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### Volume 66, Number 09 (September 1948)

James Francis Cooke

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# THE ETUDE

September  
1948

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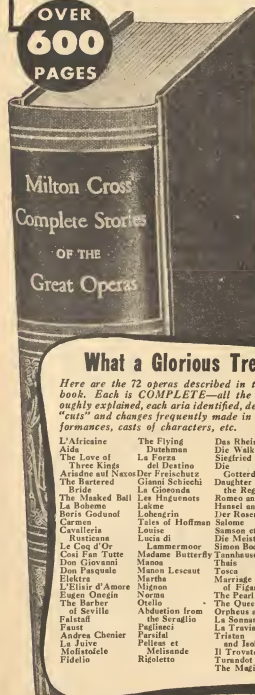
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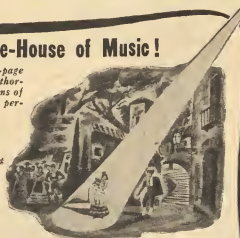
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# The Passing of a Noted American Artist

IN MID-MAY Madame Olga Samaroff went to sleep, not to wake again, at her home in New York City where she had taught scores of pupils. The whole musical world paused to pay tribute to one of the foremost women in musical history. When she was born in Texas, Lucy Mary Olga Agnes Hickenlooper, no little girl could have been more representative of her native country. She was the daughter of Carlos and Jane Loening Hickenlooper. Her grandfather, Dr. Eugene Palmer, a graduate of Yale University, was a slaveholder who practiced medicine upon his own slaves and those of neighboring plantations in Louisiana. After losing his fortune in the Civil War, he moved to Houston, Texas, to resume his practice. Mme. Samaroff's second cousin was General Andrew Hickenlooper of the Federal Army during the Civil War.

Mme. Samaroff was born in San Antonio, Texas, August 8, 1882, while her father was an officer in the United States Army stationed there. Her ancestry included Dutch, German, Russian, English, and Irish strains. One of her forebears, Abraham Pierson, was the first Rector of the Collegiate School at Saybrook, which became Yale College, and eventually Yale University. She was descended from leading American families of Colonial and Revolutionary days, including that of John Alden of Plymouth, and the family has had many other distinguished members. United States Senator Bourke Hickenlooper of Iowa is Mme. Samaroff's first cousin.

Mme. Samaroff took up some years ago that, upon the advice of her manager, Henry Wolfsohn, she chose the professional name of Samaroff from a remote Russian ancestor. At the age of six she was taken to Houston, Texas, to the home of her mother and her grandmother, and shortly thereafter moved to Galveston. When she was three she astounded her mother and her grandmother (both of whom were teachers of music) by improvising melodies at the keyboard. At the age of twelve her grandmother took her to Europe, where she remained (except for one short visit to the United States) until she was twenty-one. She was the first American girl to be given a scholarship in the piano class at the Paris Conservatoire. At the Conservatoire her teachers were Antoine François Marmontel (teacher of Bizet, Dubois, Giraud, and others), Ludovic Breitner, and the famous Liszt pupil, E. M. Delaporte. She made a highly successful debut in Paris with the Colonne Orchestra. Shortly thereafter she married a Russian engineer, Boris Loutzky, and went to Berlin, where she studied with Ernest Hutcheson, Otis B. Boise, and Ernest Jedliczka

(pupil of Anton Rubinstein and Tchaikovsky). Her marriage was unfortunate, and ended shortly thereafter in an annulment.

Her pianistic debut in America occurred January 8, 1905, at Carnegie Hall, with the New York Symphony Orchestra, Walter Damrosch conducting. This was followed by extensive tours in America, Europe, and other parts of the world. Her numerous recordings for the Victor Talking Machine Company are now highly prized by collectors. She ranks with the topmost women pianists of musical history—Clara Schumann, Annette Essipov (Leschetizky), and the great Teresa Carreño.

In 1911 she became the wife of Leopold Stokowski, then at the beginning of his brilliant career as a conductor. The union ended in divorce twelve years later. Their one daughter, Sonya, is now Mrs. William Thorbecke. Lieutenant Thorbecke is the son of a Netherlands diplomat.

In 1926 an injury to Mme. Samaroff's left arm caused her to cancel all concerts for the season, and after that her time was devoted largely to writing, lecturing, and teaching. She accepted the post of chief music critic of the New York Evening Post, and continued in this position for two years. No one could have had more varied experience in the musical field to entitle her to serve as a critic. Her broad knowledge and clear style were highly praised. The Post endeavored to retain her for three more years, but she decided to devote herself to educational work and lecturing.

When the Juilliard Foundation organized its Graduate School in 1925, Mme. Samaroff was immediately made a member of the faculty. In 1927 she became head of the Piano Department of the Philadelphia Conservatory. She held both posts at the time of her death.

In 1927 she founded the Schubert Memorial, Inc., with a board of distinguished patrons including Harry Harkness Flagler, Cornelius N. Bliss, Frederic A. Juilliard, Otto H. Kahn, John D. Rockefeller, and Paul M. Warburg, with a view to providing opportunities for young artists to obtain a hearing in the larger concert and opera field. In 1931 she was one of four founders (the others were Mr. Walter Damrosch, Mme. Yolanda Mero-Irion, Mrs. Ernest Hutcheson) of the Musicians Emergency Aid of New York, which collected and distributed large funds to musicians in need during the 1931 depression.

Mme. Samaroff's services as a lecturer were in great demand. She appeared at Yale, Harvard, Columbia, and many of the foremost American universities. Her lectures were prepared with

(Continued on Page 522)



THE LAST PORTRAIT OF OLGA SAMAROFF-STOKOWSKI



Noted Pianist and  
Music Educator

Why not plan to organize your own class lessons this season? . . . Tackle *any* age or grade groups; if you plan the courses carefully you and the students will be gratified by the results.

Chopin At 6 A.M.

Can you imagine *anyone* playing piano *anywhere* for fun before dawn on a Sunday morning in November? . . . I can . . . but only in California! . . . A. C. writes

"It's six A.M. on a November Sunday morning, and I'm having such fun with the 'Etudes for Every Pianist.' The last study (Chopin, E major) has been haunting me for months to identify. Its theme is played for every crisis of radio or movie dramas. Once I caught the announcer's title, *La Nuit Enchantée*, by Chopin, but that was all.

"Well, anyway, here I'm playing the melody with the third finger, putting the bass with it (as you suggest) and it almost sounds like something. I've always tried to read the piece intact but got quickly discouraged. I'm a school nurse and get all the satisfaction I require from my work; but I think you make such a stimulating game of music that I'm going to *enjoy* my piano instead of feeling virtuous about having a hobby."

A. C. puts all us professionals to shame, doesn't she?

## Do You Teach Music?

A despairing student sends this appeal:

"Please tell me if it is really good teaching when students are given one page (six lines) of a sonata for more than a year, the *Minute Waltz* of Chopin for a year, and Sinding's *Rustle of Spring* for nine months . . . and they are still practicing those pieces and nothing else."

It is not only an incompetent teaching, but positively harmful. There is no doubt that whatever for which I am especially violent on this subject, is that sort of which my own training was along that line with nearness to the soul. . . . The reasons against such a course are so Axiomatic, that I won't even recount them here. I know that there is common sense and the least ability simultaneously with every student, and that the chief of each lay's practice period is assigned with facility to the objective . . . reading, technical and musical facility, and the means of getting fluently familiar with the means to play to the end with music itself. . . . (2) The chief aim is devoted to the brightness, memorizing, condense and dangerously arresting. Any other method is

et, as you know, unwise teachers everywhere persist in this futile search for "perfection." Only the other day a very intelligent mother who is also an experienced pianist reported that her son, a musically alert and vivid fifteen-year-old lad was being driven from his music by a teacher who kept him all year on one piece, Brahms Sonata. . . . This is a double crime. . . . No student of a teacher who takes except a "genius" should ever should be held exclusively to a single composition for any length of time. . . . This applies whether the student is studying "for fun," spending only forty-five minutes a day in practice, or is planning a professional career in music, with longer hours of daily study.

### "Tone-Deafness"

The *New Yorker* magazine reports on the "World's Jampton Woman Finger Whistler," Miss Diana Dixon, blue-eyed, golden-haired girl of twenty-one. Miss Dixon's whistling repertoire includes five hundred musical compositions and fifty bird-calls, all picked up listening to phonograph records. She has a range of free-and-a-half octaves, and can reach F above High-C. Miss Dixon says: "I've had to develop my gift the hard way. My trouble was that I was tone deaf. But I got over that because I wanted to. I *willed* it!" (to other

LET ME begin by saying that my views on music teaching will probably be disappointing. I have no counsel to offer on teaching-technique, have no position for the fastest way to master a *glissando*. Such matters concern the technician, and I think they are concerned with purely external problems which, in general, I have found to be much more easily solved than internal ones. The department of music which I am concerned with is that of the performer, the musician, the artist, and his experience is, quite simply, that which teaches him to play with understanding of music, and its appearance through the fullest possible lifelong development of all capacities of the performer. This involves more than keyboard technique. It involves analysis of our entire habits of musical thought.

"Music study is definitely influenced by the nature of the times in which it is pursued (though the longevity of traditions, good or bad, is probably stronger). Whether we realize it or not, the spirit of the age in which we live will always affect our studies, furthering or hampering them. Now, it so happens that the spirit

# Reflections on Music Teaching

### A Conference with

Artur Schnabel

Renowned Pianist, Composer, and Teacher

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Arthur Schnabel was born in Austria. While never exploited as a prodigy, he was designated, from his seventh year, to be a professional musician. He attended neither school nor conservatory, receiving his general education at home from his father, a lawyer, and his mother, a pianist. His first teacher was Franz Schmitt. At nine, he was accepted by Theodor Leschetizky whom he describes as "having no method but having a sense of style." In 1890, he moved to Berlin where he studied with Heinrich Schnorr von Carlowitz of the "Gesellschaft der Musikfreunde," and emanants of Brahms. At sixteen, young Schnabel had composed his first symphony and was invited to travel to Berlin to play before the Kaiser's court. He became Master of the Intimate style of performance. Mr. Schnabel has steadily peaked inwardness of musical utterance, so that it is as if he were playing himself rather than an instrument. He has been called the greatest interpreter of more plastic brilliance. As a musician of cast-iron technique, he has been called the greatest interpreter of Beethoven and Schubert. In addition to his performances, Mr. Schnabel has won world-wide fame as teacher, editor, and composer. His "First Symphony" had its premiere in 1907, and his "Second" in 1916. His compositions are primarily symphonies, concertos, and chamber music. In 1948, with the London Royal Philharmonic Orchestra under Sir Malcolm Sargent, and was included in the recording of the complete works of Beethoven.

—EDITOR'S NOTE

## Ah, Those Theorists!

A well founded complaint comes from a San Francisco teacher: "Why aren't so-called theorists encouraged to play piano? I know one—in fact he is a very fine harmony teacher—who told me that he cannot play any instrument. He claims that very few theorists are good players. Why is it that we instrumentalists have to know both, while the theorists do not?"

Ping! . . . another bull's-eye . . . Yes, that situation has needed arising for many years; it applies to composers, too . . . Every trained musicologist, theorist, or composer should be able to play the piano well. With this skill they are frustrated at every turn. One of my friends has always been the pathetic lumbago of composers who cannot play their piano pieces (even the easy ones) adequately. . . . Their most attractive compositions impress publishers and critics unavailingly when they themselves play them. The great fall of them—should not be permitted to be graduated from music schools or be given jobs until they have proved their pianistic ability. The piano is the one instrument which, competently played, can give an adequate impression of what the composer has in mind. I sincerely realize this; if they cannot bring the music to life, what good is all the "theory" and how can they claim to be musicians?

## More Shop Talk

Mrs. M. J. Johnson of Berkeley, California, offers an original slant on our sight-reading problem. Most of us will say "Amen" to her devastating comment on beginners' books, but some of us, including myself, will take sharp issue with her when she states that fluent reading can't be taught, or that pupils actually learn to read better from studying a few pieces thoroughly than through intelligent direction in reading much material. After scanning Mrs. Johnson's letter, sit down and tell us what *you* think.

"Why stress sight-reading so much? I have found that sight-reading, studied as such, is not the answer in developing efficient readers. It breeds carelessness and does more harm than good.

"I used to believe that seeds of easy reading material developed fast readers. It does not. When I stopped giving oral, memorize, and concentrated on having pupils thoroughly noticed they became better readers. The only students who take a 'kick' out of sight-reading are the ones who are already excellent readers and don't need it. They are the ones who are always wanting new pieces; it is like pulling teeth to get

### A Music Readiness Class

At the threshold of a new season it is pleasant to look over last season's enthusiastic letters from teachers who plunged fearfully into the cold water of new, untried projects and emerged all a-tingle with glowing happiness. I wish I could share all these letters with Pianist's Page readers. Here's just a teaser from another Californian, Mrs. Ruth Hampton of Pasadena:

[illegible][illegible]

"MUSIC STUDY EXALTS LIFE"

## ARTUR SCHNABEL

of our age is largely materialistic, mechanistic. We worship speed, visible results, perfection, security. These qualities are indispensable in the field of the airplane, or objects of similar construction, but they have little to do with art which, in its very essence, is slow of growth, foreign to pattern and patent, intangible in results, the very opposite of everything mechanical, and, moreover, is extremely insecure. Thus, at the very outset, we may find a real conflict between the spirit of our age and the spirit of music study—a type of conflict which did not exist at the time, let me say, of the Renaissance. The modern, eager young artist is frequently torn between the traditions of his art and the pressure of the moment in which he pursues that art. What shall he do about it?

