherton, Daniel Gregory Mason, John Alden Carpenter, William Clifford Heilman, and others, found an opportunity to obtain a technical foundation in music as part of their college course. One of Paine's earlier pupils was Owen Wister, later to become famous through "The Virginian," and whose interest in the Harvard music department ended only with his death.

A Native Sense of Humor

An arduous burden of teaching could not extinguish Paine's native sense of humor; his lectures and theoretical classes were spiced with frequent sallies of wit. In his harmony class a listless student, who later acquired an unfortunate and national notoriety, spent much of the time in class gazing abstractedly through a nearby window. Under-estimating Paine's quickness of perception behind the professional spectacles he ventured to submit some long over-due harmony exercises. With a quick glance Paine commented briefly "Back numbers." Like many composers, Paine was dependent upon the piano when doing creative work, and in the case of his opera, "Azara," prolonged vocal efforts resulted. A listening maid servant reported to Mrs. Paine "This is one of Master's 'hollerin' days." Mrs. Paine herself, with a rare understanding of a chief function of a composer's wife, declared: "Mr. Paine composes music and I compose Mr. Paine." This sage remark had a wide circulation in professorial circles.

Those were the days at Harvard of Charles Eliot Norton, an authority in the field of Greek and mediaeval art, the correspondent of Ruskin, Carlyle, and many other eminent figures, whose courses opened new and limitless horizons to even the casual undergraduate and constituted an illumining and lifelong influence. There were also Nathaniel Shaler in geology, George Herbert Palmer and Josiah Royce in philosophy; William James and Hugo Muensterberg in psychology; Adam Sherman Hill, LeBaron Russell Briggs, Kittredge, the Shakespeare expert, and later Barrett Wendell, in English; all dominating figures whose personalities attracted students as powerfully as their subjects.

A Modest College Town

At this period Cambridge was a modest college town where, during winter, the sidewalks along which professors lived were obligingly cleared by a horse dragging a small triangular platform. Norton's house, "Shady Hill," emerged from a considerable forest, now cleared for houses and college buildings. The forest was a frequent refuge in summer and autumn for tramps who cooked food there and even indulged in minor orgies until routed by the police. Near "Shady Hill" to the north stretched a wide expanse of fields through Somerville to Tufts College, whose museum was often visited by the young on foot to behold the skeleton of "Jumbo" the largest elephant of his and possibly any day, considerately presented to the college by P. T. Barnum. Cambridge children were encouraged to coast on the gentle slope leading from Norton's house. "Shady Hill" became for a time a social center. The only medium of public transportation was the humble horsecar, entirely unheated in winter, whose floor was thickly strewn with straw. Naturally, the change to the heated electric trolley was luxurious.

To complement theoretical study at Harvard, Boston offered a considerable number of concerts. The pioneer orchestra of the Harvard Musical Association had been succeeded, thanks to the generosity of Major Higginson, by the Boston Symphony Orchestra. Wilhelm Gericke established its technical competence and offered a conservative but fairly comprehensive repertory to its audiences. Almost the only American composers whose works appeared on its programs were Paine, Foote, and Chadwick, for the simple reason that they alone had attained an adequate technical and expressive mastery. To these were added later the earlier works of MacDowell. After Gericke came Arthur Nikisch, who later became one of the most distinguished of European conductors. He, too, performed works by MacDowell. The somewhat abrupt termination of his contract has more recently been disclosed to have been made with official sanction. From the Boston Symphony Orchestra was organized the famous Kneisel Quartet, consisting of Franz Kneisel, Otto Roth, Louis Svecenski and Alwin Schroeder, whose concerts inaugurated a "golden era" in acquainting the Boston public with the supreme masterpieces in this field. From the appearance, in the late seventies, of Hans von Bülow, who introduced the Tchaikovsky B-flat minor Concerto to this country, a long list of artists, including the pianists Eugen d'Albert, Moriz Rosenthal, Vladimir de Pachmann, Teresa Carreño, Fanny Bloomfield-Zeisler, and the youthful and captivating Josef Hofmann, visited Boston, culminating with the indescribably sensational Ignace Paderewski. There is not space to enumerate the singers, including Georg Henschel, who became the first conductor of the newly organized Boston orchestra, the violinists, and the violoncellists. One cannot omit mention of Xavier Reiter, who ravished his audience with Mozart's horn concerto in E-flat.

An Outstanding Personality

An energetic personality, whose activities were indeed the acme of versatility, was Benjamin Johnson Lang, organist at the famous King's Chapel, conductor of the choral Cecilia Society, and later, of the Handel and Haydn Society, a prolific organizer of concerts, and a piano teacher of long experience. His studio was a veritable museum of souvenirs. A friend of the Wagner family, of Liszt as well as of many lesser notabilities, to enter this room was to come into impressive contact with a living past. Lang taught at a second piano without legs, which could thus be inserted partly under the pupil's piano. From this point of vantage the teacher could observe the technical shortcomings of the pupil, while correcting them at his own instrument. Lang possessed an extraordinary power of concentration, in that he often wrote brief notes in a picturesque but highly illegible handwriting, never omitting to make an opposite comment on the virtues or failings of the pupil at the end of the piece—or note. An instance of Lang's resource and fertility as an organizer was a unique series of concerto programs in which all the performers were Lang's pupils. In this series many interesting if unjustly forgotten works were brought to light.

Lang's acquaintance with the literature of piano music was astounding. Some teachers at that time doubtless reverted to Clementi's "Gradus ad Parnassum" for technical study. Lang did not resort to a later condensation but used the complete edition. He discovered relatively unknown pieces by Carl Tausig based on Schubert's (*Continued on Page* 53)

Novel Radio Programs of Wide Interest

by

Alfred Lindsay Morgan

AMONG the new musical programs recently added to radio are several of unusual as well as popular interest. A precedent-breaking program is that of the Koussevitzky-Boston Symphony—presenting the conductor and his orchestra in a rehearsal period. This broadcast, which began officially on November 22, is heard on Mondays from 1:00 to 1:30 P.M., EST, National Broadcasting System, and again in a rebroadcast on Monday nights from 11:30 to midnight. Thus, those who cannot tune-in during the day may do so during the evening.

This is the first time that a major symphony orchestra and a radio network have joined in broadcasting rehearsals. In the past, Dr. Koussevitzky's rehearsals have always been conducted behind closed doors. Inasmuch as this is the noted conductor's twenty-fifth and final season with the Boston Symphony, someone had the happy idea of prevailing upon the Maestro to let the public hear some of his rehearsals. Koussevitzky has always been lauded for his performance of modern music and for his acceptance of modern ideas. That he agreed to open rehearsals to a nationwide audience, rather than an assembled audience in Symphony Hall at Boston, reveals his interest in progressive ideas. The half-hour time of this new program offers only a portion of the conductor's regular rehearsal periods, for the perfection of playing that an organization such as the Boston Symphony has acquired is not attained in so short a space. However, this brief glimpse behind the scenes on the shaping of the machinery of the orchestra should prove both enlightening and diverting. Its potentialities are many—not the least of which may well be a greater promotion of music appreciation.

Last year, New Yorkers found new reason to admire the music of Bach with the programs of the Bach Aria Group. This year people across country will find new cause to rejoice in some of the neglected works of the great composer, for the Bach Aria Group have come to radio. Their program, which began November 28, will be heard every Sunday morning from 9:30 to 9:45, EST, National Broadcasting System. William H. Scheide, the director of this group, formed and trained his young ensemble two years ago. The neglect in the concert world and in churches of the fine music which Bach wrote in his more than two hundred cantatas, promoted the formation of the group, which consists of ten instrumentalists and singers. There is a vast treasury of rich musical experiences in the Bach cantatas and this will be explored in the radio broadcasts. It is unfortunate that more time could not have been allotted to the ensemble on the air, yet, we are certain, all lovers of Bach's music will share our gratitude that this program has come into existence. The artists in the group are Julius Baker, flutist; Robert Bloom, oboist; Jean Carlton, soprano; Norman Farrow, bass-baritone; Bernard Greenhouse, 'cellist; Robert Harmon tenor; Sergius Kagen, pianist; Ellen Osborn, contralto; Margaret Tobias, alto; and Maurice Wilk, violinist. During this concert season, the Bach Aria Group will be heard in a series of three recitals in New York and will appear also in recitals in Washington, Baltimore, Annapolis, Philadelphia, and other cities. (The September 1948 issue of ETUDE had an interesting article on this group.—Editor.)

One of America's favorite orchestras and conductors —the Boston "Pops" and Arthur Fiedler—came to the airways on December 12. Fiedler and the Boston "Pops" are famous for their interpretations of music on the lighter side, and through their concerts, tours, recordings, and summer broadcasts, have become familiar to music lovers throughout the country. This new

ROBERT WEEDE

weekly broadcast, being the new RCA Victor Show, has the baritone, Robert Merrill as its singing star. It is heard each Sunday from 5:30 to 6:00 P.M., EST. The new program is designed to present more music in the half-hour period than ever before, and its selections will be chosen from the "music America loves best." Mr. Merrill is the only vocalist on the program. The popular baritone introduces the musical selections and also gives the sponsor's message. There are no formal commercials during the broadcast which comes from the stage of Symphony Hall in Boston. It is no secret that the Boston "Pops" is the Boston Symphony in reduction. Listener interest in this new program will be among those who find diversion in informality and sentiment.

Sunday mornings, via the American Broadcasting System, provide two half-hour periods of chamber music that are well worth while tuning-in. Of late, the Coffee Concert (8:30 to 9:00 A.M., EST) has been presenting performances by various well known string quartets. The works played are generally chosen from the standard repertoire of the famous composers. From 11:00 to 11:30 A.M., EST, we have had of late performances by the Fine Arts Quartet of familiar and unfamiliar chamber music. Often, as in the case of the broadcast of November 14, the ensemble engages the services of an additional player to present a quintet. On that date radio listeners were given an opportunity to hear the *Quintet for Harps and Strings* by Jean Cras, a French composer who died in 1932.

The popularity of the Piano Quartet has resulted in another keyboard program, Piano Playhouse, heard Sunday from 12:30 to 1 P.M., EST, American Broadcasting System. Here the pattern is slightly different, giving us performances by the duo-pianists, Cy Walter and Stan Freeman, solos by the talented Earl Wild, as well as by a guest performer. Milton Cross is the commentator. The program offers a heterogeneous group of pieces, largely chosen for variety and for the widest popular appeal. While some of us may not find the program as a whole sustaining in interest, it should be observed that Mr. Wild's contributions have always been enjoyed.

It is not possible to know whether the above programs are accessible to all readers, for we have no way of determining whether all local stations sponsor them.

Welcome as are the broadcasts of the Philharmonic-Symphony Orchestra of New York on Sunday afternoons (as orchestral programs) the intermission features have met with widely critical comments. Readers have written us that they find this period so distasteful that they turn off their radios at intermission time and then forget to tune-in again on the music of its second half. This business of discussing New York, celebrities, and music with a group of teen-agers from across country has its human interest, but its inclusion in the middle of one of our most valued and serious orchestral concerts of the week is certainly open to debate. It is our belief that during intermission periods in the concert, most radio listeners would welcome intelligent comments on the music, rather than the juvenile chatter now being promulgated.

Speaking of forgetting to tune-in again on a program reminds us that there are many radio listeners who still lament that Toscanini and the NBC Symphony Orchestra are not heard on Sundays. Saturday is a day of many diversions and these, we are told, have prevented or retarded many former listeners from tuning-in on Toscanini. The football games during the fall have claimed the attentions of numerous musical enthusiasts. Too often it has not been possible to get to a desirable radio in time after a game to hear all or part of the NBC Symphony Orchestra's broadcast. Matinees and dining out have made the time schedule in the east an undesirable one. Elsewhere other things have interfered. Though our interest in the cycle of Brahms' works during Toscanini's fall direction of the orchestra was most keen, we unfortunately were prevented from hearing all those programs. Yet, we are told the concerts of the NBC Symphony have as large a group of listeners as ever they had on Sundays in the past, which suggests that some people arrange their radio time more advantageously than others. But—and this should be observed—trying to hear a symphonic broadcast from an automobile radio is not conducive to real appreciation of the music's performance, as we can vouch. It has always seemed to us that the best and most ideal place to hear good music on the radio is at home. There are too many distracting elements outside.

John Cowper's famous remark about variety being "the very spice of life" has been influential in radio's programming through the years. It has become a commonplace business to mate popular and classical compositions, side by side, in one program (note some of the programs above). This is no place for a dissertation on the merits or demerits of this procedure; suffice it to say the great radio listening public seems to endorse it, and the habit prevails. If you are one who enjoys this type of show, (*Continued on Page 45*)

Etude Music Lover's Bookshelf

Any book here reviewed may be secured from ETUDE, the music magazine at the price given on receipt of cash or check.

by B. Meredith Cadman

Anthologia Lutherana

"THE MUSICAL HERITAGE OF THE CHURCH." By Theodore Hoelty-Nickel. Pages, 145. Price, $1.25. Publisher, Valparaiso University.

Dr. Hoelty-Nickel has given us a learned, well documented commentary upon the development of the Lutheran Chorale, which should be important to students of history and to the music makers of modern Protestant churches. Few people know, for instance, that Martin Luther had a most valuable musical consultant in Johann Walther (born 1496 near Jena, Germany). Although Luther had musical ability sufficient to write hymns, chants, and other music, he realized that his reforms in Wittenberg needed the services of other and better equipped musicians. He and Walther became good friends and the affiliation was productive of much excellent work.

A Rare Combination

"THE COMBINATION OF VIOLIN AND VIOLONCELLO WITHOUT ACCOMPANIMENT." By Alexander Feinland, Pages, 117. Price, $2.00. Publisher, The Author and the National Conservatory of Music and Declamation, Panama.

This book is unusual, in that it is probably the only work of its kind. It lists over one hundred and sixty works for this combination and gives biographical notes upon composers ranging from those of the pre-Bach period, right down to the present. The names of the publishers of these works are given, but some of the compositions may be difficult to purchase at this time. Thirty-eight (including copies of works in the remarkable library of the Society of Friends in Vienna), are manuscripts in the possession of the authors.

Critical Interpretation

"MUSIC AND CRITICISM. A SYMPOSIUM." Edited by Richard F. French, with Contributions by E. M. Forster, Roger Sessions, Edgar Wind, Olga Samaroff, Virgil Thomson, Otto Kinkeldey, Paul H. Lang, and Huntington Cairns. Pages, 181. Price, $3.00. Publisher, Harvard University Press.

Two musicologists (Otto Kinkeldey, Paul H. Lang), four musicians (Roger Sessions, Olga Samaroff, Virgil Thomson, Archibald T. Davison), one British novelist (E. M. Forster), one art critic (Edgar Wind), and one lawyer and author (Huntington Cairns) joined in a three day symposium on criticism particularly musical criticism, at Harvard University under the aegis of Professor Archibald T Davison. The meeting was held in venerable Sanders Hall and each paper proved to be significant and interesting, inviting slow perusal and study. Those which attracted your reviewer most were the discussions by E. M. Forster and the late Olga Samaroff. Perhaps he may be accused of bias in the case of Mme. Samaroff because of long professional friendship, during which he became acquainted with her great acquired skills, her serious scholarship, and her penetrating "know how," acquired from long experience in many musical fields.

In several papers these wielders of the artistic calipers show a commendable estimate of their responsibility. They are aware how an error in judgment may produce, on the one hand, wounds upon the sensitive artistic instincts of the performer or creator, and possibly interrupt or ruin a career, and on the other hand, present an unjust and garbled picture of an artistic work, thus influencing the public mind incorrectly. All of the papers develop many keen and original observations which should help those who aspire to become critics.

Your reviewer is often asked what may be the practical vocational possibilities for one who desires to become a critic. The number of positions open to critics is thus far definitely limited to our great cities. The law of supply and demand regulates the remuneration. Few critics receive large returns for their work in this field. So far as your reviewer is able to observe, the opportunities for employment for novices are very greatly restricted by the demand. Mere musicianship, literary ability, and musicological training do not make a discerning critic. The critical gift is a distinctive one. Only a few people, some of them with a kind of psychic penetration, have this gift, as shown by the writings of James G. Huneker, Henry T. Finck, William H. Henderson, Paul Rosenfeld, George Jean Nathan, and Henry L. Mencken.

This collection of talks forms a very interesting background for the development of critical understanding of art works.

Living Your Way Into Opera

"MY MANY LIVES." By Lotte Lehmann. Pages, 262. Price, $3.75. Publisher, Boosey & Hawkes, Inc.

This is Lotte Lehmann's own book. It is unique in that in the early part she tells in simple, direct manner how she lived her way into the rôles for which she became famous: *Elsa* in "Lohengrin," *Sieglinde* in "Walküre," *Elizabeth* in "Tannhäuser," *Eva* in "Die Meistersinger," *Manon* in "Manon Lescaut," the *Marschallin* in "Rosenkavalier." In other words, she tells the stories of the great operas as she lived the rôles when she was learning them. For the student desiring to learn these rôles, this book becomes an invaluable guide. To the average music lover there is a keen interest in this vivid form of presentation. Her chapter on singing with Richard Strauss gives an entirely new picture of the master, particularly in her references to his humor and modesty.

LOTTE LEHMAN
As the *Marschallin* in "Der Rosenkavalier"

Head Gent Out to the Right and Swing That Gal With All Your Might

"THE AMERICAN SQUARE DANCE." By Margot Mayo. Pages, 120. Price, $1.25 Cloth, $.60 Bristol. Publisher, Sentinel Books.

This work is just what it purports to be—a practical manual of the most popular square dances, with calls "an' everythin'." In the appendix there are simple, playable arrangements of eleven typical tunes arranged for the piano. Go to it, gals and boys!

Significant History

"A HISTORY OF MUSICAL THOUGHT." By Donald N. Ferguson. Pages, 647. Price, $6.50. Publisher, Appleton-Century-Crofts, Inc.

Dr. Donald N. Ferguson's book is a second and revised edition of this important work first published in 1935. The history of the art is traced from the earliest beginnings, with great clarity and with abundant notation illustrations. Dr. Ferguson, who is a member of the faculty of the University of Minnesota, deserves great praise for his well weighed opinions upon the relative importance of musical movements and the works of the outstanding composers.

Les Cinq

"THE MIGHTY FIVE." By Victor I. Seroff, Pages, 280. Price, $4.00. Publisher, Allen, Towne & Heath, Inc.

The name of Victor I. Seroff is well known to ETUDE readers, from his many spirited and helpful contributions upon musical educational subjects. He is a piano virtuoso with distinctive gifts, and a teacher with fresh and original ideas.

Educated in Russia and in Austria and long a resident of Paris, he has become an American citizen and writes English with great facility. It has been his ambition for years to write a book upon the five great Russian composers—Balakirev, Mussorgsky, Borodin, Cui, and Rimsky-Korsakoff—known in France as "Les Cinq." No one could know Russian music better than Mr. Seroff, and his researches have unearthed a remarkable amount of interesting and informative material.

The book represents the period of free expression that existed long before Soviet domination put straitjackets upon her composers. Americans, of course, could not understand a system whereby the Republican Party or the Democratic Party could prescribe what an artist composer could or could not produce. Your reviewer is convinced, after reading Mr. Seroff's highly interesting and profitable book, that "The Mighty Five" never could have come into existence under Soviet rule.

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and Music Educator

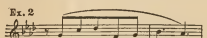
Chopin: Prelude in A-Flat Major, Opus 28, No. 17

IT is not difficult to discover why the Prelude in A-Flat Major is so beloved. Its simple, direct appeal is apparent. Clues to this, as well as to the mood of the prelude, can be found in the vibrant and joyous pulsations of the eighth-note chord accompaniment with the thumbs interlocked like the hearts of two lovers which "beat as one," and the persistent rhythmic reiteration (slightly varied) of the melodic motive:

Ex. 1

Even its expressive line is ecstatically repeated with the same curve (see below) many times. Any coined (or "corny") text will communicate its contour; for example, "How I love you, my darling!"

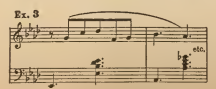
Ex. 2



Note that the phrase emphasis is strongest on "love" and that although the long note "dar" is weaker dynamically, it is still strong emotionally. Hence, this ♩ should never be accented sharply, but stressed lightly and lovingly. Note, too, that the curve is usually highest on the fourth beat of the first measure of the motive; this tone, therefore receives the strongest stress.

Often play the melody alone, or with the left hand, giving simple basses and chords to first and fourth beat, thus:

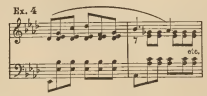
Ex. 3



Is It Reminiscent?

With all its charm I find this prelude one of the least original of Chopin's compositions. It is replete with characteristics of other composers. The innocent happiness of the melody, with those smooth, ball-bearing modulations, savors of Mendelssohn; the repeated, accompanying chords smack of the technic so magically perfected by Schubert—and certainly those persistently interlocking hands, seldom used by Chopin, are a Schumann trade-mark. (See *By the Fireside*, from the "Scenes from Childhood, Variation No. 2" of the Symphonic Etudes and many other examples.) But here Chopin, like Schumann, knew what he wanted! Try playing the accompaniment of the prelude the obvious way; that is without interlocking thumbs, like this:

Ex. 4

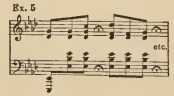


Although this is actually easier to play, Chopin's notation (like Schumann's) gives much better center of balance for both arms and hands, creating the illusion of a single hand rather than two hands . . . If you use high wrists and play very *legato*, with a gentle "paint brush" touch, the repeated chords will breathe in smooth, unobtrusive vibration. This rich, vibrational quality of the accompaniment, with the melody floating above it, is the secret of the charm of this prelude.

Over and over the "love motive" is sung on the first page, with fresh rapture in the new melodic curve in Measure 19, later developed to the climax of the piece. What exquisite and heady bliss Chopin unfolds in the four simple, repeated Measures 28-31, and again in 56-61! How Measure 35 bursts out in sheer, unrestrained joy!

Practice portions of the prelude in rapid impulses of threes. Example: (Measure 35)

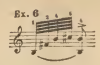
Ex. 5



Rest on the last chord of each impulse by (1) collapsing wrists as notes are held, or (2) swiftly preparing on key tops of next impulse and waiting silently there. Later, practice in whole measure impulses—"collapsing" on last chord of each measure. Unless such conscious and complete relaxations are felt, tenseness will result. The persistent interlockings are awkward, and contract and tire the mechanism quickly. *Don't squeeze* fingers to attain *legato* and sonority; instead, use arm reinforcement with rotational direction toward thumb.

Play the fourth beat of Measure 43:

Ex. 6



and Measure 47 similarly.

Follow the climax in Measure 51 by a quick *diminuendo* in 53; then another burst of sound to the second peak in 55. After a swift, trembling *diminuendo* and slight *ritard* in Measures 61-64 play the surprising, low left-hand A-flat richly but not bumpily. Now comes the difficult test of the final retreating dynamics. Do not soften too soon. As the figures of the lovers recede and fade into the sunset, with their theme of trust and timeless love growing even fainter, a new and strange color appears—ten more repetitions of the A-flat bass "bell," always marked *sf* by Chopin. What is this? Is it an ominous note, a knell of weariness, age, dust-to-dust—the mask of death which menaces young lovers' dreams and aspirations? . . . Or is a deep, joyous bell, sounding the eternal union of two hearts in one? Who knows?

Prelude in B-Flat Minor, Opus 28, No. 16

When James Huneker calls the six knife-thrusting chords which introduce Chopin's Prelude in B-Flat Minor, "a madly jutting rock from which the eagle spirit of the composer precipitates itself" he prepares us for what follows—a riotous, reckless force, ripping like a crackling electric current on a rampage. Boiling and whirling, it tosses aside everything in its path, rocks, branches, trees—but all in good fun, it would seem! For, in spite of the menacing key of B-flat Minor and all the rushing turbulence, the total effect is of untamed exhilaration—a young whirlwind testing its wings. Finally (at Measure 41), the exulting force catapults into the abyss, then suddenly changes direction, sweeps upward in a last triumphant blast, and blows itself away.

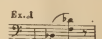
All of which takes fingers of steel trained to the utmost clarity, cut, and swiftness. No technical bluffing can hide the etched perfection required by the "perpetual motion" of the right hand and the throbbing dynamo of the left. The slightest weakening is disastrous. To achieve this controlled power every pianist must endure hours of slow, solid practice on the prelude, with hands separately and without pedal, plus weeks of intelligent and piecemeal rapid "impulse" study with hands together.

The Left Hand

The left hand *alone* must be given as much slow and rapid practice as the right, for the mastery of the Prelude depends upon the regulation of the speed of the right hand by the left. In technical *tours-de-force*, students never devote enough time to the hand which is assigned the easier, rhythmic basis of the piece, as the left hand in this prelude—or in Weber's *Perpetual Motion* or Chopin's "Winter Wind" *Etude in A Minor*, or the right hand of the "Revolutionary" Etude, or the *Prelude in G Major*. Speed control is exercised by the hand which plays the less difficult part.

The left hand rhythm of the Prelude must pound angrily and inexorably, even when it is interrupted by the electric flashes of the chords and passages in Measures 30-35. Avoid this fingering in some editions:

Ex. 1



Use one of these instead. (I prefer the lower one):

Ex. 2

Study Patterns

For progressive daily memorizing and study I recommend the following: Meas- (*Continued on Page* 54)

Theodore Presser

(1848-1925)

A Centenary Biography

Part Seven

by James Francis Cooke

EDITOR'S NOTE—Part Seven of the life story of Theodore Presser, which began in the July issue of ETUDE carries his life up to the time of the establishment of The Presser Foundation. Necessarily it contains documentary and statistical information which does not make for lively reading, but which is unavoidable in the complete biography of this extraordinary American personage and his work. Succeeding chapters will have to do with many of the colorful and exciting events in his career. When The Presser Foundation was established Mr. Presser was sixty-eight years of age.

THE second thing which impressed Mr. Presser in Europe was a visit to the *Casa di Riposo per Musicisti* (House of Rest for Musicians), erected in Milan in accordance with the Will of Giuseppe Verdi (1813-1901). Verdi, the son of a village peasant inn keeper, had a hard life in his youth, but through his great industry, remarkable melodic fecundity, continually developing skills, and his frugal manner of living, built up one of the first great fortunes acquired by a master musician. Even in this hour of ultra-musical modernity, Igor Stravinsky praises Verdi in most enthusiastic terms. In his latest years Verdi conceived the idea of a home for aged musicians and erected it so that he could see his dream come true. The building in Milan is a truly beautiful one. In a tomb under the entrance, Verdi and his wife, the soprano, Giuseppina Strepponi, are interred. The work was literally a kind of mausoleum for the master. The building also has a museum of Verdi relics.

Mr. Presser was thrilled by this philanthrophy. Returning to America he spoke at a convention of the M.T.N.A. in Chicago, Illinois, urging the Association to found such a home in our country. The teachers realized that they did not have the means to establish such a project. Meanwhile, much to his annoyance, Mr. Presser's holdings were continually growing, and he did not face the responsibilities with joy. He was far more interested in conducting his business and in publishing educational works, and it was a trial to him to concern himself with a mounting fortune, when he felt that he should devote himself to things more useful to mankind. It was then that he decided to found a Home for Aged Musicians. He purchased a large colonial residence on Third Street in Philadelphia and opened the Home in 1906, with one of his business staff, Mr. H. B. MacCoy and his wife, in charge of the Home at the outset. After securing the residence, it was some years before he could find more applicants. He even had the traveling salesmen of his business "scouting" the country for applicants in all parts of the United States. He was almost upon the point of discontinuing the Home when it was pointed out to him that the name of the home (Home for Aged Musicians) was keeping applicants away. There were no "aged" musicians. When the name was changed to The Presser Home for Retired Music Teachers, the number of residents increased amazingly. The Home is now one of the departments of The Presser Foundation. It occupies a beautiful building on a five acre garden plot in Germantown, Pennsylvania, one of Philadelphia's beautiful suburbs, and has sixty-five residents. Applicants must be between the ages of sixty-five and seventy-five, and in reasonably good health. They must have taught music in the United States for twenty-five years, and pay an admission fee of four hundred dollars. Applications for admission should be sent to the official address of The Presser Foundation, 1717 Sansom Street, Philadelphia 3, Pennsylvania.

An Important Event

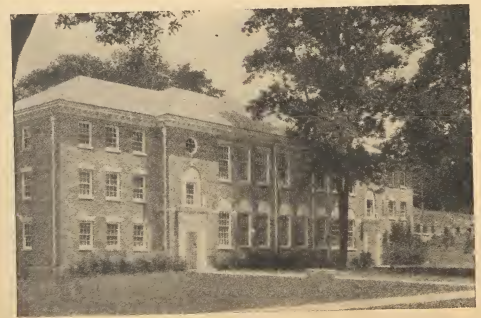
When the new building of the Home was completed, it was dedicated September 26, 1914, with imposing ceremonies. Those who participated in the program were Governor Stewart of the State of Pennsylvania, Mayor Blankenburg of the City of Philadelphia, David Bispham, referred to as America's greatest baritone, Maud Powell, called our most noted violinist, Captain Richmond P. Hobson USN., and Charles Heber Clark (who wrote under the nom de plume of Max Adeler). Mr. Presser made a short address, modestly describing his musical philanthropic ideals and the high enthusiasm of many distinguished guests from many states was manifested. I was master of ceremonies.

Mr. Presser soon found that the operation of the Home would demand only a part of his rapidly growing fortune. He felt very keenly that his wealth had come from the musical public and it was his desire to give back to music workers what they had given to him. In this he always gave first preference to teachers of music. From the time he made his first contribution of two dollars to the appeal of Dr. Karl Merz to help a needy old musician, he had been giving privately from his means to "music folks" who had been unfortunate and he also had answered many requests for scholarships. He had made small contributions to those who were engaged in erecting buildings for musical educational purposes and to those who were exploiting music as a valuable cultural means for uplifting mankind. These private benefactions were made with the greatest secrecy. Members of his family, and many of his closest business associates never knew of them. He wanted to give of his own free will, and did not respond to high pressure collectors for charities. For this reason he was sometimes looked upon as penurious, whereas he was really a ceaseless and munificent giver, who did not want to be embarrassed by a parade of his benefactions. Many of his philanthrophies were administered by me, as in most instances he did not even want to see or talk with the individual he was helping, but he did want to be sure that there was a real need, and that he ran no risk of being imposed upon.

The Foundation is Established

Mr. Presser soon realized that it was best to provide for an organization which would give permanence to his philanthropic and educational ideals. He therefore decided to continue his private gifts in a Foundation, and do it so that he could see the project in operation during his active years. The lofty standard of ethics of musicians has always been a high credit to the profession. During Mr. Presser's lifetime and during the operation of the Foundation there have been very few instances of imposition or of taking dishonest advantage of the generosity of the Foundation. I recall only four cases of deliberate fraud in the hundreds of petitions coming to my attention.

Mr. Presser created two Deeds of Trust with two large, old established Philadelphia trust companies, and made provision in his Will that his other holdings should ultimately become the property of the Foundation. It was his original desire to have the Foundation called "A Foundation for the Advancement of Music." He did not want to have his name connected with it, and it was only after long argument upon the part of his associates that he consented to the name "The Presser Foundation." The first meeting was held in 1916, and the Board (*Continued on Page* 46)



Frye and Stone, Architects

PRESSER HALL, HOLLINS COLLEGE, HOLLINS, VIRGINIA

Dedicated 1926. The first of the Presser Halls erected.

Etude Musical Miscellany

by Nicolas Slonimsky

ITALIAN singers reigned supreme in America at the turn of the century. Voice students were almost superstitious in their belief that being an Italian was a guarantee of operatic success. A vocal teacher in Boston capitalized on this by selling to his students bottles of compressed Italian air, at a dollar a piece. The bottles had a siphon-like attachment, so that the student could inhale a gulp at a time. That the practice was not confined to Boston is testified by Blanche Marchesi in her book, "Singer's Pilgrimage," in which she reports that tubes of compressed Italian air were sold in London under the trade name, "Amoniaphone."

