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James Francis Cooke

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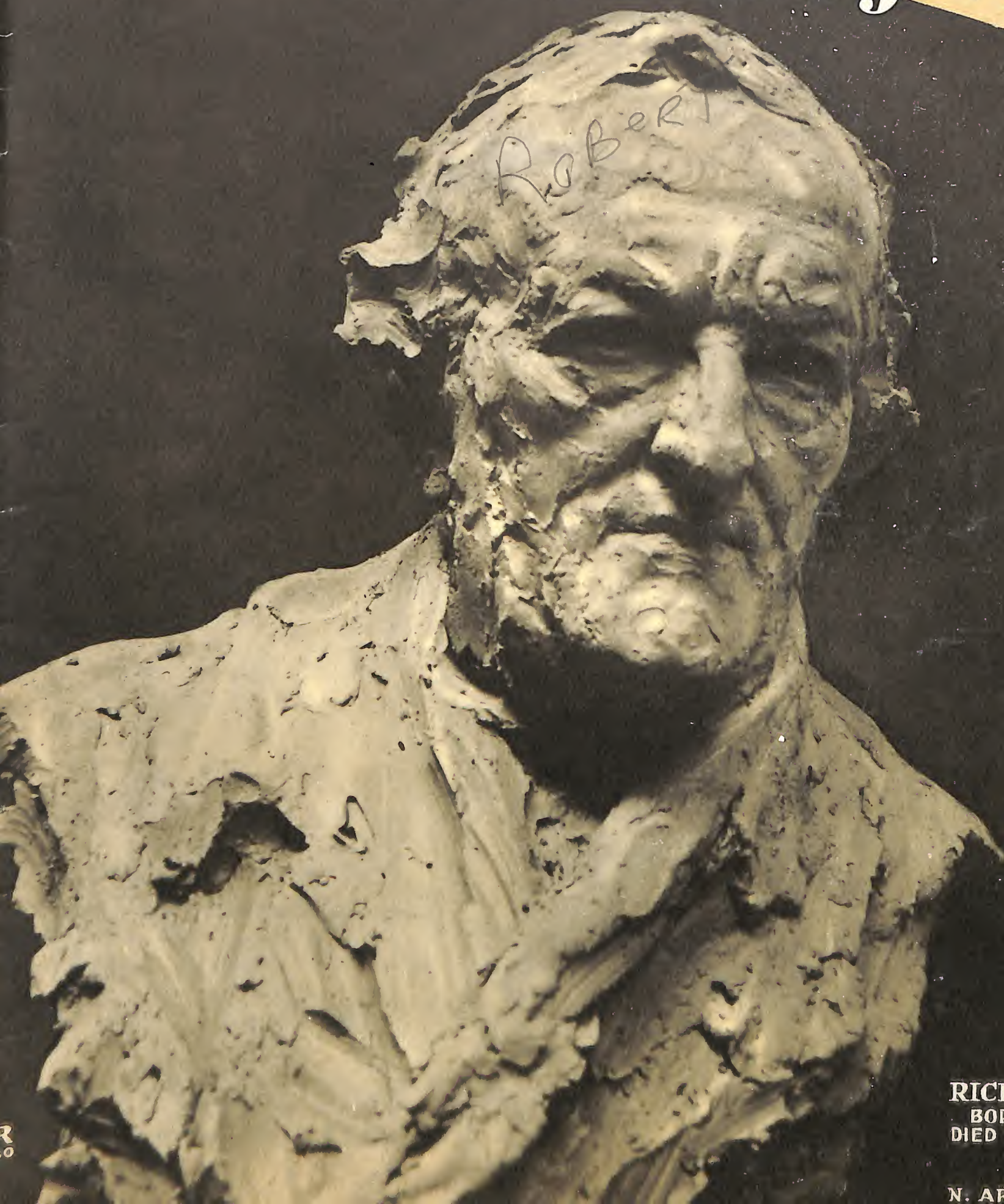
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THE ETUDE

February
1948

Price 30 Cents

music magazine



RICHARD WAGNER
BORN MAY 22, 1813
DIED FEBRUARY 13, 1883

N. ARONSON, Sculptor

Learning How to Sing

by Jenny Lind

THE GREAT Swedish soprano, Jenny Lind, when she was forty-eight, was asked by one of her compatriots who was starting a conservatory, to give her thoughts upon the art of singing. The terminology she employs in this extract is at times difficult to understand. The use of the word, "Binding," for instance, has little significance in these days and we cannot say whether she meant *legato* or the "binding" of the different registers.