"Without wishing to seem discouraging, I really see no single program for bringing the dominating forces of our age into better harmony with the pursuit of art. Perhaps only time can effect a solution. We can, at best, explore a few points upon which the exertion of straight thinking might produce helpful results. Let me begin, then, by outlining certain misconceptions about music which openmindedness and effort can, perhaps, correct.

"We hear that art belongs not to the few but to the many. This is just and true—in its proper interpretation. The joy of great music should, indeed, be accessible to all; there cannot be too many fine concerts, too many serious amateurs, too many plain people reach-

### Concerning Improvisation

"Again, we hear that art means individuality of expression and freedom from oppressive tradition. That too, is the aim of its proper instruction. But the young man told me, recently, that he considered 'free improvisation' the only art of music, since it permits one to express the *moody* of the moment, at will, without any of the constraints of tradition. He said, 'Well, Beethoven improvised; and what was good enough for Beethoven . . .' The young man was as sincere as ignorant—that is, what makes the life of a musician, he failed to think, is the freedom he has between the freedom of a Beethoven, a uniquely gifted, uniquely studied musician, and the 'freedom' of do-as-you-please, regardless of order, coherence, or structure. The young man's attitude was, in fact, a very naive one. It was just misapprehal. The twilight-emotion-home-strumming was no soothing satisfaction to Beethoven. He had no use or desire for improvisations. As a genius he was not content with the freedom of a Beethoven. He asked no capable of improvising any type of composition, but only as evidence of his mastery. Yet even in such 'mechanical' exercises, his genius, willy-nilly, had to

"In third place, let us consider our standards of performance. While time, thought, and effort are needed to penetrate the depth and subtleties of musical meaning, it is quite simple to recognize the musical functions of speed, volume, and pitch. The least-schooled auditor can tell who plays louder, faster, and with fewer off-pitch tones. And, in our well-meant but mistaken notion of bringing music to the many on their terms instead of on music's terms, we have the spectacle of the young artist who feels forced to sacrifice the endless idealism

## The Teacher Opens a Door

"It is on this principle that I base my own teaching. I accept few pupils—only those whose gifts seem promising in regard to a release of music. And in dealing with them I know that I am not teaching them to pass through that door depends on them. I do not teach (or coach) for performance; I am not interested in my pupils' engagements or fees. I try merely to increase their love and respect for music—not by pumping them with facts, but by leading them to a direct pointing to the essence of music, and the starting from it. I never hear them play the same work twice; what they grasped in one lesson will show up in the next. We may spend one hour or half a day on a given subject, depending on the pupil's needs and stage of development. I play for my students; I interrupt them while they play (but never before they have completed at least one movement, so that they may have a chance to demonstrate their own concept of line, structure, and so on), so as to see that they are using their thought and intention. I have no 'method' or system—except that of penetrating musical meaning.

"There are certain technical points, however, that I urge my pupils to keep in mind. Never produce a sound without the most careful attention to the quality of its own occurrence; make music, not just sound. Musical phrasing is the most important thing in music. It is the



tator (which Heaven forbid!). I should eliminate the use of the word 'practice.' One should not practice; one should make music. The simplest, simplest (or the longest, most difficult) passages should be approached as music which instruments (fingers and piano) release—not as finger-drills which, at some later time, may also be found to contain even some music. Many amateurs pianists, young and old, tend to over-practice for mere mechanical glory. How much better if they did less 'practicing' and walked more with their music, taking it out into the sunshine with them, thinking about it, feeling it, living with it—loving it!

"The two great rhythmic sins are slovenliness (in which indicated rhythms are carelessly regarded) and rigidity (in which there is no relief from mechanical insistences). Both are regrettable. Good rhythm means faithfulness both to tempo and to unity of tempo, throughout a work. Each work carries its own inner rhythm (regardless of indicated *accelerando*, *ritardando*, and so on) and this must be discovered and observed. By the nature of music, we have less leeway in choosing tempo than has the actor, let us say, who may take the words, 'To be or not to be, that is the question,' either quickly or slowly, as his understanding of them, or his mood, directs. No, music is fixed within its basic framework of pitch and time, and both must be scrupulously observed—without either slovenliness or rigidity.

### Seeking the Composer's Message

"But my ultimate goal in teaching is to guide the student toward the meaning of the music itself, for these technical suggestions are merely an external approach. The first step, of course, is the most careful, exact reading of the text as the composer wrote it, with attention to every word indicated. This is the musical meaning of that text. Finally, there is the release of that musical meaning through personal thought and feeling. What the composer had to say is there before you, on the printed page. One has to discover it, understand it, release it. And that is the labor of a lifetime. There are no short-cuts.

"Sometimes my students tell me that they are perplexed, unsure, distressed, disturbed. That is an excellent thing! It means that they are learning to think, to feel, to compare, to shake off their juvenile taking-for-granted. Another misconception of this amazing age of ours is the belief that everything must be made easy, pleasant—like sugar-coating a pill. I know little of pills, but in art such a belief is surely false. By some providential arrangement that passes human understanding, it results that 'easy' art is more often than not also shallow, worthless. The best in art requires devotion, care—a certain wholesome amount of suffering over!

"It is hardly likely that the world's group of music students can radically alter world thought; however, they can do much for themselves as well as for the 'other' side, by ridging themselves of misconceptions, and by pursuing music study for the sake of the matter of external finger positions and quick effects, but the deepest penetration into music which their inborn capacities permit."

## The Passing of a Noted American Artist

(Continued from Page 519)

extreme care and delivered eloquently, with numerous *ad lib* remarks which always captivated and amused the audience. They revealed wide and deep reading. She was able to convey with original connotations and appropriate illustrations the essential facts in a way which indicated that, had she elected to follow the career of a professional lecturer in any branch, her success would have been outstanding. Mme. Samaroff received the honorary degree of Doctor of Music and from the University of Pennsylvania and from the Cincinnati Conservatory of Music. She also received the Order of the Crown of Belgium.

In 1925, realizing that one of the great needs of

America was a layman's course for listeners, she arranged with the W. W. Norton Company to publish a series of books to bring to "the young of all ages" in the particularly charming way musical ideas and information which might not otherwise be obtainable. Later she issued with the same publishers "An American Musician's Story," an autobiography.

No special distinctions here and abroad were bestowed upon her that this biographical resume of her interesting and profitable life would run beyond the limits of an editorial tribute if we included them. Notwithstanding her eminent position as a virtuoso, a critic, an organizer, an author, and as a lecturer, it will be best known for her distinguished career as a teacher. Perhaps one of the reasons why she was successful as a teacher was that she loved teaching, and when she accepted a pupil she wanted to do everything possible for him. In her last days she had as two of her devoted disciples and assistants Dr. and Mrs. Charles Cooke, the former, one of the well-known contributors to *The Etude*, who have furnished us with many details for this editorial.

Perhaps the best evidence of Mme. Samaroff's relation to the work of her students came in a letter issued by them two days after her passing:

"With the passing of Madame Olga Samaroff, the music world has lost a great and noble champion. We, her pupils, feel her loss profoundly. Madame Samaroff achieved lasting renown in all fields of musical endeavor: as a concert pianist, teacher, author, critic, and lecturer. Her greatness as a musician was only surpassed by her greatness as a human being. We who were fortunate enough to know her intimately, feel the immediate impact and the lasting influence of a remarkably generous, vital and glowing spirit. She took us into her heart and gave us something of herself. Most of us have lived in 'Madam's' home where she gave us encouragement, helped us develop poise, urged us to expand our knowledge and our experience in life and living. She helped us financially and helped us with our personal problems. We spent summers with 'Madam' as we called her, in Maine and in Europe. Those vacations we would never have had without her boundless generosity and tremendous heart. In many cases 'Madam' taught our first concert clothes, and we were evening gowns or full dress suits. It would be impossible to know the actual fortune 'Madam' lavished on her pupils and all through the years, as well as inspired teaching and unforgettable experiences. We feel we would like to keep alive the great and mischievous little 'Madam' tried to instill in all of us and to this end we have created an Olga Samaroff Fund, to which we have subscribed in an initial \$5,000 for the purpose of establishing a home in New York for music students, a lasting tribute to her and a permanent inspiration to the young artists of this country whom she has helped so much in establishing careers. We are certain the multitude of 'Madam's' pupils, friends and admirers would want to be associated in just such an undertaking and that is why we are making this announcement public. Contributions can be sent to the Olga Samaroff Fund, Suite 6A, 2 East 54th Street, New York City, and checks can be made payable to the Fund.

"Although 'Madam' is no longer with us, she will always live on in the hearts of all who loved her.

"Joseph Bartlett, Robert Breton, Richard Gregor, Ralph Harrel, Bartlett Johnson, William Kapell, Eugene List, Solveig Lund, Claudette Sorel, Rosalyn Turck."

As a result of the foregoing splendid initiative of her pupils "The Olga Samaroff Foundation," whose purpose is to establish a residence in New York for scholarship piano students, was incorporated and has applied for tax-exempt status as a philanthropic, non-profit organization. The Foundation was formed three days after Madame Samaroff's death by a group of her own students who have gone on to successful careers and whose most fitting memorial to her great spirit and unique interest in the struggling student would be a home which would incorporate into its plan a music room where musicians of the kind that she planned for herself and her own home, could take place.

Since that time contributions from all parts of the country have been received, including a gift from her old and dear friend, Theodore Steinway, of a grand piano for the music room in the projected home, to be

inscribed with her name.

The aim of the Foundation is to raise \$500,000 which will be held in trust by the Board of Directors for the purpose of putting the plan into practice.

When we think of Olga Samaroff we sense the joy she felt in life. One night two years ago she went to the Presser Home for Retired Music Teachers for dinner, and in the evening talked to the residents of the Home in a way which enthralled them. She was no then Olga Samaroff, the great figure in the virtuoso music world, but just another worker in the field of music, and her intimate affection for her fellow-workers will never be forgotten.

Last year we dined with her at her home in New York and were thrilled by her youthful enthusiasm for her pupils, who played a long and amazingly free recital in the evening. She stated enthusiastically at the time that in her childhood *THE ETUDE* was as much a part of her life as her piano.

At the funeral services at the Juilliard School of Music on May 29, Dr. John Erskine, eminent novelist and musician, pronounced a most impressive eulogy from which we are permitted to make the following extracts:

"Her faith in the liberating and ennobling power of music was boundless. In her more abstract and philosophical moments, which I admit were rare, since she was too busy to indulge in abstraction—I have heard her say that probably the Greeks were right, and in music, if anywhere, one could find some key to the universe, through harmony and rhythm and melody. The importance of music was to her obvious. She was quite sure that those who did not appreciate the full that love of the arts needed some miraculous aid, as though their eyes should be touched by the Divine hand, that they might see, or their ears, that they might hear."

"She taught her pupils, and she taught her colleagues the social aspects of music. At times it seemed that she applied to all one of the most provocative of Plato's ideas: that problems in a form of memory. She previous existence of the soul followed the souls on their heavenly ride, and caught sight of Ideal Strength, Ideal Honor, Ideal Beauty, and Ideal Love. In this earthly life, the soul seeks something stronger, or honorable, beautiful, lovable, better, than the kind of housework, an almost painful longing, which is caused by the memory of ideal qualities in their original or pure state. By loving the memory we gather strength to create here what would otherwise be only a tantalizing glimpse of eternal things."

"I think I may say that her friends, pupils and colleagues recognize her original attitude toward youth. It is what we all should have, but few can rise to it. I find it in that charming autobiography in which, as you know, she describes her mother and her grandmother, Lucie Palmer, who first taught her to play the piano. She speaks of these beloved relatives as though they were young people, though in the book we know by the dates that she's telling of their later years. She knew they grew old like the rest of us, but she thought of youth as setting the tone of life, not simply as the prelude to old age. She thought we all should grow old young."

"When I first knew her at the Juilliard School it would be truthful to say that she was not much interested in amateurs. Naturally, I was aware of her attitude. She was a great professional. At that time she thought that a music school of the first order should train only great professionals, great performers. I watched her change that point of view. It was illuminating through the years to see how her concept of musical education broadened and deepened. She enlarged her point of view; not as some of us do by abandoning earlier ideals, but by widening the range and scope of her sympathies. At the end of her life she excelled more than ever as a teacher of professional pianists, of pupils that by the highest technical standards were a glory to her, to themselves, and to their profession. And she had added a new kind of teaching—she had taught the interest of the layman, as she called the listener, in the kind of music, in the possibilities of new harmonies, new kinds of rhythm."

"I spoke of her as the colleague and teacher of us all. She thought of her pupils as colleagues. She counted on

(Continued on Page 576)



ORMANDY

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WALTER

STOKOWSKI

NOVADAYS when we attend a piano recital, we take it for granted that the pianist will play his program from memory. It is said that this custom stems from the days of Franz Liszt, the great virtuoso. Are there evidences that a memorized recital causes more enjoyment to the audience than one that is not? In other words, is the extra time spent in memorizing compensated for by a certain polish that is supposed to be recognized by the audience?