* * * * * * *

What musical term is something men wear around their necks? The answer: *Ties*. What musical term is an offense? *Slur*, of course. And what musical term means twenty? *Score*.

* * * * * * *

Problem: If a chord of four notes is a seventh chord, what chord is one built of all twelve notes? The answer is: the chord of a twenty-third. The formula is simple: The name of a chord is designated by the number of its component notes, multiplied by two, minus one. It is entirely possible to build a chord in thirds using all twelve notes. Here is one: E, G-sharp, B, D, F-sharp, A, C, E-flat, G, B-flat, D-flat, F.

* * * * * * *

Visitors to Brazil are constantly amazed by the signs over cobblers' shops reading *Concertos*. Can it be that Brazilian shoemakers volunteer to write concertos while you wait to have your rubber heels fixed? No, nothing as extraordinary as that. In Portuguese, *concertos* means repairs.

* * * * * * *

Victor Massé, the French opera composer, was told that a rival composer took every opportunity of declaring that Massé's music was execrable. "So he says I have no talent," remarked Massé. "I always maintain that he has plenty of talent. Of course we both know we lie."

* * * * * * *

When Mendelssohn's sister, Fanny, was born, her mother said that she had "Bach-Fugue fingers." The idea is not as fantastic as it may seem. Some child prodigies take to Bach as naturally as ducks to water. And has not George Bernard Shaw predicted, in the preface to his "Back to Methuselah," that some day piano playing will become a hereditary acquired characteristic?

* * * * * * *

The most musical jail in the world is undoubtedly the one in Goulburn, near Sydney, Australia. Periodically, the inmates go on the air, featuring original compositions. The theme song is, understandably, *Some Day Soon*. Also popular on Goulburn Jail Hour are the songs *All the Time* and *I'm Confessin'*.

* * * * * * *

In a recent movie, a glamorous girl spy puts military secrets into a musical code, and memorizes the result in the form of a rhapsody or a concerto. She plays the music for the officers of the Intelligence Corps, while they exchange significant glances when the harmony discloses a particularly important military detail. The system of harmonization in code is not revealed in the movie, but the idea is not new. A hundred years ago, a French inventor named Sudre proposed a system of musical signals which he called "Téléphonie Acoustique," and gave a demonstration for Napoleon III. The French Emperor wrote a sentence: "Plombières est une ville charmante ce soir," and Sudre played a few notes on his violin, whereupon Madame Sudre, listening in a distant corner of the Grand Salon of Versailles, immediately repeated the sentence. Then Napoleon III wrote: "Il fait horriblement chaud," and Sudre, spreading out the fingers of his left hand, which were supposed to represent musical notes, pointed at them with the fingers of his right hand. Again Madame Sudre read the sentence without the slightest hesitation. There was quite a bit of publicity about this musical signalization, but there is no record of its ever having been used in actual warfare.

* * * * * * *

A music student in an eastern college contributed this delectable tidbit of information in a term paper: "Lorenzo da Ponte found the model of 'Le nozze di Figaro' at Bon Marché." Bon Marché is a department store in Paris; what the student tried to spell was Beaumarchais.

* * * * * * *

Some of the musical boners reported from various sources: Sonata form consists of exposition, development, and retribution. Grieg wrote the Beer-Gin Suite. The opera could be said to have its very beginnings back with the Greeks, because a group of Englishmen about in the eighteenth century started to dramatize as the Greeks had. Borodini is best known for "Boris Gudinev," which characterizes the people of Soviet Russia. Both Moussorgsky and Rimsky-Korsakoff were depressed and unhappy. They dreamed of their death, and then put it into their stormy music.

* * * * * * *

Music may soothe the savage breast, but it also generates the worst possible puns. At a house concert, in the country, during the performance of a rather lengthy violin sonata movement, one of the guests noticed that the fire was going out in the fireplace. He asked a friend in a whisper how he could stir the fire without interrupting the music. "Between the bars," was the reply.

* * * * * * *

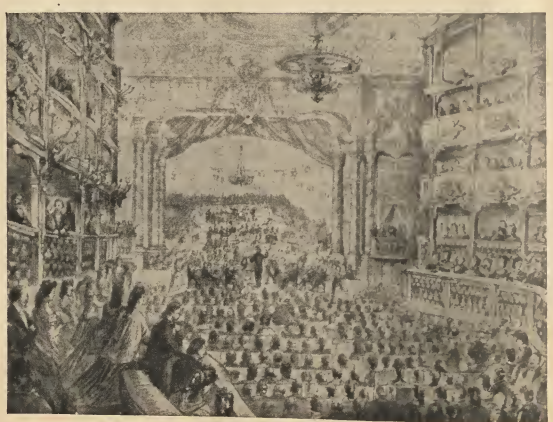
When Vieuxtemps played engagements in Mexico, the interest of the Mexican public in violin virtuosos was slight. To boost financial returns, and to attract greater attention, this manager finally hit on a happy scheme. He had full-length pictures of Vieuxtemps hung upside down. The natives, eager with curiosity, filled the hall—they expected a real circus performance. But Vieuxtemps disappointed them by not standing on his head. However, there were few complaints: the artist's agility with the violin satisfied the most circus-minded among the audience.

* * * * * * *

At a religious meeting, an amateur singer was given the hymn "I love to steal awhile away." He began: "I love to steal," and broke down. He tried again, and forgot his line. Then the pastor arose and gravely said: "I am sorry for our brother's propensity. Will some brother pray?"

* * * * * * *

"The Boston Globe," in its issue of October 13, 1912, tells the amazing story of a musical cat that hated dissonant music. The cat was born in Revere on April 19, 1904, and because of the date was named Pauline Revere. "Her liking for piano music," reports the "Globe," "extends to the instrument which produces it, and she frequently naps on the keys. If the person playing makes a harsh discord, Pauline promptly leaves the room. Frequently she plays the piano herself. Standing on her hind (*Continued on Page* 16)



WAGNER CONDUCTING

The German Emperor Wilhelm I went to hear Wagner conduct Beethoven's Fifth Symphony. After the thunderous finale, he turned to one of his staff officers and observed: "Now you can see what a good general can do with his army."

Use Those Precious Moments!

by Igor Gorin

SECURED EXPRESSLY FOR ETUDE BY ANNABEL COMFORT

IGOR GORIN

Biographical

Igor Gorin, eminently successful baritone, singing star of concert and radio, was born in Grodek, Jagiell, Ukraine. He studied at the Vienna Conservatory with V. Fuchs and J. Epstein, following which he was engaged to sing at the Vienna Opera and in Czechoslovakia. He has had many successful concert appearances in Europe and in the United States. His concert debut in the United States was made at Hollywood Bowl in 1936, with the Los Angeles Philharmonic Orchestra.

WHEN God grants an individual a singing voice, the feeling for expressing it in song becomes urgent. Relatives and so-called friends say it is the greatest voice they have ever heard. So the ambitious youngster (and there are far too many like him) goes on his way singing wildly, singing without the proper preparation, and singing himself into oblivion.

A beautiful voice is like a precious jewel. It must be polished and be given the correct setting; for the most beautiful stone can be ruined if the polishing and the setting are not well done. Please do not start to sing too soon, no matter who urges you to do so. Young people of today seem to want to perform before the public, without a secure foundation. The proper way is to start at the bottom, and put in the foundation and a framework that will stand the test of a career—a career that will grow through the years.

Learn to play the piano (I play the organ, and the piano, but any instrument will do), because this will teach you to read notes. The piano should be learned before the singing voice is used at all. I will never stop saying to young people who come to me for advice, "Don't start to sing too soon." This is one of our greatest faults, and each year it does much damage to voices that otherwise might have been developed successfully.

Not long ago, a young boy came to sing for me. I asked him how old he was and he said, "Fifteen years." I told this boy that he had no business opening his mouth. He was beginning to sing too soon. His voice was changing, and singing would impair his speaking voice. He was trying to impress me with his low speaking voice, which he was forcing. Here lies the danger. When the vocal cords have not developed as yet, and are strained from incorrect usage, the speaking voice becomes dry and hollow. This was what was in store for this young vocal aspirant. I begged him to wait until he had passed this critical period, and then go on with his vocal studies.

Recently, another young man, a tenor, came to sing for me. I asked him how long he had studied, and he said, "Six months." He said he would like to sing an aria from "Martha." I told him that I was not interested as he should not be singing this difficult aria after six months' study. He persisted, "All of my friends tell me what a good singing job I am doing, and I wish you would hear me." So I listened to his rendition of the aria, and it was a catastrophe. Not only did he not know what it was all about; but he had no idea of the technique required for the aria, or how to produce his voice. I told him to stop singing lyrics for one year, and to learn how to produce his voice correctly. During that time he should sing scales, and vocalize with much care, seeing that each tone is evenly placed. I also suggested that he master breathing exercises. I told him that he should not breathe from the chest, but from the diaphragm.

Breath Control

Singers should learn to budget the breath. In analyzing each song they should discover just where the climax lies. It is most important that a breath be taken before each phrase, especially a dramatic or climactic phrase. Remember to have enough breath support for that big moment, the climax. This is a very important point in developing a vocal repertoire. Of course, proper breath must support all vocal phrases. Otherwise the singer will never achieve a smooth vocal line in songs. Careful breathing is paramount at all times when sustaining notes, whether they are in the high or low register of the voice. Breathing should be just as natural to the vocal student as sitting or talking. There is nothing difficult about these actions, and similarly, the pupil should be made to realize the simplicity as well as the importance of correct breathing.

How much breath to give to each phrase depends entirely upon the individual and his capacity, and how well he has developed his breath support. The vocal tone should ride along on the firmly supported breath. It should be natural and relaxed, and there should never be force behind this, or pushing, or tension beyond the natural capacity of the great abdominal wall and muscles. I would say that the firmer the support from these muscles, the easier it will be to breathe.

Do not learn to sing *with* the breath; but sing *over* the breath, in a large, free tone if the music calls for this type of tone. We must also learn to sing in the same manner when we sing *pianissimo* tones. Singing *over* the breath will produce a clear, free, sure, well-resonated tone. Singing *with* the breath will produce a shaky, uneven, unpleasant quality as well as a tremolo in the voice.

VOICE

Speaking of breath control leads me to a little story. Two young singers were studying voice in a European city. Their teacher over-emphasized breathing technique, and made them push the piano in his studio with their diaphragms. For a period of a few years they did not see each other. Then one day they met, and one said to the other, "How is your vocal career?" "I am studying with another teacher," he replied, "Please tell me about your career." The second one remarked, "Oh! I am now a first class piano pusher."

When I studied voice in Vienna with Victor Fuchs (he is now teaching in Hollywood), for one solid year I did nothing but breathing exercises, scales, and vocalises. He used to say that the wise pupil begins each day with scales, and that he should sing them early in the day, while he is rested and the voice has done little talking and is still fresh. This vocalizing is twice as valuable as any other. I began to understand the significance, the technique of singing. I learned to sing songs by Schubert and Schumann, and old Italian arias, which in itself was a step forward in my vocal and technical development.

After three years of studying, I asked my professor if I could sing the *Prologue* from "Pagliacci." He said, "No. You have a long time ahead of you to sing the *Prologue*." He always wanted his pupils to take their time. He was very careful in his choice of songs, as he wished each song to help build a voice in some specific way.

Rhythm and Phrasing

It is most important in rhythmical singing not to exaggerate. A slow song must not be sung too slowly, or a fast song faster than the indicated tempo. Many pupils think of syncopation in music as jazz. Our great composers wrote syncopated music for a purpose, to be sung with meaning, and as a part of the musical expression of their compositions. As soon as students see an eighth note, or a sixteenth note, they start to jazz it up, forgetting that it must be sung in accordance with the value of the note. They also phrase groups of eighths and sixteenths incorrectly. They sing these notes separately, instead of arching them into a little phrase. Rhythm is the framework of a song or symphony, and a composition will stand or fall accordingly.

Rhythm and phrasing should bring out the proper accent. Of course phrasing is an individual matter, because each person has a different sense of interpretation. That is why it is so interesting to hear various artists sing the same aria or song. Each will have his own conception, and will sing in the style that he has developed for himself. The indications of the composer are not to be overlooked in phrasing a song: the *crescendos*, and *decrescendos*, the *pianissimos* and *fortes*, as the composer usually indicates in published compositions what he wants. However, the student must use his own sense of feeling and interpretation. His feeling for little nuances should not be overlooked. This will make his growth individual, and his study of phrasing an interesting one.

Interpretation

When you sing a song such as Cadman's *At Dawning*, you must paint a picture, and feel like a painter while doing it. In order to give the proper intonation, and vocal expression when you sing the lyrics of *At Dawning*, you must *feel* the dawn. (*Continued on Page* 46)

A Notable Midwestern Pioneer

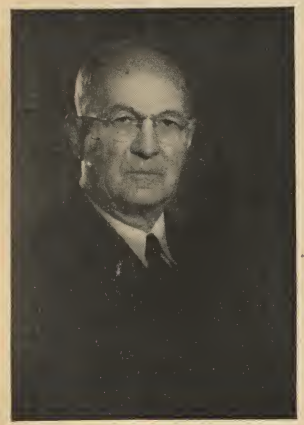
Oscar Lofgren, Bethany Fine Arts Dean, Passes

THE music world lost a distinguished and esteemed member in the passing, on October 10, 1948, of Oscar Lofgren, for twenty-nine years Dean of the Fine Arts Department of Bethany College, Lindsborg, Kansas. In point of service he was considered dean of all fine arts deans in the State of Kansas. The story of his life is one of the most significant in the development of music in the middle west.

Oscar Austin Lofgren was born November 14, 1876. His parents had recently emigrated from Sweden and were living on a farm near Walsburg, Kansas. His mother's family owned valuable timber lands in Småland. His father was of royal lineage, but without financial resources. Consequently, there had been serious opposition to the marriage, and the young couple were seeking their fortunes in America. Later they moved to Western Kansas.

Of his coming to Bethany when he was eighteen, he used to tell how he had washed his hair, as people did then with the yolk of an egg, perhaps not getting it all out, and had his few clothes packed in the little leather-covered trunk his mother had brought from Sweden. One day Dr. Swensson, president of Bethany, met him on the campus, lifted his cap from his tousled hair and remarked, "You're a good sort of a chap. Bethany needs a lot of your type of fellow."

At this time he spent about a year and half at Bethany and had to leave to make more money. On his return he taught reed organ and later piano, giving many lessons while he studied. He was graduated in 1902 under the distinguished Swedish pianist, Sigfrid Laurin, of Stockholm. Then followed study with Rudolph Ganz at the Chicago Musical College and



OSCAR LOFGREN

later in Berlin, Germany, with Conrad Ansorge, the eminent Liszt pupil.

During his years at Bethany he endeavored to raise the ideals of his students to a consciousness of the universal beauty, sincerity, and nobleness of the great art of music. Rather than striving to impress his own personality on a student, he sought to lead forth and to develop the student's own innate gift. He headed the Piano Department since 1908. His students have won scholarships under Josef Lhévinne, Rudolph Ganz, and other famous teachers at Juilliard and elsewhere. Many have held important positions and are scattered from coast to coast.

After he was made Dean of Fine Arts in 1919 he contributed greatly to the upbuilding of the College of Fine Arts. The magnificent music building, Presser Hall, was his dream. Through contact with Dr. James Francis Cooke, esteemed President of The Presser Foundation, who was influential in the Foundation's making a generous contribution, the dream was realized. Lindsborg was honored by the distinguished presence of Dr. Cooke at the dedication of Presser Hall.

During Oscar Lofgren's administration further achievements were accomplished: Contributions from The Presser Foundation for scholarships and a new chapel organ and practice organs; the Fine Arts Department was established on an accredited basis; Mid-West Contests were introduced, as well as District Music Festivals; Capehart machine, records, and music books were obtained from the Carnegie Foundation; Bethany was admitted to the National Association of Music Schools; and many other innovations were established.

He wrote numerous articles for leading musical magazines. He served twice as State President of the Kansas State Music Teachers' Association. He cooperated with the Kansas Federation of Music Clubs in assisting them to establish their composer's contest. A few years ago, when Secretary of State Cordell Hull wished to consult authorities about international relations in Pan American Music, Oscar Lofgren was one of the few deans summoned to Washington for a conference.

The famous "Messiah Festivals" at Lindsborg were under the direction of Mr. Lofgren and he was responsible for bringing many of the world's finest musical artists to Lindsborg for concerts. He was local advisor for Sigma Alpha Iota, national honorary music fraternity. Together with some of his colleagues he organized and promoted the Fine Arts Alumni Association.

In 1907 Oscar Lofgren married Julia Parsons of Wamego, Kansas. One daughter, Jessie Lofgren Kraft of Norton, Kansas, was born to them. He is survived by his wife and his daughter.

His memory is enshrined in the hearts of his own family, his colleagues at Bethany, the thousands of students who knew and loved him. He was a great teacher and a fair and farsighted executive. In his personal relations he always upheld the highest ideals of a cultured, Christian gentleman. His years at Bethany were filled with selfless devotion to the art of music and its promotion in the middle west. Quoting a friend, "His life was a symphony of goodness."

Bethany College is receiving contributions for a memorial scholarship in his honor.

Etude Musical Miscellany

(Continued from Page 14)

feet on the piano stool, she presses the keys with her forepaws; or jumping upon the keyboard with all fours, she walks back and forth over the ivories, producing sounds that seem to please her ear."

* * * * * *

That formidable appellation, Musicologist, is not a new word as many musicologists imagine it to be. The compiler of this column has found a reference to musicologists in "The Musical World" of November 20, 1875. Can anyone supply an earlier date?

* * * * * *

Few realize that playing from memory is a relatively recent development. Anton Rubinstein produced a sensation in the 1870's by playing Beethoven's Sonatas without the notes. Later Hans von Bülow duplicated Rubinstein's feat, and Dwight's "Journal," in 1873, headlined the event: "Hans von Bülow, like Rubinstein, plays all from memory."

* * * * * *

Verdi could not stand having amateurs play tunes from his operas. In an interview with an English newspaperman, about 1880, he tells a story that would furnish a pretty good gag for a movie comedy. "When I visited an exhibition in Turin, someone recognized me and immediately began to play a theme from "Aïda." I rose in a rage intending to beat a hasty retreat. Every piano and harmonium in the section struck up more of my old tunes, no two playing the same one. To get to the door I had to run the gauntlet of my own melodies, a frightful ordeal; but the comic element was so overwhelming that I threw myself into a chair with a hearty laugh. I was soon interrupted, however, by a man, who thrust into my hand a card a glance at which revealed the fact that my correct weight was just one hundred forty-two pounds. I had taken my seat in the chair of a weighing machine."

* * * * * *

To express his spiritual affinity with Berlioz, Liszt and Wagner, Hans von Bülow signed his name thus:

B U L O W
E I A
R S G
L Z N
I T E
O R
Z

* * * * * *

Discord and cacophony are not the product of our own generation. Mild as modern music was in its rather limited sound and fury, forty years ago, it shocked and annoyed the lovers of serene concords just as much as it does today. Charles Villiers Stanford, the English composer of classical persuasion, wrote a cantata, *Ode to Discord*, to show what he thought of ultra-modern music. It was subtitled "A chimerical bombination in four bursts" and was dedicated to the Amalgamated Society of Boiler Makers. The Ode was performed in London on June 9, 1909.

* * * * * *

Who wrote *Ta-ra-ra-Boom-de-ay*? The ancient hit is usually credited to Henry J. Sayres. But there were several other claimants to authorship. In 1892, one James Thornton, a vaudeville artist, sang these couplets in support of his claim:

"I'm the man that wrote *Ta-ra-ra-Boom-de-ay*.
It has been sung in every language night and day.
I wrote it in a garret
While out with Booth and Barrett
I'm the man that wrote *Ta-ra-ra-Boom-de-ay*."

* * * * * *

Unbelievable, but reported in all detail in an old magazine: A trombone player named Perkins blew as hard as he could (and that was plenty) in a chorale that was supposed to be performed *pianissimo*. "Don't you see that mark *pp* in the part?!" shouted the conductor at him. "Sure I see it," replied Perkins. "Doesn't it mean to say, 'Pull, Perkins?'"

* * * * * *

There are peregrinating anecdotes about music and musicians that are told about numerous events and numerous places. The following tale is told about the famous première of "Tannhäuser" at the Grand Opéra in Paris, which aroused a storm in the audience. "This is a work that requires a second hearing to pass judgment," remarked one of the public to a friend. "If so," observed the other, "I am afraid I shall not be able to judge it."

* * * * * *

Having no ear for music is an illness. In fact there is a Greek word for it, *Amusia*, which means a pathological absence of musical ability, a complete incapacity to recognize a tune, to whistle, or to hum. The term was originated by a Professor Edgren of Stockholm, and first reported in the British Medical Journal of 1895.

* * * * * *

The "Chicago Evening Post," reviewing the performance of a Rubinstein Concerto by Ethel Leginska, in 1918, described the proceedings in this jingle:

And still she played, and still we are not hep,
How one small frame can bottle all that pep!

Electronic Organs

by Dr. Alexander McCurdy

Editor, Organ Department

ALL over our country pipe organs are failing evidently faster than we can have them replaced, or faster than we can afford to rebuild them. This is resulting in a great day for electronic organs and certainly, in many cases, these organs are filling the bill, and filling it very well indeed. In this great age in which we are living we are getting better and better electronic organs and surely they take the place of many organs much better than anything but good pipe organs themselves. There are at least five very well built commercial electronic organs. Some have advantages over the others. Anyone interested should listen to them all and make his own selection. Almost every week a new one pops up. It would mean much to us as organists if we would acquaint ourselves with these instruments, compare their tones, their consoles, and all other features. Our opinions are sought constantly. It behooves us to *know* which electronic instrument is the one best suited for the purpose for which it is to be used.

In these columns many times we have pleaded for the preservation of good, old pipe organs—to save them, to rebuild them, and at least to use the best parts of them in new organs when it becomes necessary to make replacements. But sometimes this seems to be utterly impossible. Recently I wrote about Mr. George Sandin, who rebuilt a gorgeous old organ in California, using all sorts of parts from junk yards, and so on, even to an old milking machine to run the slider chest action. But there are not very many George Sandins.

An Interesting Case

One case recently which interested me was a church in the east, with an auditorium seating about one thousand, which had to do something about its organ. The instrument was a three manual Hook and Hastings, built in the late Eighties, now worn out mechanically and almost every other way. This was a good example of that period of organ building, and all things considered, it would seem that the instrument should have been rebuilt; but the lowest bid for the work was twelve thousand dollars. This included a new console, rebuilt chests, new leather, new tuners on the pipes, revoicing and replacement of some of the pipes. The job would take several months and the church would be without the use of the organ for about a year. What to do? In the first place the church simply could not afford to have the rebuilt job done at that figure, and it would do no good to have it done half way. Also, the church couldn't wait or didn't wish to wait for the organ to be rebuilt, as it would mean being without an organ for such a long time. They felt that the only thing to do was to consider an electronic organ. The building is an excellent one, acoustically. Such a situation is an organ builder's dream, and the Number One consideration for the sound of any instrument. For the electronic instrument it is the very best condition. In this instance the old organ was removed from the wonderful old case and an electronic organ, which cost less than four thousand dollars, was installed. Three large speakers were placed directly in back of the old case. It is absolutely a revelation to hear this electronic organ in this church. I am perfectly sure that there isn't a pipe organ built today under ten thousand dollars which is comparable to it.

Immediately my friends ask, "What about the full organ?" And in turn I ask, "What about the full organ ensemble of a small pipe organ?" For under ten thousand dollars, one could perhaps have an organ built, carefully specified, that would have an acceptable full ensemble, but would it have anything else? I can say right here that the ensemble of this particular electronic instrument is certainly as good as, or better than ninety-five out of a hundred pipe organs which are built today for less than ten thousand dollars.

Solo Voices Better

We have all agreed for some years that the solo voices on electronic organs with the proper tonal outputs are much better than the tones produced by most pipes. Also, we have agreed that soft and *mezzoforte* ensembles are very pleasing and satisfactory on electronic instruments. Now it seems to me on these commercial instruments the ensembles are improving.

There is one builder of electronic instruments who is making great strides in building, shall we say, "tailor made" organs. (It is understood that in the foregoing I have been talking about the electronic organs that one can go into any music store or department store in the country and buy one day and have delivered the next!) I mean that this builder is making his instruments to individual specifications, developing mixtures from independent sources. He is getting results which are fantastic. However, they are not inexpensive!

Editor's Note

In 1935 the Hammond Organ was first announced to the general musical public. It was the invention of a highly successful electrical engineer, Laurens Hammond, and was not called an "electric organ," but straightforwardly, "A new musical instrument, the Hammond." This inaugurated the industry of electric organs and was followed by one of the bitterest controversies in the field of organ playing. Many foremost organists contended that unless an instrument had pipes, it could not rightfully be called an organ. Now, Dr. Alexander McCurdy, Editor of the Organ Department of ETUDE, comes out flatly and insists that today electronic organs are produced so that many of the foremost organists are convinced that their tonal qualities are comparable with fine pipe organs costing many times as much.

Dr. McCurdy heads the Organ Department of The Curtis Institute of Music, Philadelphia, and that of the Westminster Choir College, Princeton, New Jersey. He is organist at four Philadelphia places of worship which give continually momentous musical services, and is also one of the most successful touring organ virtuosi of the day. He is a very frank gentleman, with strong convictions, who, when on tour, necessarily plays the great pipe organs of our country from coast to coast. He has a deep reverence for these magnificent pipe organs but it is his opinion that the time is past when organists can turn up their noses at electronic instruments which an unbiased human ear recognizes, from the sound standpoint, as being as much entitled to be called an "organ" as any pipe organ. ETUDE realizes that the very publication of this article will be refuted by certain organists, who hold to the old definition of an organ, but we cannot conduct polemical discussions in our columns. At the same time, we cannot deny the Editor of our Organ Department the freest expression of his ideas and convictions.

Please note that no proprietary instrument is mentioned in Dr. McCurdy's article. In commenting upon electric organs, he states that organists should make themselves familiar with the wonderful advances made in the various types of these instruments. To Mr. Hammond, however, belongs the credit of starting the movement which cannot fail to make great changes in the outlook of most organists.

ETUDE readers will profit by Dr. McCurdy's conference with the great French Master of the organ, Marcel Dupré, which will appear in ETUDE for February. Do not miss this splendid feature article.

—EDITOR OF ETUDE.

I know of a church which is all ready to enter into a contract with this builder to have a four-manual instrument built at a price which compares with the best builders of pipe organs. The reason for having to use an electronic instrument is because of the lack of proper space for the size instrument desired. I believe that the results will be an eye-opener for us all. I can't wait to see and hear it.

Recently I heard about a small church which was planning a complete redecoration of its auditorium. It was just about the most ugly square church that one could imagine. The old organ, built by an undistinguished builder fifty years ago, stood in one corner like a sore thumb. It looked awful and sounded worse. I doubt if anything could have been done to make it sound well. The architect drew up a sketch which certainly made an attractive interior but with no place for that organ. An electronic instrument was bought and here, again, it must be admitted, this new instrument is so much better than the old organ that there is no room for argument. It can do anything that the old organ could do, and much more.

An Impressive Demonstration

One of the important concerts this season in New York's Town Hall was a Chamber Music Concert at which Ernest White played the Second and Fifth Handel Concertos and some Mozart Sonatas. Now to many, Ernest White's ideas of tone are the criterion. He has done wonders for us in this country, in clarifying the ensemble. There is a small four-manual organ in Town Hall built by one of our best builders. It was installed about twenty-five years ago and at that time was pronounced by some of our leading organists a triumph in organ building. However, the tone these days certainly does sound spread, and the best that could be said about the instrument is that it is non-descript, tonally. Ernest White chose to have an electronic organ installed for the occasion and it was a great success, first, because he was able to secure the kind of tone he wanted, and second, he had the organ placed in a position which made it effective with the particular ensemble with which he was playing. The reviews of the concert were marvelous. However, it takes someone like Ernest White to take such a chance and really make it a success.

We organists sometimes are very critical of new mechanicals, new ideas, different names of stops, and so on. If the instrument is not *exactly* what we expect, we just don't like it! Is it not true that we must put aside these ideas and really get to know about these new instruments; how to play them and how to *make* them sound well? We spend hours on end getting some pipe organ to sound well. Do we really do the same with electronic instruments?

It interests me greatly to know that one of the organizations for organists in America at the present time refuses, in the most veiled terms, to accept advertising from an electronic organ firm. Surely, it requires an organist to play an electronic organ! After all, the test is, can one play organ music on the instrument? I believe the answer is *Yes!*"

One great organ builder uses some form of electronics to produce tone in many of the organs that he builds. There are many who think that more and more electronics will be introduced along with pipes. I heard a thirty-two foot reed, produced electronically, which can be made so soft that (Continued on Page 48)

Technics of Choral Conducting

by Helen M. Hosmer

Director, Crane Department of Music
State Teachers College, Potsdam, New York

MADEMOISELLE BERTIN, milliner to Marie Antoinette, is alleged to have said: "There is nothing new except what is forgotten." The Revue Rétrospective has a motto which reads: "There is nothing new except that which has become antiquated." Knowing that any short discussion of choral conducting and choral groups can say nothing new, but can only refresh and recall to our minds something which may prove helpful, we will approach this discussion with that in mind. What you, as a good choral conductor, have forgotten is that which you may call new tomorrow; what someone else might designate antiquated may be revived by you (or anyone else) and put to use today.

Scherchen, in his thorough and meticulous analysis of conducting, tells us that the conductor mirrors the music. So let's polish the mirror, put ourselves in front of it, and treat as new the forgotten as well as the obvious, the antiquated as well as the current. Whether new or old, everything counts and is worthy of reflection.

Conductor Plus Rehearsals Equals the Chorus

A good conductor, plus the right kind of rehearsals, equals a good chorus and a good choral program. There are many attributes of the conductor which are either obvious, essential, or contributory to the sum of the equation.

1. The good conductor has mastered the fundamental techniques of conducting so that they have become automatic and habitual. Scherchen says: ". . . . if the work lives within him as an ideal, *undimmed by obstacles of mechanism*, then he is worthy to bear the conductor's responsibility."
2. He has a musical integrity which attends the printed page and translates the work as the composer intended, with an honest respect for rhythms, melodies, harmonies, and all other elements which enter into the total picture. This integrity has affected his choice of music. He has chosen that which he respects. He believes in it and so can offer it to his group with confidence and assurance. This integrity never gives approval to poor work, but it gives encouragement to honest effort.
3. A part of his superior musicianship incorporates a keen ear, which insists on accurate intonation and enables him to demand part in-tuneness as well as inter-part in-tuneness. This produces a comfortable harmonic result which labels choral singing as satisfactory. This also brings about only the best in blend and ensemble.
4. He knows his music perfectly and never leaves it to be learned when his choir is learning it. He has informed himself thoroughly concerning the composer, poetry, chronology, style, idiom, form, and so forth of the composition, and has an intimate knowledge of the score. He knows the music so well that there is never any conflict or struggle between him and his score. This acquaintance means that he has reached a point of satisfaction in a true and vital interpretation of the music.
5. He has a conception of ideal tone, built up through long participation as a chorister under excellent conductors, and through personal diagnostic and remedial vocal study. A good choral director is not necessarily a superior vocal soloist, but he continues to learn more and more about building the voices of soloists and ensemble singers. He understands how to obtain the proper tone color, or quality of tone. Some vowels are dark, some light. The mood calls sometimes for sparkling color, sometimes for a sombre color. The conductor realizes the importance of words with respect to color, and can get a meaning from the words for color effect. H. Plunket Greene, in his book, "Interpretation in Song," mentions five essentials for the interpretation of vocal music, and one of the five is tone color. We may sing like a trumpet in D and create a martial effect by the color, or we may invite slumber by the tone color. These effects demand a thorough study of the handling of words; of their component parts—vowels, consonants, and syllables; of their meanings, implications, and connotations.
6. He knows how to obtain from his choir the essential structural foundation of breath, posture, and evidence of physical vitality, which give the desired aliveness to the singing of any group.
7. He has a fundamental knowledge of diction which insures the proper use of vowels and consonants. As a result, his singers demonstrate sound principles of enunciation, and pronunciation.
8. He has imagination. He must have abandon. He will be able to add interest and will have a good measure of suggestive power over his chorus. Weingartner says, "Not even the most assiduous rehearsing, as necessary a pre-requisite as this is, can so stimulate the capacities of the performers as the force imagination of the conductor. It is not the transference of his personal will; but the mysterious act of creation that called the work itself into being takes place in him again and, transcending the narrow limits of reproduction, he becomes a new creator, a self-creator."