This letter, addressed to Professor Bystrom, will be eighty years old in June. It was translated for The Musical Quarterly (October 1917), in which it appeared some years ago, by V. M. Holmstrom, and is reproduced here, by permission of the publishers. A reference is made to this letter in the editorial in this issue.

*Oak Lea, Victoria Road, London.

June 2nd, 1868.

Dear Professor Bystrom,

Better late than never, says our old Swedish proverb. I hope it may serve me this time, for your letter should have been answered long ago. I was too busy when it arrived and perhaps I also was a little alarmed at the thought of putting my ideas before your committee as you wished to do.

It has always been difficult for me to present in words what has been so individual with me, for I have always been guided by a God-given instinct for what is right in Art and on that I have always acted. Such persons are seldom able to explain or offer arguments over what to them is so simple and natural.

Still, my experience is so rich, my mentality so much clearer than ever before, that I will gladly tell what I know on the understanding that this letter remains in my own and only extracts be used for others. That

is, use what you consider practical and useful in the training of your pupils. Such use would naturally give me the greatest pleasure.

Now I am going, as far as I am able, to answer each point separately. Our dear, dear Fatherland is specially rich in raw material, in that you are perfectly right—our Scandinavian voices have a charm which no other voices in the whole world have. The poetry of our country, the wonderful light summer nights with the midnight sun, Spring awakening as if by magic, our mountains, our lakes, the excellent and deep sensibility given our people—all this is to be found in our Scandinavian voices. They carry, so to speak, the scent of the pines. . . . So our Lord has done his part towards us Swedes—as He has for all others—but our extensibility and openness, these two unhappy contrasts, prevent the development of our unusual natural gifts. The vocal instruction is everywhere miserable. I have taught myself to sing, Garcia could only teach me a few things. He did not understand my individuality. But that really did not matter. What I most wanted to know was two or three things and with those he did help me. The rest I knew myself and the birds and our Lord as the maestro did the rest.

I fancy the old Italian method is the only right and most natural one. Italian people are born with singing throats, but the real Art is not to be found there now. I have heard nothing of the Real—Mad, Persian and Lablache they were from the real time and these Rossini also thought. Singing nowadays is terrible shrieking without soul and with a pretentious manner. That is what one often hears.

Do you know Garcia's singing method? It is very good. He has advanced much these last twenty years



YOUNG PICTURE OF JENNY LIND

and has been somewhat cured of his dangerous fault of letting his pupils sing on too long a breath until he ruined their voices. Still, his school is the only one I can recommend and contains most things I can subscribe to.

The forming of the tone is the first thing naturally. It must be formed on all vowels so that the rich and different tonal color in the words may receive the right shading. In the same way as the vowels, the consonants must be produced. All this with a quiet mouth—lips still, and only a small opening between the teeth. The lower jaw must drop, of course.

Singing is really musical speaking. When words are properly pronounced the production of the tones is remarkably facilitated.

The registers are different with nearly every individual so they must be taught individually. I, e., find the chest tones with the naturally closed larynx; then comes the binding together of chest and middle voice when the larynx is opened, till in the middle of the third register, when it is completely so. Before the beginning of the highest register, the larynx closes itself again in soprano—just as it does in chest notes. The great difference is this that in the higher tones the uvula is entirely drawn up against the soft palate so that the upper part of the head forms the higher notes. It is presumably on this account that the name, head voice, originated.