### Miracles of Memorizing

The limits of the human musical memory are among the inexplicable phenomena of the art. The great composers whose portraits appear upon this page have millions of notes fixed in their minds. There is no other calling which makes such demands upon the human memory. In the case of all musical memorizing, whether it be that of a little pupil playing his first recital piece or the advanced pianist, it has been noted that music is one of the best means of accelerating messages to the brain. Great performers have given demonstrations of their extraordinary memory for facts.

It cannot be denied that the public likes a good show. An audience admires an artist who can play an entire sonata or concerto from memory and has great esteem for a pianist who can dash off Schumann's *Gymnasia* without a note of music before him. Indirectly the audience can enjoy the number all the more for the lack of distractions, such as turning of pages either by the artist himself or a page turner engaged for the occasion. In any extended composition there are likely to be at least several places where the page turning is awkward. Also, the public admires ease in performance, be it a golfer's stroke, the feats of an acrobat, a dancer, or a musical performance. This ease in performance is the result of hours upon hours of concentrated practice. Playing a composition from memory naturally requires more preparation and a greater degree of assurance on the artist's part than merely playing when the printed page is before him.

Students especially are often inclined to be skeptical regarding possible advantages that may be derived from what they consider to be the arduous and time-consuming task of memorizing for recitals. The teacher, however, realizes that in no other way can the student see so clearly the nature of the composition, that through the additional practice required for memorizing, the more technically difficult passages will be made smooth and the whole composition will take on a new meaning. The student should never be memorized at the outset; for what good is a composition played from memory when it is utterly devoid of expression, as it will

necessarily be until the student has lived with the piece for a considerable period of time?

Many students declare that they are not mentally capable of memorizing music. They utter this statement in all sincerity. In the majority of cases, however, they have never really learned their piece technically and have not realized the necessity of remem-

bering with the composition until the rough places were ironed out and the marks of expression observed at some measure before attempting to memorize. There are, therefore, a number of preliminary procedures which must be followed if successful memorization is to result.

Memorizing depends upon good methods of practice. From the time practice is started on a new composition, one must realize that nothing but accuracy in the mechanics of the piece will bring satisfactory results. If it is true that errors in technique are the most difficult of correction, it can also be ventured that notes misread for any length of time are a close second. Fortunately the student who has a teacher that can spot all the errors from the very beginning. (Teachers would do well to insist that the piece be played slowly enough the first few times so that they can hear all the errors immediately and point them out to the student.) An audience has little sympathy for the pianist who misreads notes; it takes it as a matter of course that the artist will play them as the composer wrote them. Much of the time it is advisable to practice loudly and slowly. The greater security of touch one has, the less likely one is to become flustered when playing in public.

### No Magic Formula

The young pianist frequently expects that the teacher can give him some magic formula by which he can easily memorize a composition, but the student is doomed to disappointment. At music teachers' conventions discussions on how to memorize are prolonged by the hour and everyone seems to have a different theory. No list of set rules would apply to all students, but there are a number of guides that the teacher can use as suggestions. Title as it may sound, there must be, first of all, a desire on the part of the student to memorize the composition at hand. It may be that the "desire" is prompted by a forthcoming student recital in the near future or it may take the form of approval by one's fellow classmates. (Continued on Page 530)



TOSCANINI



# Piano Virtuoso in Spite of Himself

Noteworthy Extracts from Harold Bauer's Memoirs

This article is part of a volume of memoirs to be published this month under the title, "Harold Bauer, His Book," copyright 1948, W. W. Norton and Company, and is reprinted by permission of the publishers. —Editor's Note.

THE EDITOR OF *THE ETUDE* has had the pleasure of reading the galley sheets of Mr. Bauer's new book, and a genuine pleasure it has been indeed. Few musical books have been written in recent years with more candid discernment and engaging style. Half way through he apologizes for his "encyclopedic ignorance in the art of writing a book." As a matter of fact, he has put down his scattered reminiscences with a charm and balance of style which few writers possess. His very graphic pen gives a Hogarthian touch to his descriptions of the London of his boyhood and his youth, but when he reaches Paris he takes up the crayon of a Dauber. At times the pages reflect the high humor of his period, and from cover to cover the book lacks a dull moment. Like most good writers Mr. Bauer has carved his work and his style out of experience and does not recognize in his writing a real literary achievement. Just as Mr. Bauer, through his splendid career as a virtuoso, has made his playing beautiful by its sincerity and ceaseless driving for the highest artistic mental values, so his writing reflects the same qualities of personal research and a natural love for color.

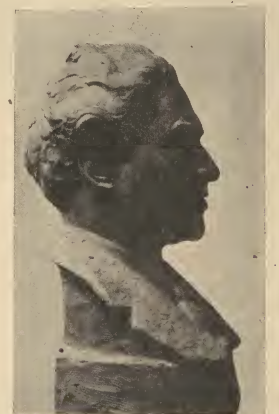
Harold Bauer (born 1873 at New Malden, England) was trained as a violinist up to his nineteenth year, when a fortunate meeting with Paderewski influenced him to become a pianist. This was despite the fact that he had toured England for nine years as a violin virtuoso. His success as a pianist was immediate and pronounced. In his memoirs he writes very frankly:

"Only a few years before, a young boy named Fritz Kreisler, one of the last pupils of the great Massart (teacher of Henri Wieniawski, Pablo Sarasate, and many other great ones) had stepped from the doors of the (Paris) Conservatoire into world-wide fame. Massart was followed as a teacher by Mursick, another of his pupils, whose success almost equaled that of his glorious predecessor. Every year, great violinists came out of the Conservatoire. In my time, I think the two greatest may have been Jacques Thibaud and Henri Marteau, but there were many others of brilliant gifts. "The truth, as far as my career was concerned, is that I could not hold a candle to any of these great violinists. I was not good enough, and I knew it; nevertheless, my ambition was by no means dampened, although I was bitterly disappointed not to have any opportunities of playing in public."

## A Recital for Indians

"The next period in his life might be called 'the Parisian period.' He toured extensively throughout the world, making Paris his home. His recitals with Casals, Thibaud, Kreisler, and Gabelowitch made musical history. Finally he came to the United States and entered into the musical life of the country with rare democratic understanding, but without being in any way his artistic aristocracy. Indeed, upon one occasion we find him giving a voluntary recital before a group of Apaches in Phoenix, Arizona. Of this he says:

"My recital, given at the Opera House, was a great success. I met there a gentleman who was director of a school situated at the Indian reservation about five miles out of the city, and he asked me to go there to examine the educational work he was doing for the Indian children in elementary art and music. "I had a bright idea. After consultation with the



BUST OF HAROLD BAUER  
By Brenda Putnam

directors and telephoning to the city, I announced to the children that I was going to give a special concert on my big piano at the Opera House in the big city, for Indians alone, and that I was happy to invite them and their parents to attend it the following evening. This announcement was greeted with the wildest enthusiasm, and I think I remember that something like a war dance ensued.

"With the help of my friends, arrangements for the concert were rapidly completed. I sent out three or four special stretchers to bring in the audience from the reservation (which was very near the terminal of the street line).

"I have always regretted that I did not have a photograph made of that audience. It was unique, for many of the older people, wishing to honor me, had donated their tribal costumes. But their faces I can never forget. The youngsters, full of eager curiosity, and, therefore, impulsive, dignified, and courteous, made a truly impressive picture. Although the concert was not announced by city residents who wished to hear me again, and these white people were admitted to a separate part of the auditorium.

"Neither the older Indians nor the children applauded very much, but I occasionally heard little shouts or restrained yells from the younger members. I did not realize the full measure of their appreciation until,

about a month later, I received a copy of the school paper, in which a number of the children had recorded their impressions, which, I am happy to say, were altogether favorable. I was particularly pleased by the expression, repeated in several letters to the paper, that 'the boy did sing'; but the gem of these reports was that written by a little girl who thought that 'it was lovely to see the way Mr. Bauer hit his working piano, and we all hoped he did not hurt his beautiful hands.' The whole situation has changed. Exactly how many millions of dollars have been invested by large commercial interests in presenting the leading symphony orchestras playing the greatest musical masterpieces over American broadcasting stations might be difficult to ascertain, but the amount is obviously enormous. The influence of music in the life of our country needs no further demonstration than the fact that many of the American broadcasting stations might be difficult to Longues-Wittman, United States Steel, Ford Motors, General Electric, Texaco, Bell Telephone, Ailsa-Chalmers, Standard Oil, and others, have, during the last decade, given the American people the most comprehensive series of first class musical programs ever available to any public in the history of the world. Add to this the number of non-sponsored symphonies, the NBC Orchestra, the CBS Orchestra under Howard Barlow, and the New York Philharmonic Orchestra as presented by the Columbia Broadcasting System, and there is no need to explain the widespread and increasing interest in music.

## A Turning Point

The death of Czar Alexander III (1894) made it necessary for the party to play in private clubs. Mr. Bauer writes:

"The death of Alexander III of Russia proved to be the cause which ended my career as a violinist, for when I reached Paris and saw old friends and again made efforts to start playing the violin, I was laughed at because it was known that I had been playing the piano in public for several months. I was engaged to accompany several singers and instrumentalists, and finally some of my friends thought I had made sufficient progress to guarantee the expenses of a piano recital. I had become a pianist in spite of myself, yet I had no technique and I did not know how to acquire it.

"In the midst of this perplexity, I went one day to a private house to see a young woman dance. I paid no attention at the time to her name. She went through a lot of gestures and posing to the strains of classical music familiar to me. It was unusual, I had never seen anything like it before. I noticed that she was using gestures that seemed to illustrate all the dynamic variations of the musical phrases. Her movements fascinated me with their beauty and rhythm. Every sound seemed to be translated into terms of motion, and as I watched her carefully, the idea grew into my mind that this process might conceivably be something like a reversible one. I said to myself that as long as a loud tone apparently brought forth a vigorous gesture and a soft tone a delicate gesture, why, in playing the piano, should not a vigorous gesture bring forth a loud tone and a delicate gesture a soft tone? The fact that this was precisely what had always taken place did not occur to me. It seemed to me that I had made a great discovery and, looking at the dance, I imagined that if I could get my hands to make, on a reduced scale, certain motions that she was making with her whole body, I might perhaps acquire some of those fine gradations of tone which, to me, represented the most important qualities of piano playing. At any rate, I was desperate and I determined to try. I started by making angular and ridiculous gestures at the piano in a way no human being had ever done before. Any other pianist seeing me practice might have doubted my sanity. I persisted, however. There was the unrecalled idea of a certain kind of tone, and it was necessary to find the gesture that could produce it.

## Dictated by Necessity

"This ended me as a rule, but once in a while tone and gesture seemed to belong together, quite unthinkably, and at such moments I saw a ray of hope that I might be on the right track. (Continued on Page 530)

# The Advertising Value of Classical Music

How an Experiment in Music and Jewels Brought Out Provable Facts That for Certain Commercial Purposes Great Masterpieces Stimulate Interest in Business Institutions

by Walter Mead

THE very idea of associating music with business used to shock the Victorian gentility of the sideburn and bustle era. To the aesthetes of that day the idea was horrifying in the extreme. Today the whole situation has changed. Exactly how many millions of dollars have been invested by large commercial interests in presenting the leading symphony orchestras playing the greatest musical masterpieces over American broadcasting stations might be difficult to ascertain, but the amount is obviously enormous. The influence of music in the life of our country needs no further demonstration than the fact that many of the American broadcasting stations might be difficult to Longues-Wittman, United States Steel, Ford Motors, General Electric, Texaco, Bell Telephone, Ailsa-Chalmers, Standard Oil, and others, have, during the last decade, given the American people the most comprehensive series of first class musical programs ever available to any public in the history of the world. Add to this the number of non-sponsored symphonies, the NBC Orchestra, the CBS Orchestra under Howard Barlow, and the New York Philharmonic Orchestra as presented by the Columbia Broadcasting System, and there is no need to explain the widespread and increasing interest in music.

Manufacturers and merchants selling products of high quality began to realize that there was nothing that could give the stamp of high excellence more effectively than the best in music associated with their wares. Advertising experts employing the radio began to ask themselves whether music of a cheaper type, supposed to capture the interest of the masses, really

did what it was expected to do. It was then found that the popular music of the day, dressed up in the extremely skillful orchestral arrangements of Ferde Grofé, Percy Faith, Morton Gould, Richard Bennett, and André Kostelanetz, was received with far greater favor than ordinary presentations of these themes. But what about the really fine classical music which the public was supposed to receive with more or less indifference? John Philip Sousa used to say, "Popular music is good music that is heard the most times. One of the most popular numbers on our band programs is the Wagner *Tannhauser* March, and also the Scherzino *Are Maria*."

The value of the finest music in connection with practical advertising could not be determined by the wishes of the sponsor or the theory of the advertising agency. The CBS Orchestra under Howard Barlow, and the New York Philharmonic Orchestra as presented by the Columbia Broadcasting System, and there is no need to explain the widespread and increasing interest in music. It decided that not more than three of the fifty-five minutes allotted should be devoted to "commercial" and that these "commercial" minutes should be devoted to be educational and informative in character. It was realized that the only most dignified appeal would maintain the artistic value of the program. However,

the public realizes that in order to support an expensive program of this kind, the broadcasts must be of a sound business nature, designed to invite patronage to the store. The program is known as "The Philadelphia Philharmonic Hour," and does not even bear the name of the sponsor.