Good Rehearsals

Any conductor knows that, added to the equipment which he brings to the rehearsal, a very important thing is giving satisfaction to the audience in the performance. This satisfaction can result only from high points in the series of preceding rehearsals.

Rehearsals can never be too thoroughly planned. The more thoroughly planned, the more easily changed the rehearsal may be to meet the variables that are inherent in any rehearsal situation. The flexible approach thus achieved helps the conductor to meet and treat efficiently the unexpected but important needs of the group and, at the same time, work through to the objectives previously established for the rehearsal.

There must be spirit in every rehearsal. There must be the kind of spirit which brings about a loyalty to the music, a loyalty to each colleague in the group, and a loyalty to the conductor. This unanimity of purpose can do more to bring about fine results than anything outside the technical realms of the rehearsal. No small part of this spirit is a result of the genuine enthusiasm of the conductor. I say genuine advisedly, for the enthusiasm may be quiet, spiritual, or reserved, or it may be sparkling or effervescent.

In a well planned rehearsal, the conductor gives attention to the physical setting. Included, of course, are proper ventilation, well arranged seating facilities, and lighting.

There is variety to a well planned rehearsal. There is a speed which does not permit waste moments. Some warming-up devices will be employed—either direct and definite warming up exercises intended for a specific purpose, or indirect exercises which are part of the actual songs themselves. Both old and new material will be found in a good rehearsal.

One of the most essential requirements of a rehearsal is a rhythmic vitality which is the pulse and life blood of music. Again quoting H. Plunket Greene, who gives several main rules for singing, we find one rule to be: "Never stop the march of a song. This vitality should be present in all singing—the rote song, the part-song, the assembly song, and the oratorio. A musician was heard to remark at one time, in speaking of the early stages of effective rehearsing, 'Better the wrong note at the right time than the right note at the wrong time.'"

We mentioned earlier that the conductor must have a good ear. During the course of the rehearsal, he practices the art of hearing and listening. The conductor must hear ahead of his group. He must hear more than he can get from them. It might be safe to say that a little more listening to singing and a little less singing will eventually bring about better singing.

Quoting Scherchen again: "The conductor, when representing a work to himself, must hear it as perfectly as the creator of this work heard it." That adroitly sums up the desirability and essential need for a good ear.

Thus the rehearsal has lived! If the conductor has an ambition to have his chorus better today than it was yesterday—and if he has in any small part brought this about—his is a great ambition.

The chorus, with its final performance, has the power to add new ingredients of its own. The conductor whom we have followed from the beginning has led his chorus to listen for themselves. They now are able to say, "Listen! Bach (or Beethoven or Brahms) is here. He is saying something to us." Because they themselves can hear, they realize that of all human means of musical expression, singing is the most living and vital.

Singing comes from within. One's conception of a work (be he conductor or singer) should be a perfect inward singing. Then we have an earnest and direct communication of music, because the conductor and the performer subordinate themselves to their art, and it is clear in the mirror for the listener.

It's A Small Thing But—

by Marjorie Cleyre Lachmund

YOUR pupils *do* notice your clothes. The mother of a new pupil was telling me that her daughter's former teacher was not so bad as a teacher, "But oh! Maudie got so tired of that plaid dress; she wore it every lesson." That gave me something to think about. If clothes influenced pupils, then I'd better make the most of my modest wardrobe. Of course, I varied my dresses from day to day, but suppose I just happened to select the same one every Monday? My Monday pupils (besides wondering if it was the only one I owned) would get tired seeing it. And, believe it or not, that disinterest would be reflected to some degree in their work.

So, in order not to let the same dress crop up on the same day of each week, I jotted down on my desk calendar pad what I wore each day. When the same day next week came around, I flipped back the leaves to see what I had worn before, and tried not to repeat a costume too soon or too often. I reaped my reward some time later in the season when Maudie's mother said to me, "Wherever do you get all those lovely dresses that Maudie has been telling me about?"

Speaking of the influence of clothes, one day when I was wearing a favorite brown dress which I knew was becoming, young Jack greeted me with a groan as he entered the studio. "Oh, that dress!" he sighed.

"Don't you like it?" I felt quite deflated.

"No, it always brings me bad luck."

EDITOR'S NOTE

The following discourse on the subject of Salvation Army bands provides considerable enlightenment upon the function and achievements of these organizations.

Mr. Neilson will present a second article dealing with further activities and functions of Salvation Army bands in the February issue of ETUDE.

"Praise ye the Lord, Praise God in His Sanctuary:
Praise Him in the firmament of His Powers.
Praise Him with the sound of the trumpet:
Praise Him with the psaltery and harp.
Praise Him upon the loud sounding cymbals:
Praise Him upon the high sounding cymbals."

The Salvation Army Band

Part One

by James Neilson

TRULY fitting words with which to begin an article on Salvation Army bands. The name of the Salvation Army, in this country at least, always has been associated by the general public with music of a decidedly inferior quality. This is a fallacy that I hope to dispel during the course of these articles. True, the proverbial street corner organization of a drum, cornet, and tambourine is definitely associated with some aspects of Salvation Army procedure. But these isolated groups do not represent the Salvation Army band as it exists today, any more than the "hungry five" of yesterday's saloon day fame represented the famous Gilmore and Sousa bands. Good Salvation Army bands are now, as they have been for the past fifty years, top-ranking groups of instrumentalists — efficient, capable, well-organized — and serving the cause of Christianity with a devotion and zeal that are refreshing to anyone fortunate enough to come under their influence. The performance of these bands is highly professional and thoroughly competent, judged by any of the criteria with which we critically perceive outstanding achievement.

However, I am ahead of my story. To begin with, it is well to understand the reason for the existence of the Salvation Army. This organization is international in scope, functioning as a working unit in nearly every country of the world. Its chief function, one not usually understood by persons unfamiliar with its operation, is to serve as a Protestant and Evangelical church. Existing in this manner, it provides a church home for hundreds of thousands of people the world over who are attracted by its militant, yet cheery gospel message.

The Salvation Army, first known as the Christian Mission, was organized in London. Its founder, William Booth, was determined that the gospel should be preached to the then unchurched masses found in so many of the great industrial centers of England. How natural it was that music should become a vital part of his message! General Booth was intrigued with the possibilities to be found in music as related to his preaching. A group of accomplished instrumental musicians known as the Fry family was attracted to the Army because of Booth's philosophy and, in the year 1878, offered their services to him as a musical unit. Thus, the first Salvation Army band came into being. Quick to realize the impact made by this group at every service, General Booth encouraged the formation of other bands and singing companies in each of the rapidly growing centers of Army activity. Indeed, the impact of the Fry family was so great it generated an enthusiasm for the formation of bands that soon showed signs of becoming uncontrollable. These first musical ensembles were primitive affairs, the bands being composed of whatever instruments came to hand at the time. It was not uncommon to see a band made up of a few clarinets, one or two violins, a cornet or two, and, believe it or not, a harmonica. Although he sensed the valuable asset that a well-developed band could be as a part of the religious services of the Salvation Army, General Booth was soon forced to the conclusion that the bands must be organized in a way that would best fit them for the general purposes of these services. Likewise, they would have to be fitted to the general program of the Army in its approach to the masses. How natural to presume that a "Brass Band" should become the basic unit of the musical forces of the Army! This type of band, with its all-brass instrumentation, is a typically English organization.

COLONEL BRAMWELL COLES
Editor-in-Chief Salvation Army Music Editorial Department

Further than that, it is now, as it has always been, the musical organization best loved and appreciated by the English workingman. The sociological soundness of this approach to the matter of the Salvation Army Band is realized when one becomes aware of the phenomenal growth of the organization's bands, both in numbers and in artistic stature.

A Sensational Growth

Salvation Army brass bands have grown and multiplied far beyond the dreams of General Booth. As the organization of the Army expanded to include nearly every country and every language under the sun, its zealous missionaries lost no time in forming brass bands wherever the Army operates. As a result, what was so typically a British organization has become, through the widespread influence of the Army, a basic musical ensemble and decided musical asset to every country in which the Army operates. In fact, it is the only musical ensemble to be found in many of the areas served by this organization. Salvation Army bands are to be found in areas composed of the natives of Central Africa, the aborigines of New Zealand, the low-castes of India, the coolies of Central China, as well as in the predominately Anglo-Saxon countries.

From its small beginning in the year 1878, the group of Salvation Army bandsmen has grown, until at present it is some fifty thousand in number. All Army bandsmen included in this large group are members of regularly organized bands. Nor does this figure take into account the vast number of isolated instrumentalists one so often encounters at the Army Street meetings. The amazing fact about the service of the Army bandsman is that no bandsman receives remuneration of any kind for his service as such. Indeed, as do serious church members everywhere, he supports financially the organization of which he is a member.

Members of Army bands come from every walk of life. Two or three are the Lord Mayors of famous English cities. Others are surgeons, lawyers, engineers, engaged in many of the professional occupations. Still others are coal miners, grocers, clerks, tradesmen, and artisans of every kind. It is soon apparent that music is a great leveling influence in the Army. In England one is quite likely to see the Lord Mayor of a famous city doff the robes of his office, and in a Salvation Army band, take orders from a lowly coal miner who has proved his fitness to be the bandmaster of the group. This highly democratic process is found wherever Army bands exist.

Salvation Army bands are governed by rules and regulations issued from the International Headquarters of the Army in London, England. These rules and regulations prescribe the kind and type of musical service to be rendered by Army bands. They also prohibit band membership to other than *bona fide* members of the organization. Band members must obey all of the suggestions from headquarters concerning personal living, religious beliefs, the wearing of the uniform, the support of the organized church that is the Salvation Army, and obedience to the constituted authorities who guide Army procedures. The authority

of an Army band is delegated in two phases. The bandmaster is responsible for the musical production of the band. He selects the members (after they have been carefully screened by other authorities), conducts the rehearsals and concerts, decides upon the music to be used at all of the services, and provides adequate training for the group. The band sergeant, often called the band leader, is responsible for the spiritual welfare of the band. It is his duty to conduct those religious services that are deemed appropriate for band members alone. His concern is also to see that by example and precept the rather strict spiritual discipline of the Army is constantly obeyed by every band member. Should a member fall below this strict standard, it becomes the duty of the band sergeant to counsel and advise with him and, if necessary, carry out such disciplinary measures as may seem advisable. This dual acceptance of responsibility seems to provide an Army band with an *esprit de corps*, a sense of ensemble responsibility that is, I believe, unique in the world of music.

Salvation Army bands usually rehearse once a week for a three-hour period. It is difficult to understand the professional standards attained by good Army bands with this limited amount of rehearsal time, until one becomes aware of the number of times the band meets other than for rehearsal. The weekly program for the average Army bandsman runs something like this:

Tuesday night: Band practice from 7:30 to 10:30 P.M.
Saturday night: Required attendance at an Army religious service. The band will often play three or four numbers at these meetings.
Sunday morning: 10:00 A.M. Street meeting. 11:00 A.M. Religious service.
Sunday afternoon: 2:00 P.M. Street meeting. 3:00 P.M. Religious service.
Sunday evening: 7:00 P.M. Street meeting. 8:00 P.M. Religious service.

At all of these engagements, the band provides the larger part of the musical program. Oftentimes, the band will play a short concert at the conclusion of the Sunday evening service. After studying the above schedule of appearances, the reason for the superior ensemble attainable and inherent to the performance of good Army bands can readily be seen. It is an unwritten law in these bands that each member shall attend every rehearsal and engagement unless previously excused. This whole-hearted participation is far above the level of that usually found in amateur musical organizations. When one realizes that this service is a continuing one, with no break for the summer months, it is easy to see that Army band members must indeed be zealous in the cause of religious music.

Bands of Varying Grades

Salvation Army bands are to be found at three levels. The top-ranking bands are those connected with the various headquarters' staffs of the Army. The most famous of these is the International Staff Band connected with the Salvation Army International Headquarters at London, England. This band, as are all headquarters' bands, is comprised of officers and other employees who carry out the administrative duties of the Army. Many of the officers playing in these bands have very important administrative positions. Other justly famous headquarters bands are: The Chicago Territorial Staff Band, The New York Staff Band, and the headquarters' bands in such widely separated places as Cape Town, Africa; Brisbane, Australia; Stockholm, Sweden, and Toronto, Canada.

At the next level are the corps bands, which in many cases have a musical standard equal to that of the headquarters' bands. These organizations are the most numerous of their kind in the world. Nowhere, other than in the school music program of the United States, can there be found such a large number of excellent bands as at this level of Salvation Army participation. There are literally hundreds of these bands. No one country seems to have the monopoly on general exnumerous of their kind in the world. Nowhere, other Norway, Switzerland, New Zealand, Australia, South Africa, China, and India, as well as in the British Isles, Canada, and the United States. One of the most famous of these bands is the one connected with the Salvation Army corps at Flint, Michigan. Other justly famous corps bands in this country are located at Boston and Cambridge, Massachusetts; Brooklyn, New York; Chicago, Illinois; Los Angeles and San Francisco, California; and St. Louis, Missouri. In Canada, there are famous corps bands at Dovercourt, Montreal, Hamilton, Windsor, Winnipeg, Vancouver, and in many other Canadian cities. There are scores of corps bands just below the general excellence of this group to be found in every section of the country. Members of these corps-bands must be "soldiers." A soldier in a Salvation Army corps holds the same relationship to the organization as does a member of any Protestant Evangelical Church. It is here that the work of the Salvation Army is most often misunderstood. When one realizes that the chief function of the Salvation Army is not that of social service, but rather to provide a church home for its constituents, the largeness of the band program is quite consistent and plausible.

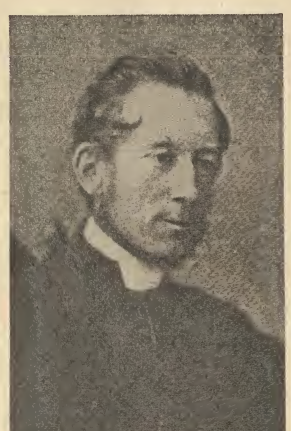
The important program of the Salvation Army, that of providing a church home for its members, is more often misunderstood in the United States than elsewhere. In other countries where the Army operates there seems to be a general understanding of this phase of the Army's work. Soldiers, or, if you please, the church members of the Army, are in nowise employed by the Army. Thus it will be seen that the corps' bands members, who must first of all be soldiers, render a service to the cause of music and the church that is unique in its devoted unselfishness.

There are also many Young People's Bands in the Army. Some eighteen thousand young people under the age of sixteen are regularly enrolled members of these bands. As they are all found at the Corps level, the same high standard of Christian ethics prevails among the members as does in the older groups. When two bands are operating at the Corps level, the older group is usually called the Senior Band. The Young People's Bands are the feeder groups for the Senior bands, and function as a unit in the Young People's services held by the Army.

A Master Hymn Tune Writer

by H. C. Hamilton

The high esteem in which Dr. Dykes was held as a hymn writer makes the following article of documentary importance. Dykes was born at Kingston-upon-Hull, England, March 10, 1823 and died at St. Leonard's, January 22, 1876. He was educated at Cambridge. He was Canon and Precentor at Durham Cathedral. In 1861 he took the degree of Mus. Doc. and became vicar of St. Oswald at Durham. He composed a Service in F and a musical setting of the Twenty-third Psalm.
—Editor's Note.



DR. JOHN BACCHUS DYKES

WHAT beautiful, refined melodies and scholarly part-writing flowed from the pen of that prince among hymn tune writers, the Rev. John Bacchus Dykes! His appeal is universal. The classicist will find much to interest and admire, while the not-so-classical type will sense the presence of something higher and more potent than the "here today and gone tomorrow" revival hymn. Dykes has always something to say, and he says it well. One may here search in vain for the mere shallow and ear-tickling tune, the trite harmony, the mechanical movement, and the stereotyped modulation found in the writings of the gospel song-monger of the present day.

In Dykes we have no two-steps or fox trots masquerading as religious music. Yet he is by no means dull. Stately and dignified—yes. Singable? Yes—definitely so. All he writes is truly grateful to the voice. Rhythmic? Decidedly so. But it is not the monotonous regularity of a machine. In addition, his melodies are of the purely classic type; not just "pretty," but something infinitely better. Consider also his part writing. What taste, what skill we find there. The student and the teacher of harmony can each profitably spend some time in familiarizing themselves with the chaste combinations and smooth progressions of which every tune by Dykes is an example.

This man of God, Rev. J. B. Dykes, was truly a musician of the most exquisite taste and originality. True, he seldom if ever attempted the larger forms, wisely leaving such things to others. The special field of Dykes was the hymn tune, and he filled that niche to perfection. The great hymns of the church deserve a worthy setting, and in the tunes of Dykes we find nothing wanting. First and foremost, the composer approaches his task in the proper spirit. He had the appropriate background, his music has the churchly atmosphere. We sense that in all his tunes. They are reverential, yet the glad note is rarely if ever absent. They are musicianly; there is no clap-trap. At his best, the harmonies of Dykes will easily bear comparison with any of the great masters. His melodic gift never descends to the commonplace, yet once heard it is seldom forgotten. The tonal range covered is never excessive; neither has any voice difficulty in learning his or her part, for there are no awkward intervals. If the bass, tenor, and alto parts of a hymn tune ever approached the flowing continuity of counterpoint, we find it in these settings. Everything "flows" so naturally that we often feel that what we are singing is scarcely harmony as such, but rather melody blending with melody.

Perhaps the most frequently heard of his tunes is *Nicea*, wedded indissolubly to "Holy, Holy, Holy." This little masterpiece has everything. Perfect in form, note how the opening theme reappears. Those two most satisfying of modulations—dominant and subdominant—how beautifully and naturally they are introduced. How interesting are the inner parts. In fact, any tune by Dykes might be sung with the parts shifted or inverted, only to reveal a lovely picture, as it were, in a new setting.

Another universal favorite is *Hollingside*, so appropriate to the hymn "Jesus, lover of my soul." At the fifth and sixth measures we find a most striking example of changed harmony, where the opening theme reappears. We are presently led into the subdominant, but only for a short time. We are brought back to the tonic, the bass descending (Continued on Page 50)

Making the Most of the Fiorillo Studies

The Foundation of Sound, Technical Violin Playing

by Harold Berkley

THE essence of good violin teaching lies, as a rule, not so much in what material is used, as in *how* it is used. Nevertheless, certain books of studies are essential to a well-rounded musical and technical development, and among these one must include the Thirty-six Etudes-Caprices of Federigo Fiorillo.

For nearly a century and a half the studies of Kreutzer, Fiorillo, and Rode have been regarded by most teachers as the foundation upon which sound technical achievement must rest. Yet there was a period, beginning some twenty-five or thirty years ago, when Fiorillo seemed to be out of style. There are many violinists today who, in their formative years, were not taught the studies of Fiorillo and who became acquainted with them only after they themselves began to teach. This period of partial neglect has passed, and during the last decade the Studies have steadily regained their former esteem.

Why Fiorillo should ever have been thought unworthy to rank with his great contemporaries, Kreutzer and Rode, must be a puzzle to all thinking violinists. His *études* display a remarkable insight into the capabilities of the violin; most of them have genuine musical value; they provide far more material than Kreutzer for the study of the upper positions; and, finally, many of them are readily adaptable to the demands of modern bowing. In short, they form an indispensable link between the 42 Studies of Kreutzer and the 24 Caprices of Rode.

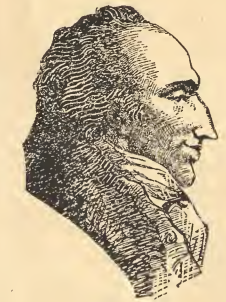
There are few marks of expression in these Studies, yet the majority of them call for expression and color. This should be a challenge to the student's imagination. It is one of their outstanding qualities that they stimulate the player to give soloistic interpretation to technical material.

The following notes are based on the Theodore Presser edition. The suggested tempi must be regarded as merely approximate, as goals to be eventually attained. Most of the Studies must be practiced much more slowly than indicated, before the right- and left-hand techniques can be mastered.

No. 1—far too often neglected because it seems "easy"—is a most valuable study in pure tone production. It should be played throughout with a full, round quality of tone. In the *Largo*, the speed of the bow should be constant; that is, if the full length of the bow is used for each whole note, then a quarter of the bow must be used for each quarter note and an eighth of the bow for each eighth. This will develop a clinging quality in the bow stroke that is invaluable for the production of a singing tone. A broad *détaché* stroke is needed in the *Allegro*, half the bow—middle to point—being used for the eighth notes and about a quarter (between middle and point) for the sixteenths. Tempi: *Largo* ♪ = 72; *Allegro* ♩ = 88.

No. 2 contains few difficulties that are not immediately obvious. However, it is excellent practice for single and double trills and it should be carefully studied. The accompanied trill should at first be practiced in even thirty-second notes, in order to attain perfect smoothness, both in the trill itself, and in the accompaniment. Attention must be paid to the passages of dotted rhythm to make sure they are based on quadruplets and not on triplets. Tempo: ♩ = 69.

The Staccato study, No. 3, should be played with the Firm (or *Martelé*) *staccato* in the upper half, both Up and Down bow. It should also be practiced with the *Flying Staccato* in the middle third of the bow. There are many more difficult studies for the *Firm Staccato*, but anyone who can play this study well with the *Flying Staccato* need have no cause to worry when he meets this bowing in any solo. Tempo: ♩ = 132.



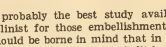
FEDERIGO FIORILLO

The main difficulty of No. 4 is to get the right finger in the right place at the right moment, and, as such, it will yield to slow, careful practice. The student should note that the three-part chords in the latter half of the study must be articulated sharply and crisply, not arpeggiated, and that the single notes between the chords should be played with a broad, *non-staccato* bow stroke. Tempo: ♩ = 84.

In the playing of No. 6 it is necessary to start each short trill with a noticeable bow accent, no matter whether the trill is on the first note of the bow or occurs later in the stroke. This rule holds good for all short trills. Considerable grace and charm are inherent in this little trill study and the student should aim to give full expression to these qualities. Tempo: ♩ = 69.

No. 7 is probably the best study available to the student violinist for those embellishments known as turns. It should be borne in mind that in a vocal type of melody all turns and other embellishments should be taken no faster than a singer can musically sing them. This principle will influence the manner in which certain of them are performed. In general, the time required for a turn is taken from the preceding note, but this is not always practicable when it comes before an unaccented note. For example, the second beat of Measure 3 is more smoothly and musically played as follows:

Ex. 1



If it is played exactly as written, the second sixteenth of the beat is given more prominence than the first. The same principle applies to the second beats of Measures 5 and 6. They should be played in this way:

Ex. 2

They could, of course, be played as written, without disturbing the rhythmic pulsation of the measure, but the turns would have to be played unsingably fast. In Measures 3 and 4 following the double bar, the *staccato* marks indicate a less vocal and more rhythmic style of playing; therefore the turns can be taken more rapidly, and the time necessary for them subtracted from the notes that precede them. This manner of playing pertains also to the turns in the Allegretto section. Tempi: *Poco Adagio*, ♪ = 66; *Allegretto*, ♩ = 66.

No. 8 is an exceptional study for the development of a steady, sustained bow stroke. It should be played at a tempo of about ♪ = 60. Not every student is capable of drawing so slow a bow; therefore, rather than neglect the study, these players should take it at a faster tempo until they gain the necessary control. After this, every effort should be made to draw the bow more and more slowly. Most young students who have reached the grade of Fiorillo do not have the patience to work on long sustained bows—they prefer studies and solos in which their fingers can run fast, in which things "happen"—yet there is no type of practice that will do so much to develop a singing, expressive quality of tone.

Nos. 9 and 10 are primarily studies in *martelé* bowing, but the left-hand difficulties are by no means slight. In particular, the high notes in the latter half of No. 9 demand careful attention. The student should hear the notes in his mind before he allows himself to play them. This principle applies to all shifts of any difficulty. With regard to the right hand problems, in all passages of mixed bowing the *martelé* notes must be articulated with the utmost clarity, in order to contrast sharply with the legato *notes*. When the left hand has acquired enough facility to play the studies at the requisite speed, they should be played *spiccato* in the middle of the bow—not, of course, omitting the slurs. Practiced in this way, they form admirable exercises for the development of left hand agility. Tempi (*martelé*): ♩ = 80.

The problems encountered in No. 11 are almost entirely concerned with good intonation, for the bowing is a broad *détaché* throughout. There are many awkward shifts in this study, but there must never be any hint of a slide. The entire page must be played as cleanly as if it were played on the piano. The final tempo should be about ♩ = 80, but the study must be practiced much more slowly than that for a considerable period of time, if technical accuracy is to be secured. However, this is so excellent a study in left-hand fluency that all the time given to it will be well spent.

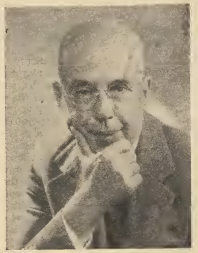
No. 13 has many difficulties for both right and left hands; furthermore, it must be played with a good deal of expression and color. The student should adhere strictly to the rather strange fingering in the *Andante*, without, however, indulging in any tasteless slides. Many teachers change this fingering, for reasons clear only to themselves. It happens to be original with Fiorillo and was obviously designed for practice in clean shifting. In the *Presto*, the repeated passages (that is, Measures 8-15, 16-23) should be taken alternately *forte* and *piano*. The *forte* passages should be played with a broad *détaché*, the *piano* passages lightly in the middle of the bow. Much slow practice will be needed before this *Presto* can be played accurately and with clarity. Tempi: *Andante*, ♪ = 76; *Presto*, ♩. = 60. (Continued on Page 50)

VIOLIN
Edited by Harold Berkley

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



Professor Emeritus
Oberlin College
Music Editor, Webster's New International Dictionary

Assisted by

Professor Robert A. Melcher
Oberlin College

Are Early Keyboard Instruments Being Made?

Q. Will you tell me the name of the harpsichord composition that was played in the moving picture "Wuthering Heights"? And will you also tell me whether such early keyboard instruments as harpsichords and clavichords are being manufactured at this time? —G. A.

A. I did not happen to see this picture, so I cannot answer your question. Perhaps some of our readers may be able to give us the information.

As for modern examples of harpsichords and clavichords, I know that before the war a limited number of harpsichords were being produced, and I even knew a man who was experimenting with an electronic harpsichord. But I doubt whether such instruments are being made at this time. You might write to Lyon and Healy, Wabash Avenue, Chicago, for information about this matter.

How to Sing a Descant

Q. Due to a shortage of teachers I have been called from private life into the public school field. My experience has been to a great extent in the private lesson field, but now, due to the removal of another teacher, I am faced with the necessity of conducting a county chorus of over a hundred voices. I am especially at a loss as to how to handle the descant in the "Brother James Air" published by Oxford University Press, and I hope you will give me some advice. —H. M. D.

A. I do not happen to have the particular edition that you mention, but in general the descant should be sung lightly enough so that it will not obtrude itself to such an extent that it covers up the original melody. Often, so many voices are assigned to the descant part, or the voices are allowed to sing so loudly, that the original melody is obscured or even entirely drowned out. This is always bad taste, even though many otherwise fine choral groups are frequently guilty of it.

As for conducting in general, perhaps my own books would help you. Their titles are: "Essentials in Conducting" and "Twenty Lessons in Conducting." Both may be obtained from the publishers of ETUDE.

Should My Child Learn Scales?

Q. Not long ago, while sitting in the studio of my children's piano teacher, I came upon your splendid page in ETUDE. and I should like to discuss with you the fact that after my daughter had taken piano lessons for six years under three different teachers she could not qualify for the test given in order to obtain high school credit in music because she had never been taught any scales and did not know major from minor. My son, who is now nine, began to take lessons about four years ago, and although he is playing advanced music and although his teacher said he had outstanding talent he gave him no scales. Both children are now studying under a teacher who knows the value of foundation work, but we have paid dearly for the experience, and I should like to have you comment on the situation. —Mrs. J. M. Y.

A. The confusion that exists in the minds of teachers with regard to scales is understandable but not excusable. It is understandable because our whole approach to learning is different from that of a generation ago, not only in the case of music but in learning to read language, to memorize poetry, to learn arithmetic, and in practically all other subjects. The old idea was to start with details and gradually work up to the whole; but the new psychology teaches us to begin with some sort of a whole and gradually lead the pupil to smaller and smaller details in order to make the whole more and more perfect, and therefore more and more meaningful.

In the case of reading, for example, I myself was taught the alphabet first, then some one-syllable words, and finally a silly sentence composed of these one-syllable words. Today, however, the child begins with a meaningful sentence pronounced by the teacher as the words are shown; and he gradually learns to recognize the appearance of each word, finally analyzing the words into letters. Eventually he should learn the alphabet too, but the effectiveness of beginning with "the whole" is so much greater, that the teacher, in his enthusiasm for the quicker method, sometimes forgets that the alphabet, while of no value in the case of the first steps in reading, is nevertheless an important order of letters which should eventually be learned thoroughly by every child. For similar reasons the teacher often forgets to teach the pupil to spell, and thus the child often leaves school without having learned various fundamental items of knowledge and skill that he really ought to have in order to live and work effectively in the world of today.

All this happens because a new idea has been discovered and is being adopted, but in spite of the fact that it is an excellent idea, many teachers have not as yet fully comprehended it, and therefore their methods are faulty. The deficiencies that are so evident in our children's learning are often blamed on what is called "progressive education," but it is not true progressive education that is at fault, but the inefficient way in which many teachers still fail to understand and put into practice a concept that is fundamentally sound and which is so important that it will eventually revolutionize all school procedure.

Music teaching is changing too, and even though many a music teacher is either entirely ignorant about the new ideas or because he is still stupid or clumsy in applying them, yet I believe that on the whole music teaching has improved a great deal in recent years. There is room for a great deal of additional improvement, however, and I have myself often charged music teachers, and especially the private music teacher, with being so ignorant of modern psychology that the pupil's learning has not only been retarded, but has been so incomplete and so inefficient that the child while playing has seemed merely a puppet, with the teacher pulling the strings; rather than an intelligent, musical personality with all sorts of ideas and feelings inside himself which he was gradually learning to express more and more intelligently and effectively in his singing and playing.

You ask me whether a child should learn scales and key signatures, and I reply emphatically, *"Yes;"* but he should not *begin* with scales and key signatures, but with real music, probably taught at first by ear—just as language is. Gradually he comes to understand the notation that represents the music, and of course before long he learns to read new music from such notation. This music is in different keys, hence he needs to learn key signatures and scales—but not all of them at once, but progresses to harder and harder music he finds scale passages more and more frequently, therefore he has to practice scales in order that these passages may be played evenly and in correct tempo. What I am trying to tell you is that in the earlier stages the pupil learns to *know* the key signatures and scales in order that he may read new music more effectively, and perhaps learn to play it in different keys. But later on he must learn to *play* the scales—both major and minor—in order that he may perform his Bach or his Haydn more perfectly.

All this seems simple as you and I discuss it, but in actual teaching it is often confusing. So the music teacher sometimes throws out all scales and exercises just as the English teacher forgets to teach the alphabet and spelling. Both are wrong, of course, and both must speedily improve their methods of instruction if efficient learning is to take place; but their mistakes are comprehensible because we are just at the beginning of a drastic pedagogical change, and many teachers have not as yet fully comprehended the newer ideas concerning the teaching-learning process.

So we have many children who are dissatisfied because they are required to do things which seem to them to be stupid—and frequently they are! We likewise have many parents who are dissatisfied because their children do not progress more rapidly and hate to practice, besides; so the parents often feel that they are wasting their money, and sometimes they get discouraged and discontinue the lessons. And we have teachers who are dissatisfied because their pupils do not practice, they miss lessons frequently, and they often drop their music entirely.

What is the remedy? It is that both teachers and parents shall familiarize themselves with the newer psychological principles of teaching and learning. These principles are now well known—and they work if they are really put into practice. But they must be put into actual operation, both at the lesson period and during the pupil's practice at home. And that's the rub!

How to Play the Trill in Rhapsody in Blue

Q. Will you please give me an explanation as to how the trill in the right hand and what seems to be the marking for *tremolo* in the left hand (treble clef) are played in the piano copy of Gershwin's *Rhapsody in Blue*, on the last page?
—J. M. F.

A. What appears to be a *tremolo* marking is really only part of the indication for the trill. Play the passage thus, with the octave A-flat in the right hand, and the A-natural in the left hand:

If this is too difficult, shorten the trill to six, or even only four, notes.

After the Inventions, What?

Q. 1. Which Bach studies should follow his "Three-Part Inventions"?

2. What are the grades of the following Chopin pieces: (1) *Waltz in E minor* (2) *Mazurka in C Major* (3) *Nocturne in B Major?*
C. J. P.

A. 1. I would recommend any of the *Preludes and Fugues* from "The Well-Tempered Clavichord." Or if you want more variety, try parts of the "French Suites" or the "Partitas."

2. The approximate grades are: (1) Grade 4 or 5; (2) Chopin wrote six different Mazurkas in the key of C Major. I would consider them all as about Grade 3 except Op. 68, No. 1, which is more nearly Grade 4; (3) Grade 4.

The Mania for Speed by Performers of Music

Part Two

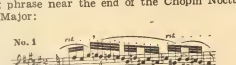
by Heinrich Gebhard

The second of two articles upon a most valuable topic. ETUDE advises all who can do so to secure the issue for December and read Mr. Gebhard's article upon this important subject. —Editor's Note.

THE Waltzes of Chopin are tortured mercilessly by many. The well-known one in C♯ Minor has three distinct sections. The first one (*tempo giusto*) should be played M.M. ♩. = about 63, and the mazurka-like theme should be treated slightly *rubato*. The second section (*più mosso*) should be played faster than the first, strictly in time, but not faster than M.M. ♩. = about 84. The third section (*più lento*) should go slower than the first and be taken quite *rubato*, but with the general tempo not slower than M.M. ♩. = about 58. What sort of performance of this waltz do we hear generally? We hear the second section played at a ridiculous speed, five times too fast, and the third section five times too slow, so that the waltz is completely torn apart—it sounds not like a waltz, but like three different waltzes. Other waltzes of Chopin often receive the same sort of treatment.

It is true that Chopin's Waltzes, Mazurkas, and Polonaises are idealized dance forms, and are not to be danced in the ballroom. They are to be played with a certain amount of freedom of rhythm, but they should not be treated like wild fantasies in three-four time.

The art of playing *Rubato* is about the most difficult thing in the realm of interpretation. *"Rubato"* comes from the Italian and means "robbed." You steal a little time here, and give it back again later. In other words, *it is the art of taking artistic liberties with the rhythm*. Chopin was the first of the great composers to indulge in *rubato* extensively in his playing. In a melody, or melodious passage, it means holding back a note or several notes as indicated, and then hurrying over one or several notes later. It is very subtle. Your taste and finest instinct must tell you just where to do this, and how much. Take, for instance, the following phrase near the end of the Chopin Nocturne in F♯ Major:



On these notes

there is a slight holding back (*ritard*). After the G♯

there is a slight halting (marked by a comma), then a gradual, gentle hurrying up to

and from there, a gradual slowing up to the end of the phrase.

Leschetizky, who took anything for an illustration, once said to me, "A fine *rubato* is like a fine salad, wonderfully mixed by an expert. He knows just how much oil, vinegar, and seasoning to put in. His *taste* governs the amount. So, playing a musical phrase with the right *rubato*, we must feel just how much *ritard, accelerando*, and so forth, to put in to make it sound right. Here also our *taste* must tell us." He also advocated during the course of studying a Nocturne of Chopin, and before trying to include the fine liberties of rhythm, that we play the entire melody through *strictly—cold-bloodedly*—in time, once a day. Before you can trust yourself to get the right freedom of time, you must feel and see how the printed music stands on the page. If you don't, you cannot judge how much liberty you are taking, and your *rubato* will become a capricious, meaningless stumbling from note to note, a drunkard's walk—so that the listener cannot recognize or make out the music. With all the subtle little "holdings back" and "goings forward" of time, the listener must feel *the rhythmical undercurrent, the "ground-pulsation" that goes through all music.*

When we take the recitative sections of the Bach Chromatic Fantasy, the free sections in the first movement of the Schumann Fantasy, Op. 17, many of the Mazurkas of Chopin, and the first part of some of the Liszt Hungarian Rhapsodies, it is given to very few players to recreate these compositions with just the right kind of *rubato*.

A fine teacher may indicate little points here and there, but the genuine rendering must be left to the "chosen few" who are born with *the divine instinct for real rubato, guided by the heart and the subtlest of taste.*

I have dealt with one great musical crime, the crime of arbitrarily and indiscriminately indulging in changes of tempo where they are entirely unwarranted. Now I must deal with *the crime of all crimes: The crime of playing fast pieces too fast.* I sometimes look to heaven and shake my head when I think of the way this "musical disease" (for so I must call it) has swept through certain sections of the piano-playing world. Hundreds, not dozens, of young players rattle through the last movement of the "Moonlight" Sonata, through some of the Bach Preludes, the first and last movement of the Schumann G Minor Sonata, and through most of the Chopin Etudes at a speed which is absurd. *They think their performance sounds brilliant. If they only knew how they are fooling themselves! They forget the law of acoustics.* Every tone created by an instrument takes an infinitesimal fraction of a second to register with the ear of the listener. In a rapid piece, up to a certain speed the tones can make their impress upon the ear individually. But if one plays faster than that speed, the second tone comes too soon after the first, which has not had time to make room for the second. Therefore, the two tones clash, and this process, multiplied a hundredfold, makes a conflict among all the tones. Consequently, the curious result of this is that *even with clean playing at such speed the effect is not brilliancy, but a "mess."* To play brilliantly means to play with fire, life, and sparkle. Speed alone does not produce these. Accents, variety of shading, impetuosity of spirit and a sweeping style produce fire, life and sparkle. But *all that must be combined with clarity.* There are *prestos* and *prestissimos*, and they should be played very fast, but *not so fast that a listener cannot follow the music.* How many beautiful movements are ruined by exaggerated speed! I will admit the players are not the only criminals. Certain editors who give the most exaggerated quick metronome marks in their editions are just as much to blame. *Vivace* does not literally mean "fast," it means *"with life." One can play a moderato* WITH LIFE.

There are a few exceptions to this rule against excessive speeding. A characteristically descriptive piece, like Rimsky-Korsakoff's *The Flight of the Bumble-Bee* should be played as fast as the fingers will go, for the music is supposed to depict the buzzing of the bee. Clear articulation is not wanted here. The last movement of Chopin's Sonata in B-flat minor may also be played as fleetingly as possible. The legend has it that this movement is to give the effect of the wind blowing over the grave of the hero.

It may also happen that a God-inspired artist or conductor, in a great dramatic onrush and whirlwind of passion, is carried into an excessive speed. But then he must verily bring the Promethean fires down upon us from Olympus.

It must be noted that overspeeding by some young, inexperienced players is due to nervousness. That is to be regretted and must be forgiven. But there are many players, cock-sure of their technique, who revel in their speeding. With them it is a wild outlet of animal spirits. When they race through an *allegro*, they completely lose sight of the music, and in a fit of sheer exhibitionism ride rough-shod over it and kill it. Then they apparently gloat over the murder they have committed.

As I am a believer in the inexorable law of retribution in our next life, I greatly fear that Dante in his "Inferno" has by now discovered *a tenth circle.* In this circle, the unhappy musical speedsters are incessantly whirled around at the rate of two hundred and fifty miles per hour, while, without intermission, the dullest of Czerny Etudes is being dinned into their ears *fortissimo* at the rate of one hundred and fifty notes per second. I pity the poor souls, and when their torments have lasted a few weeks I shall pray the Deity to release them, hoping that in their next incarnation they will realize that it is not only an artistic crime to play fast pieces too fast, *but a public nuisance.* We have laws in our country against speeding in an automobile. Why can't we have a law against musical *speeding?*

High Lights in the February Etude

THE TRAINING OF A PIANIST
by Alexander Brailowsky, Eminent Piano Virtuoso

MEXICO'S ENTRANCING MUSICAL CHARM
by Robert Stevenson

BACH'S FAMOUS TEACHER
by Hanna Lund
An unusual article upon Diderik Buxtehude, who started Bach upon his historic career.

THE ORGAN IN AMERICA
by Marcel Dupré, whom many regard as the greatest living organist.

THE EXTRAORDINARY SALVATION ARMY BANDS
by James Neilson
You will be surprised with this most informative article.

LOOK OUT FOR THOSE HANDS!
by Waldemar Schweisheimer, M.D.
Instrumentalists will find this article by the brilliant Dr. Schweisheimer most valuable.

LET'S GIVE AN AMATEUR OPERA
by Edward Dickinson
Mr. Dickinson presents a fascinating article upon a delightful subject.

Do Musicians Live Longer Than Others?

by Waldemar Schweisheimer, M.D.

Biographical

Dr. Schweisheimer was born in Munich, Germany, November 9, 1889, and studied medicine in Munich, Berlin, Vienna, and New York. For fifteen years he was science editor of Knorr & Hirth Verlag, Munich, one of the largest publishing houses in Germany, and medical columnist of their periodicals. Since 1936 he has been in the United States. He is the author of some forty books, most of them on popular medicine and hygiene. For some years he has been a regular contributor to many newspapers and magazines, both in this country and abroad. Since his university years he has been interested in the border region of medicine and music. Dr. Schweisheimer is the author of the first book on Beethoven's diseases (München 1922, G. Müller) and of many articles on Medicine and Music, and the History of Music which have appeared in ETUDE and in "Zeitschrift für Musikwissenschaft." He studied at the Academy of Music ("Akademie der Tonkunst") in Munich.

THE story goes that in the good old days men were better, healthier, and lived longer. It is easy to make these statements but very difficult to prove them. For example, it is difficult to prove or to refute the thesis that Methuselah reached the age of one thousand years (or nine hundred and sixty-nine years, to be exact), Noah six hundred years, while Moses was practically a young man of one hundred and twenty years when he died. When such assertions are checked thoroughly our viewpoint changes. Statistical figures give evidence that the average human life is longer today than at any time in history, and further extension of life can be expeeted in the future. The average length of life now is more than sixty-five years—an average age not reached by musicians in past centuries.

There were always two theories about the place where the musical genius dwelt: whether in a weak constitution such as that of Weber, Chopin, or Mahler, or in a physical giant such as that of Bach, Handel, or Richard Strauss. Some twenty years ago, Dr. James F. Rogers, hygienist of the United States Bureau of Education, made an interesting statistical study of the lives and health of several hundreds of famous men who lived between 1700 and 1900. He asserted that the idea that genius likes to dwell in an unsound mind and a weak body was utterly fallacious. "The great man," he said, "as a rule, is of superior physique and vigor." He found that all musicians, "whether they blew, scraped, or pounded keys" lived to a comparatively ripe old age, and that their average length of life was greater than that of the rest of the population.

There are and always have been musicians and composers of very old age—as there have been elderly statesmen and physicians and members of any profession. It is hardly possible to deduct statistical conclusions on figures of life extension and length of life of a certain occupational group from famous members of this group.

On the average, musicians as well as other people live longer today than at any time in history. We use American statistics for this statement for several reasons: the health statistics of the United States are highly reliable; the country has not been ravaged by war, like many European countries; the average figures are drawn from groups of one hundred and thirty to one hundred and forty million inhabitants. Since the beginning of history the average length of life has steadily increased—even assuming that some single persons in antiquity reached a high "biblical" age. A most interesting study of the Metropolitan Life Insurance Company follows up the average length of life from ancient times to our present day. The march of civilization has been accompanied by a steady progressive increase in the average length of life. The greatest increase, however, was in the past century—due to outstanding medical and hygienic achievements and the general improvement of living and working conditions.

From Prehistoric Man to Modern Times

The average length of life of the prehistoric man in the early Iron and Bronze Age has been estimated as being only eighteen years. This does not mean that none survived to mature life—surely there were men of seventy years of age at that time—but that the number of deaths in infancy and childhood was terrifyingly high. It means that the majority of newborn died at a very young age. In ancient Greece and Rome things improved. Still, the average length of life was somewhere between twenty and thirty years. In the Middle Ages no greater average length of life than thirty-five years can be assumed—and that among the more favored economic classes.

A life table in the Seventeenth Century gave thirty-three and five-tenth years as the average length of life. According to life tables constructed by the British statistician, William Farr, covering the period 1838-1854, the average length of life had increased to about forty-one years—a gain of hardly more than six years over the medieval figures. Around 1900 the average length of life in the United States had risen to forty-nine and two-tenth years. In 1945 this figure had risen to sixty-five and eight-tenth years, having increased sixteen years in less than five decades. This record, the report of the Metropolitan Life says, is undoubtedly without parallel in the whole range of human existence, and may never again be equaled.

Yet further progress is possible. Within the course of the next decade or two extension of the average length of life to at least seventy years should be possible.

The Superstition of the "Tuberculous" Musician

There was always the idea that musicians have a high tendency to tuberculosis. There are statistical figures which are supposed to prove the thesis, and in a good many novels and stories the poor, hungry musician who finally succumbs to tuberculosis (as did Violetta in three long-winded acts of Verdi's operatic adaptation, "La Traviata," of Dumas' "Lady of the Camellias"), is a standard character. There were some famous composers who died from tuberculosis—Chopin and Karl Maria von Weber, for instance, and in our time, Charles T. Griffes and Vincent Youmans. But when we check the cause of death of famous musicians we do not find tuberculosis to be any more frequent than among other groups.

Recent studies by Louis I. Dublin and Robert J. Vane of the Metropolitan Life Insurance Company have shown that actually there is no higher tuberculosis frequency among musicians than among other occupations. These studies have shown remarkable differences in the death rate (mortality) from certain diseases in different occupations. The figure for respiratory tuberculosis is one hundred and two for musicians, as compared with the average figure of one hundred among all occupied males, age fifteen to sixty-four years. This is an important statement, for it shows the musicians' death rate (*Continued on Page 54*)

GUSTAVE CHARPENTIER AT EIGHTY-SEVEN

Coaching in Paris the Metropolitan prima donna, Dorothy Kirsten, in his opera, "Louise," in which Miss Kirsten has made a sensational success.

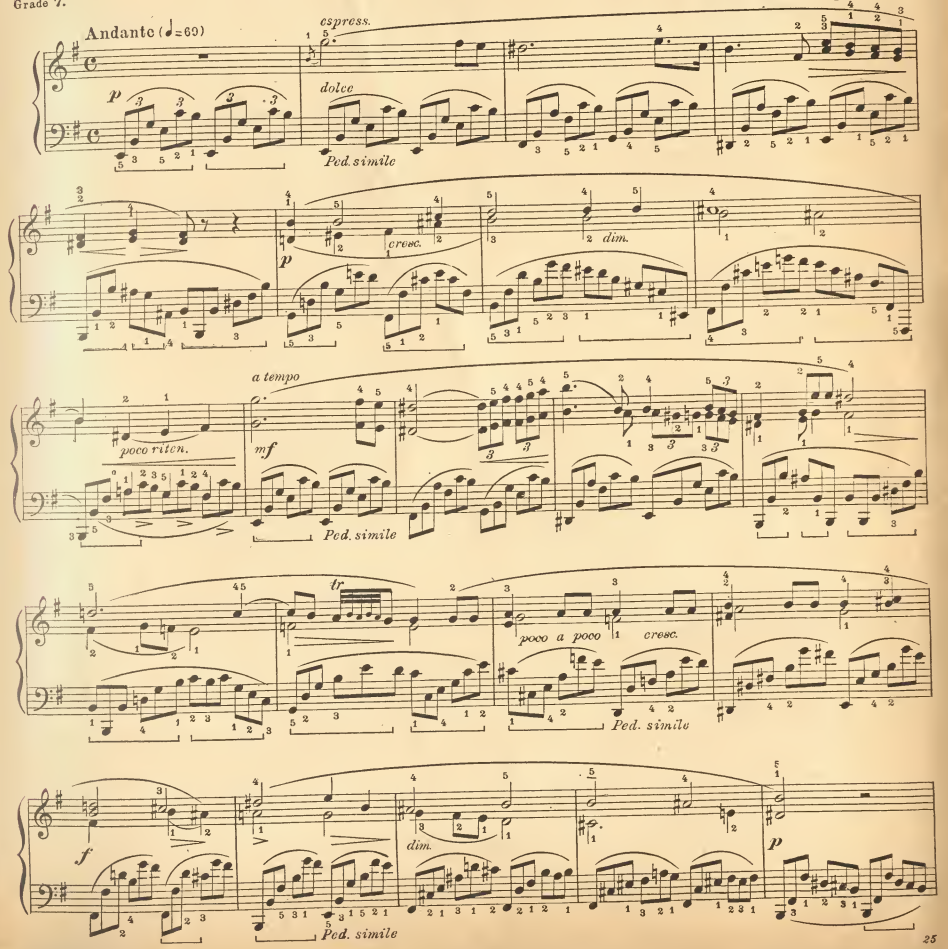
NOCTURNE

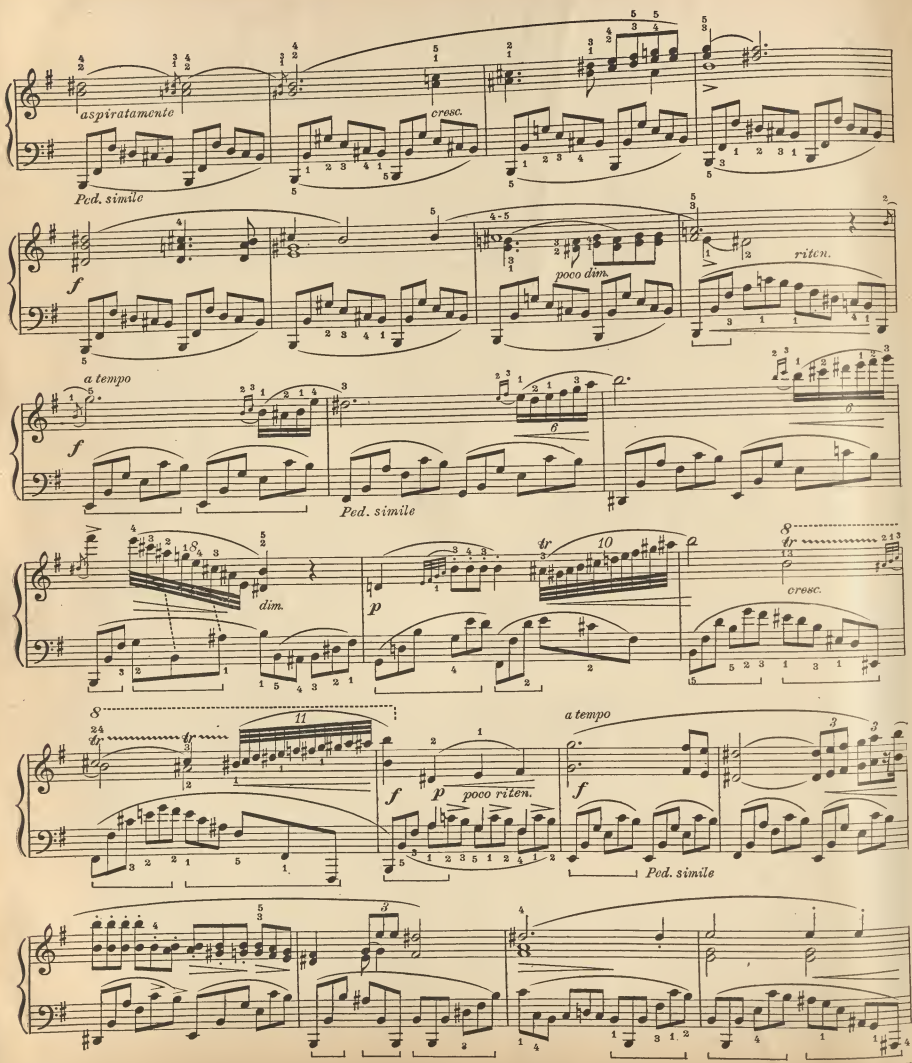
(POSTHUMOUS)

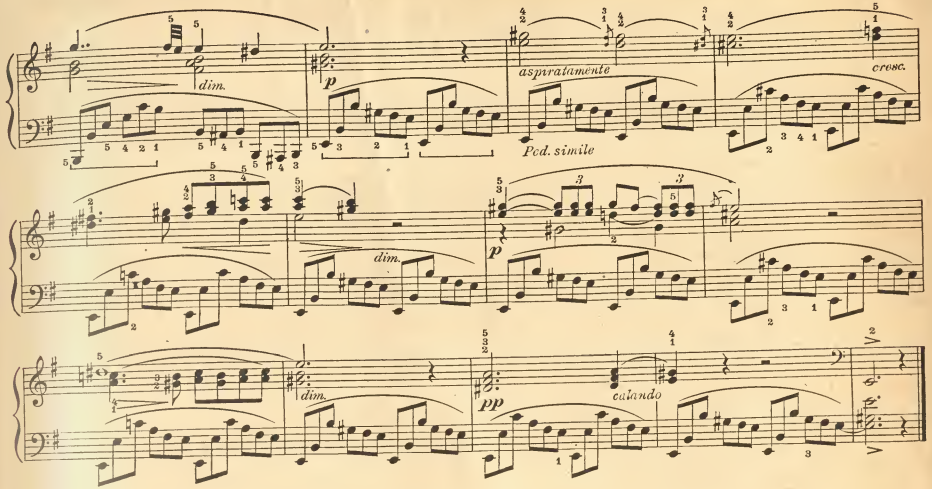
Some of the posthumous works of Chopin have been looked upon as spurious, but this composition is so obviously of the complexion of the art of the great Polish-French master that there can be no question that it is authentic. It appears in the Etude for the first time. While it has not been called one of the greatest of the Nocturnes, it has rare nostalgic charm and should be heard more frequently.

Grade 7.

FR. CHOPIN, Op. 72, No. 1





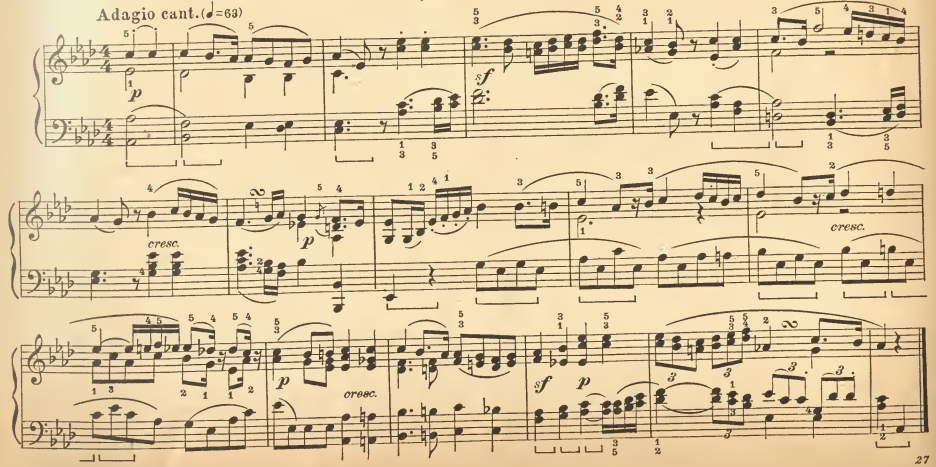


MELODY

(From the Violin Sonata in C Minor)

It is astonishing how a work written for one instrument may be arranged so effectively for another instrument. This classic Beethoven melody loses nothing when transferred from the violin strings to the keyboard. Grade 3.

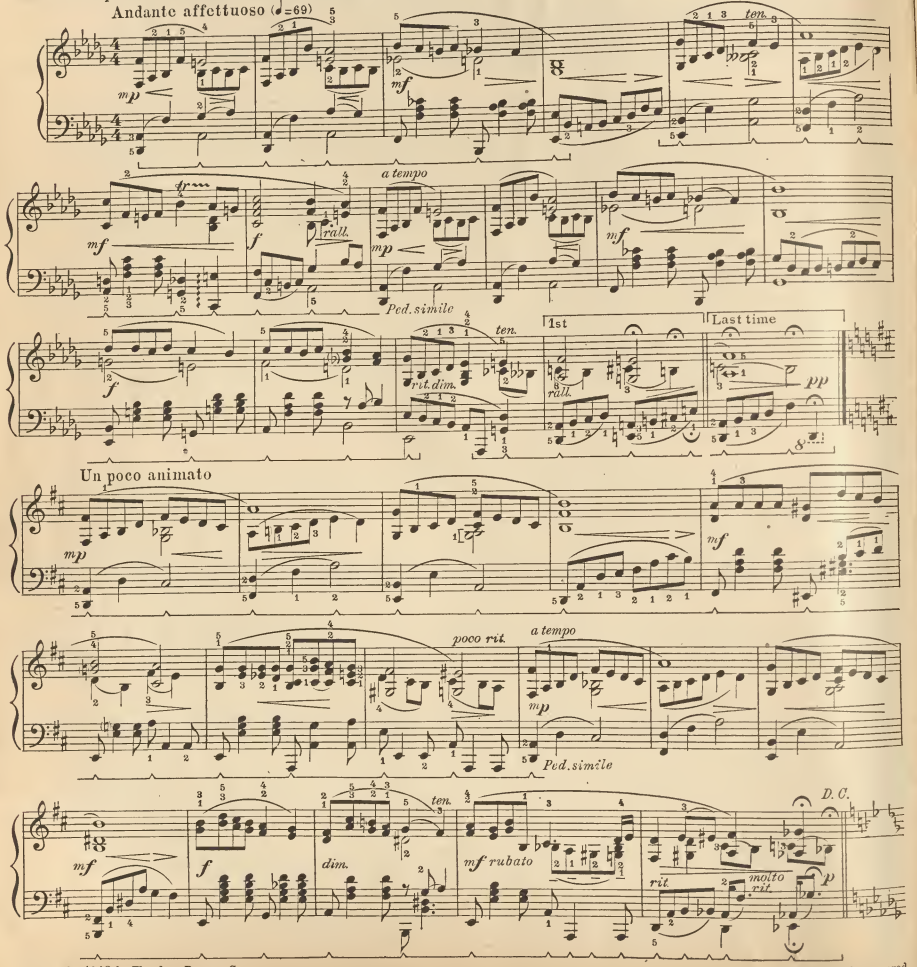
L. van BEETHOVEN, Op. 30, No. 2



TWILIGHT MEDITATION

Watch the leading of the inner voices in this very smoothly written composition. Play the notes "lovingly," and do not hurry the perfor. ance. The composition has many points of educational value. Grade 4.

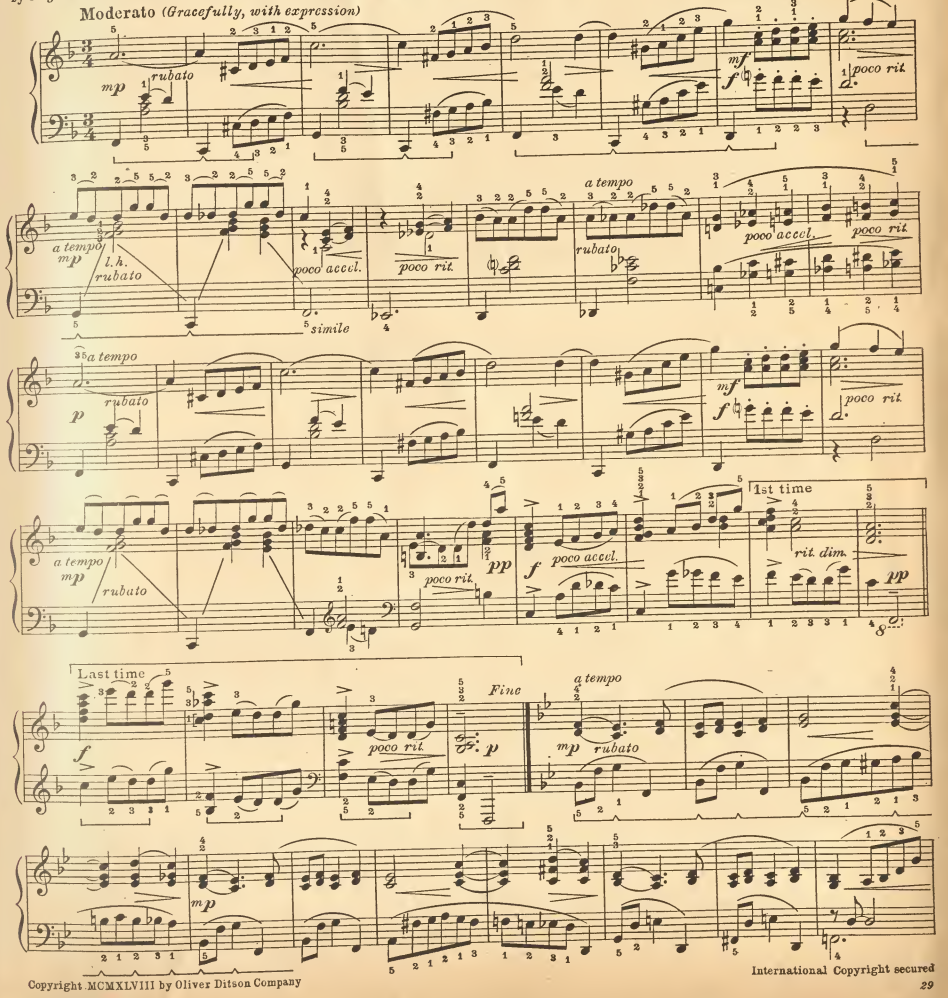
JOSEPH M. HOPKIN.

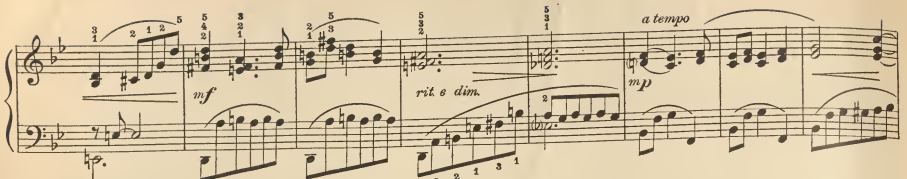


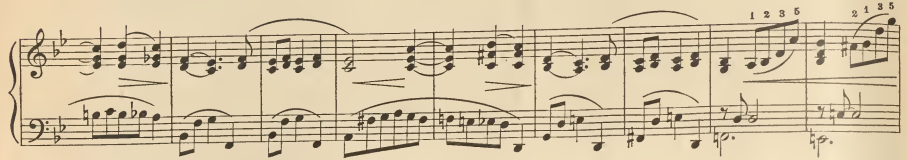
LANTERNS ON THE LAKE

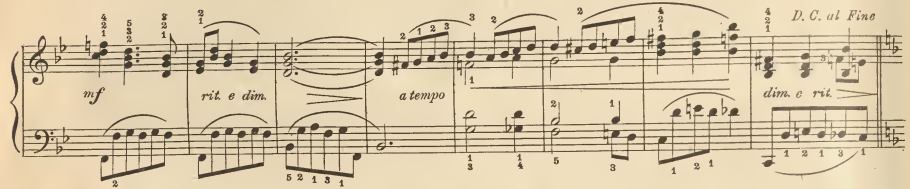
If the *rubato* principle is carefully observed, this composition may be most effective. *Rubato* is essentially "robbing." The time that is taken by lengthening one note must be made up by accelerating others. Grade 4.