Mr. Philip Kind, treasurer of the company, in speaking of the program, stated, "It was like inviting the public to be our guests at a night's series of concerts of immortal masterpieces. While it has been a very expensive sponsored program, its entire value would have been lost if the high level of its approach had not been continuously preserved. We had the long and hard-won reputation of our firm to consider. The association of beautiful jewels and music was a natural one. We felt that the public wanted to know more about gems and the skillful works of lapidaries and master-craftsmen in metals. Here is a sample commercial:

"Although Paul Revere is probably best known as an American patriot, his historic warning of the arrival of the British Army is not his only claim to fame. . . . By trade he was a goldsmith and silversmith—one of the greatest silversmiths this country has ever produced—and today some of our finest silverware is manufactured in the vicinity of Boston, Massachusetts, where Paul Revere conducted his business more than one hundred and seventy years ago. . . . Fine sterling silverware is one of America's heritages—but now there are many more beautiful patterns to choose from than there were in those days—and it is no longer considered a luxury nor reserved just for the wealthy few. . . . Everyone can own sterling silver by purchasing it on the individual place setting plan. . . . One or two place settings will make a grand beginning and can be added to on birthdays, anniversaries, or other special occasions. . . . It is never too early nor too late to start collecting lovely sterling silver treasures! Then follows an invitation to visit the store of S. Kind and Sons on Chestnut Street at Broad, Philadelphia.

"The artistic organization of a series of programs designed to sustain continued night-after-night interest throughout the entire year requires expert direction. Much of the success of the plan depends upon this. Mr. Allan Gray is responsible for the preparation and the annotation of the programs. He is a graduate of the University of Pennsylvania, with an A.B. in Music. He has also studied with many private teachers. In 1945 he became associated with Station WPTX in Philadelphia, and immediately sought to extend the station's collection of fine records until, at the present time, its value has been estimated at approximately \$150,000. This rich reservoir of musical wealth has not only high artistic worth, but also great human appeal and vital musical interest.

"In addition, we have found that collectors of rare records, who desire to share their treasures, have made them available to the Philadelphia Philharmonic Hour, so that music which is extremely difficult to obtain can be heard under the best conditions by millions in the Philadelphia and surrounding territories.

In addition to WPTX's excellent library of recorded music, the Philadelphia Philharmonic Hour has frequently drawn upon the fine young talent which abounds in our city. Preceded. (Continued on Page 532)



Photo by Freedman

## MUSIC AND GEMS

Great music and jewelry are often associated. This brilliant window display, designed by Mrs. Adele McAllister of S. Kind and Sons, Chestnut Street at Broad, Philadelphia, was made to coordinate with the extremely effective nightly radio program sponsored by the firm. The diamonds displayed in the design are valued at over \$40,000.

"MUSIC STUDY EXALTS LIFE"



by Alfred Lindsay Morgan

Following Biggs' recital on July 4 came a program by the Trinity Choir of St. Paul's Chapel, conducted by Andrew Tietjen. Here was a short program of unusual interest, featuring choral music of the Revolutionary period. Two works by William Billings, most famous of early American musicians, were heard, as

Sundays, or on Thursdays at 9:45 P.M., EDT. If you like Irish melodies you'll find the singer has a way of his own with them. Since the '50s, the New York choral director, who is a relatively short, well-established himself as one of the leading conductors in his field, began a thirteen-week summer series of broadcasts on Sunday, June 6 (WNBC, 8:00 P.M., EDT). A mixed choir of thirty-two voices, singing a capella and with piano, had the choir sing a variety of songs—spirituals, hymns, and in a weekly choral profile taken from Bennett's "Book of Americans." The clarity and precision of Shaw's conducting made this program a must for anyone who likes the music of the past. It fell far short of what one, familiar with the choir's work in the concert hall and on records, would expect. Mr.

One wonders whether the St. Louis opera, which sponsors a weekly party every summer, would be some of the best that appears in its productions. The actual performances. The half hour recitals of familiar light opera airs, heard Saturdays from 7:00 to 7:30 P.M., EDST this past summer were pleasant enough entertainment, but a later period of time, containing perhaps an hour of an actual performance would surely be the best. The performing company certainly is doing fairly elsewhere a better idea than what St. Louis has done for opera and musical comedy in its Municipal Opera venture.

Departing from its usual format, the Telephone House presented an operatic program with seven soloists on July 26. This was a good idea and should be followed.

September is a transition month in radio. Many of the popular summer programs will be leaving the airways and the former fall and winter schedules will have resumed. What radio holds for us in the months to come cannot be predicted ahead of time, more's the pity. However, it is this writer's belief, that despite the changing times and the advent of a presidential election year, good musical programs will continue to provide listeners with ample reason for keeping the radios tuned in, as in the past.

"Keys to the Keyboard: A Book for Pianists." By Andor Foldes. Pages, 117. Price, \$2.00. Publisher, E. P. Dutton & Co., Inc.

Andor Foldes, piano virtuoso, and his charming writer-wife, who was well known to ERIC readers through frequent contributions, are Hungarian born, but are now American citizens and have traveled extensively in the U.S. with the musical educational needs of America. "Keys to the Keyboard" is a series of varied chapters, some of which have appeared in *True Music*. Mr. Foldes takes great interest in the modern music of today, and is particularly interested extremely modern musical musicians. He is, however, well trained in the classical, and in a chart for weekly practice, three hours daily, he devotes the first half hour to Chopin, the second half hour to a Bach Prelude or Fugue, the third half hour to a Bach Prelude or Fugue, the fourth half hour to contemporary music, the fifth half hour to various technical exercises, and the sixth half hour to sight reading. Teachers will find much profitable information in the book.

"Chamber Music." By Homer Ulrich. Pages, 430. Price \$2.40. Publisher, Columbia University Press.

Mr. Ulrich has given us a most comprehensive history of the art of chamber music. The book is valuable as a source of reference, as a work of information, and as a guide to the appreciation of the great number of chamber music masterpieces. It contains a notable coverage of the beginnings of chamber music up to the time of Haydn. Mr. Ulrich, Chicago-born and Chicago bred, has played to many symphony orchestras, including the Chicago Symphony. He is now teaching at the University of Texas. He has a happy way of making his subject appeal to the average reader.

"Westminster Retrospect. A Memoir of Sir Richard Terry." By Hilda Andrews. Pages, 180. Price, \$3. Publisher, Oxford University Press.

The dominance of the State Church of England has been such that few realize what an important part of the music of the Catholic Church has played in the history of "proud Albion." Sir Richard Terry was director of the choir in London's great Catholic Cathedral (not to be confused with Westminster Abbey) for twenty-five years. When he died at the age of sixty-five in 1938 he left behind him a collection of music which was the revival of early English Catholic music and the prelude to the early English composers of the Tudor Period represented a labor which was highly applauded by his contemporaries.

"Westminster Retrospect" is a splendid review of the achievements of this British musician.

"Thomas Jefferson Among the Arts. An Essay in Estimating His American Aesthetics." By Eleanor Davidson Loomis. New York, D.S.S.C. Pages, 305. Price, \$3.75. Published by the Philosophical Library.

Dr. Bernham has done her country a real service collecting this remarkable book about one of the greatest of many hallowed founders of our country. The work is done with rare thoroughness and keen estimates of the astonishing values in Thomas Jefferson's genius. His versatility was extraordinary. In addition to his great constructive accomplishments in building our government, his spirit was also a great encouragement to the Victorians. He was not only President of the United States (during which he negotiated the Louisiana Purchase), Jefferson was also actively interested in painting, sculpture, music, architecture, gardening, oratory, rhetoric, poetry, action, and his writing. It is now over one hundred and thirty years since he passed on at Monticello, but his genius is recognized and valued as widely then as during his lifetime. He ranks with DaVinci and Goethe as one of the most versatile of men.

## The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

"Records For The Millions." By Paul Whiteman.  
 Edited by David A. Stein. Foreword by Deems Tay-  
 lor. Pages, 352. Price, \$3.50. Publisher, Hermitage  
 Press.

Few men know more about the story of records than Paul Whiteman. He writes to the general public, and his own public confides through the years have made him acquainted with the literary vernacular that all kinds of people understand. He helped many artists to fame, including the composers Ferde Grofé and George Gershwin. The book is filled with interesting incidents. Two hundred and thirty-four of its pages are devoted to classified lists of records, which collectors will find invaluable.

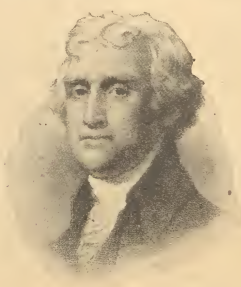
"Der Freischütz" ("The Devil's Bullet"). - A Libretto by Friedrich Kind to the Music of Carl Maria von Weber, in an English version by Edward J. Dent. Pages, 68. Price, \$1.00. Publisher, Oxford University Press.

Dr. Dent, with fine judgment, discretion, and taste has made English versions of fourteen of the librettos of the most famous operas. Note the word "version." A translation of some of the "books" of the opera would be so absurd and archaic that opera goers would soon wish that the texts had never escaped their native

This version of "Der Freischütz" has an interesting Preface and Introduction that serve to acquaint the reader with the history of the writing of Von Weher popular opera.

"French Grand Opera. An Art and a Business." By William L. Crosten. Pages, 162. Price, \$2.75. Publisher, Columbia University Press.

Louis-Philippe, the "Citizen King" of France, who was the only sovereign of the Bourbon-Orléans line to live his eighteen year reign in 1830. He was a wandering, ambulant individual who had passed through many vicissitudes in various countries. (From 1796 to 1818 he lived in Philadelphia). He was backed by the clergy, the politician, Thiers, and the aristocracy. The aristocracy was conforming to proletarianism, but failed dissimulate. It was during the reign of such a man as Louis that the splendid foundations of a great operative past commenced to support that marvelous musical theatrical development of the instinctive love for the past, which the French have inherited. The transition from the old to the new, from the aristocracy to the people, which the French have inherited, was the transition from the old to the new, from the aristocracy to the people, which the French have inherited. The transition from the old to the new, from the aristocracy to the people, which the French have inherited, was the transition from the old to the new, from the aristocracy to the people, which the French have inherited.



J. H. Jefferson

















FODEN'S MOTOR WORKS BAND

Winners of the Crystal Palace 1,000 Guinea Trophy 1910, 1930, 1932, 1933, 1934, 1936, 1937, 1938 (Barred 1935). William Foden is President and F. Mortimer is Musical Director.



BEESES O' TH' BARN BAND

William Wood, Esq., Musical Director and Conductor. This is one of the most famous of British bands and won the Belle Vue Challenge Cup and a 2,000 Guinea Gold Shield.

# The Great British Brass Band Movement

by Alfred E. Zealley

A Graduate of Kneller Hall and

Former Lieutenant-Commander of the British Navy

In recent editions of THE ETUDE, the editor of this department has submitted three articles devoted to the band movement in America. Emphasis was placed upon the lack of adult participation in community bands of our Nation. Attention was called to the fact that although America excels in the school band movement, it is far behind other nations in the development of municipal and amateur bands.

The following article by Mr. Zealley provides proof of these facts. Our readers will undoubtedly be interested and impressed with the brass band movement as it is carried on in Great Britain.

Perhaps in the not too distant future America will find it possible to foster such an outstanding band program and there will come a day when our great industrial firms will maintain excellent bands from the personnel of their workers. Certainly, such a program would contribute much to the happiness of millions of amateur musicians.

Mr. Zealley is indebted to J. Henry Iles, O.B.E., Editor-in-Chief of "The British Bandman," for accurate information concerning the most famous prize bands of the present day in Great Britain.

—EDITOR'S NOTE.

THE idol of the British working class is undoubtedly the amateur brass band. There are some ten thousand of them with approximately a quarter of a million players. And these bands are purely brass, with no reeds or woodwinds. It is hard to know where to begin and what to say about this great army of working men musicians, who play for the love of music with never a thought of remuneration. The great majority of them are connected with large industrial concerns and a large number of them are colliery bands,

musicians who actually work in the coal mines as miners. You have only to listen to one of these colliery bands to realize that their music comes from the soul; their artistic performances are truly amazing. Music is more than a hobby with these men; it is their meat and drink. Apart from their employment, music demands the greater portion of their leisure hours. One rehearsal a week is of no use to these men; it is usually two or three, and in the case of a band attending a championship contest, they are at it every night in the week for a couple of weeks previous to the contest. It can truly be said that, *Music is their god.*

The late John Philip Sousa heard some of these bands when he was touring England, and he was so impressed that his emotions almost got the better of him. Dr. Edwin Franko Goldman heard the famous St. Hilda Colliery Band when it was playing at the Canadian National Exhibition in 1961, and he was thrilled with the perfect performance of this all brass unit.