ROBERT SYD DUNCAN







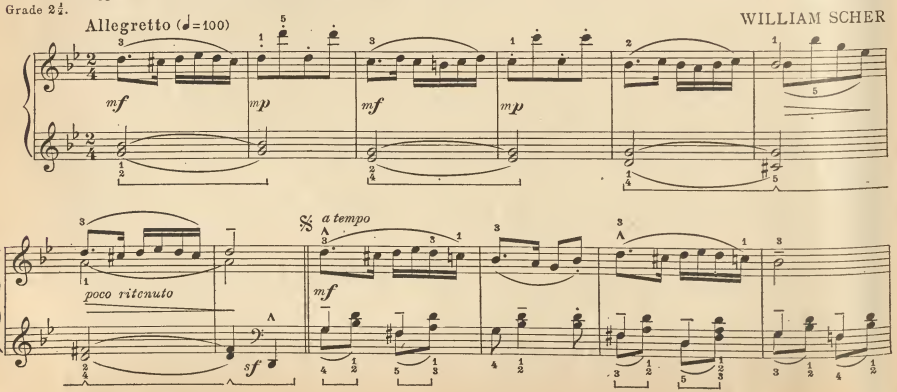


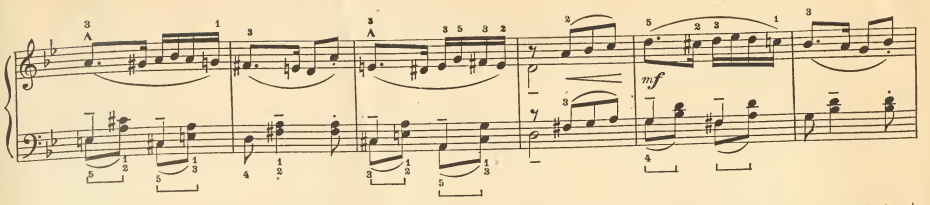
DANSE RUSSE

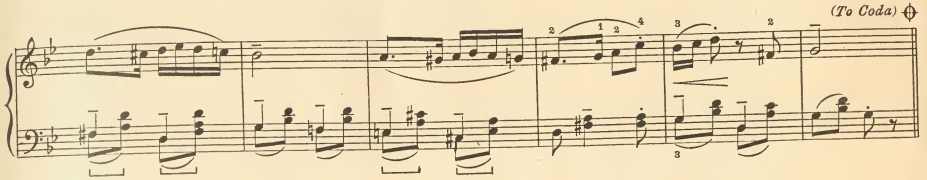
This dance suggests the Cossacks of Old Russia. It should be played with precision, with special attention to the accents and to the phrasing.

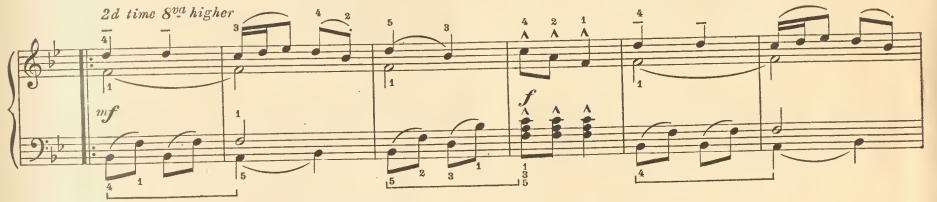
Grade 2½.

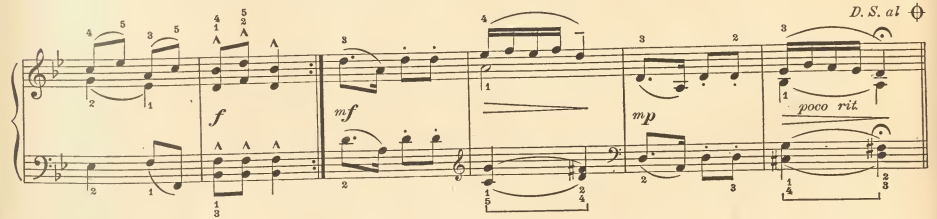
WILLIAM SCHER

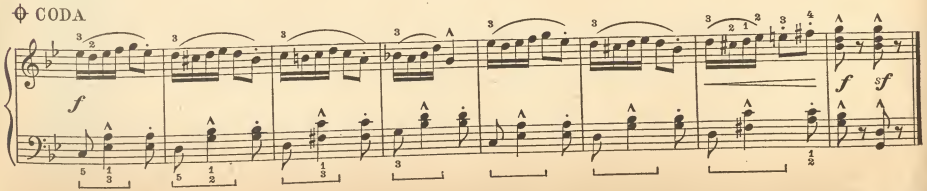








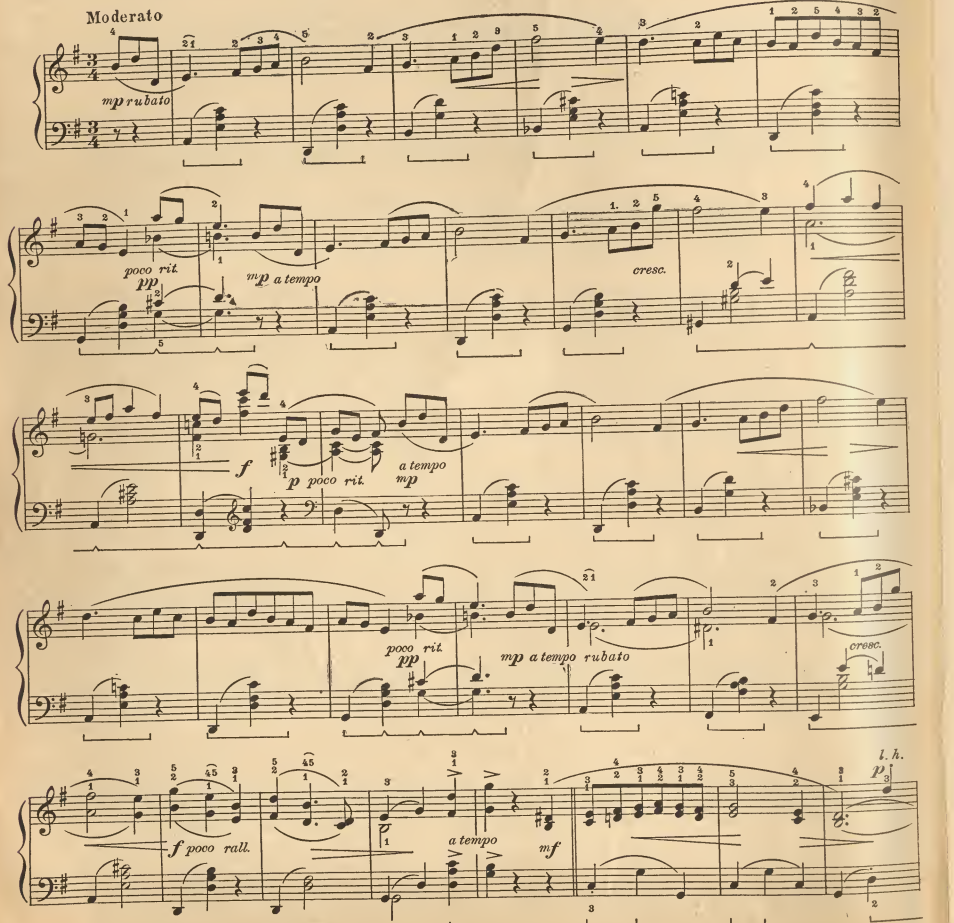


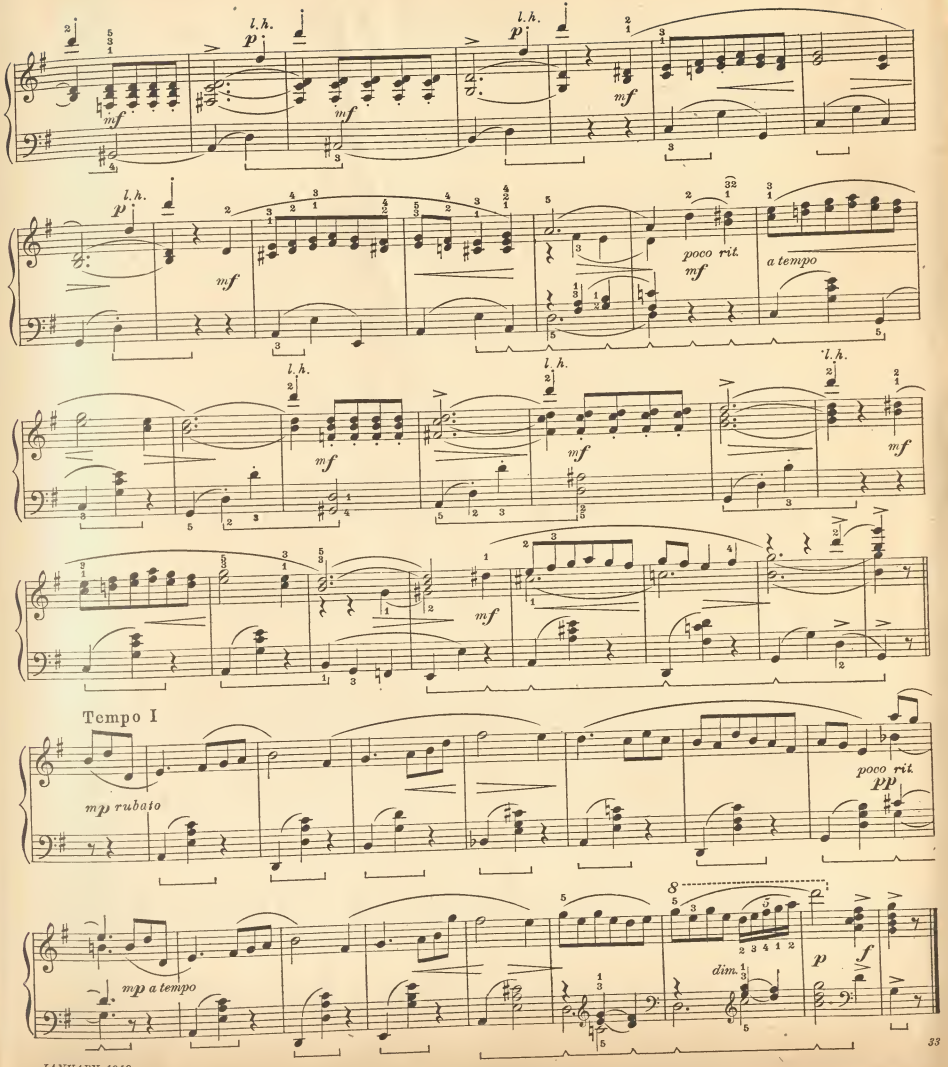


GAY BALLERINA

Phrasing is especially important in this piece, in order to give it the piquancy and lightness demanded. Don R. George, although educated in New York City, now lives in Hollywood, California, and has written many successful songs. Grade 3½.

DON R. GEORGE





I AM THINE, O LORD

Grade 4.

WILLIAM H. DOANE
Arr. by Clarence Kohlmann

Andante affettuoso

mf *mp*

con Pedale

mf

Più mosso

mf

Tempo I

mp

mp

Con brio

mf

mp *quasi arpa*

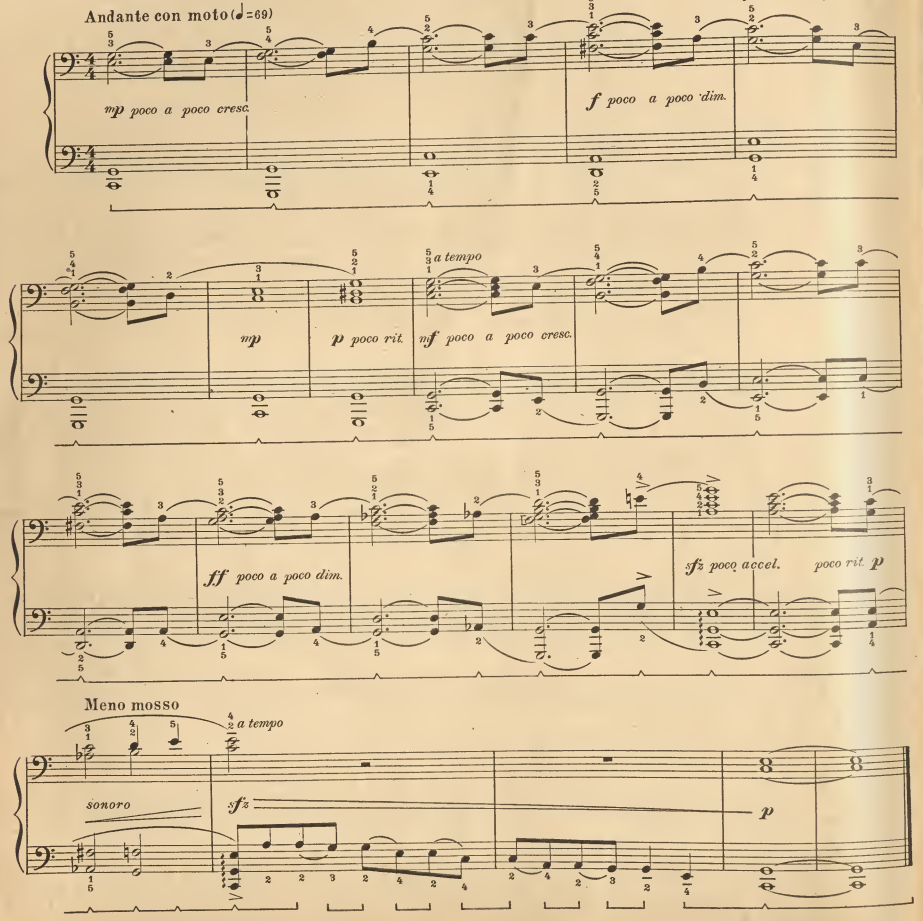
rit. e dim.

SHADOWS OF THE NIGHT

This popular duet starts in very dreamily, rises to a climax toward the end, and then finishes *pianissimo.* It should never be hurried or made to sound "bangy," but should be played sonorously. In the *Primo* part be extremely careful that the right hand and the left hand are played precisely together.

SECONDO

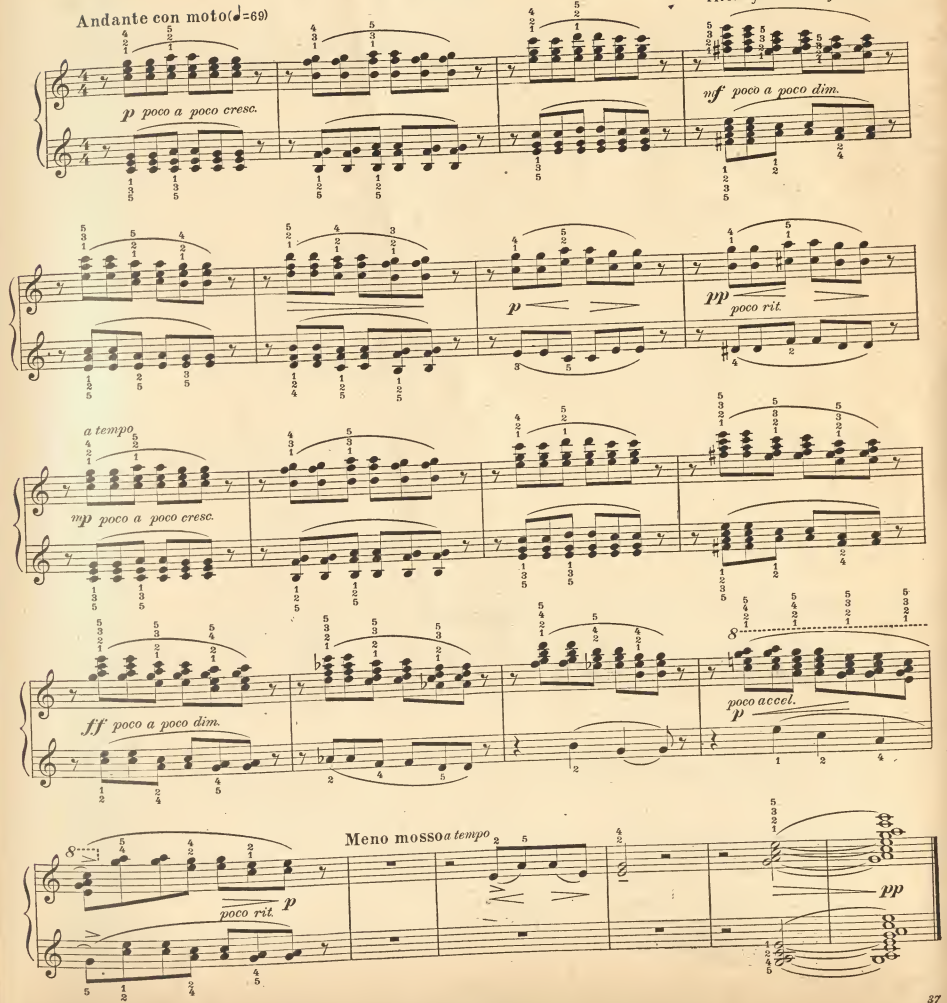
IRINA PODESKA
Arr. by Edna Baylor Shaw



SHADOWS OF THE NIGHT

PRIMO

IRINA PODESKA
Arr. by Edna Baylor Shaw

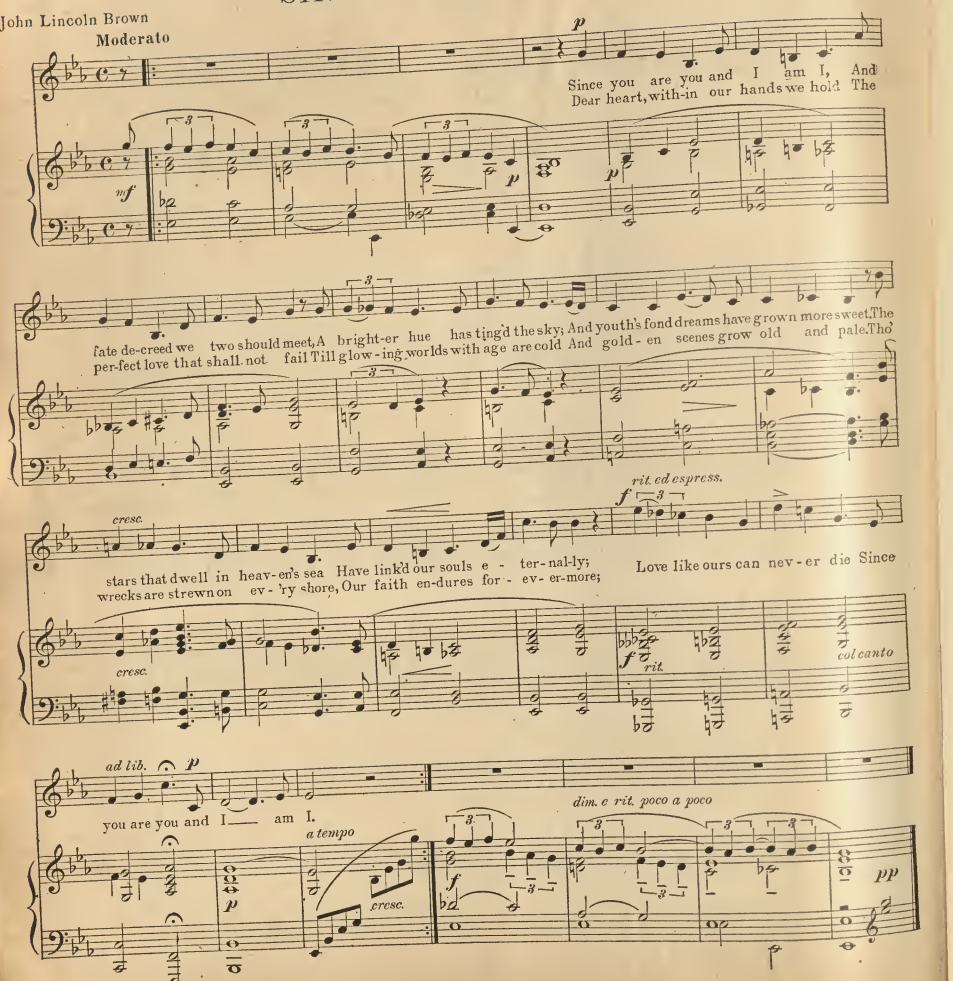


SINCE YOU ARE YOU

BYRD POTTER

John Lincoln Brown

Moderato



VESPER MEDITATION

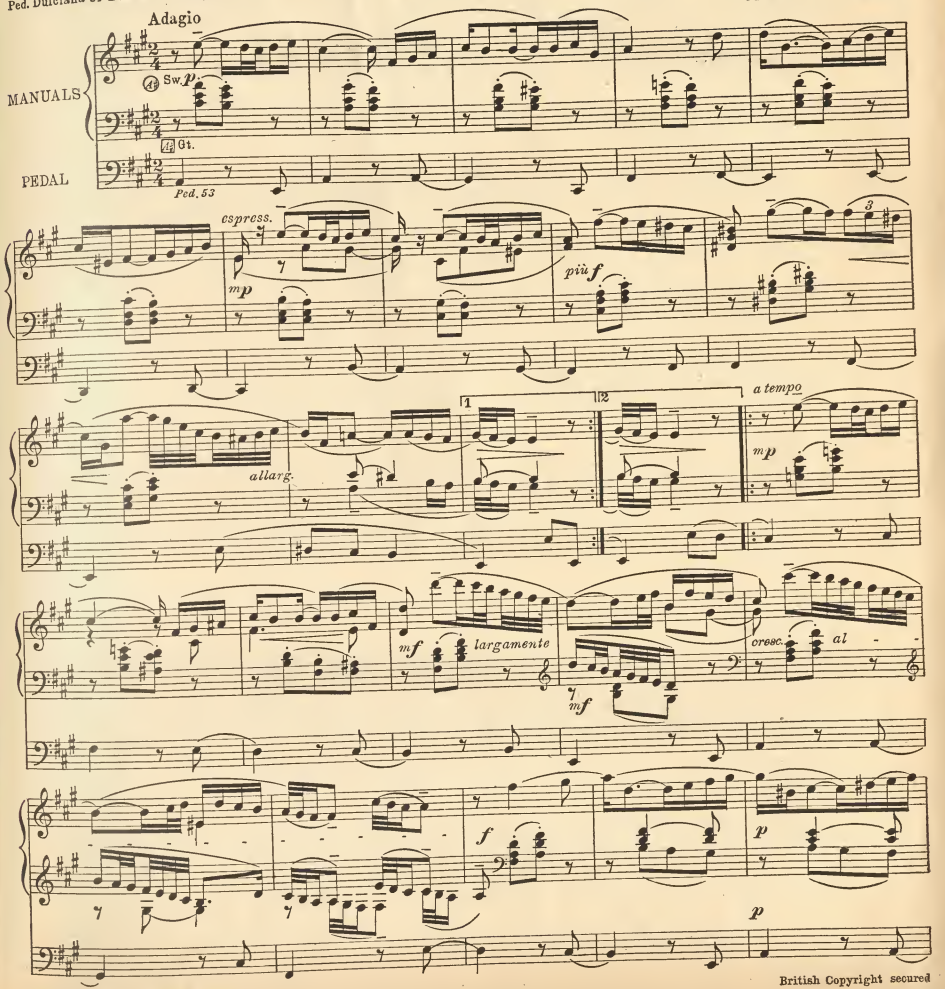
INTERLUDE

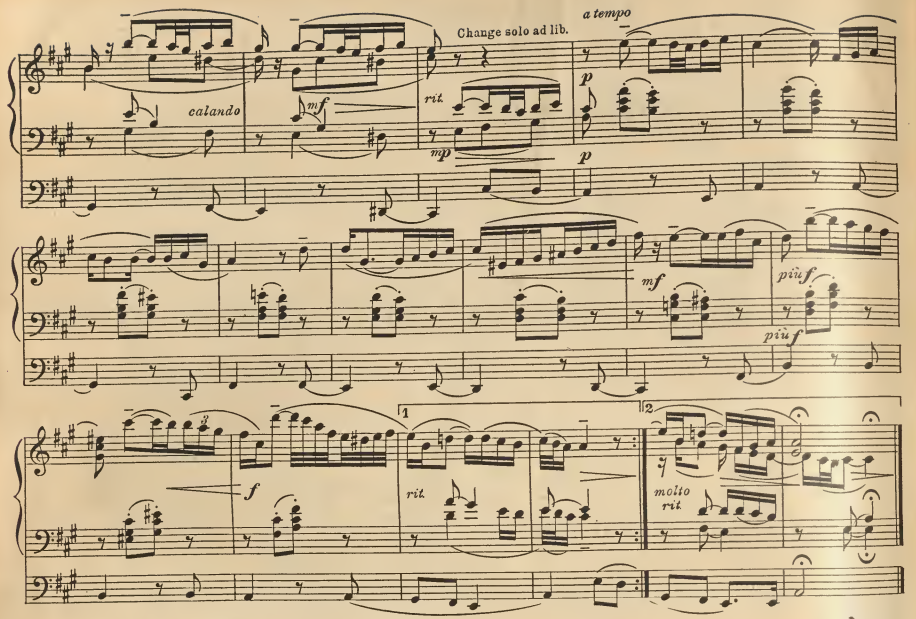
GIUSEPPE STABILE

Sw. Oboe or other solo Stop
Gt. Flute 8' & Viole d'amour
Ped. Dulciana or Bourdon 16; coup. to Sw.

Hammond Registration
Sw. 00 3675 210
Gt. 00 4321 000

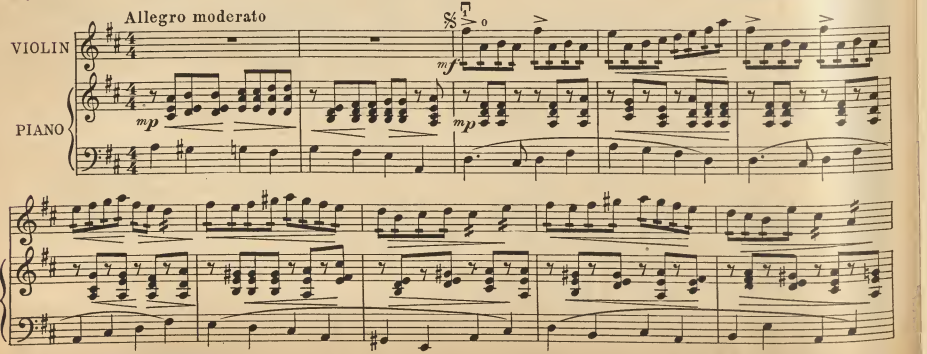
Adagio

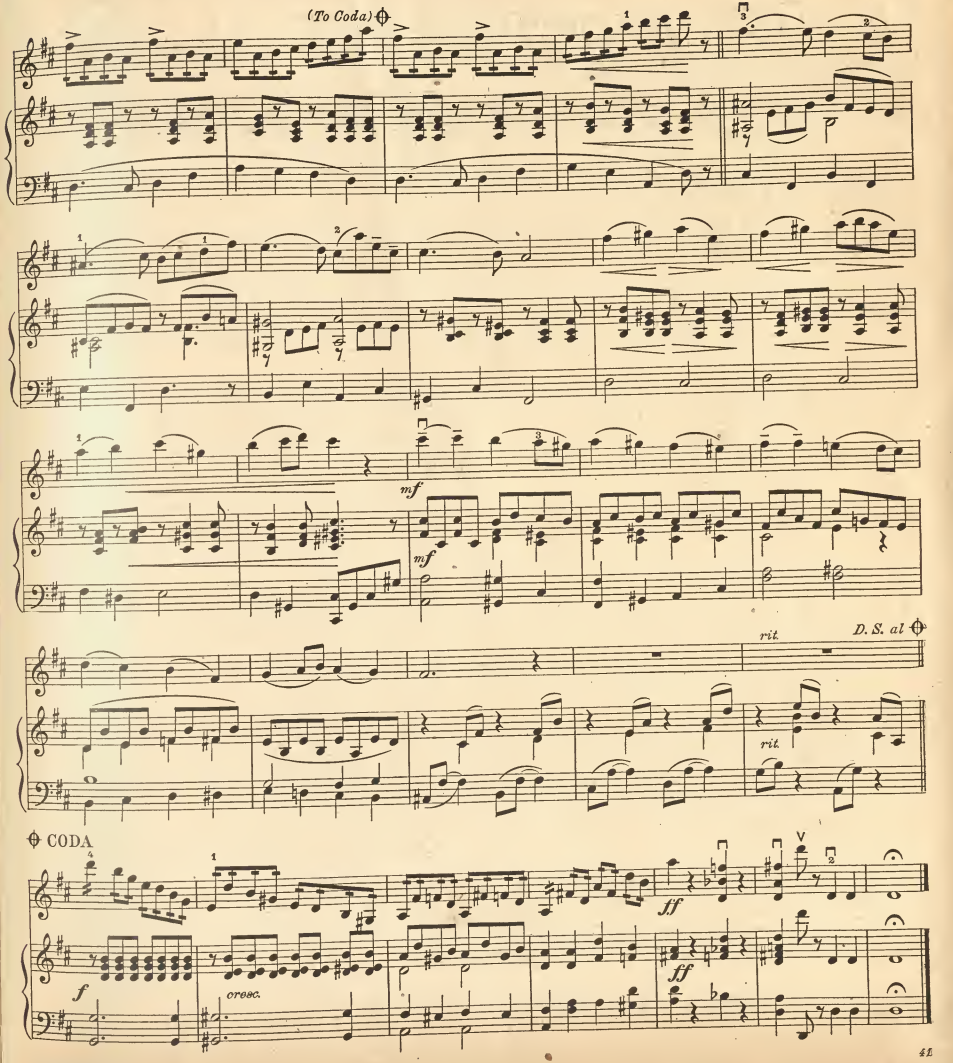




RAIN

WINIFRED FORBES

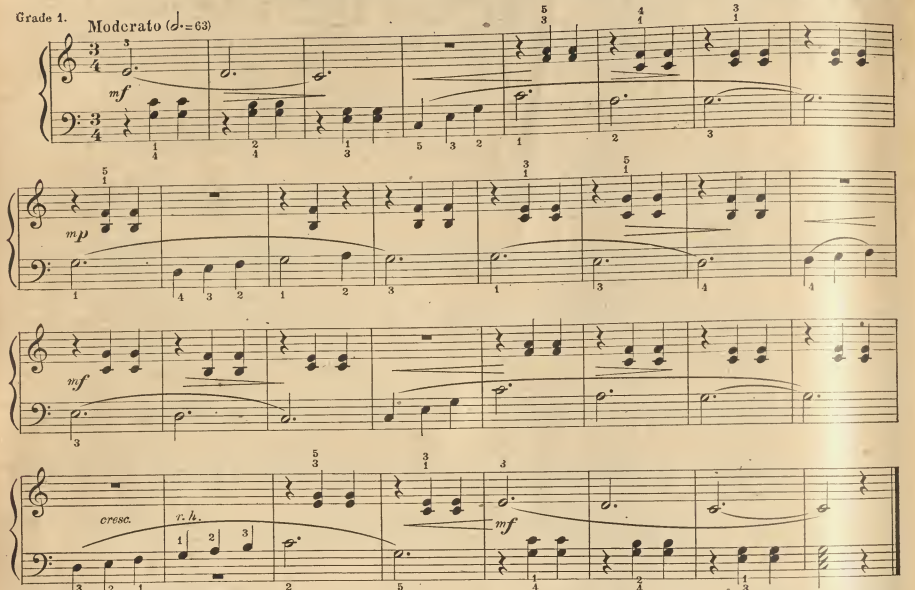




SONG OF THE SWING

FRANCES M. LIGHT

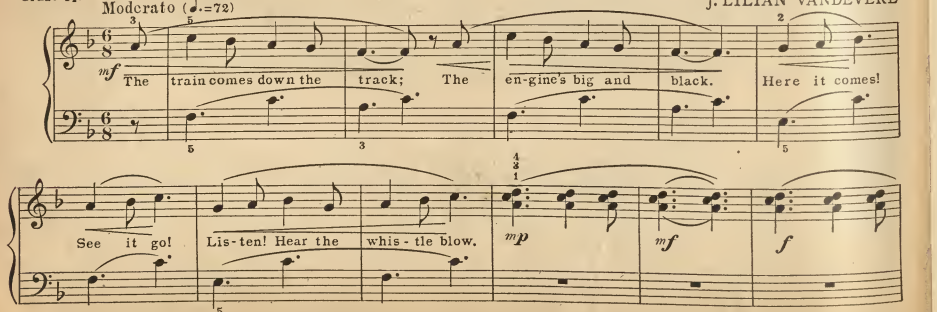
Grade 1. Moderato (♩=63)

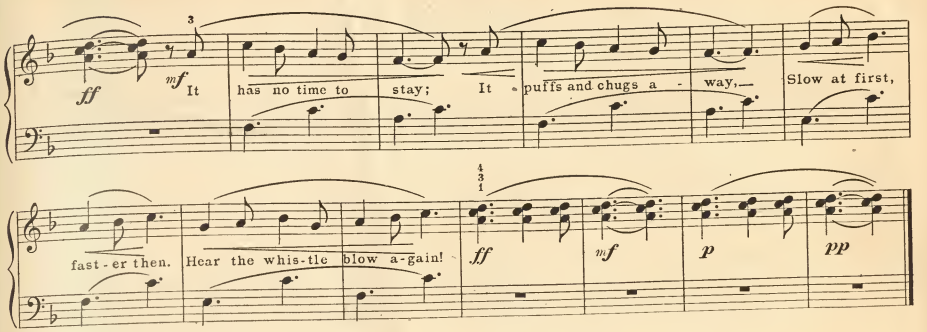


HERE COMES THE TRAIN

J. LILIAN VANDEVERE

Grade 1½. Moderato (♩.=72)

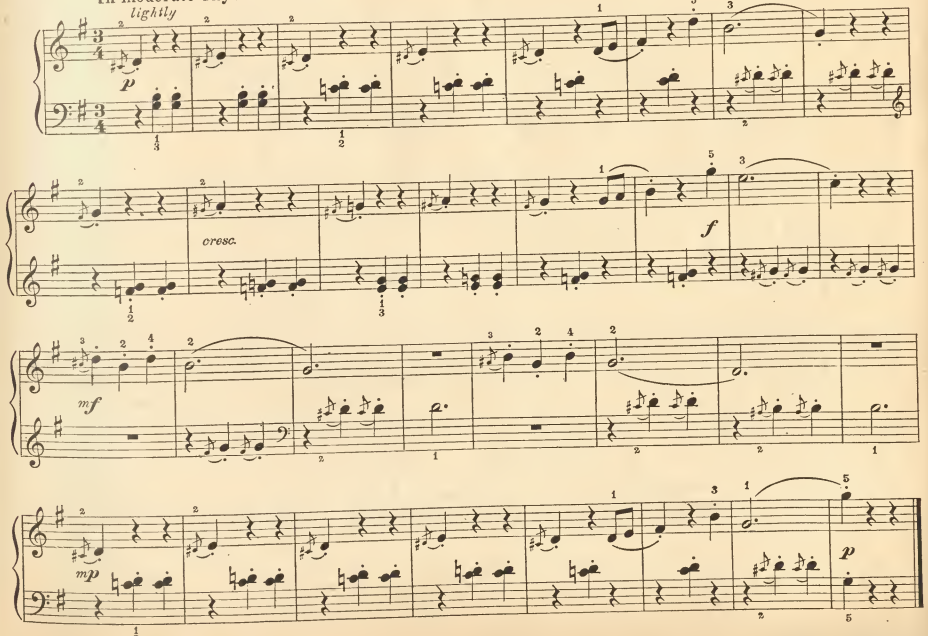




SPARKS

LEOPOLD W. ROVENGER

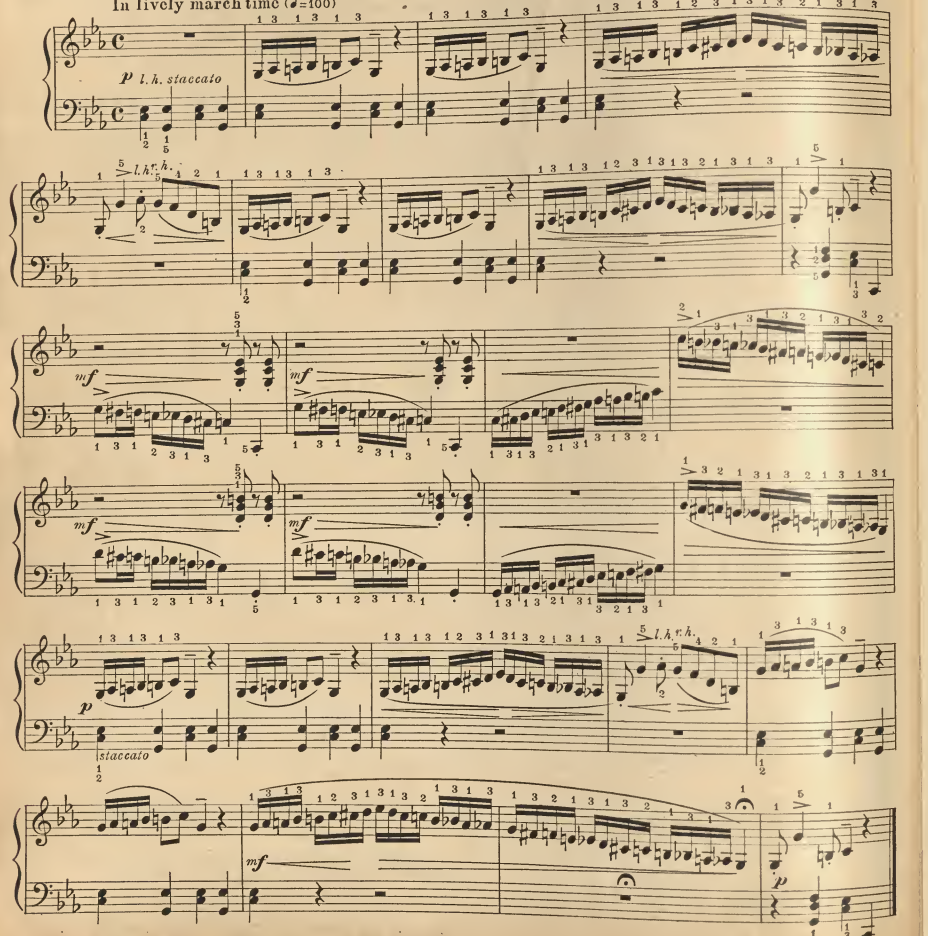
Grade 2. In moderate rhythm (♩.=60)



NIGHT HIKE

Boys, especially, will like this piece. The chromatic scale is sheer fun when it has been carefully mastered, and it makes an admirable finger exercise. Played up to *tempo*, this composition becomes extremely attractive. Grade 2½.

ERIC STEINER



The Teacher's Round Table

(*Continued from Page 6*)

cause they possessed a superlative melodic gift which came directly from their heart, and went straight to their listeners' hearts. One of them was Ethelbert Nevin, whose music will outlive many pretentious compositions created solely by the mind. So, be thankful for those "ideas" which come to you easily. But contrary to what so many people think, it is not easy to write good, well-rounded teaching pieces. It calls for a certain "knack," an accurate sense of proportion, clever pianistic realization, and correct observance of grade limits.

Yes, I know of a small text book which is exactly the thing you need: the "Guide to Musical Composition" by Heinrich Wohlfahrt. It shows you in a practical way what to do with the simplest of ideas. It lays examples before your eyes, from which you can derive the appropriate treatment of your own themes. In it, you will find patterns, transformation of a theme through transposition, augmentation, diminution, changing or reversing the order of tones, inversion, combining fragments of different motives, cadences (full, half, plagal, or deceptive). Finally, some advice on the easier forms of composition, suitable for teaching pieces.

Should you feel the need of studying some harmony, I recommend the "Introduction to the Theory of Harmony" by the same author. It is another short, elementary opus, commendable for its clarity and concision.

Both books may be secured through the publishers of ETUDE.

Mozart, Haydn, and the Pedal

Recently I have been working on several Mozart and Haydn Sonatas. I have two different editions and in none of them is there a single pedal mark, not even in the slow movements. Should there be no pedaling whatsoever in the early sonatas, and is this because of the absence of damper pedal on the early pianos? I have noticed that Mozart's concertos are always pedaled.

—(Miss) J. H., Illinois.

Contrary to your last remark, the Kullak and Rehberg editions of concertos contain no pedal marks in the solo parts. Does this mean that the damper pedal must be entirely discarded? Not by any means. But here it no longer acts in the usual way. It is not used to produce those lovely waves of prolonged vibrations which suit so well Chopin's or Debussy's music, for instance. That would be too romantic, and completely at variance with the style of Haydn or Mozart. But if one treats the pedal as a coloring element, to give individual tones a more "ringing" quality, if one applies it in clever, short touches here and there, it becomes an excellent adjuvant when playing both fast and slow movements.

C. Saint-Saëns, who was an authority on Mozart and occasionally performed four of his concertos in one single program, used the pedal that way. Isidor Philipp, faithful Saint-Saëns disciple, continues the tradition and hits the nail on the head when he recommends that Mozart be played "almost without pedal, clear, simple, and expressive."

Of course, the harpsichord of that period and the modern concert grand are as different as night and day. An adaptation is necessary. With tact and discretion it will easily be accomplished, and one will remain true to the principles set forth by André Gide's eloquent words:

"Mozart's joy is all serenity, and the phrases of his music are like quiet thoughts; his simplicity is all purity, it is a crystalline thing, all the emotions play their part in it; but they do so as though already capable of sharing the emotions of angels."

On Keeping a Musical Diary

(*Continued from Page 3*)

information came from Burney's original notes, these books have been greatly admired.

One does not have to wait for the first of the year to begin the diary habit. One can commence at any time. Ten minutes a day will usually "do the trick." The secret of keeping a good diary is persistence.

One of the most famous of all diarists, Samuel Pepys (1633-1703), did his day and generation a very great service through his picturesque and colorful daily records of his times. His diaries were vital, human, and always illuminating. They were written in a kind of short hand and when published, made several volumes. His diary, letters, and library were willed to Magdalene College at Cambridge University, where they are preserved as one of the great treasures of English history.

Novel Radio Programs

(*Continued from Page 10*)

you will undoubtedly find the new Mutual Broadcasting System's "Yours For a Song," which began Friday, November 19, 9:30 to 9:55 P.M., EST, completely entertaining. It should be admitted the program-makers are promoting a rather unusual artistic personnel. "Yours For a Song" will bring to the microphone each week a succession of well known classical artists and popular singing stars. When a male guest from the classical music field is scheduled, a female popular song stylist will be presented in the same broadcast. On each broadcast following, the procedure will be reversed (according to publicity) so that one week—as in the initial program when Robert Weede, the baritone of concert and opera, and Jane Froman, a leading singer of popular songs, were mated—the classical singer will be a man featured opposite a female popular vocalist while the next week a woman star of opera or concert will be paired with a popular male vocalist. This program is not any more to be censured than countless others on the air aiming for accentuation on variety. That it seems conglomerate, with its contrast in vocal artistry, to say nothing of musical selections, remains understandable. This was borne out in the broadcast of November 26, when Jan Peerce, the operatic tenor, and Kay Armen, the popular songstress, were mated on the second program of the series (parenthetically one wonders what prevented the promised reversal of personnel in this broadcast). It was not surprising to find Peerce stealing the honors for his fine singing on the final selection from "La Tosca."

Use Those Precious Moments

(Continued from Page 15)

When you sing of joy on a mountain top, you must feel the joy of being on that mountain top. The singer must experience a sense of heartfelt warmth and meaning in all the lyrics he sings, and when he sings of love, he must express a beautiful, mellow quality in his voice.

When you sing the *lieder* of Brahms, Schumann, or Schubert, the simplicity of these wonderful songs demands a straightforward, and sincere quality of voice. If you do them in their simple form, the result should be artistic. As soon as you over-dramatize *lieder*, they lose their simple effectiveness. Most of the operatic arias have drama in them, because opera is primarily drama. Here you can let your imagination lead you; but do not force your voice, and do not forget that tone must be beautiful to achieve its desired effect.

It is a good idea for the young student to think of poise when he sings. When you sing before an audience, watch your manners, and the way you walk onto a stage, or into a room. Mentally, you are already the portrayer of the song you are going to sing. This will help to set you and your audience in the proper mood. The young student should never use sheet music, or printed words, when he sings before people. It makes no difference whether they are relatives, friends, or a large audience of strangers. Know from memory *what* you are going to perform, and *how* you are going to sing it.

Some of the students who have performed for me have held sheet music and printed lyrics in their hands, and have sung with their eyes glued to the music. This allowed me no hint of their facial expression, nor did I have the slightest idea what they were singing. In fact, these young singers did not know themselves. Needless to say, this is not the proper way to start a career.

If I asked why they used music, they would very likely give a lame excuse such as, "I don't know the music from memory," or "I just went over the song a few days ago," or "I did not have enough time to study it," or "The piece of music did not arrive," or "The music was lost." Memorizing is a great help in presenting a song. Even our own friends who might like to pat us on the back do not relish excuses. Be prepared, and know your repertoire one hundred percent before you attempt to sing.

Before a student begins to make music his main vocation he should study the history of music. He should get acquainted with art in general, and read a great many good books. He should have a classical knowledge, so that when he is called upon to portray a certain rôle in opera, he will know what he is doing. The student should also learn about nature. His repertoire will include many songs about trees, oceans, mountains, sunsets, sunrise, and prairies, and he should be able to see all of this beauty for himself. Then he will be able to sing about nature in his individual manner.

The young student should go to many concerts and musical performances of all kinds, so that he can take a great many different ideas, and store them away to use when the proper time comes. The student can learn something from every artist, but at the same time he should beware of imitating, and trying to be like "So-and-So." Let him be his individual self, and if he has a voice and talent, he will certainly create artistically.

One should never forget the development of the body. A good, healthy body adds greatly to the appearance of the artist. Once the young beginner gets into the profession of singing, he will have so many other important things to think about, that time will not permit him to do all of the things that he could do in his student days.

Let him use the early moments of his life preciously!

Theodore Presser

(Continued from Page 13)

of Trustees elected Mr. Presser as President. He held office for two years, when he asked that I succeed him in this post.

The Presser Home for Retired Music Teachers was operated as an autonomous chartered corporation, supported by The Presser Foundation until April 9, 1947, when it was incorporated into the Foundation.

The Foundation now consists of four departments:

The Home for Retired Music Teachers
The Department for the Relief of Needy and Deserving Musicians
The Department of Scholarships
The Department of Music Buildings at Colleges

In addition to these, the Foundation has made occasional grants or loans, such as those assisting the Fontainebleau School of Music in France, the MacDowell Colony, the Music Teachers National Association, and the Music Educators National Conference. It has also assisted musicians who have been victims of great disasters such as floods, holocausts, and the calamitous explosion at Halifax, Nova Scotia, during World War I. In addition to this it has made grants for the national promotion of musical educational interests.

The building of the organization for The Presser Foundation progressed slowly through the years. While Theodore Presser was essentially a man of action, he was usually very deliberate and cautious in choosing his aides. Although he made some errors of judgment in securing those to help him, he was, on the whole, uncanny in the selection of the right man for the right place. He used to say, "You never forget what you learn in the school of mistakes, but you pay high for the tuition." He was never afflicted with cocksureness, but watched the daily progress of a new associate with discernment. In considering a new man for an important post he often remarked. "Pick out a strong, honest, active, gifted man of character, but yet one with a kind eye. Find out about his past performances, his dependability and integrity, and give him your warm confidence and enthusiastic support from the start."

In selecting the members of the Board of Trustees of The Presser Foundation and the Directors of the various departments of the Foundation he was especially fortunate in having the participation of a group of public spirited citizens of Philadelphia and other cities, who made valuable contributions to his work. Without these men and women of far-reaching aspirations, the work of the Founda-

(Continued on Page 60)

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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

The Falsetto and How to Produce It

Q. Our subscription to The Etude *has been renewed after many years and probably the answer to my question has appeared in a past issue. I am interested in the development of the falsetto part of the voice, especially in the tenor, and would very much appreciate your listing two or three books which you think best describe this development.—A. B. H.*

A. Grove's "Dictionary of Music and Musicians," Vol. 2, contains a rather long discussion of the falsetto, and Gutmán's "Gymnastics of the Voice," and Crowest's "Advice to Singers" mention it and indicate what they consider to be the best way to use it. There are also many other books. It remains for Stanley and Maxfield's book, "The Voice, Its Production and Reproduction," to treat the falsetto scientifically. In it the actions of the muscles that are used in a properly controlled falsetto are carefully explained and several charts are printed which demonstrate the correct and the incorrect methods of producing it. The publishers of The Etude will send you any or all of these books if you order them.

Hoarseness After a Cold

Q. I am in the course of training my voice. If I ever get a cold, which is not often, there seems to be a persistent phlegm left on the cords, due no doubt to nasal catarrh running down upon them. Is there any way of getting rid of such an annoyance? I am positive that this condition is apart from my singing, as I never feel any hoarseness when I sing, but mostly when I speak after a cold.—R. S.

A. As you point out, it might be nasal catarrh, or it might be trachitis. In either case you should have an examination by a good doctor who will tell you what your trouble is and suggest a treatment. Do it soon, so that your affliction may not become chronic.

Shall She Give Up a Good Job in the Hope of Becoming a Future Opera Star?

Q. I am eighteen, medium build, blond hair, blue eyes, healthy, not beautiful, but fairly attractive. My voice is a lyric soprano with a range from B-flat to High-G. I am studying with one of the greatest teachers in New York, who not only understands the voice, but is an excellent coach. His criticism of me is, "You have a voice which is musical and of good quality and you are intelligent." I have made fine progress during the six months I have been with him. I have had about three years of piano lessons and two years of theory and harmony in high school. Music has always been in my family and I aspire to opera and radio. I am staff adviser in a school of music. Is a college education absolutely necessary for success as a singer? My going to college would mean working my way through it. My friends and advisers here in New York have been most generous, but their opinions differ widely. My teacher and I intend to discuss this question but in the end I realize that I, myself, must decide it. I am happy in my work and take two lessons per week from an excellent teacher whose equal I could scarcely find connected with a college in a smaller town. I thank you for any advice you may give me, founded upon your knowledge and experience.—D. G. D.

A. First of all, we must point out that while a college education is a great help in carving your way through life, many a singer has made a success without it. Your question puts us in a very difficult spot. We know nothing of your physical, emotional, or intellectual development, neither have we seen you nor heard you sing, and yet you ask us to solve a problem for you which must affect your whole future life A few moments' reflection will make you realize, we hope, that in the circumstances it would be almost criminal for us to accept this responsibility. Your letter expressed great admiration for your singing teacher, both as a musician and as a man. Also, his criticism of your voice is an extremely enthusiastic and flattering one. You and he should have a heart-to-heart talk concerning your future; one that is frank, open, sincere, and honest. He should treat this affair as if he were advising his own daughter. In the music school in which you work, there too must be someone (preferably one of those in authority) who knows your capabilities—vocal, musical, and mental—and who would be willing to help you decide. However, in the final analysis it is you, and you alone, who must make the decision and abide by the consequences. For your own sake we hope you will make the right choice.

Some Interesting Questions Concerning Francesco Lamperti

Q. I am looking for someone who teaches the Francesco Lamperti method. My teacher, who was familiar with it, died recently and I am seeking another teacher of this method. —M. R.

A. Francesco Lamperti, one of the most famous teachers of the nineteenth century, was born in 1813 and died in 1892. An excellently trained musician as well as a remarkable teacher, he numbered among his friends and pupils many of the greatest artists and the most famous composers of his period. Apparently he made no claim to having discovered or practiced a new or original "Method" but founded his successful teaching upon the *bel canto*, sometimes called the Old Italian Method. He instanced as examples of this way of singing the famous artists Pacchiarotti, Grecestini, Veluti Marchesi, and so on, and the slightly more modern Duprez and Mancini. He laid great stress upon breath control, both in inspiration and expiration, vocal agility and pronunciation, and admired the studies of the French scientist, Dr. Mandel, concerning the structure of the vocal organs and the natural actions of the muscles used by the singer in breathing. As Lamperti has been dead fifty-six years, it seems unlikely that you will be able to discover any living man who worked with him directly. However, you may find a pupil of one of his pupils, who is still carrying on the traditions of production, technique, and style of which he was a supreme master. Three of his books survive, each easily and cheaply obtainable. "The Art of Singing," a truly remarkable treatise, has a clearly written preface twenty-two pages long describing in detail his ideas concerning pose of voice (*appogio*), proper tone quality (open and closed tones), pronunciation, and almost everything connected with the vocal art. Then follow a number of carefully chosen exercises designed to develop the voice and to improve its technical production. Last but not least are five difficult and musically well written *solfeggi*, most of them in the style of Rossini, Bellini, and Donizetti. This work will have little appeal to the hasty and superficial student who expects to sing in concert and opera after a few months' easy and pleasant lessons. As Lamperti points out, learning to sing well is a lengthy and expensive process, a life work, really, and few students are willing to devote the time, money, and energy to master it

Lamperti has written two other books, "Daily Exercises in Singing" and "Vocal Studies in Bravure," and their usefulness is predicated upon an understanding of the principles so carefully laid down in his first book. Any or all of these books may be obtained through the publishers of The Etude.

Francesco Lamperti's son, Giovanni Battista Lamperti, born 1840, followed in his father's footsteps, presumably using the same general plan of teaching. He moved from Italy to Berlin, and among his pupils were Sembrich and Schumann-Heink, so he must have been a man of some ability. He died in 1910, and we have no record of any of his living pupils. He published eight volumes of *Solfeggi*.

Electronic Organs

(*Continued from Page* 17)

it can be used with a few strings and, by the use of a tone control, be made so loud that it is the underpinning of the entire organ. This "stop" costs less than fifteen hundred dollars. Do you know what thirty-two pipes of a thirty-two foot reed cost today? Ask any organ builder and you will be shocked. This electronic thirty-two foot takes the place of a soft Faggoto, a *mezzoforte* Bassoon and a tremendous Bombarde. If we have the money and the space for all of these, it is fine, but if not, how thankful we should be for this wonderful invention.

"Electronics are here to stay," says Olin Downes, and organists must do everything possible to encourage the best from the scientists who are continually developing this field.

The World of Music

(*Continued from Page* 1)

Tily, N. Lindsay Norden, Dr. Harl McDonald, and the present director, Harold F. Gilbert, prominent organist-choirmaster, widely known as head of St. Peter's Choir School, in Philadelphia, the oldest church choir school in the United States.

THE TRENTON SYMPHONY ORCHESTRA, under the direction of Guglielmo Sabatini, opened its twenty-seventh season on November 16, with a program which included César Franck's Symphony in D minor and Mr. Sabatini's own *Poemetto Autumnale.* Soloists to appear on later programs during the season are Amparo Iturbi, pianist; Lucielle Browning, contralto; Louis Kaufman, violinist; and Alexander Sved, baritone.

GIAN-CARLO MENOTTI'S new opera, "The Consul," will have its first performance in Paris in February. The opera, which it is said pokes fun at international political complications and red tape, is scheduled for a run in London, after which it will be produced in New York, probably next spring.

The Choir Invisible

SALVATORE SCIARRETTI, operatic tenor who in 1910 and 1911 sang with the Metropolitan Opera Company, died November 20 in New York City. He was seventy-eight years old. Mr. Sciarretti first came to New York in 1896. Then, after several years, he returned to Italy and sang in all the leading opera houses of Europe. From 1910 he was again in America.

UMBERTO GIGORDANO, famed Italian composer who wrote "Andrea Chénier," "Mme. Sans-Gêne," and other operas, died November 12 at Milan, Italy. He was eighty-one years of age. Although he wrote many other operatic and smaller works, it was "Andrea Chénier" which brought lasting fame to Signor Giordano. In 1929 he was made a member of the Royal Italian Academy.

JOSEPHINE JACOBY, American-born opera singer whose entire training before her operatic début in 1904 was received in New York City, died there on November 13. She was about seventy-three years of age. At the turn of the century she was the ranking member of the Metropolitan Opera Company.

GUY G. CALLOW, widely known violin teacher, died October 6 in Evanston, Illinois. Mr. Callow had studied with Ševčik and was his assistant for a time at Prague.

JENO LENER, leader and first violinist of the Lener Quartet, famous chamber music group, died November 4 in New York City. Mr. Lener, a pupil of Hubay, organized the quartet which made its first appearance in Budapest in 1919. In 1929 the quartet was heard for the first time in the United States.

FRANCESCO B. DE LEONE, widely known composer of the Indian opera, "Alglala," and many other works, died suddenly, December 10, in Akron, Ohio, at the age of sixty-one. Mr. De Leone had lived his entire life in Akron, but a short distance from his birth place in nearby Ravenna. A boy prodigy, he was graduated at fourteen from Dana Institute of Music, and later he completed further studies at the Royal Conservatory of Music, Naples. He was the founder of the Akron Light Opera League and the Akron Symphony Orchestra. His works include grand operas, operettas, symphonies, piano pieces, and some two thousand songs. His latest opera, "New York," which he considered his finest work was pending production at the time of his death.

WILLIAM ARMS FISHER, distinguished composer, writer, editor, for many years closely identified with the Oliver Ditson Company, one of America's leading music publishers, died December 18, at his home in Brookline, Massachusetts. He was eighty-seven years of age. This news comes to us just as we are going to press, thus preventing a more detailed notice at this time. In the February issue there will appear a more extended notice of this, with an editorial tribute on the passing of this noted personality of the music world.

Competitions

AN AWARD of one thousand dollars and guaranteeed publication is offered by the Pennsylvania College for Women, Pittsburgh, for a twenty-minute organ composition in three or four movements. The contest is open to citizens of the United States. The closing date is September 1, 1949; and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pittsburgh, Pennsylvania.

A PRIZE of one thousand dollars is offered by the Trustees of the Paderewski Fund for the best quartet or quintet for piano and strings requiring at least twenty

(*Continued on Page* 50)

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. Our church needs some advice on the relative merits of electronic organs. In the event your position does not permit an answer to the following questions, perhaps you can direct us to some one who can. Our group has raised a certain amount (named) for the purchase of an organ, and in the opinion of the music committee the choice lies between two specific makes (designated here as A and B). Is the B, at the price offered, a better buy than A, assuming both organs to be new? Which of the two would be easier for relatively untrained organists? Is the B completely built?—E. A. B.

A. For obvious reasons the actual amounts involved have been omitted from the above, as well as the names of the two particular instruments. On the same grounds, we cannot publicly express a preference for any particular make of instrument. Both the organs you mention are comparatively new, and both have succeeded in overcoming some of the drawbacks formerly existing in the electronic type of organs. The writer recently attended a demonstration of the B instrument, and was much impressed, while a severe critic of electronic instruments in general not long ago quite definitely endorsed the A instrument. It would seem, therefore, that the only way to make a decision is to actually hear both makes, and decide on the one which has most nearly the tone qualities which you feel most useful in your particular church. Both organs are about equal from a construction and mechanical standpoint. The B is completely built.

Q. I plan to study the pipe organ, but am starting the piano in preparation. I do not have either a piano or an organ in my home, and practice on the piano of a neighbor. Would you advise me to get a piano or a reed organ?

If I got a reed organ, how would I go about installing a blower in place of the pedals for air supply. How would I know the kind to get for the right pressure?—J. T.

A. We would suggest getting a piano of your own if possible, as a piano technic is a good foundation for organ playing, and practicing on a reed organ might retard proper finger development.

In case you get a reed organ, and require a blower, we suggest that you communicate with the firm whose address we are sending you. They make blowers for this purpose and would advise you as to the kind to get.

Q. The following is a list of stops on a one-manual Mason and Hamlin reed organ with electric motor. I would like to know the purpose of each, and the best combination to use for congregational hymn singing.

1 Forte Dia. Sel. Ser.	*8 Vox Humana 8′*
2 Octave Coupler	*9 Flute 4′*
3 Sub Bass	*10 Melodia 8′*
4 Diapason 8′	*11 Serraphone 8′*
5 Viola 4′	*12 Vox Celeste 8′*
6 Viola Dulce 4′	*13 Forte Viola Flute*
7 Aeolian Harp 2′	

—W. C. B.

A. The best answer to the question of "purpose" is to try each stop separately throughout the entire length of the keyboard, and note the tone quality and pitch. Nos. 4 to 12 inclusive are the "speaking" stops; the others are mechanical accessories. A stop marked 8′ is the same pitch as the corresponding pitch on the piano, a 4′ stop is an octave higher, and a 2′ is two octaves higher. Nos. 1 and 13 open a shutter permitting a slight increase of the volume. No. 2 couples the notes to the octave above, while No. 3 couples the bass notes to the octave below. The Diapason is the main or true organ tone, the Melodia a rather mellower tone of the same pitch, and a little less volume. The Serraphone is a rather powerful tone of flute quality. Viola is a slightly strident tone an octave higher than the note struck, and Viola Dulce a softened version. Vox Humana may be a tremolo effect, and Vox Celeste a stop of wavering quality. Aeolian Harp sounds two octaves higher, and is used to produce somewhat etherial effects For congregational singing of the average "praise hymn" use practically all the stops except 6, 7, 8, and 12, which should be used only with softer combinations and for special effects. For quieter hymns, or for playing over first, use Nos. 4, 10, and 9. These are not set rules, however, and the type of hymn, the enthusiasm of the congregation, and your own judgment are the conditions which would determine the best effects.

Q. I am preparing for A. A. G. O. examinations, and am anxious to get a trio album of less difficulty than the Bach Sonatas and Trio. Can you help me?—C. R.

A. We suggest that you look at the "12 Trios" by Albrechtsberger, or the "48 Trios" by Schneider. In Carl's "Master Studies" you will also find some trios of lesser difficulty.

Q. I am very interested in playing an organ, but money is not too plentiful, since I have studied trumpet for two years, and my brother plays drums and has studied two years. Just now I am studying piano. I have an old fashioned organ; will it help or hurt me if I study on it till I can study on a Hammond instrument? Can you tell me a book for beginners to learn the stops? Can you advise where I might obtain a silent pedal board, or used reed organs?—R. B.

A. If you can get the use of the piano it would be better than the organ for the first part of your studies, as the natural *legato* touch used on the organ might interfere with the later acquiring of a good piano technic, which is really the basis of good organ playing also. However, if only the organ is available do not be discouraged, and try hard to avoid any carelessness or "sloppiness" in your technic, and try all the harder to develop good and independent finger technic. A very excellent method is the "Reed Organ Method," by Landon. For a practice pedal board, we suggest that you write to the firms whose names we are sending you.

Q. I have recently purchased a small used pipe organ that I intend to install in my home. The following are the specifications:

GREAT—Open Diapason 8′, Dulciana 8′, Flute d'Amour 4′
SWELL—Stopped Diapason 8′, Viol de Gamba 8′, Flute 4′
PEDAL—Bourdon 16′, Lieblich Gedeckt 16′

There is no unification and each stop represents a rank of 61 pipes. Being but one pipe for each key (not the usual extra octave above and below) unification doesn't seem feasible. However, I would like recommendations as to the most usable additions I might make to these specifications. I would like to add one or two stops before installing the instrument. You will observe from the size of the ranks that couplers (other than 8′ inter-manual) are not much good. I have a set of 15th pipes. Would it be wise to add these to the Great for brilliance?

Also, the organ is without a tremolo, which for a residence organ would add much. Could you make any suggestions in this regard? I would appreciate the names of a couple of good, but not too expensive books on organ construction. I have Barnes' "Contemporary American Organ."—W J. D.

A. We agree with you as to the unwisdom of unification, and if the 15th pipes are fairly modified we believe they would make a suitable addition to the Great. You might consider also the addition of a Melodia 8′. On the Swell you could add a Violin Diapason 8′, or Vox Celeste 8′, or Oboe 8′. If you add any two of these, another light 4′ should be included such as Violina. The Barnes book you mention has illustrations of tremulant designs which should help you in this connection, and if at all possible we recommend the inclusion of this mechanism. This book, incidentally, is about the only one now available on organ construction, as most of the others are out of print. If you have access, in a local library, to the Audsley books on organ construction we believe these would help much.