Naturally, music has to be specially composed and

arranged for these bands and it might astonish many to know that the leading British composers have written test pieces for these bands. The score is most unusual inasmuch as the parts are all written in the treble clef, with the exception of the G bass trombone. The tenor horns, known to us as the upright altos, have three separate parts, the solo part of which calls for great technical skill. Then, there are the baritone, the sater instruments to the euphoniums. The baritone is unknown in American bands; it is similar to the euphonium, but has a smaller bore. It is the link between the horns and euphoniums. E♭ basses are used in conjunction with the mouster B♭s. Percussion instruments are used for concerts and parades only. Here is the instrumentation of a contest band: 1 E♭ Soprano Cornet, 9 B♭ Cornets, 3 E♭ Tenor Horns, 2 B♭ Baritone, 2 B♭ Euphoniums, 2 B♭ Tenor Trombones, 1 G Bass Trombone, 2 E♭ Basses, 2 B♭ Basses, a total of twenty-four.

Looking at the pictures of some of these bands it will be noticed the basses are all upright models and the

cornets used are short models. Then again, it will be seen that some of the bands use a flugel horn in their cornet sections. These bands are placed in different categories. No band can jump into the championship section. Each must first compete in Junior and intermediate contests, and if successful, they are passed on to a senior category, where they will play against better class bands. For instance, the championship contest held annually at Belle Vue, Manchester, and the National Band Festival held at The Royal Albert Hall, London, are open only to those bands which have won first or second prizes in their own areas.

Following are the bands which competed at the great National Band Festival held in The Royal Albert Hall, London, November 1, 1947.

## Black Dyke Mills Band

This is the champion band of the British Empire, having won the National Championship last year at The Royal Albert Hall, where it competed against the finest bands in the country. It was founded in 1816 by John Foster, the largest woolen mill owner in Queensbury, Yorkshire, and it is in this village that the bandmen are employed. The band has won more than one hundred thousand dollars in prizes, and is unquestionably one of the most popular prize bands in the country. Its conductor, Mr. Arthur Pearce, has held office for the past thirty-seven years, and he is highly respected for his musicianship and his happy and genial disposition. Being one of the oldest bands it always enjoys a long engagement list throughout the summer months, playing in different parts of the British Isles.

## Brighouse and Raistrick Band

This band was founded in 1881, and is another of those fine Yorkshire bands that has won for itself a great reputation in the field of contesting. It won the National Festival Championship at The Royal Albert Hall in 1946, besides winning the championship at Belle Vue, Manchester, on five different occasions, and in addition, has won scores of other prizes in various

parts of the country. Mr. Eric Ball, the conductor of this band, is a prolific composer and arranger of brass band music, besides teaching professionally a number of other bands in Great Britain.

## Foden's Motor Works Band

Foden's, organized in 1900, is a Cheshire band located in the small community of Sandbach. No band, perhaps, has won a greater reputation in the last half century than this one. It is the idol of all contesting bandmen by virtue of its winning the championship at the Crystal Palace eight times, as well as hundreds of other prizes. When Foden's steps on the contest stage, the standard has been set and the chances are you will not hear anything better. Its conductor, Mr. Fred Mortimer, is one of the stalwarts in the contesting game, and what he doesn't know about it is not worth knowing. He has won more National Championships than any other man, so we will let it go at that.

## Fairey Aviation Works Band

This band from Stockport was founded as recently as 1937, and notwithstanding its short career, it has become a serious threat to the old-timers, inasmuch as it won first prize at Belle Vue, Manchester, in 1938, and the National Championship at The Royal Albert Hall in 1945. The band is under the direction of Mr. Harry Mortimer who, incidentally, is considered the foremost conductor and is worthily following his father's footsteps. The fact that the band carried out sixty-seven engagements last year is surely enough proof of its popularity.

## Munn and Felton's Works Band

The rise to fame of this band has been almost meteoric. Formed in 1923, it won the National Championship at the Crystal Palace two years later. Located in Kettering, the heart of the British shoe industry, the band might well be considered one of the finest in the country. Mr. Stanley Boddington, who conducts the band, is another of those outstanding teachers in the field of brass bands. (Continued on Page 538)



FAIREY AVIATION WORKS BAND

National Champions 1945, British Open Champions 1941, 1942, 1944, 1945 and 1947, and North Western Area Champions 1947.



ST. HILDA'S BRASS BAND

This band was originally a well known Colliery Prize Band in the North of England, but for the past ten years it has toured extensively as a professional organization. It has its own booking agency in Sheffield, and is conducted by Mr. Leonard Davies.



THE WORLD'S LARGEST MASSED BAND

This picture shows only a portion of the huge massed band of nearly 5,000 instruments which is here seen playing under the baton of J. Henry Iles, O.B.E., at Belle Vue, Manchester. One hundred and fifty bands took part in this performance, which was immensely impressive, as indeed was the sight of this great mass of silver instruments shining in the sun. In a way it was one of the (if not the most) unique performance events in the world's musical history.



J. HENRY ILES, ESQ., O.B.E.  
Father of the British  
Brass Band Movement.



FRANK WRIGHT  
Famous British band conductor. Professor of Brass and Military Band Conducting and Scoring at the Guildhall School of Music and Drama.



SIR ADRIAN BOULT  
President of the Brass Band Conductors' Association and Head of the Directors of Orchestras for the B.B.C.



# Revival of the Bach Arias

by William H. Scheide

In this age of the atomic bomb even well-informed musical people know little of the origin or character of the aria of Bach and Handel, or third of it as requiring special groups of performers designed to produce a special effect.

The aria is an elaborate song solo (sometimes for one or two solo voices) requiring an instrumental accompaniment developed first in the seventeenth and eighteenth centuries. Originally the aria was sung with vowels without words. The first composition of this type sung with words is believed to be that of Caccini in 1602.

The Bach Aria Group, founded and directed by William H. Scheide, has been very favorably received at performances in New York and in other cities. The group consists of the following artists: Julius Baker, flute; Robert Bloom, oboe; Jean Carlton, soprano; Norman Farow, bass-baritone; Bernard Greenhouse, violin; Robert Harmon, tenor; Sergius Kapsa, solo ad libitum and keyboard instrumentalist; Ellen Osborn, soprano; Margaret Tobias, alto; Maurice Wilk, violin.

His director, William H. Scheide, was an instructor in the Music Department of Cornell University (1940-1942). He is a graduate of Princeton University (1936), and received his Master of Arts degree in Music and Musicology from Columbia University (1940).

THE work of J. S. Bach stands by and large outside the main stream of musical life because it requires ensembles which no longer exist and instruments which have lost the place they enjoyed two hundred years ago. The kind of music Bach wrote most frequently, so frequently as really to constitute his main achievement, is scored for solo singers and small instrumental ensembles. The kind of music which is of vocal-instrumental chamber music has vanished from concert life because of the divergent paths taken by singers and players in the last century and a half of music history. At present, the kind of music which is of vocal-instrumental chamber music has been altered, often crucially, by the passage of time.

This was the dual problem faced by the Bach Aria Group: the type of ensemble desired, and the nature of its constituent parts. It would perhaps appear that the latter should have first consideration. But should Bach's own *obbligati*, whether vocal or instrumental, be reproduced literally? Upon closer inspection this turns out to be an absurd idea. Perhaps his bass singer and his tenor sounded like the corresponding modern soloists. Even this is debatable. His soprano and alto were probably falsetts. His flutes, oboes, trumpets, string, and keyboard instruments have every one been changed; they no longer sound as they used to, their tone color and thus their esthetic effect is different. It would undoubtedly take many years of intensive search to assemble a collection of instruments, let alone trained adequate *falsetti*, which would give forth the precise sounds which Bach supposedly envisaged when he prescribed those instruments and voices in his scores. But the appeal of the Bach Aria Group would then lie primarily in its archaic and peculiar sound. If the general public should ever come to regard this music as something really congenial it would not be the fault of such an ensemble. There is, however, no warrant for so extreme a position. Even in the realm of the purest Bach purists there is a dearth of falsetto singing, as there is everywhere else. Not even they expect it. If, therefore, Bach's soprano and alto parts are universally gauged to women's voices (for which he did not generally intend them) it is surely no more than arbitrary opinion to prohibit similar alterations in other, usually less important parts.

## A Novel Undertaking

The Bach Aria Group starts with the assumption that there is not a note of Bach that sounds strange to modern ears, that, on the contrary, there is no composer who sounds more natural. His soprano, alto, flute, oboe, and oboe solo voices sound excellently when performed by modern sopranos, altos, violins, flutes,

ensemble. And since singers and players have worked together intensively for a century in the past century or more, this turns out to be a thoroughly novel undertaking filled with complexities and interest. In fact, a proper discussion of it would go far beyond the limits of the present article. Suffice it to say that the importance and difficulty of pursuing such an objective have hitherto tended to be obscured for a number of reasons. Those who have carried the responsibility for Bach performances in the past have usually been forced to plan for only one concert at a time, with performers assembled for that specific occasion. The latter could hardly be expected to learn new methods under such circumstances. Since the director also has no opportunity to apply them, they hardly ever occur even to him for the same reason. Instead, since he is often a keyboard performer, he is apt to be preoccupied with an entirely different problem, namely, what instrument shall play the harmonies.

## Harpischord or Organ?

This revives the question of adaptation, already discussed, but at a different level. We have hitherto been concerned only with the timbres of the *obbligati* parts, since they perform the melodies which Bach intended the listener to hear and which he supposedly does hear if he hears anything. But the keyboard supplies merely the chords which support the *obbligati* and is accordingly in the most servile of senses. However, to judge from the remark of many lovers of Baroque music, the question of what instrument shall realize the *continuo* part (that is, play the harmonies) is the most important one of all. They do not ask about this or that *obbligati* instrument, or the color of the ensemble as a whole, but simply inquire as to the background. Surely it is not overbold to say that the background is not as important as the foreground. The Bach Aria Group believes that the perfecting of the foreground should be the first consideration.

The question thus becomes one of emphasis, with the whole *continuo* problem occupying a definitely subordinate position. Admitting this, however, what is to be done about it? A *con.* (Continued on Page 56)

and oboes. By far the largest part of his repertoire is for instruments like those just mentioned, that have the most obvious modern counterparts. The only real exception is the oboe *d'amore*, the third most common instrument in Bach's vocal solo scores, which, since it is lower than the oboe and higher than the English horn, has no modern equivalent.

It therefore appears that the important problem is not an exact reproduction of archaic sound (since, as shown above, no one expects consistency in this matter), but the creation of a unified instrumental color



MODERN SETTING FOR BACH  
(Left to right) Margaret Tobias, Ellen Osborn, and Jean Carlton, members of the Bach Aria Group, a new organization that is devoted itself entirely to little known music of Johann Sebastian Bach.

Photo by J. A. Smith

IF you are a violin teacher, and especially if you happen to work in the elementary field, you occupy a very important post in the educational fraternity of this great country. Of course, this is true of all music teachers. The violin, however, probably attracts more children than any other instrument, partly through its native charm, and partly because it predominates in the orchestra, both in numbers and in importance.

The tremendous increase musical education has made of late years, and the widening influence music exerts upon the character of our everyday life, make the duty of the elementary violin teacher one of considerable significance. Orchestras in the public schools add in a gratifying degree to the musical appreciation among the young of our generation. The children's concerts given by many of our leading symphony orchestras help greatly in the dissemination of musical culture among the children. To illustrate this, a little girl only eight years old came to her violin lesson one day bringing a program of the orchestra concert she had just attended. She was glowing with enthusiasm, and could tell how many basses were in the orchestra, how many violins, and so forth. She spoke intelligently of such instruments as the oboe, the bassoon, the horn; and when asked how she knew the names of these instruments, proudly exhibited a book that had been lent to her by her public school, picturing and describing all the instruments of the orchestra.

## An Important Asset

The first lesson for the teacher to learn, and by far the most important, is *patience*. The moment a teacher loses patience and begins to speak imperiously, he has greatly lessened his chances of successfully imparting any knowledge. After many years of experience in this field, I have been forced to conclude that whenever I lose patience with a child, it is in the final analysis, my own fault; for if the pupil does not understand the point under discussion, it is because he has not been prepared to grasp it in the previous lesson. The teacher must go back to the beginning and speak — must get his viewpoint, must scan the proposition with his mental equipment. When using musical terms, be sure to explain them in simple language. An error that occurs in many books is to refer to the members of a tetrachord as "half-tones" and "full-tones." Obviously, "steps" is the word that should be employed. The word, "tone," describes quality or volume of sound, and has nothing to do with spacing.

It often happens that when a child is told to make a note higher or lower, he will move the finger in the wrong direction. Do not be impatient or incredulous at this. Rather admit that the fault is yours, because you have not made that point clear to him before.

Teaching the young to play the violin is a complex proposition. In approaching the subject, it is well to remember what a great genius replied when asked the secret of his many victories: "Divide and conquer." Let us divide our task into three headings at the outset: physical, musical, and intellectual. I have found it expedient to classify them in the following manner. The physical comprises those first lessons which deal with establishing good form; that is, teaching the child to hold his instrument correctly, stand in a good posture, draw straight bows, and so on. Next, teach him to play simple tone progressions in approximately correct tune; and since we are dealing here with pitch, it is quite natural to call this the musical part of our task. When he has attained a reasonable degree of accuracy in tone progressions, begin to teach him time values; I term this the intellectual part because it is quite identical with mathematics.

## All Students Differ

Right here we may as well face the fact that no two students will be exactly alike in natural endowments. One will attain good posture with little difficulty, but will have a rather poor sense of pitch; another will be awkward in the beginning stages, but may display an unusually good sense of pitch; still another will be lacking in everything except rhythm, and in that he may seem to be a natural born drummer. Thus it becomes obvious that different cases require different modes of instruction. Do not be too stereotyped in your

# Are You a Violin Teacher?

by J. Clarence Cook

work. It is advisable not to confine yourself to any one book, but to have at your command every good method book available. Furthermore, never neglect to investigate any new one that happens to come under your observation. Sometimes it is profitable to go from one book to another, changing several times in the course of a few weeks. No matter how many years a teacher may spend in this profession, each new pupil will present a slightly different problem to him. If the teacher is alert and sympathetic, he is learning something new all the time, for it is axiomatic that one never learns a thing so well as when endeavoring to teach it to another.

Probably the commonest error with teachers, especially inexperienced ones, is that of using music that is too difficult. One of the more liable to commit this error if the pupil is exceptionally talented.

If a child is to learn to play the violin, cooperation on the part of the parents, especially the mother, is necessary. The teacher will do well to emphasize this fact at the very beginning. The mother should if possible be present during the first lessons, and her aid should be enlisted by the teacher. It is very important to outline a course of procedure that will intrigue and interest the child from the start; and what is still more important, keep the interest going. This often becomes a disheartening task where there is apathy on the part of the parent. No matter how interested the pupil may be at the start, and no matter how talented, he will have his times of depression after the first novelty has worn off. His interest must be renewed and retained by introducing new ideas and phases into his study. Do not confine yourself to one monotonous routine. Be resourceful. If a child's interest lags, try something different. Sometimes it may be to add all his music and shift to an entirely different set of ideas. To go through a certain prearranged curriculum of studies and pieces is not important. What is important is to keep the child interested, and various pupils may be interested in widely varying ways. For example, a pupil may bring to his lesson a group of pieces from his school orchestra and ask for help on them. It may be a good idea to give him that help; indeed, it may prove profitable to spend several entire lessons on the orchestra music. You will probably get a lot of practice out of the child that will be both voluntary and enthusiastic.

## The Most Difficult Phase

Considering again our three divisions of the violin teacher's work—physical, musical, and intellectual—there can be no doubt that the second phase is the most difficult. One will find that it is much easier to establish a sense of rhythm than it is to improve poor intonation. Indeed, many teachers declare that poor intonation cannot be corrected, or even improved, by the two sure of them. We are living in an age of progress and evolution. Many things that were formerly deemed impossible have yielded to the advancing steps of science and investigation.

At this point we shall consider two terms that are very similar: tone-deafness and color-blindness. Both of these are somewhat misleading. A person who is tone-deaf is not deaf at all. He may be tone-deaf. He simply lacks the mental faculty of distinguishing and identifying musical tones, just as he would not be able to understand the meaning of spoken words in a foreign language. Just as a person who is color-blind may have perfect vision, but may lack the faculty of correctly naming the impressions we term color. I speak from experience in this matter, because I have had the tendency to color-blindness all my life. I have had to make much to correct this error simply by studying and concentrating on colors that have always been somewhat confusing to me.

Consider this problem of tone-deafness calmly and fairly. Can you think of any other faculty that cannot be improved by careful, intensive training? Not one! If a child is backward in arithmetic, or spelling, or grammar, or any other subject, we generally proceed to special tutoring to bring up the pupil to the level of the subject. It is brought up to normal. It is reasonable to suppose that every other subject can be met in this way, but that the training of a sense of pitch is impossible? Such a hypothesis just simply doesn't make sense! I have found that by patient, careful training on major scales and simple chords a child's sense of musical tones can be improved, just as his sense of rhythm can be improved. You may say that the child is not musical, or that he is not a "melody" player. This is a difficult question. I frequently find a pupil who loves the violin, and is determined to learn to play, but who apparently has little aptitude for the instrument. Let us respect the child's preference, even if it seems misplaced. He has heard the divine language, and he has an inextinguishable yearning to speak it. Why not let him try? Who knows what his earnest desire, coupled with the patience and skill of a good teacher, may accomplish?

## Value in Ensemble Playing

When a child during his first lessons seems inept in distinguishing tone relationships, do not be in a hurry to say to him, "You can never learn to play the violin." Such a statement can have a psychological effect on the young pupil's mind that may be life-long. Certainly, it would constitute a definite shock to him. Remember the little "tablets of wax" to which Byron likened the child's mind. Do not deface them unnecessarily. Give that child special thought and study. He is perhaps the "lost sheep" that must be saved.

I have found that ensemble music is very helpful in such cases. Playing simple melodies with the piano, and better still, playing in school orchestras, will do much to develop a latent sense of pitch. Perhaps new discoveries regarding this problem will be made in the near future.

In closing I will again call attention to the fact that music has become a potent factor in the aesthetic development of modern life. Children nowadays hear music constantly. Music is breathed through the whole social fabric of our existence. The average child is not studying music with a view of making it his profession, but for the pleasure and added appreciation he may get out of the music he hears on every hand. As we advance this wide-spread demand and dream of its infinite future possibilities, we music teachers must realize that ours is one of the most important works in the world. After all, we are not helping to mold the minds of the next generation into better forms than have heretofore prevailed, and in doing this, we are not contributing a large part in making for a better world—one perhaps free from the blights of war, poverty, and suffering? Let us be optimistic—let us believe that if you will—for it fosters love and developing a love and appreciation for the arts, we are helping to establish in the minds of human beings a desire to order their lives by the Golden Rule.

VIOLIN  
Edited by Harold Berkley







*Set Svanholm*

A Leading Artist, Metropolitan Opera Company

Y SHOULD like to speak of a rather surprising change in the range of my voice in order to point out a prodder, of study that may be of use to other singers. My operatic work, at the beginning of my career, included *Sylvio* in "Fanciulla," *Figaro* in "The Barber of Seville," *Alfredo* in "La Traviata," and *Alfredo* in "Barbaricella." When the pressure of other work caused a temporary lull in my operatic duties, I was rather startled to find myself singing tenor! At no time had I pushed my voice beyond the range of a baritone. I had, of course, quite simply, and I consciously tried to become a tenor voice. I had, however, been told that the greatest help in understanding what had happened to me and in learning what to do about it, was given me by my wife. She had also studied singing—we met at the University of California, where she had a knowledge of vocalism to learn on my case. Her knowledge of singing in my student days, my wife always believed that my voice was naturally a tenor, and that my baritone voice was really an artificial thing—a kind of over-education. I had been told that I had developed my loud mass of sound by imitating my teacher. With this in mind, we explored my "new" voice together, tone by tone; and my wife encouraged me to find and develop those tones that were my own, and to drop those which resulted from artificial imitations.



### Concerning Imitation

"It is with strong personal feeling, therefore, that I speak of the values and the abuses of Imitation. Every student at some time or other finds himself struggling with the problem of copying some method or mannerism of his favorite singer, or of some other singer whom he admires. Now, it is quite possible to make excellent use of this kind of imitation—provided that one knows when to stop and where to stop. The use of Imitation, I believe, is a very important part of the mechanics of overcoming some specific, individual problem. Your teacher, for example, can safely show you how to draw the vocal cords together, how to stand properly, and so forth. But beyond these specific mechanical points, imitation becomes harmful. It is a danger to the singer in himself. Indeed, it never can be, because Imitation is a copy. It is a copy of what is only to a dead-end step in which there can be no progress. Imitation is a set, fixed thing that does not change. It is a copy of a great picture can produce nothing but a copy. It is a copy of the individual curves; once he has done this, there is nothing more that he can add. Thus, he encloses himself with a dead-end step. He has reached a point where he can go no further. The same danger accompanies the singer's use of Imitation in his vocal technique. He shuts off his voice. By following a model too closely, one loses power in personal development and in addition opens the way to much trouble. Imitation is a danger to the singer of my great master's style of singing could have spoiled my voice. It is certainly no mistake to be a baritone—because I am a baritone, because my natural voice is tenor." (As a matter of fact, because my natural voice began their careers as baritones; for Instance, Jean de Reszais, Eric Schumades and Lauritz Melchior, to mention a few.)

"MUSIC STUDY EXALTS LIFE"

"Curiously enough, the obvious, easily recognizable 'trade-marks' of a voice often grow out of its shortcomings, rather than its virtues!" It is a tremendous mistake, then, to attempt to imitate another's style of singing. What is good emission for one throat is harmful for another; the most any singer can hope to achieve is to discover and develop his *own* method of singing. He will need advice here, an object lesson there—but the singing method he builds out of advice and lessons must be calculated to his own needs. And no one can build this for him but himself.

"It is evident, therefore, that the singing student must early develop an alert awareness of his own sensations while singing, and of the sounds he makes. Self-criticism, in the last analysis, is the most valuable asset the singer can develop. There are a number of other points which should also be kept in mind. And here I must call attention to the important advance a singer can make, let us say, to 'imitate himself.' By this I mean, to hear his own voice in his own records. He can, by hearing himself, learn what to do and perhaps still more, 'what not to do.'

"To my mind, the greatest difficulty confronting the singing student is the tension that can grip the throat. When any muscle in the body is exercised, there is a certain amount of tension that must come to its aid in a sort of sympathetic tensing. When you sing, you find you find your back and your legs growing taut, even though it is your arms that do the lifting. The inexperienced singer finds tensions of this kind occurring in the throat, and he is not aware of their prime importance that he makes himself aware of what is happening, and gets rid of the tensions. This tension may show itself in various ways. The wrong uncles may be raised, the vocal cords may be raised, or they should not do—the tone of the larynx may be raised with the raising of the tongue. Whatever the individual, manifestation may be, the young singer must detect it and get rid of it. Only a relaxed throat can send forth good tone."

"Another point to watch concerns its use with the sensations one experiences while singing. Anything that feels strained, forced, hard, or uncomfortable is being used incorrectly. If you find a successful class a system may be for someone else, but it may not be for you. It may be easy, it is hard for you. Further, remember that your hearers wish to understand the words you sing, so relaxed throat is a must. Singing sensations, good diction, and alert self-criticism are the keys to suggest in the good of singing. Not that there is any lack of vocal problems, but because no long-range plan can possibly hope to solve them. It is the peculiarity of the voice that it is the singer's throat that makes its care so delicate. By the way, for example of what I mean, look at the singing of two sopranos who studied at the Stockholm Conservatory at the age of 12. One is Jussi Björling who had completed his studies and was to debut at the age of nineteen. The other is myself, who at the age of 12 had a vocal instruction list I was put twenty. Who is to say that one of us was 'right' and the other 'wrong'? Simply put, each gift must find out its own individual development."

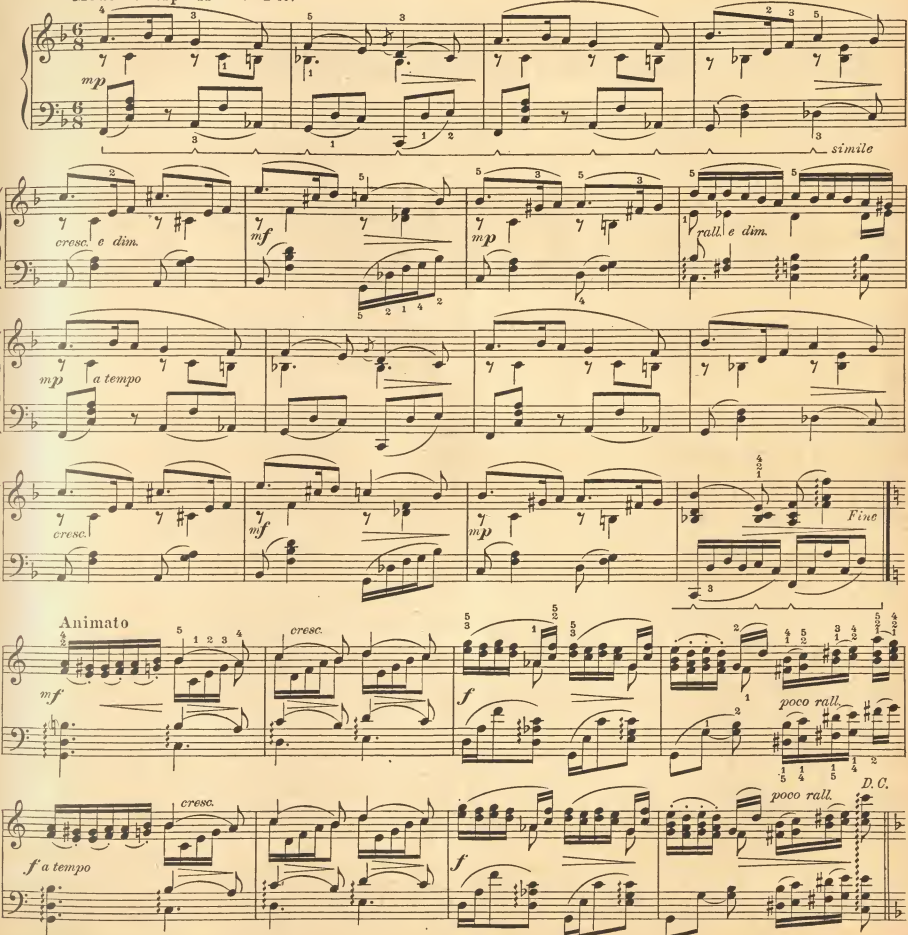
"In finding this development, it is extremely valuable to have some faithful guide, or critic, on whom the young singer can rely for advice on points which he cannot possibly settle for himself. These points have chiefly to do with the *effect* that the singer makes. We know what we wish to do, but we do not know how to do it."