Making the Most of the Fiorillo Studies

(*Continued from Page 21*)

No. 15, one of the best bowing studies in the book, bears the notation, "Near the point and short." Certainly it should be played at the point, but it is of even greater value if practiced at the frog with the Wrist-and-Finger Motion.* When it is worked over in this way, the third section, starting in B-flat major, should begin with the Down Bow. Coördination and control should be the twin goals of all students of bowing; this study is an immense help to the attainment of them. Played with a springing bow at the middle, it is also excellent for lightness and agility of bowing. Furthermore, it can be practiced with a straight *spiccato*, ignoring all slurs, the numerous string crossings introducing a complex wrist motion that calls for considerable dexterity. Tempi: at frog and point, ♩ = 80; at middle, ♩ = 96; *spiccato*, ♩ = 116.

Before attempting the two fine double-stop studies, **No. 17** and **No. 18** the student should do a good deal of preparatory work on thirds and tenths—though it may be taken for granted that any student who is working on Fiorillo will already be well acquainted with the technique of double-stop playing. In Measures 31 to 34 of No. 17, great care must be exercised to keep the higher string in constant vibration. It should be the aim of the student to play the entire study with an expressive, vocal quality of tone. Tempi: No. 17, ♪ = 76; No. 18, ♩ = 72.

The diversity of technical and musical interest inherent in these first eighteen studies will be apparent from the foregoing notes, yet Nos. 19 to 36 provide even more of interest and benefit to the student. Their qualities and value will be discussed on this page in the near future.

*See ETUDE for November 1945 and April 1946

The World of Music

(*Continued from Page 48*)

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 Paderewski 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; and all details may be secured from Emanuel Vardi, 524 West 46 Street, New York City.

THE CHURCH OF THE ASCENSION, New York City, offers an award of one hundred dollars for an original choral work for mixed voices, to be sung for the first time at its Ascension Day Festival Service May 10th, 1949, under Vernon deTar, organist and choirmaster. The text to be used is that of Psalm 24, "The earth is the Lord's," in the version found in the Episcopal Book for Common Prayer. The closing date is March 25th, and all details may be secured from the Secretary, Church of the Ascension, 12 West Eleventh Street, New York City.

MONMOUTH COLLEGE, Monmouth, Illinois, announces an award of one hundred dollars for the best setting of a prescribed metrical version of Psalm 90 for congregational singing. The competition is open to all composers and the deadline for submitting manuscripts is February 28, 1949. All details may be secured from Mr. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

THE NATIONAL FEDERATION of Music Clubs announces the seventeenth Biennial Young Artists Auditions, the finals of which will take place at the Twenty-fifth Biennial Convention in Dallas, Texas, March 27 to April 3, 1949. One thousand dollar prizes are offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during the early spring of 1949. Entrance blanks and all details may be secured by writing to Miss Doris Adams Hunn, National Chairman, 701—18th Street, Des Moines, Iowa.

A Master Hymn Tune Writer

(*Continued from Page 20*)

from A-flat to D, with a fine passing dissonance by the use of G. The opening theme, with its second harmonic setting, brings things to a satisfactory conclusion.

His *St. Cuthbert* (usually sung to "Our blest Redeemer") offers one of those somewhat rare examples of a melody ending on the mediant. Introduced with Dykes' customary taste, we almost imagine we are hearing a completely new idea, although we are not, for Palestrina has made use of the mediant for a last note. There is, however, a beautiful, wistful appeal in the way *St. Cuthbert* ends, entirely different from Palestrina. The approach is different. To lead into the mediant from a whole step below, or from a half step above, gives an entirely new flavor to this third note of the scale. The harmonies, too, differ. In Palestrina we have blocks of sound, root chords in root position. With Dykes, things curve more. The two men were products of their day and style. Palestrina was austere. With Dykes we note more elasticity: things are more rounded, and not so square cut.

Who does not know *Vox Dilecti* ("I heard the voice of Jesus say"), in G minor, with its glad second section in the tonic major, and the triumphant ending? Then we have *Almsgiving* ("O Lord of Heav'n and earth and sea"). Particularly note here the syncopated C in the alto, supplying two things: a different chord, and also added "push" to the movement. In his minor tune *St. Cross* ("O come and mourn with me awhile") we have some very musicianly writing for alto and tenor. Here Dykes takes the opportunity to employ unison. "Jesus, Our Lord" sung by all voices on tonic and dominant, followed by "is crucified" in harmony, is more than ordinarily impressive. A fine case of an opening bass solo in a hymn is "Come unto Me, ye weary."

(*Continued on Page 54*)

Eugène Ysaÿe as a Teacher

(*Continued from Page 4*)

of the exact effect desired—after which, one simply listened for that exact effect and brought very tone a shade nearer its realization. Practice without alert thought—even of technical drills—he held to be quite valueless. Another great maxim of Ysaÿe's was that no really fine playing can be done unless the player is relaxed—not only relaxed in his playing mechanism, but in his entire being! When one is worried or hurried, when one has his mind on problems and difficulties, not only playing but even practice becomes tense. And the only way to get rid of tensions (over and above sane and normal living) is to discipline one's mind to shut out distractions. Indeed, self-discipline was the core of Ysaÿe's teaching.

To one thing he was inexorably opposed, and that was imitation! He would play freely for his disciples, and also advised those who came to him to *listen* to the playing of great musicians—but *never* to imitate them. Everything, to Ysaÿe, had to be settled individually. And it was precisely the way in which a pupil showed his individual conception of the composition he was playing that gave him status in the master's eyes.

Ysaÿe's actual teaching habits can be summed up in a few sound maxims. Technically he believed that it was enough to point out the artist-pupil's weak points and then to let him solve them himself in the light of *knowing what to look out for;* musically, he believed in charting a clear mental concept of the music *before* one played it and then striving to release that concept as graphically as possible. But the heart and soul of Eugène Ysaÿe's teaching lay in no maxims that can be summed up in words. It lay—as great teaching and great art always must lie—in the personality of the man himself. It is no exaggeration to say that he inspired his disciples. I have often seen an artist-pupil come to his lesson, play in a correct but routine way, and suddenly catch fire from the ardor of the inspired handsome man performing orchestrally on his violin. Who can say how or why it happened? Simply, the spirit of Ysaÿe reached out and touched his pupils. I think that this is the secret of all fine teaching. It is good to blue-print cures for violinistic defects—it is infinitely better to stimulate the pupil to penetrate into his own defects and to solve them through individual thought and concentration. That was Ysaÿe's way.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Difficult to Identify Without a Label

R. W., Pennsylvania—As your violin does not even have a label, and as your description would fit dozens of other violins equally well, there is nothing whatsoever I can tell you about it. (2) A book that might interest you is "Known Violin Makers" by John H. Fairfield. I think you can obtain it from the publishers of ETUDE.

Tone Quality of Instruments

C. L. H., California. Thank you for your interesting letter. I, too, thought that the article, "Fiddle Facts and Fancies," which appeared last July, contained some thought-provoking ideas. But I can't go along with you in maintaining that the idea of violin tone quality exists only in the ear of the hearer. A finely-made old Italian violin has a quality which cannot be measured by scientific instruments, yet it is a quality which has a special appeal to the sensitive listener. But a player has to be well accustomed to an old Italian violin before he can bring out its best qualities. By this I mean that he must know very well the individual instrument. It is on this point that so many of the "comparison-tests" fall down. And I don't think many violinists or violin makers will agree with you when you say that "a violin can be made of any sort of wood" and still have "Stradivari" quality. But I must confess that I should like to try a violin made throughout of mahogany. It would be an experience.

Overcoming a Handicap

B. V., Iowa. I most certainly don't think it would be a waste of time for you to continue playing the violin. The fact that the fourth finger of your left hand is disabled need not prevent you from playing. You give me no idea of your technical advancement, so it is impossible for me to suggest solos you could play; but with three fingers you can play almost anything that does not have rapid passage work in it. Kreisler has used his first three fingers for almost all his melodic playing, as the fingering in his compositions will attest. Of course, you will have to shift more frequently than if you were using all four fingers, and you will have to use the second and fourth positions more often. Don't worry—you have a lot of pleasure ahead of you in your violin playing. (2) The soreness of your neck and jaw may have two causes: that you are holding the violin too tightly or that your chinrest does not fit the conformation of your jaw. Try letting your head rest on the violin without actually gripping it; if the soreness still persists, experiment with other chinrests. Two out of three violinists need some sort of shoulder pad, and it may be that it would help you if you used one. Not knowing you, I can't speak with authority on this subject.

Appraisal Suggested

R. H. W., Minnesota. If your violin should happen to be a genuine Carlo Tononi it would be worth somewhere between $1500. and $3500. But there are many violins bearing a Tononi label which never saw the inside of his workshop. These are the work of inferior makers who copied his label more successfully than they copied his workmanship. If you have reason to believe your violin is a good one you should have it appraised by a reputable dealer. I would suggest William Lewis & Son, 30 East Adams Street, Chicago 3, Illinois, or The Rudolph Wurlitzer Co., 120 West 42nd Street, New York, N. Y.

A Modern Maker

Miss J. A. M., Kansas. The name Hornsteiner is that of a large family of violin makers working in Mittenwald, Germany, during the eighteenth and nineteenth centuries. Some members of the family made quite good instruments which are priced today between $100. and $350. Some of the family were still doing business under the name of Hornsteiner up to the outbreak of the war, but on a purely commercial basis. The firm may still be in existence. Violins in this category sell for not more than $100. As your violin was bought new in 1941, I imagine it is one of the latter class.

Musical Fireworks Behind the Iron Curtain

(*Continued from Page 8*)

Soviet Russia to play at the Festival. I remember that four or five years ago one of the most successful pianists in the United States said, "If Gilels ever comes to the United tates we all might as well stop playing." I learned of him through Artur Rubinstein who heard him years ago during a tour of Russia, when he happened to be in Odessa. "An old teacher, a nice woman whom I had known, asked me to come to hear her pupils. You can imagine what a treat that usually is, but she was an old friend and I couldn't refuse. It was then that I heard Gilels, a red-haired, freckled little fellow." Today Gilels is thirty-three. He is far from unattractive. His hair is not flaming red and the freckles have left him, along with his adolescence. He is fully matured artist who presents every piece with incomparable finish. His velvety touch could be compared only to Josef Hoffman's best, and he can thunder like Rachmaninoff. Where Horowitz's virtuosity ends, Gilels only begins. He has to be heard to be believed. Except for an appearance, some years before the war, at Brussels where he won the first prize at the Pianist's competition, Gilels' concert in Prague marked his European début. He played this conservative program:

Ludwig van Beethoven: Sonata, C-major, Op. 53 (Waldestein)
Frédéric Chopin: Sonata, B-minor, Op. 35
Claude Debussy: Images I
Sergei Rachmaninoff: Tableaux—Etudes (A minor; E-flat minor)
Sergei Prokofieff: Visions Fugitives
Toccata

Gilels is a "prize horse" of the Soviet Union and he is closely guarded. While he was in Prague he never appeared anywhere alone. He is not muzzled, however, and one can manage to ask him a few questions. He will readily recite, like a prayer, all the answers. He was born in Odessa in 1916 and began his studies at the age of five. He studied with professor Tkatch at the Odessa Conservatory and completed his work at the Master Class of Moscow Conservatory with professor Neuhaus. For the past ten years, despite his age, he has been professor at the Moscow Conservatory. With this information ends his biography. That is as much as Gilels is willing to tell. Like most of the Russians he avoids foreigners, and like some Russians, Gilels never smiles, either on stage or off.

It is remarkable how Gilels' name is known in the musician's world. I have been asked about him by people from Italy, Switzerland, England, and even Australia. Everyone is eager to know what has happened to this piano wizard since his visit to Brussels. Now there will be more people asking the same question, for with the rules enforced by the "Manifesto," I doubt that Gilels will be allowed to leave his country to concertize in Europe for years to come.

Musical Boston in the Gay Nineties

(*Continued from Page 9*)

themes; he unearthed entirely unfamiliar piano pieces by Smetana, whose more famous symphony poems were played at distant intervals; he recognized the charm of music by Sgambati when this gifted composer was barely more than a name; he even gave his pupils the somewhat uncouth piano music of Josef Rheinberger. Nothing escaped him. Due to his initiative, many were the "first performances" of choral and even orchestral works which otherwise would have been unheard. These included the concert performance of "Parsifal," which, although sanctioned by Cosima Wagner, brought protests of "sacrilege," since Wagner originally intended to reserve this opera for Bayreuth.

A Precocious Pupil

As a rule, students who took Paine's courses at Harvard tended to approach their work in harmony, counterpoint, canon and fugue, and orchestration somewhat from the standpoint of an amateur, possibly in the French significance, or at best, to acquire a knowledge adequate to teach the subjects involved. There were some who dabbled at composition, although quite without professional ambitions. It was, therefore, in the nature of a phenomenon to discover in Paine's courses Daniel Gregory Mason, grandson of Lowell Mason, whose father and brothers accepted music as an essential ingredient in life to be pursued with enthusiasm, as well as with a determination to master its technical problems. Closely allied to this was the necessity, even while a student, for choosing the esthetic principles upon which one's entire career as a composer was to be based. Mason was distinctly precocious, due doubtless to the overwhelmingly musical background of his family environment. Even as an undergraduate he played the piano with uncommon facility. He was also already a surprisingly mature composer, and it was rumored that he would compose a song in a brief interval between classes. Athletics did not exist for him, and a walk was only utilitarian as a basis for introspective conversation on musical or literary topics. His tastes in literature were equally in advance of his years. He had penetrated and absorbed the philosophy of Thoreau when the latter's adherents were relatively few. He almost idolized Stevenson, not as the teller of tales but as a philosopher who took counsel from nature. Mason's development as a pianist and composer was harshly interrupted by a persistent neuritis in his forearm. This signal misfortune brought unlooked for happy results, for it led him to apply himself to writing *about* music instead of producing it. The outcome was a long series of volumes, explaining to the lay mind the musical content of the works of the great masters, thereby enriching the literature of musical criticism and furnishing abundant "supplementary reading" in music departments, in schools, conservatories, and colleges throughout the land. Ultimately, Mason was able to return to musical composition, which he has practiced assiduously, and to teach in the Columbia University music department, of which he was the head for many years.

It is often futile to predict the future of even a talented student. For talent, without character to back it, causes many teachers grave disappointment. A teacher can seldom gauge accurately the latent capacity in the youthful student for self-development which is at the root of success. In Paine's courses was a diffident, somewhat undersized student, apparently of German extraction, who spoke English with more than a slight accent. He was obviously able and intelligent, yet the casual contacts during music classes could form no basis for prophecy as to his ultimate achievement. He obtained his degree in three years, was graduated with my class, and disappeared. Forty years later he returned without warning to our class reunion, a genuine Rip Van Winkle, who even at that had somewhat extended his absence. Completing his musical education in Germany, he had obtained the degree of Ph.D. and established a brilliant reputation as a teacher of theory, as a critic, and as a musicologist, as well as becoming known as a composer.

During World War I he was summoned to enlist, was rejected for a physical deficiency, was summoned again and dismissed because a second-hand uniform did not fit him. Finally he served for a brief space without incident. With the advent of Hitler to power he was obliged to leave Germany and relinquished his valuable music library of many years, and sought refuge in this country. It so happened that graduate students at Harvard in increasing numbers were asking for courses in musicology, a branch of study long firmly established as of primary importance in Europe. No such courses were available at this time at Harvard but an answer to the students' need was found in the person of Dr. Hugo Leichtentritt, whose ability and authority had long been recognized all over Europe. Dr. Leichtentritt taught at Harvard until his retirement. He produced several books, one of which, "Music, History and Ideas" has become almost a "best seller" in musical literature. If one reverts to the modest and retiring aspect of the student of 1894, even the most enlightened would scarcely have ventured to predict the ultimate position of Dr. Leichtentritt.

Such were musical conditions in and about Boston during the "Gay Nineties." Then it would have been difficult to foresee the enlargement in every type of musical activity. The pioneer labors of Paine may have been a factor in encouraging other educational institutions including Yale, Columbia, California, Cornell, and Dartmouth as well as many state universities and colleges scattered over the country, to admit the study of music into their curriculum. Increasingly high standards have been maintained in scores of conservatories and schools of music to a nation-wide extent. This growth is chiefly the logical sequence of a national curiosity, a desire to learn music from its sources, a recognition of its power as a medium of education. As D'Indy says in his "Treatise of Composition," "Music is a means of life." An entire nation has come to demand a share in it.

Fifty or more years ago the ill-balanced American patriot declared that it was unnecessary to go to Europe for a musical education. This statement was inherently untrue then. But thanks to half a century of increasingly exacting stand-

(*Continued on Page 55*)

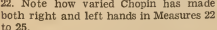
The Pianist's Page

(Continued from Page 12)

ures 2-4; 5-7; 8, 9; 10, 11; 12, 13; 14-17; Measures 1-4 are repeated in 18-21 with the bass reinforced. Subtle and wonderful changes are introduced in Measure 22. Note how varied Chopin has made both right and left hands in Measures 22 to 25.

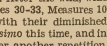
From Measures 26-29 there are surprising modulations of the motives in Measures 10-13. After the wild, whistling wind in Measures 30-33, Measures 10-11 return (34, 35) with their diminished sevenths, but *pianissimo* this time, and in menacing gusts. After another repetition in 38 and 39, the music leaps up suddenly in 40 and 41 (*rip* those left hand chords, almost *staccato!*) in a wondrous C-flat major triad. A good way to practice that final passage in 42-45 (work at hands separately even more than together) is thus:

Ex. 3



The final chord is tricky. To give it the utmost power play either

Ex. 4



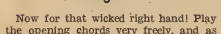
The Right Hand

Now for that wicked right hand! Play the opening chords very freely, and as loudly as possible, with pedal held all through to the last one. Some players prefer a moment of complete silence at the 𝄐; others shut off the dominant seventh sound only with the B-Flat Minor chord entrance.

Work at the right hand alone in the measure groups suggested above. As you memorize this hand, *know exactly* the names of all the notes which come on first and third quarters. These mechanical accents are only for security; they will often come to your rescue later.

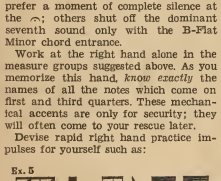
Devise rapid right hand practice impulses for yourself such as:

Ex. 5



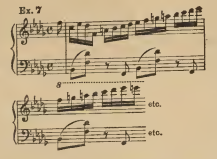
Alternate right and left hand practice. Put hands together only after each is solidly memorized separately. An excellent hands-together grouping is in impulses of eights with second and third beats together, then fourth and first beats thus:

Ex. 6



Give yourself a tough assignment by also practicing in displaced or off beats. At first you'll be "off" in more ways than one, but persist in tackling this, for in the end it will give you enviable security and solidity. Here it is:

Ex. 7



Later, extend rapid practice to longer sections of eight measures (2-9; 10-17 and so forth), and then to sixteen measures.

When you attain a controlled speed and crackling clarity at ♩= 84 throughout the piece you can lick your chops, preen your feathers, or just grin like a Cheshire cat—for you will be quite a pianist!

A Master Hymn Tune Writer

(Continued from Page 50)

One of his lesser sung tunes, which deserves to be better known is *St. Ninian.* Here we see his fondness for secondary sevenths, both in root form and inversions, although nowhere is there anything unsingable. Those who appreciate fine harmony of the type where "chord melts into chord" will take unfailing delight in playing and singing *St. Ninian.*

Of an entirely different stamp is the little tune *St. Sylvester,* sung to "Days and moments quickly flying." This is almost a lilting tune, but in the latter part of the hymn, "Life passeth soon," the music changes to a greater solemnity. Slow-moving chords now pass like a funeral procession, with a finely-wrought suspension as a retarding close.

However, perhaps nothing from the pen of Dykes surpasses his beautiful tune *Lux Benigna* or "Lead, Kindly Light." From the standpoint of both melody and harmony we have here a miniature masterpiece. Many points of beauty might be cited, but what most compels the admiration is the musicianly treatment of the latter half. Note particularly the exquisite harmonization of those measures occurring midway, after the first eight measures. Here we have the glorification—shall we say the transfiguration?—of the commonplace. For the composer uses here in the melody one note of the scale seven times in succession. What a pitfall this would be for the poor harmonist, who lacks imagination and knowledge! But in this case, with each repetition the note appears in a new harmonic dress. What a chain of musical beauty, and how naturally, no less than beautifully, chord follows chord! Then, at the fourth measure from the end, what an exquisite bit of "team play" as it might be called—for alto and tenor. The six-four chord soon appears, very well handled, the bass taking the lead as the final cadence is approached.

Some hymn tunes come and go, but those of Dykes seem perennial. Well they may be, for in them we find that which satisfies mind, heart, and soul.

Do Musicians Live Longer Than Others?

(Continued from Page 24)

from tuberculosis to be almost average.

The old idea that performers on wind instruments are especially subject to tuberculosis has been considered unfounded already by Rogers. He rejected also the idea that this class of musicians is liable to injure their lungs (through emphysema). The average life for trumpet and cornet players in his statistics was sixty-nine and one-tenth years; and of all wind instruments, these two demand the greatest lung pressure. Clarinet, horn, bassoon, oboe, and flute players are all comparatively long-lived, according to Rogers, the clarinetist claiming most years and the others following in the order given. The group of wind instrument players who develop the least pressure in the lungs, was lowest on the longevity scale, according to Rogers' statistics. He had no statistics for singers, but believed that these would be classed with the wind instrument players.

Dublin and Vane have special figures for heart diseases among musicians. In the group of principal diseases of the heart, blood vessels, and kidneys (cardiovascular-renal diseases) musicians had an index of one hundred and forty-two (compared with one hundred of the average male population), and in the group of organic heart diseases alone their index was one hundred and ten. This is somewhat higher than the average of the population, and it might rouse the suspicion, heard so frequently, that the strain and tension of musical activities mean an extra strain on the circulatory system. However, the difference is not decisive, and Dublin and Vane cannot see any definite proof of the effects of common occupational hazards in these figures.

Causes of Longer Life

The main reasons for the extension of the life span of musicians are the same as those for the general population. Improvements in the hygiene of everyday living and better working conditions are mostly responsible. The housing situation, although inadequate at present in many countries, is incomparably better for the mass of the people than during the Middle Ages or even half a century ago. The danger of epidemics is limited. There would be no need for Franz Schubert to die today from typhoid fever—as he actually did at thirty-one years of age, or for Tchaikovsky to die from cholera, to which he succumbed at the age of fifty-three. All mortality statistics, of course, are influenced by the improvement of infant care; many more infants reach maturity because of our better knowledge of the necessities of infant nutrition, and the enormous increase of the average expectation of life is due in noticeable degree to the decrease of infant mortality. Better nutrition and better social care are other helpful factors. More efficient laws today protect the health of the working musician. Conditions are not one hundred per cent perfect everywhere, but in most places things have improved noticeably since the beginning of the Twentieth Century.

The progress of medicine and surgery during the past few decades is of advantage to every age group, with serum treatment for the cure and prevention of infectious diseases, plus technical improvements in surgery and the new highly effective chemical drugs all proving very efficacious. Insulin alone has given a longer life and full occupational efficiency to innumerable diabetics. The difference between our time and that of former days is obvious from the fate of Jean Baptiste Lully, court composer of Louis XIV. Toward the end of 1686, Lully was conducting a *Te Deum* in the church of Les Feuillants in Paris on the occasion of the king's convalescence, when he struck himself violently on the foot with the stick he used for beating time. A small abscess formed on the little toe, and the wound "for want of proper attention" became gangrenous, and so caused his death at fifty-four years of age.

Benefits from Insulin

Lully suffered from a diabetic condition. It is well known that small wounds of diabetics heal very slowly, and the gangrene of a foot was a frequent cause of death in diabetics in the pre-insulin era. Surgery in diabetes was a terrible hazard. Lully died in fact not "for want of proper attention," but because in his time the miracle remedy, insudin, had not yet been discovered. If a Lully in our days, aged fifty-four years, had injured his foot, the wound would have healed quickly under the influence of insulin injections, and at this age he would be entitled to an average life expectancy of eighteen and five-tenths more years!

The discovery of insulin for the treatment of diabetes has added many years and decades of lifetime to all diabetics. Insulin makes a one hundred per cent efficient musician from a tired, irritated, disease-inclined man. Diabetics are not actually cured by insulin, but the continuous use of insulin substitutes the lacking pancreas secretion, and as long as the use of insulin is continued, they are as healthy and efficient as normal people. Their pancreatic glands, or their livers are still unable to take care of the proper amount of the vital secretion. Insulin, therefore, has to be injected during the whole life of the diabetic—daily, or, in severe cases, several times a day—except for minor cases, where with diet regulation alone the diabetic condition can be kept under control.

For young persons especially, the change in their life expectancy is stunning. In the pre-insulin period ninety-eight per cent of diabetic children died within one year. Immediately after the introduction of insulin into the general therapy, this figure dropped to seven per cent. When a young musician of twenty years developed diabetes, his chances to live much longer were slim: of one thousand diabetics, twenty years of age, six hundred and fourteen died during their twentieth year in the period before the first World War. Today, under the protection of insulin, only seven and six-tenths per cent of these thousand diabetics would die. If this is not a medical miracle, there never was one. Of all medical progress which I have seen myself, the discovery of insulin has made the greatest impression upon me, notwithstanding penicillin and the sulfa drugs. The younger generation of physicians does not see any particular miracle in the use of insulin—for them it is an established fact, just like so many other routine treatments. Older physicians, however, who had to treat diabetics in the pre-insulin era before 1921-22, the birth year of insulin, have not forgotten the feeling of utter helplessness, frustration, and despair with which they had to struggle with the serious phases of diabetes and diabetic coma. I still remember like a nightmare the case of a diabetic clarinetist who had come to our hospital—somewhat around 1913—with an infection of his upper lip, apparently after an injury by his instrument—and how we were unable to help him, despite the endeavors of the whole staff. Today, with insulin, such a case would not mean any complication at all. That is why older physicians today, even after a quarter of a century, feel extremely grateful and elated to know that for any case of diabetes, medicine has succeeded in discovering a miracle therapy.

Shifting to Older Age Groups

The Older Musician is a growing problem, due to the inescapable fact that the nations are becoming "nations of elders." Professor Ross Armstrong McFarland of the Harvard Medical School, in an extensive report on the efficiency of older workers, has stressed the point that the United States, as well as other nations where the same development is going on, should make plans to put its oldsters to work. He is convinced that in this way the social economy will be improved and the older person will be happier than if he is pensioned.

The shift to an increasingly higher percentage of people over forty-five years of age is obvious from figures published by Dr. Dublin. In 1900, only one-fifth of the population was forty-five years of age or over. In 1940, the proportion had increased to more than one quarter of the total. This trend will continue for many decades, says Dublin. Careful forecasts indicate that by 1960 almost one-third of the population of the United States will be forty-five years (or more) of age and that by the end of the century, two-fifths of the people will be in that category.

Changes and prospects are even more striking when we concentrate on the groups sixty-five years and older. At the turn of the century this age group included four and one-tenth per cent of the total population. In 1940, the figure had increased to six and eight-tenths per cent, and by 1960 the best indications, judging by trends over the past few decades, are that over nine per cent will be in the old age bracket.

No Early Retiring

We are astonished today to see musicians in the higher age brackets doing the same efficient work as younger men. Maestro Toscanini is an inspiring example. This astonishment is not quite well founded: people today actually not only live longer than at any time of history, but they stay young longer, as well. Medicine stands only at the threshold of the science of Geriatrics. One of the few conclusions we draw is that we cannot state when old age begins—individual differences are too great. For some time it was fashionable to recommend that a man retire at the age of sixty-five. This may still have a sociologic basis but there is no hygienic reason to recommend it generally to people advanced in years. George Lawton recently quoted the clinical experience of gerontologists (those who study aging in all its aspects) and of geriatricians (those who treat the illnesses of older people). These specialists were impressed by the fact that very active and successful men who retire at sixty-five in apparent good health but without psychological preparation for retirement, do not live out the years alloted to them in life insurance tables. Men of sixty-five, however, who never stop working, seem to approach more closely their life expectancy of twelve more years.

It is obvious that the extension of the average life has provided medical science with many new problems, the solution of which is not yet in sight.

Musical Boston in the Gay Nineties

(Continued from Page 53)

ards the situation has entirely changed; partly because not a few distinguished European teachers have come to this country. It is perhaps difficult now to realize the extent to which composers in the "Gay Nineties" were at the crossroads in determining their creative future. The conservatives looked to Brahms as a model; the more adventurous were fascinated by the brilliant polyphonic style of Richard Strauss. "Impressionism" in music was virtually unknown in this country. What course should the American composer pursue? Were the standards of classicism obsolescent? Was the future to tend towards an unbridled romanticism leading to an undisciplined realism? These perplexing questions genuinely harassed the young composer of serious aims at the turn of the century and few of the answers have even foreseen the actual solutions which ensued. It took several generations of experiment and frank enslavement to European practice, of almost endless reflection, before the American composer was convinced that he must unearth the sources of personal expression in his own environment, or at least within the limits of his native land. This discovery was one day to achieve his esthetic salvation, but it was far from being recognized, much less affirmed, fifty years ago.

"Is there an orchestra in the house?"

Junior Etude

Edited by

ELIZABETH A. GEST

Bows for Violins

In the December 1948 JUNIOR ETUDE you read about the various kinds of wood that go into the making of good violins. What about the bows?

Several hundred years ago the bows were bigger and clumsier and more curved than they are now. Then the French bowmaker, François Tourte (pronounced France-wa Toort), who died in Paris in 1835, made lots of experiments in bowmaking. He tried different kinds of wood and found that Pernambuco was the best, but it was expensive and hard to get.

He also decided what was the best length and proper balance for the bows. Since his time, practically no improvements have been made, as he made all that were necessary. He has been called the "Stradavari of the bow."

Most of the bows today are made of a wood somewhat easier to procure, called lancewood, which comes from Brazil, or of snakewood. The bows are cut in a straight line with the grain of the wood and then curved a tiny bit with heat.

The nut is usually made of ebony, ivory, or tortoise-shell.

The hairs are white horse hair on violin, viola, and 'cello bows, and black horse hair is used for double-bass bows (probably somebody knows the reason for this). There are usually more than a hundred horse hairs on a bow. Do you ever think, when you see a horse, how important its family is to violinists?

Kodak contest prize winner
Ann Padgett (Aged 16)

South Carolina

A Musical Diary

by Helen Hunt Dobson

HAVE you ever kept a music diary? Believe it or not, it is certainly worth keeping and not much trouble.

Take any sort of a blank page notebook and paste a picture (relating to music) on the cover. If it is a black and white print you can color it with crayons or water colors. Put your name and address on the first page, and also the name, address, and 'phone number of your teacher. You can also add your grade in school, what instrument you play, and any comments you choose. The more you put in it the more interesting it will be to look over in a few years.

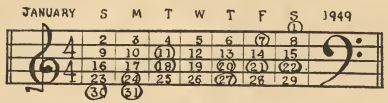
Keep lists of your music lesson dates; which pieces and exercises you "took" at each lesson.

Keep a list of the pieces you wish to learn during the year. Put the name of only one piece on a page. Give the date you began its practice, the date you finished memorizing it, the date you consider the piece learned, also, the dates you played it for friends or in recitals or at parties.

Keep lists on other pages of composers and compositions you hear (with the dates) at concerts, recitals, or over the radio. Include lists of famous performers and singers, with the dates you heard them.

In time to come your diary will bring back memories worth reviewing. Try it.

When Is Your Birthday?



Everybody likes birthday parties and no doubt the great musicians and composers are no exception. The following birthdays are celebrated in January: Edwin Franko Goldman, band leader, January 1, 1878; François Poulenc, French composer, January 7, 1899; Christian Sinding, Norwegian composer, January 11, 1856; César Cui, Russian composer, January 18, 1835; Josef Hofmann, pianist, January 20, 1876; Mischa Elman, violinist, January 21, 1891; Yehudi Menuhin, violinist, January 22, 1917; Muzio Clementi, Italian composer noted for sonatinas and studies, January 24, 1752; Wolfgang Amadeus Mozart, Austrian composer, January 27, 1756; Walter Damrosch, conductor, January 30, 1862; Franz Schubert, Austrian composer, January 31, 1797.