—EDITOR'S NOTE.

Mr. Locke has provided two alluring melodies in this very playable piece. The composer, a graduate of Harvard University, has had a wide and varied experience in music. Play this composition expressively, with special attention to the phrasing and to notes marked *staccato*.

Grade 4. Moderato espressivo (♩ = 46)

HAROLD LOCKE



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# PRELUDE IN F# MINOR

(No. 7)

Mr. Chasins' collection of preludes has been very widely played. Someone has spoken of him as "a Chopin with a Brahms technique." To play this composition at the speed indicated ( $\text{♩} = 168$ ) requires careful, slow practice preparation. Grade 8.

Vivacissimo ( $\text{♩} = 162-168$ )  
non legato

ABRAM CHASINS, Op. 11, No. 1

*pp leggiermente*

*cresc.*

*f*

*dim.*

*rall.*

*p*

*pp*

# NOVELETTE

This composition was one of the favorite works of the late Theodore Presser, who taught it to many of his pupils. He felt that it represented vitality and virility, rather than vivacity. In order to be effective, it must be played at the high speed indicated. The composition was one of fourteen works known as *Bunte Blätter* ("Bright Leaves") and was published first in 1852 when Schumann was beginning to enter the dark years of his life. Grade 5.

R. SCHUMANN, Op. 99, No. 9

Vivace ( $\text{♩} = 72$ )

*mf*

*cresc.*

*p*

*Ped. simile*

*f*

*p*

*cresc.*

*p*

*cresc.*

*f*

*Fine*



espress.

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97

98

99

100

2

*poco rit.*

*a tempo*

*cresc.*

*f*

*f*

*senza ripetizione D.S. al Fine*

## FOAMING SEA

## PRELUDE

In order to simulate the foaming of the sea, this piece must not be played at any speed less than the metronomic marking. Give particular attention to the *crescendo* and *diminuendo* marks to secure the proper effect. Grade 3½.

Agitato ( $\text{♩} = 100$ )

N. LOUISE WRIGHT

[illegible]

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<sup>1</sup>/<sub>4</sub> D. C.<sup>5</sup> al Fine  
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# PICCADILLY PARADE

Piccadilly in London, particularly in the seventeenth and eighteenth centuries, was a street of fashionable clubs for gentlemen, where the aristocracy and the nobility swaggered along daily. Catch the spirit of a parade of these pomaded London dandies, and you will give the proper interpretation to this pleasing piece. Grade 3 1/2.

Moderato 2=80

STANFORD KING

The left page of the musical score for 'Piccadilly Parade' features a piano introduction. It consists of five systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and arpeggios. The tempo is marked 'Moderato 2=80'. The key signature is one sharp (F#). The piece is attributed to 'STANFORD KING'. The notation includes various musical symbols such as notes, rests, chords, and fingerings.

The right page of the musical score for 'Piccadilly Parade' continues the piano introduction. It consists of five systems of music, each with a treble and bass staff. The melody continues in the treble staff, and the bass staff provides harmonic support. The tempo is marked 'Moderato 2=80'. The key signature is one sharp (F#). The piece is attributed to 'STANFORD KING'. The notation includes various musical symbols such as notes, rests, chords, and fingerings. The piece concludes with a 'CODA' section marked 'pp' (pianissimo).



# IN SCHUBERT'S DAY

RICH. KRENTZLIN, Op. 109

The first system of the musical score consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat) and a 3/4 time signature. The music begins with a piano (*p*) dynamic. The third staff continues the melody, marked with a crescendo (*cresc.*) and a piano (*p*) dynamic. The fourth and fifth staves show a forte (*f*) dynamic and a fortissimo (*sfz*) dynamic. The system concludes with a repeat sign and a final measure marked with a piano (*p*) dynamic.

The second system of the musical score consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat) and a 3/4 time signature. The music begins with a piano (*p*) dynamic. The third staff continues the melody, marked with a crescendo (*cresc.*) and a piano (*p*) dynamic. The fourth and fifth staves show a forte (*f*) dynamic and a fortissimo (*sfz*) dynamic. The system concludes with a repeat sign and a final measure marked with a piano (*p*) dynamic.

1) These four measures may be omitted if desired. 2) May be played as triplets:



# LITTLE LAMB POLKA

WALTER O'DONNELL

Grade 8 1/2

Playfully (♩ = 108)

*il basso sempre staccato*

*2nd time an octave higher*

*staccato*

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THE ETUDE

# LET ME REMEMBER MUSIC

Sydney King Russell

FRANCIS H. McKAY

*Un poco lento*

*Rubato molto* (♩ = about 69)

Let me re-mem-ber mu-sic When mu-sic is no more Than the

far, far beat of break-ers Up - on a wind-y shore; And though sor-row casts his shad-ow And tears of an-guish flow, Then

let me re-mem-ber mu-sic from long, long a - go, from long, long a - go.

*Piu mosso* (♩ = 92)

Though laugh - ter may be mut - ed And mourn - ful eye - lids wet, Let

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me re - mem - ber mu - sic The heart must not for -

*mf*

Appassionato e largamente *a tempo*

get L.A. Lest in L.A. the dark for - get - ting L.A. Through nights L.A. that give no L.A.

*mp*

rest, L.A. The lone - ly heart should per - ish With - in the strick - en breast. Oh,

*poco rit.* *D.S. al Fine*

*mp*

## POLISH DANCE

MAZURKA

WILLIAM SCHER

Tempo di mazurka

VIOLIN *mf*

PIANO *mp*

*Sul A*

*mf*

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THE KTDUK

*mp*

*Fine*

*mp*

*mp*

*D.C. al Fine*

*D.C. al Fine*

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# SONG OF AUTUMN

Prepare { Sw. Oboe  
Ch. Salicional  
Ped. Gedeckt to Choir

Hammond Registration  
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(3) 00 7634 100

PERCY WICKER Mac DONALD

MANUALS

PEDAL

Andante grazioso

Sw. Ch.

mp

dim.

Ped. 42

cresc.

rall e dim.

cresc.

3

poco dim.

(To Coda) Più mosso

morendo pp

Gt. Melodia & Flute

mf

Coup. to Gt.

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rall.

a tempo

Add Diap.

accel.

Ped. 63

molto rall.

Open cresc. Ped.

accel.

ff

Lento

Sw. Oboe

Reduce rall.

Diap. & Flute off

Choir (Strings)

mf

freely

Ped. 42

CODA Lento

pp delicato

ppp

SEPTEMBER 1948



Allegretto (♩ = 100) FOR TWO PIANOS, FOUR HANDS

Allegretto (♩ = 100)

MILTON HARDING  
Arr. by Louise Godfrey Ogle

This page contains musical notation for a piano piece, likely from a 19th-century manuscript. It features three systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *p*. Fingerings are indicated by numbers 1-5. The piece is marked *Allegretto* (♩ = 100) and includes a *Coda* section. The right hand is labeled *r.h.* and the left hand *l.h.*.

This page of musical notation is a complex score for a piano piece, likely a sonata or concerto movement. It features multiple systems of staves, each containing a grand staff (treble and bass clef) and a single bass staff. The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 and letters 'r.h.' (right hand) and 'l.h.' (left hand). Dynamics such as *cantabile*, *legg.* (leggiero), *poco cresc.* (poco crescendo), and *poco rit.* (poco ritardando) are used throughout. The piece concludes with a *CODA* section, marked with a double bar line and the word *CODA* in all caps. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on technical precision and expressive phrasing.



# DOLLY'S DREAM

MURIEL LEWIS

Grade 1.

Moderato (♩ = 66)

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# FLIGHT OF THE HUMMING BIRD

LEWIS BROWN

Grade 2. Allegretto (♩ = 80)

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THE STUDE

# SEPTEMBER SUNSET

MILO STEVENS

Grade 2. Valse lente

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## CEDRIC W. LEMONT

Grade 24.

Tempo di Marcia

Grade 24.

Tempo di Marcia

The musical score is for a piece titled "Tempo di Marcia" in 4/4 time. It is written for piano and bass. The score consists of five systems of music. The first system includes a key signature change to one sharp (F#) and a common time signature change to 4/4. Dynamics include *f*, *mf*, *pp*, and *f*. The second system includes dynamics *mp*, *mf*, and *f*. The third system includes *mf* and a *cresc.* marking. The fourth system includes *mf*, *Fine*, and *f*. The fifth system includes *al Fine* and *rit.*. The score features various musical notations such as triplets, slurs, and fingerings.

il basso sempre staccato

1st time || Last

Fine

*al Fine*

rit.

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THE ETUDE

## (Continued from Page 520)

There's just another proof that anyone can conquer faulty pitch-consciousness if he works hard and *kills it*. I know of no such condition as tone deafness—at least I've never found a single case in years of tracking down the phenomenon. Any composer can help you to increase your teacher's attention and production. The younger you are the easier it will be of course, but older too, too, invariably make gratifying improvement. Even Jerome Hines, superb leading baritone of the Metropolitan Opera Company, reports that he was "tone deaf" until he was 25. Now he glows (Yuh for not being able to carry a tune"? Wow! Listen to him now.

## The Teacher's Round Table

(Continued from Page 528)

"First, it is important to know whether the double-jointed condition is local, or general," Dr. Blodgett said. "To find out, the test known as 'genu recurvatum' (on the knee) is used. If the condition is general the outlook is not good. If it involves some fingers only, hot and cold 'contrast bathing' is an effective strengthening treatment. Dip the fingers alternately fifteen seconds in hot water, five seconds in cold water. This will tighten the tissues. Repeat the process about ten times, finishing with the cold water. It can be done twice a day.

"Do not practice too much, as excess might increase weakness. The way you feel should be your guide. Quit at the first sign of fatigue. Avoid using hands for certain tasks such as dish-washing, as it might loosen the joints further and cause more damage."

Now for an exercise: Use any based on the five fingers, playing them on the first knuckle with fingers pulled in toward the palm of the hand as far as they will go. Lina C. Keith, of Toledo, Ohio, calls them "kneeling down exercises" and reports excellent results. Play *piano* as long as it will be necessary—what matters here is not tone volume but proper finger position. The tone will improve gradually as the joints acquire more strength.

Final note for husbands: please cooperate and help "the little woman." Send out the laundry and be ready to wash the dishes too, before wiping them as usual.

A Letter From  
An Etude Friend

*Common Sense in the Selection  
Of Music for the Small  
Catholic Church*

TO THE EDITOR

There are times when the expert musician is stumped as to what to play for the average church service. I myself, only a beginner in the field, have much to learn. I studied organ

and took charge of a choir in the later twenties without any previous training! Maybe the expert musician will dispute some points, but experience in this field is the best teacher of all. Also, I worked with mental patients who had had previous training, and found that the effort put forth by them helped them, and also improved their mental condition.

First, I found a patient who could play well, or who had had previous experience in music. Then I organized a small choir, composed of patients and personnel who were willing to help us. At first we were only a small group of four, never more than ten. We made many mistakes (these are remembered very vividly by all concerned) and drew severe criticism. If a piece of music were played or sung badly, we soon found out from the people of the small congregation, who very gladly told us. However, we have now been doing the work for four years, and have many memories and many good friends.

We checked with the priest, and found where he wanted the music and where he did not want it. These were always remembered and today there is a set pattern for low Mass. Our hymns were suited to the various parts of the Mass, and several were then made standard. Then we inserted incidental music to complement the service. This included a few meager hymns at first, and small incidentals which were known to everyone. Then we widened our scope, and included symphonic excerpts and various sacred compositions found in THE ETUDE every month.

Today the field from which we choose is wide and varied. The favorite of all is an excerpt from Dvorák's "New World" Symphony, *Going Home*. The favorite hymns are the ever popular *Ave Maria* by Gounod, "Oh Lord, I am not worthy," for Communion, and "Holy God, we praise Thy Name" as the ending hymn after the prayers at the close of Mass.

There is time during the Low Mass for two hymns, two verses, and two small incidentals one page long. The incidental following the Communion must be something that I stopped anywhere, will sound finished.

The two big occasions of the church season are Christmas and Easter, which can be celebrated with very good incidentals and hymns appropriate for the season.

If requested to play in any church other than your own, check with the minister and find out his wishes. A very good rule to follow is to put your moderately loud piece or incidental music in the beginning, and the softer pieces after the Gospel, followed by a spirited incidental at the end of the Mass. The closing hymn may sometimes be foregone or music suitable to the occasion, such as a spirited march on festival days or a lullaby at the Christmas season.

—R. F. W.

## The Ten Favorite Symphonies

**S**TATION WQXR of New York City, which has restricted its broadcasts to programs of classical music, elicited a vote from 4,600 of its listeners to determine which are, in order, the ten most desired symphonies. This is the result.

1. Beethoven No. 5
2. Beethoven No. 9
3. Brahms No. 1
4. Tchaikovsky No. 6
5. Beethoven No. 3
6. Franck D Minor
7. Beethoven No. 6
8. Beethoven No. 7
9. Brahms No. 4
10. Tchaikovsky No. 5

A strange, strange showing of popularity. Beethoven died one hundred and twenty-years ago and yet his works stand above those of all other symphonists in amazing proportion.

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piece in 7 movements. 1.25

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from my diary.....1.00

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5 pieces for young people.....75

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## The Mozarts Visit a Palace

(Playlet Founded on Episodes in Mozart's Life.)

by Lillie M. Jordan

**CHARACTERS:** King Francis I; Queen Maria Theresa; the little Princess Marie Antoinette; court attendants; Herr Mozart; Frau Mozart; Wolfgang; and Nannerl Mozart.

**SCENE:** A room in the Palace, with piano. **ATTENDANT:** Your Majesties, the Mozart children and their parents have arrived.

**QUEEN:** Bring them in. (To King): I am very curious to see these little children. I wonder if Wolfgang can possibly be as wonderful as he is reported to be? I've heard a lot about him!

**KING:** So have I, and I hear he even plays the organ, doesn't he? At six years of age! It seems past belief for a boy of six to do the marvelous things this little man is said to do. Why? He is no older than our little Marie Antoinette!

**QUEEN:** Well, we shall soon find out, for I hear them coming now. (Whispers, as they enter): That pretty little boy is the one!

**KING AND QUEEN:** (as the Mozarts advance and bow) Welcome, welcome! **QUEEN:** Pray, be seated, Herr Mozart, you and your good wife. You have come a long journey.

(Nannerl drops a deep curtsy but Wolfgang, delighted at the Queen's friendly greeting and recalling the beautiful presents she had sent to his family, runs and throws his arms around her.)

**QUEEN:** (smiling) Thank you, my dear, and now we are all ready to listen to your music. What will you play for us? **WOLFGANG:** I will play a duet with my sister first. I think you will like it be-

cause it is very pretty. (He starts to cross the room towards the piano but falls on the slippery floor in front of the little Princess.)

**MARIE ANTOINETTE:** (rushing to help him): Oh, dear, dear! I hope you didn't hurt yourself. (Takes her handkerchief to brush his knee.)

**WOLFGANG:** Thank you, Princess, No, it does not hurt, but you are so very nice and kind. I think I will marry you when I grow up. Thank you, I'm all right now. Come, Nannerl, we will play our duet.

(The children play a duet and receive much applause.)

**WOLFGANG AND NANNERL:** (bowing): Thank you, your Highnesses.

**WOLFGANG:** I will now play a solo for your Highnesses. (Plays, followed by applause and cries of "Bravo! Play again! Wonderful!")

**WOLFGANG:** Thank you. (Runs toward Princess) Marie Antoinette, could we not dance a minuet? Nannerl will play one for us. That would be just like we do at home.

**NANNERL:** Yes, I will play a minuet for you to dance. (She plays as the children dance.)

**QUEEN:** Here is another fine player. Well, little girl.

**NANNERL:** Thank you, your Majesty.

**HERR MOZART:** Nannerl, you and Wolfgang will play one more duet, and Wolfgang will play one more solo, then we must say good-bye. After the performance and the applause the Mozarts prepare to leave.)

**KING:** Hold! Do not hurry. We have something for you before you go. (He beckons to attendants at door, who enter, bringing costumes of satin and velvet, and presents for the family.)

**KING:** Herr Mozart, accept these with our thanks for the entertainment. These children have given us. (Herr Mozart and Wolfgang bow; Frau Mozart and Nannerl curtsy.)

**HERR MOZART:** Oh, your Majesty! We did not expect this. We are quite overcome! But the children are handsomely rewarded for all the practicing they have done. Children, is not this a wonderful day?

(They bow and exit as curtain falls)

## Who Could Read This!

One day I went to a concert it was fine I wondered how many hours the pianist practiced I wished I could play like that maybe if I practiced a lot I could I decided I would practice a lot only I had not started yet because I have not had time I wonder how that pianist had time to do it I wish I could play like that

Do you play the piano that way? Do you make it sound just like a string of tones without any punctuation or expression or phrasing? Or do you pay attention to your phrasing? Do you use lots of expression, make contrast between forte and piano, and use plenty of crescendos and decrescendos? Do you make your playing beautiful and artistic and musical? Or do you make it tiresome and monotonous? Listen to your own playing and find the answers to these questions.

Wolfgang and Nannerl playing duets for Marie Antoinette

"MUSIC STUDY EXALTS LIFE"

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The JUNIOR ETUDE will award three attractive prizes each month for the nearest and best solutions to 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; Class B, twelve to fifteen years; 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 in the contest.

Put your name, age and class in which

## Quiz No. 36

(Keep score. One hundred is perfect.)

- If you were attending a concert by the Sistine Choir, from what city would the singers have come? (ten points)
- In what way does a displaced after a note affect that note? (five points)
- If you were going to play a trombone in the school orchestra, in which section of the orchestra would you be placed? (five points)
- What composer was born in 1770 and died in 1826? (fifteen points)
- What does a double flat placed before a note call for? (five points)
- If you were listening to a composition by Edward Alexander, what would his last name be? (ten points)
- If you heard a vocalist singing "Hark, Hark the Lark," by Schubert, whose poem would the singer be using? (twenty points)
- Was Tchaikovsky a violinist, organist, composer, or conductor? (ten points)
- Was Liszt a Hungarian, Bohemian, Viennese, or Swedish composer and pianist? (ten points)

(Answers on bottom of next column)

**Answers to Quiz No. 36**  
1. Italy  
2. A half note  
3. The euphonium  
4. 1770-1826  
5. A double flat  
6. Edward Alexander  
7. Schubert  
8. Hungarian  
9. Liszt  
10. Hungary

**Junior Music Club, Ambler, Pa.**  
Ann Hamilton, Margarette Deverly, Teddy Hallman, Margaret Smart, Dennis Canfield, Betty Green, Helen Fummenhinger, Peggy Stephens, Claire Everling, Diana Hanley, Stephens, Linda Van Steenwyck, Jean Revery, Laura Irwin. (John and Steve, who took the picture, is also a member of the club.)

**Answers to Quiz No. 35**  
1. Rome; 2. It increases the time value of the note by one-half its original time value; 3. The brass section; 4. Beethoven; 5. Playing the note one whole tone below the line on the staff; 6. It is written without change of key; 7. Let's see it; 8. MacDowell; 7. Shakespeare; 8. Primarily a composer, but conducted also, including six concerts in America; 9. Hungarian.

Doranna Waterson (Age 9), Maine

## Junior Etude Contest

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 any one 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 22nd of October. Results will appear in a later issue. Subject for this month:

"Do I prefer to sightread or memorize?"

As the recent issues of THE ETUDE have been late, due to the general strike in the United States, the contests are of necessity irregular and will be held over and repeated later.

**DEAR JUNIOR ETUDE:**  
I am a member of the Junior Etude Contest and I play the flute and French horn and I play in the band at school also at clubs and church. I have a piano recital last fall. From your friend,  
Carolyn, 1000 South Forks, Utah

**Letter Box**  
The following lines are quoted from letters which space does not permit printing in full. Replies will be forwarded when addressed in care of the JUNIOR ETUDE.

"When I grow up I want to be a kindergarten teacher so I have to know all about music. I would like to hear from some one in America or Canada who loves music."  
Tree Morrison (Age 12),  
New Zealand.

"All my family were delighted to hear the pieces I played from THE ETUDE when it arrived today. I would like to hear from some junior Etude reader."  
Ruth Sumner (Age 11),  
New Zealand.

"I play piano and trumpet and am going to take organ lessons. I sit alto in the Glee Club and Junior Chorus. We had a rehearsal last night. I was in the piece represented a different color."  
Dolores Judson (Age 14),  
Ohio.

"I hope to become a music teacher. My father is a bandier and plays piano, and I am a conservatory. I play piano, saxophone, clarinet, and violin. I play in our school orchestra and am also a Girl Scout. I would like to hear from some one who has similar interests."  
Connie Scullin (Age 13),  
New Jersey.

**DEAR JUNIOR ETUDE:**  
I want to tell you about my family of six children: Charles, age thirteen; Mary Catherine, twelve; Timothy, eleven; William, nine; Michael, eight; La Rose, six. I am the oldest. We sometimes have a contest to see who will play the piano to practice, as we all take piano lessons. Sometimes I think we should have two pianos. William and La Rose are practicing a trio. We play duets, too. We have a music club and have learned much about music. Our teacher is proud to have all six of us in one family learning to play the piano, and we would like to have competitors.

From your friend,  
Charles Thilston, (Age 13),  
California.

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## Carrying A Spear In Grand Opera

(Continued from Page 506)

drew from her bosom the red-sealed "passport," which had lain nestled in her corsage since Act II. As she started to write, the pen spluttered. "Dear me," she exclaimed, "I've ruined your pen!"  
"My poor pen is honored," I rejoined gallantly.  
With that she sat up and really took notice. "Who are you boys, anyhow?" she inquired. "We are the Sophomore Class of the University of Pennsylvania," called out an impudent of a proletarian paid snuff from the rear.  
Alarums. Excursions. As Madame Faunes set about writing the other autographs (on mere programs) I stalked out—a hero.

## The Passing of a Noted Artist

(Continued from Page 522)

them never to give up anything good, though time might seem eager to snatch it away. She had loved the music of Europe. She had been happy in Paris and Berlin, in Vienna and Munich, and the other great cities. She was too magnificent a soul ever to be untrue to her memories, although times had changed, and many of us were disillusioned with the Old World. For her, the places where she had met great people remained always touched with greatness.

"Her fellow teachers, her fellow music-lovers, know she was the most modest soul in the world. She admired her colleagues, and was quick to praise their achievements. Meeting her daily, we learned from her even more than art. We learned courage and cheerfulness, and patience and fortitude for all the surprises and shocks of our mortal life. She had great faith, great strength, and tireless courage. It was her nature to go forward. She put us to shame. If ever we hesitated to face the future, believing as we do that she has entered a world of greater light and greater peace, we know that whatever exists surround her must be fortified by the coming of a great soul to share with them the eternal quest of truth, the unbroken contemplation of beauty."

## The Advertising Value of Classical Music

(Continued from Page 532)

a great advantage, as it gave them an opportunity to secure in advance some of the scores of the music to be performed.  
"Every Saturday night there is a Request Program, selected from special requests received by mail. The plan has aroused great interest. The programs are all annotated with short essential introductions. Every program is built around a central idea, a composer, a period, a type, or a form. The program is given at 9:05 P.M. every evening over Station WPMN (950 on the dial) and over WPMN-FM 275 (102.9 MC), and is local, in that it is not any of the national hook-ups.

It reaches a radius of one hundred fifty miles.

"The results have been most gratifying, particularly from an artistic and public relations standpoint. We receive weekly large numbers of testimonials from all types of people. One came from a lone night watchman, who stated that the hour from nine to ten was the only real pleasure he had through the week. Others are so enthusiastic that they listen nightly and permit no engagements to interrupt their programs. We feel that this imposes a great responsibility upon us, and are extremely careful in the selection of programs and the orchestras performing them.

"It has always seemed to me that there is an analogy between the brilliant beauty of beautiful jewels—diamonds, rubies, emeralds, sapphires, and amethysts—and music, with its rainbow tional hues. I have never written a jewel symphony. Of course there are ballet suites devoted to jewels. The master jewelers of history, such as was Giovanni Cellini, certainly made symphonies in jewels.

"We are very cautious about the use of ultra-modern or extreme music. In February we put on the Villa-Lobos Quartet No. 6, played by the Strayhorn String Quartet, and immediately got a letter from an outraged listener which read, 'What an abortion you put on the air! tonight! Can any person call that music? It is a disgrace. I listen to your broadcast every night, and usually enjoy it thoroughly, but tonight it was vile of the vilest!' A telephone call the next morning assured that there were other listeners who found the Villa-Lobos work very interesting.

"The public interest in these programs is indicated by the fact that at least two hundred letters of enthusiastic appreciation are received each week. Here is one from an eager listener in—  
"Due to the delightful program on WPMN at nine five every evening, our reactions to you all are very kind. First—the music is unsurpassed and a rarely failing source of delight. Second—the commercial provides and interludes are interesting and instructive. In fact, we all look forward to your studies of jewels. We feel in all sincerity we hardly have the right to enjoy it all so thoughtfully without comment. Long may your shine. However, don't go modern too often."

"The best estimate of our valuation of the worthwhileness of the Philadelphia Philharmonic Hour is that after two years of trial and close observation we have just signed a contract for our third year of this program."

## The Etude Music Lover's Bookshelf

(Continued from Page 527)

Mr. Crostin, in his admirable "French Grand Opera" has put together a very practical and readable book upon the importance of French Opera in musical history. Historians have been too eager to stress the Teutonic influence in musical art and have paid little attention to the Latin influences. The book is authoritative and graphic and is most valuable for collateral reading.

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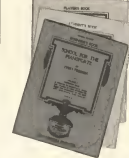
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