Quiz No. 40

(Keep score. One hundred is perfect)

1. Is the great pianist and Polish statesman, Federewski, buried in Paris, Warsaw, America, or Vienna? (20 points)
2. Was Schumann an Austrian, German, or Bohemian composer? (5 points)
3. What is the difference between three-part song form and three-part chorus? (15 points)
4. Name five composers whose surnames begin with 'S' (do not include Schubert or Schumann). (10 points)
5. The staff today contains five lines, but several hundred years ago it contained more. What was the greatest number of lines ever used on the staff? (15 points)
6. Which of the following terms denotes the slowest tempo: *andante, largo, andantino, moderato, larghetto*? (5 points)
7. Who is the musician pictured in this quiz? (15 points)

8. What is the interval from C-sharp to A called? (5 points)
9. What is the interval from D-flat to A called? (5 points)
10. Which of the following operas did Verdi write: "La Bohème," "La Traviata," "Tosca," "William Tell," "Cavalleria Rusticana?" (5 points)

(Answers on next page)

The Name, Please

?-1-?
He plays piano very well
From classical to swing;
He is a famous mimic, too,
And likes to talk and sing.

?-2-?
Her voice is very deep and rich;
Her name you surely know,
The Negro spirituals are her forte;
To hear her, great crowds go.

?-3-?
He plays piano very well;
Conducts orchestras, too;
Sometimes he does them both at once.
I don't see how. Do you?

?-4-?
For concerts, radio, and records
He plays a Stradavari;
He always plays so perfectly,
For encores people tarry.

?-5-?
He is a great conductor, yes,
One of the very best;
For opera, radio, and concerts
He always has the zest.

(Answers on this page)

The MINUET
How many minuets have you ever learned? Make a list of them.

Special Poetry Contest

This month the JUNIOR ETUDE is conducting another contest in original poems. Now that your Christmas activities are over you will have more time to write poetry, or use verses you have written.

Follow the regular contest rules at top of this page and remember the closing date. Your poems may be of any type and any length, but of course they must relate in some way to music. Results will appear in a later issue. Let's have a very large entry for this contest.

Results of Kodak Contest

Some interesting pictures were submitted in the kodak contest in August. Due to the strike in the typesetters' union, the closing date was advanced, so it was not possible to announce the results until this month. As no Class C readers sent in any pictures, and two very excellent ones tied in Class A, the three prizes will be distributed to the two Class A's and one in Class B.

Answers to Name, Please

1. Alec Templeton; 2. Marian Anderson; 3. José Iturbi; 4. Jascha Heifetz; 5. Arturo Toscanini.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 10th of February. Results in May. No essay contest this month. See previous page for special contest.

Prize Winners for Kodak Pictures:

Class A, Lindley Jackson, Jr. (Age 16), Alabama (who painted a picture in oils, took a kodak picture of it, developed the film, and enlarged the print, all himself).

Class A, William James Anderson, Jr. (Age 16), Alabama.

Class B, Ann Padgett (Age 13), South Carolina.

Honorable Mention for Kodak Pictures:

Faith Parrott, Libby Lupton, Sally Lieurance, Thelma Ottingham, Marianna Marsden, George Chambers, Anita McDonough, Sylvia Ortung, Nancy McBride, Laurence Christman, Doris O'Malley, Anne May Miller, Bernice Wheeler, Sydney James.

Letter Boxers

(Replies to letters appearing on this page will be forwarded if addressed in care of the JUNIOR ETUDE. Remember, a five cent stamp is required for all foreign mail except Hawaii and Canada)

Space does not permit printing the following letters in full.

DEAR JUNIOR ETUDE:

I am very much interested in singing and have sung in a recital and a few solos in church. I would like to hear from JUNIOR ETUDE readers who sing.

SCOTT HAYES (Age 15), California.

When I have time I play some of the ETUDE pieces. It is lots of fun to play piano. I have taken lessons five years. I would like to hear from other readers.

BEATRICE SCHROEDER (Age 16), New York

I enjoy the JUNIOR ETUDE very much. I am interested in piano and voice and would like to hear from music lovers.

DOROTHY PALMER (Age 13), Mississippi

I have taken piano lessons five years and expect to take violin lessons soon. I would like to hear from JUNIOR ETUDE readers.

ELEANOR LEBLANC (Age 16), Massachusetts

Do I Prefer to Sight Read Or Memorize?

(Prize winner in Class A)

Indeed, I like to both sight read and memorize. My favorite pastime is going visiting and playing all of my friends' music by sight. It pleases me to play difficult things by sight, especially organ music, when there are three staffs to read at once. I always try to be very expressive when I read by sight as that makes the piece more enjoyable and I have fun exaggerating the expression marks. Memorizing is another hobby of mine. My favorite way is to memorize mentally, but I do it on the piano, too. I can also transpose to different keys.

In concluding, I say that memorizing and sight reading are the two most enjoyable things I do with my music.

NADINE NICKELL (Age 15), Iowa

DEAR JUNIOR ETUDE:

I am very much interested in music because it opens the way to the higher things of life. Besides my piano lessons I am in the school band and glee club. As I was looking through ETUDE today I discovered that my essay had gotten special honorable mention and I almost fainted with joy!

From your friend.
MAXINE TAYLOR (Age 16), Alabama

DEAR JUNIOR ETUDE:

I take violin and piano lessons and play violin in our Junior High Orchestra. The information about these instruments in ETUDE has helped me to play better. Of course I like to read about other instruments and soloists, too. If any one writes to me I'll be glad to answer their letters.

From your friend.
LEANNE KAHL (Age 14), Illinois

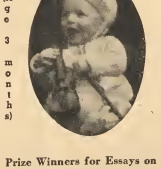
Honorable Mention for Essays:

Martha Louise Austin, Sheri Vieira, Kennan Hollingsworth, Mary Theresa Gregory, Carol Kay Williams, Evelyn Eisenklam, Ann Marie Igoe, Shirley Rehn, Wynness Taylor Smith, Arthur A. Jannesy, Peggy Joyce Clough, Catherine Alecci, Robert H. Jones, Nancy Swartley, Beatrice Griffon, Georgine Whiteman, Josephine Moore, Roberta Booker, Jewell Hewson, Nell Waters, Orville Johnson, Luella Butler, May Willis, Jean Bothwell, Marianna Craig, Kay Donner, Bert Hastings, Mary Ethel Towers, Lillian Kramer.

Answers to Quiz

1. In the American National Cemetery, Arlington, Virginia; 2. German; 3. Three-part song form is a form of composition consisting of the first part, then a contrasting second part, and finally, a return of the first part; three-part chorus is a chorus written for three vocal parts, such as first soprano, second soprano and alto, or other vocal combinations; 4. Saint-Saëns, Stravinsky, Richard Strauss, Johann Strauss, Sinding, Sibelius, Sousa, Schyte, and others; 5. Thirteen, in the number given by most authorities. The line in the center was omitted and became our middle C. Some authorities state that fifteen lines were frequently used, and even up to twenty-five. The five line staff came into use in the twelfth and thirteenth centuries, though it was some time before it became universal, as many writers continued to use the larger staff. 6. Largo; 7. Charles Gounod; 8. A minor sixth; 9. An augmented fifth, the tones being the same to the ear, but having different keynote names. 10. "La Traviata."

William Berkheimer (Age 3 months)



Boulder, Colorado

Prize Winners for Essays on Sightreading and Memorizing

Class A, Nadine Nickell (Age 15), Iowa
Class B, Rita Packer (Age 14), Texas
Class C, Molly Jones (Age 9), Georgia

THE ETUDE COVER FOR THIS MONTH shows the portraits of Miss Jane McVayne and Miss Jean McVayne, identical twins who both received the degree of Bachelor of Music at the Oberlin College Conservatory of Music in 1947 and immediately entered the field of concert playing. Psychologists have written many theses upon the mental synchronization of identical twins. Many instances have been quoted which point to what seems to be the very definite possibility of telepathy in the realm of music. The charming picture of these young ladies was made by A. E. Princehorn, Oberlin College Photographer.

THE ORNAMENT FAMILY, *For Piano, A Preparation for Playing the Bach Ornaments,* by **Louise Robyn**—Teachers will be eager to familiarize themselves with this series of studies. They are linked by means of a delightful story element, and stress the playing of the basic ornaments. Included are grace notes, the mordent, appogiatura, turn, inverted turn, acciaccatura, trill, etc. Also, there are nineteen musical exercises to illustrate the various embellishments. Explanatory notes, suggestions for the teacher, and a questionnaire are included.

The special Advance of Publication Cash Price for this valuable work is 40 cents, postpaid.

AN INTRODUCTION TO SCORE READING, by **Carl G. Schluer**—This is one of the few works on its subject to be put on the market, and one which will find wide acceptance among embryo conductors and serious music students in general.

Mr. Schluer's book is concerned with such matters as vocal scores, reading practice in the alto, tenor, and soprano clefs, combinations of the C clef, transposing instruments, miscellaneous orchestral combinations, and playing a full orchestral score at the piano. Numerous examples are drawn from the great treasury of music. Excerpts from string quartets, sonatas, solo pieces, overtures, oratorios, concertos, and symphonies represent our great heritage from such masters as Bach, Beethoven, Handel, Haydn, Mendelssohn, Mozart, Palestrina, Schumann, Wagner, and Weber.

Place your order now for a single copy of this work at the special Advance of Publication Cash Price 80 cents, postpaid.

THE CHILD SCHUBERT, *Childhood Days of Famous Composers,* by **Lottie Ellsworth Colt** and **Ruth Bampton**—The authors of this series realize the need for music appreciation and education material scaled to the young musician, and have presented the music and lives of seven great masters in a most charming series. THE CHILD SCHUBERT is the new addition to the series, and if you haven't already discovered the wealth of interest and material in the other seven, you will want them all after you receive your new book. A single copy of the new volume may be ordered now at the Advance of Publication Cash Price of 25 cents, postpaid.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

January, 1949

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

All Through the Year—Twelve Characteristic Pieces for Piano ..... Ketterer	.30
The Chapel Choir Book—For Three-Part Mixed Voices (S.A.B.) with Organ Accompaniment ..... Peery	.40
The Child Schubert—Childhood Days of Famous Composers..Colt and Bampton	.25
Chopin Preludes—With Study Notes..Maier	.75
Echoes from Old Vienna—For Piano Solo	.40
Fifteen Receptive Etudes for Piano..Scher	.35
First Choral Book—A Collection of Secular Choruses for Two-part Treble Voices	.30
How to Memorize Music..... Cooke	.80
An Introduction to Score Reading..Schluer	.80
Ivor Peterson's Piano Accordion Book....	.65
Keyboard Approach to Harmony...Lowry	.75
Little Pieces from the Classic Masters—For Piano Solo ..... Beer	.30
Little Players Growing Up—A Piano Book ..... Kerr	.35
Noah and the Ark—A Story with Music for Piano ..... Richter	.35
The Ornament Family—For Piano..Robyn	.40
Second Piano Part to Streabbog's Twelve Easy and Melodious Studies, Op. 64 Gauntlett	.40
Six Organ Transcriptions from Bach..Kraft	.30
Songs of Worship—A Collection of Songs for the Church Soloist. For High or Low Voices ..... each	.40
Stanford King's Party Piano Book.....	.60
Sousa's Famous Marches—Adapted for School Bands— Individual Scores	.25
Conductor's Score	.75
Technic Tactics—Twenty-one Short Studies for Piano ..... Stevens	.25
Ten Choral Preludes and a Fantasy—For Organ ..... Matthews	.60
You Can Play the Piano, Part III—A Book for the Older Beginner..... Richter	.35

ECHOES FROM OLD VIENNA, *For Piano*—A wealth of delightful musical fare for adults or young players in grades three and four appears in this new book with selections from a vast amount of material already acclaimed by ETUDE readers. The leisurely bygone days of old Vienna resound once more in such numbers as *Viennese Dance; Souvenir of Old Vienna; Valse Viennoise;* and *Viennese Whispers,* all suitable for recreational or recital playing.

A single copy may be ordered now at the special Advance of Publication Cash Price, 40 cents, postpaid.

SONGS OF WORSHIP, *A Collection of Sacred Songs for the Church Soloist for High Voice or Low Voice*—These simple songs, with their appealing texts and variety of moods, will strike responsive chords in church congregations. Young singers will find them especially suitable, for they are of a medium grade. More experienced singers will also appreciate this collection.

Single copies only are available at the special Advance of Publication Cash Price, 40 cents, postpaid. Be sure to state whether for high voice or low voice.

LITTLE PLAYERS GROWING UP, *A Piano Book,* by **Robert Nolan Kerr**—This has been designed to follow LITTLE PLAYERS, and TUNES FOR LITTLE PLAYERS, but may be used successfully with any system of instruction. Melodious pieces, gay verses, attractive illustrations, as well as the teaching value of phrasing, rhythm, scales, chords, time signatures and so on, are to found in this new book. The teacher will be interested in the helpful explanatory notes. Order your copy now at the Advance of Publication Cash Price of 35 cents, postpaid.

IVOR PETERSON'S PIANO ACCORDION BOOK—We present a new volume to fulfill this need, by the Swedish accordion artist Ivor Peterson. Mr. Peterson may be heard on Victor recordings, and is recognized as an outstanding artist. His book contains several original compositions, folk tunes, and arrangements of music of the masters such as Brahms, Strauss, and many others. The Advance of Publication Cash Price is 65 cents, postpaid.

LITTLE PIECES FROM THE CLASSIC MASTERS, *For Piano Solo, Compiled and Arranged by* **Leopold J. Beer**—Piano selections of the seventeenth and eighteenth centuries are featured in this book of third grade difficulty. Young students will delight in discovering the charm of the old dance forms *Courante, Gavotte, Menuet,* and *Sarabande* from the pens of Bach, Couperin, Handel, Purcell, and Rameau while adult beginners will enjoy their simplicity and beauty. We will reserve a copy for you at the Advance of Publication Cash Price of 30 cents, postpaid.

SECOND PIANO PART TO STREABBOG'S TWELVE EASY AND MELODIOUS STUDIES, *Op. 64,* by **Basil D. Gauntlett**—This second piano part contains interesting melodic and harmonic material suggested by the original work, greatly adding to their effectiveness, and making good two piano, four-hand material. A separate copy of the original studies is required for the first piano part. Be sure to order your copy of this second piano part at the special Advance of Publication Cash Price, 40 cents, postpaid.

SIX ORGAN TRANSCRIPTIONS FROM BACH, *by* **Edwin Arthur Kraft**—This collection proves again the high standards maintained by Mr. Kraft in his work. Here again, as in his several previous compilations from the works of Bach, Mendelssohn, and Mozart, this distinguished virtuoso has provided registrations expertly designed to bring out the lovely qualities of the music. There also are registrations for the Hammond organ.

Included in this book are the *Andante,* from the "Italian Concerto"; *Jesu, Jesu, Thou art Mine; O Saviour Sweet, O Saviour Kind; Sarabande,* from the "Second English Suite"; *Sarabande,* from the "Third English Suite"; and *Subdue Us by Thy Goodness.*

Single copies of this book may be reserved now at the special Advance of Publication Cash Price, 30 cents, postpaid.

TEN CHORAL PRELUDES AND A FANTASY, *For Organ, by* **H. Alexander Matthews**—In this second volume of choral preludes, Dr. Matthews provides another useful collection for busy church organists. In general plan it follows its predecessor, TWELVE CHORAL PRELUDES FOR THE ORGAN, and is designed to extend the list of musicianly, though easy hymn transcriptions for the organ.

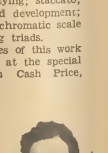
This book embraces hymns for Christmas, Easter, Lent, and general use. The choral preludes are founded on *Angels from the Realms of Glory; When I Survey the Wondrous Cross; Forty Days and Forty Nights; Jesus Christ is Risen Today; Saviour, Breathe an Evening Blessing; The King of Love My Shepherd is; The Son of God goes Forth to War; Fairest Lord Jesus; Come, Thou Almighty King;* and *Lo! in Danger, Oft in Woe.* The fantasy is based on *When Morning gilds the Skies.* Though registrations for both the standard and Hammond organs are included, the choice of solo stops has been left to the individual player.

The special Advance of Publication Cash Price for this book is 60 cents, postpaid.

FIFTEEN RECREATIVE ETUDES FOR THE PIANO, *by* **William Scher**—Here are some interesting new supplementary studies for piano. Each bears upon a special phase of technic, and has an especially appropriate title. The grades of difficulty are two and three. Among the matters considered are alternating right and left hand scale passages; rhythmic studies; legato and cantabile playing; staccato; broken chords; left hand development; chord and pedal work; chromatic scale passages; and interlacing triads.

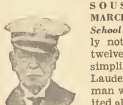
Orders for single copies of this work are being received now at the special Advance of Publication Cash Price, 35 cents, postpaid.

YOU CAN PLAY THE PIANO, *Part Three, For Older Beginners,* by **Ada Richter**—This attractive presentation of study material enables the older student to play while he is learning. There are original numbers and favorite selections in new arrangements as, for example, Bizet's *Toreador Song* from "Carmen;" and the *Theme* from Schubert's "Unfinished Symphony." A single copy will be reserved for you upon receipt of 35 cents, the special Advance of Publication Cash Price, postpaid.



KEYBOARD APPROACH TO HARMONY, *by* **Margaret Lowry**—Progressive teachers of high school and college classes will want to use this new "singing and playing" approach to the study of harmony, written by a member of the music faculty of Queens College, Flushing, New York. The subject matter unfolds chord by chord in the familiar piano idiom rather than with the usual four-part voice writing. With Miss Lowry's method the pupil will be able to harmonize a melody at the piano as well as on paper. Folk songs and excerpts from such composers as Mozart, Haydn, Liszt, and Chopin appear generously in the twenty-seven lessons.

One copy may be reserved now at the special Advance of Publication Cash Price, 75 cents, postpaid.



SOUSA'S FAMOUS MARCHES, *Adapted for School Bands*—This really notable collection of twelve Sousa marches, simplified by Samuel Laudenslager, a bandsman who knows the limited abilities of the average high school player, includes *The Stars and Stripes Forever; Semper Fidelis; Liberty Bell; Washington Post; El Capitan; The Thunderer; King Cotton; High School Cadets; Manhattan Beach; The Invincible Eagle; Hands across the Sea;* and *Fairest of the Fair.* The instrumentation includes all of the parts for symphonic band as approved by the Music Educators National Conference and by standard music publishers. Thirty-seven instrument books are available.

The Advance of Publication Cash Price for each part is 25 cents, postpaid; the Conductor's Score is 75 cents, postpaid.

NOAH AND THE ARK, *A Story with Music for Piano,* by **Ada Richter**—This familiar biblical story is delightfully presented by Mrs. Richter, interspersed with her easy-to-play-and-sing piano pieces; and some colorable line drawings. A complete recital can be given, with an older student as narrator, as directions for dramatization are included. Reserve a single copy now at the special Advance of Publication Cash Price, 35 cents, postpaid.

THE CHAPEL CHOIR BOOK, *For Three-Part Mixed Voices (Soprano, Alto, and Baritone) with Organ Accompaniment. Compiled and Arranged by* **Rob Roy Peery**—This is an especially designed book for intermediate groups of three-part mixed voices, Soprano, Alto, and Baritone. The parts are in moderate range, yet are harmonious and singable. Franck's *Panis Angelicus,* Maunder's *Praise the Lord, O Jerusalem* are but two of the contents, which will include seasonal anthems, original compositions, and choral transcriptions of favorite hymn tunes. The adult volunteer choir with a shortage of male voices will find this book useful. Sale of this book is limited to the United States and its possessions, and a single copy may be reserved now at the Advance of Publication Cash Price of 40 cents, postpaid.

STANFORD KING'S PARTY PIANO BOOK—When friends drop in, have them group about the piano for a round of ballads, barber-shop singing, college songs, and comic songs. It makes for a heart-warming time. The pieces are so well arranged that almost anyone can play them. Order your copy today at the special Advance of Publication Cash Price, 60 cents, postpaid.

TECHNIC TACTICS, *Twenty-one Short Studies for Piano,* by **Milo Stevens**. This composer, favorably known to ETUDE readers for the many popular teaching pieces from his pen which have appeared in the music section, makes his contribution to the *Music Mastery Series* with this collection of tuneful studies for the second grade pupil. Technical problems for this age group include scale passages divided between the hands, interlocking arpeggios, broken chords, crossing of the hands, chromatic scales, double thirds, and simple ornaments. Written in the easier major and minor keys, these studies are melodious and will capture the imagination of the pupil.

You may reserve your copy now at the special Advance of Publication Cash Price of 25 cents, postpaid.

ALL THROUGH THE YEAR, *Twelve Characteristic Pieces for Piano,* by **Ella Ketterer**—Few contemporary composers of piano teaching pieces have achieved the consistent success of Ella Ketterer, herself a prominent piano teacher with a large following. In this new book she has composed twelve original pieces, one for each month of the year, with an appropriate subtitle for each piece. The story-like form of the directions and the attractive illustrations make this a delightful gift book as well as an enjoyable set of pieces for study purposes. The book is written for second grade pupils.

One copy may be ordered now at the special Advance of Publication Cash Price, 30 cents, postpaid.

HOW TO MEMORIZE MUSIC, *by* **James Francis Cooke**—The editor of ETUDE skillfully combines his own experience in this field with first-hand advice presented in letters of Harold Bauer, Rudolph Ganz, Percy Grainger, Josef Hofmann, Ernest Hutcheson, Isidor Philipp, and other notables. Memory problems vanish so quickly in this readable, comprehensive book, that you must order your copy now at the special Advance of Publication Cash Price, 80 cents, postpaid.

FIRST CHORAL BOOK, *A Collection of Secular Choruses for Two-Part Treble Voices*—This is a collection for groups in the upper grades and junior high schools. From the table of contents we note *The Hazel Tree,* by Schumann; *The Snowflake* by Worth; *My Senorita,* by Hopkins; and *Song of Thanksgiving,* arranged from Mendelssohn. The arrangements are suitable for less experienced singers, being of easy and medium difficulty. A single copy may be reserved now at the Advance of Publication Cash Price, 30 cents, postpaid.

CHOPIN PRELUDES, *With Study Notes by* **Guy Maier**—A distinct contribution to Dr. Maier's growing list of books for the serious pianist. Here, however, he turns from the technical facet of pianism to the concert repertoire.

In this edition of the CHOPIN PRELUDES, Dr. Maier provides clear analyses and helpful annotations concerning each. As an aid to the most effective renditions of these favorites, these study notes will prove of endless value. The informative reading matter is presented in Dr. Maier's always enjoyable style.

Single copies of this book may be reserved now at the special Advance of Publication Cash Price, 75 cents, postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—With Christmas programs successfully presented, the alert choirmaster now turns to preparations for Easter. In ample time for this event, the publishers are issuing now a cantata by a favorite American composer of church music that appeals to choir and congregation. Copies now may be had for examination and as is usual when new works are released, this notice serves as a withdrawal of the special introductory price offer that was made in advance of publication.

THE ETERNAL MORNING, An Easter Cantata for Mixed Voices, by **Louise E. Stairs**, text by Elsie Duncan Yale, is especially suited to the needs of the average volunteer choir with fairly proficient soloists. The composer's gift of melody never was better exemplified in her settings of the soul-stirring texts telling the story of the greatest event the world has ever known. Pleasing variety is evidenced in the solos for each of the four voices, a soprano and alto and a tenor and alto duet, a trio for women's voices, a quartet for men's voices, a number for two-part chorus of women's voices and the effective chorus number for full choir. The time required for performance is about 45 minutes. Price, 75 cents.

Theodore Presser

(*Continued from Page 46*)

tion could not have been conducted.

Mr. Presser was always deeply impressed and inspired by the high-minded men and women who volunteered their valuable time and services. This was one of the reasons why he objected to the use of his own name in connection with the Presser Foundation. He said, "These ladies and gentlemen are collectively giving of their precious knowledge and experience far more than I can give, and without them the whole Foundation would be impossible. I have merely set in motion a power for the good of man. Its success through the years depends upon the high spirit of those who continue it."*

Were Mr. Presser living, he would not welcome any biography which omitted these names: Dr. Henry LaBarre Jayne, elected Trustee 1916, deceased 1920, eminent Philadelphia attorney and publicist. Dr. Jayne was a leader in many civic projects. He was at the time President of the American Society for the Extension of University Teaching, and served as Mr. Presser's first legal advisor in Foundation matters, giving his invaluable services to planning the structure of the Foundation. Dr. Herbert J. Tily, elected a Trustee 1916, resigned 1922, merchant, President of Strawbridge & Clothier in Philadelphia for twenty years. Dr. Tily is an able organist and composer and many of his compositions have been published by the Theodore Presser Company. He has the degrees of Mus. Doc. from Villanova College, and Doctor of Laws from the University of Pennsylvania. Henry Wiener, Jr., Esq., attorney, elected 1916, resigned 1917. Dr. Hugh A. Clarke, elected as Trustee 1916, deceased 1927, Professor of Music at the University of Pennsylvania. Dr. H. Louis Duhring, Jr., elected Trustee 1916, resigned 1917, distinguished Philadelphia clergyman. Dr. James Francis Cooke, elected Trustee in 1916, President of The Presser Foundation since 1918, executive, educator, editor, author, and musician. William E. Hetzell, elected Trustee 1916, resigned 1917, merchant. John T. Windrim, elected Trustee 1916, resigned 1917, architect of many of Philadelphia's finest buildings. Richard L. Austin, elected Trustee in 1917, Vice-President of the Foundation from 1926. Deceased 1948. Mr. Austin was for almost twenty-five years Chairman of the Board of the Federal Reserve Bank of the Philadelphia district. As Chairman of the Finance Committee of The Presser Foundation for many years he rendered invaluable service. Livingston E. Jones, elected Trustee in 1917, resigned 1928. Mr. Jones was President of the First National Bank of Philadelphia. George M. Henderson, elected Trustee 1918, deceased 1936, Vice-President of the United Security Company. Charles Z. Tryon, elected Trustee 1918, resigned 1934, well-known Philadelphia merchant. John F. Braun, elected Trustee 1918, deceased 1939, prominent manufacturer. Mr. Braun was an excellent amateur musician who had sung in opera at Bayreuth. Samuel Woodward, elected Trustee in 1919, deceased 1945, Treasurer for many years of the Philadelphia Saving Fund Society. Russell Duane, Esq., elected Trustee 1921, deceased 1938. Mr. Duane, a descendant of Benjamin Franklin, was one of the most distinguished of Philadelphia lawyers. He gave unsparingly of his time and professional skill in assisting Mr. Presser with organization procedure and in the preparation of his Deeds of Trust. His prudent judgment and business sense contributed greatly to the development of Foundation interests. Dr. John L. Haney, elected Trustee 1923, educator, executive, and author. Dr. Haney was on the Faculty of the Central High School of Philadelphia for forty-three years, twenty-three of which he served as President. The Central High School of Philadelphia is the second oldest high school in the United States. Dr. Haney has served as Secretary of the Foundation since 1932, and as President of the Theodore Presser Company from 1946 to 1948. David W. Banks, elected Trustee 1925, deceased 1941. Edwin B. Garrigues, elected Trustee 1925, retired 1947, manufacturer. Henry E. Baton, elected Trustee 1925, retired 1947, construction engineer. Alpheus G. Varney, elected Trustee 1928, deceased 1930, broker. For many years he was Mr. Presser's financial advisor. Arthur L. Church, elected Trustee 1930, deceased 1931, Vice-President of the Baldwin Locomotive Company. Morris Duane, Esq., elected Trustee 1934, (son of Russell Duane), prominent Philadelphia lawyer. During World War II he was a Commander U.S.N.R., Head of Materials and Resources Group of the Navy's Bureau of Aeronautics, Representative of Naval Aviation on the Army and Navy Munitions Board Executive Committee, and on the War Production Board Requirements Committee. George E. Bartol, Jr., elected Trustee 1935, resigned 1937, prominent Philadelphia manufacturer. Dr. Merle M. Odgers, elected Trustee 1938, resigned 1947, educator and publicist, President of Girard College.

Since the passing of Theodore Presser, the following Trustees were elected to succeed others. Dr. George LeRoy Lindsay, Superintendent of Music, Philadelphia Public Schools, elected 1941, deceased 1943. Richard Norris Williams, II, banker and financial authority, Secretary of the Pennsylvania Historical Society, elected 1941. George P. Orr, Esq., noted Philadelphia attorney, gifted baritone, violinist, and artist, elected 1942. David R. Carson, Vice-President of the Central-Penn National Bank, elected 1942, resigned 1943. Charles J. Seltzer, Jr., insurance executive, president of St. Luke's Hospital, elected 1943. Glenn K. Morris, President of the Germantown National Bank and Trust Company, elected 1945. Dr. Nicholas Douty, distinguished teacher of singing, composer, tenor soloist of the Bethlehem Bach Festival for twenty-five years, elected 1945. Charles E. Dearnley, manufacturer, former President of Philadelphia Rotary, elected 1947. Boyd F. Barnard, prominent Philadelphia realtor, formerly a professional member of the Arthur Pryor and other famous bands, elected 1948. Louis G. Wersen, Director, Music Division, Philadelphia Public Schools, elected 1948.

Mr. John E. Thomas, formerly Mr. Presser's confidential secretary, was Executive Secretary of the Foundation from 1916 to 1942, when he retired. Mr. Thomas died in 1943. Mr. J. Leon McCrery has been Executive Secretary since 1942.

(*To be continued next month*)

* Footnote—Inasmuch as ETUDE is preserved permanently in practically all of the great libraries of the world, the following list of names is inserted to be preserved as a historical record.

For a musical

TRAVELOGUE

- **A journey through the Art Song Series . . .**
- **Bookings through the Oliver Ditson Co. . . .**

ART SONGS

for School and Studio

Two Volumes (1st and 2nd Yeor), Edited by Mobelle Glenn ond Alfred Spouse

These songs route the vocolist through old Englond, Ireland, Russio, Norwoy and Sweden, with glimpses of Fronce ond Germany . . .

Some of the modern doy numbers of Port One ore:

Possing By — *Purcell*
Crodle Song — *Brohms*
Still As The Night — *Bohm*
Who Is Sylvia — *Schubert*

Port Two's classics embroce such melodies os:

Blue Are Her Eyes — *Wotts*
Sopphic Ode — *Brohms*
Solvejg's Song — *Greig*
The Two Grenodiers — *Schumonn*

Extended tours of France, Germany and Italy are also available through Ditson collections.

GERMAN ART SONGS

The romontic richness of German Lieder from the pens of such mosters as Schubert, Schumann, Brahms and Wolf ore exemplified in 16 songs, edited by Bernord U. Taylor, among them:

Verborgenheit — *Wolf*
Der Wanderer — *Schubert*
Vergebliches ständchen — *Brahms*
Widmung — *Schumann*

Included in these volumes is information on diction, notes on each song and suggestions as to interpretation.

All are available for Medium High Voice and Medium Low Voice in the original text with English translation, ... each $1.00.

FRENCH ART SONGS

Influences of the manners, customs ond chorocter of France ore reflected in this group of songs, edited by Mobelle Glenn ond Bernord U. Toylor, some of which ore:

Les cloches — *Debussy*
Extose — *Duparc*
Tu me dirais — *Chominode*

CLASSIC ITALIAN SONGS

And from Itoly . . . land of song, the Mediterroneon Seo, blue skies ond worm sun . . . comes o volume of classic songs, edited by Mobelle Glenn and Bernord U. Toylor, contoining such favorites as:

Losciotemi morire — *Monteverde*
Nino — *Pergolesi*
Vittoria, mio core! — *Carissimi*

OLIVER DITSON CO.

THEODORE PRESSER CO., Distributors

1712 Chestnut Street, Philadelphia 1, Pa.