Timbre and tone color are words which always seem to me unnecessary and lacking in clearness. I do not understand them, for through the careful and detailed placing of all vowels as well as the conscientious study of the consonants in harmony with the vowels, must all possible tone-color be produced, and I need only choose according to need.

Timbre, again, belongs according to my idea to the expression of the soul. My timbre must obey my feelings. Therefore a correct declamation and careful phrasing in all its fine and endless shadings together with a right development of the inner being must absolutely help me over the technique to the real subject (emotion) which the vowels stand for. If I sing of joy, sunshine, etc., I feel naturally quite differently, and my voice takes on my soul's timbre without that I need in the least care with what tone color I sing.

Every thing was prepared when I deeply and quietly studied the meaning of the words and when I drew a thread, so to speak, through the whole poem. The beginning and (Continued on Page 124)

Candid Snapshots of Musical Post-War Europe

by Victor J. Seroff

Well-Known Pianist, Teacher, and Critic

Readers of THE ENR who have been reading Victor Seroff's articles upon "Common Sense in Piano Playing," which have been published serially in advance of the appearance of this volume, will be interested to know that he has made two visits to Europe since the war, to inspect post-war musical conditions. The following article presents his account of his visits to Prague, Munich, and Bayreuth.—Editor's Note

ONE of the great surprises which the Prague Festival had to offer this year was Dmitri Shostakovich in person. It was the first time that he had been seen in Europe since 1926 when, after participating in the Warsaw competition for pianists, he took a side trip to Berlin to hear Bruno Walter play his First Symphony. Since then, he has been invited many times to come abroad and particularly to the United States, but always he has declined. He says that he was in Turkey in 1933. If he had sailed into the Bosporus last summer, it would have been worth mentioning. Last year he was invited again by the Prague Philharmonic and his arrival was announced in the press both here and in the United States. For three weeks everyone waited for him, but he was otherwise engaged.

This year the Festival committee invited N. Rochlin, the conductor from Kiev, and L. Gilbers, the piano virtuoso—a sort of Horowitz of the U.S.S.R. They accepted the invitation, but Eugene Mravinsky, the conductor of the Leningrad Philharmonic; David Oistrach, the violinist; and Shostakovich came instead. Since Shostakovich is not a conductor everyone was very anxious to hear him perform his works as a pianist. I must say here, by the way, that Shostakovich has not yet written enough for a full piano recital. I mention this only to explain why, at his concert he played only one piano solo composition, his second sonata, which was sandwiched between his quintette and his

trio. I was particularly interested in hearing the first two in the original version, so to speak—the quintette, which has many friends in the United States, and the sonata, which failed to arouse any interest at its first performance on the air a few years ago in the United States, and, as far as we know, has never been performed in public since.

Had I not met Shostakovich two weeks ago my appraisal of him as a pianist would have been unfair. (To those who think that just because I wrote his biography I have known him all my life, I must confess that this was my first meeting with him.) I can not name anyone in the musical world who is as nervous as Dmitri Shostakovich. Therefore, whatever shortcomings one may find in his performances as a pianist, must be explained by this unfortunate state of the man. He is a good pianist, but not a great one. Nor does he have a powerful personality. Looking at him one would certainly never associate him with the creator of the most stirring pages in contemporary musical literature. What struck me as his most amazing feature, as a performer of his own works, was that there is attributed to him a quality he seems to lack completely—a sense of humor. His quintette which won Stalin's prize, is no doubt one of the most charming of compositions. But in his hands it became a tedious affair, with too much emphasis on the serious side, while there was not enough material in the score to bear such emphasis. His own playing of his sonata did



WOLFGANG WAGNER

Grandson of Richard Wagner, great-grandson of Franz Liszt, and brother of Friedland Wagner. The latter is now an American citizen. Here he appears with his family.



WHAT WAR DID TO WAGNER'S "WAHNFRIED"
The composer's home is now being rebuilt.



DMITRI SHOSTAKOVICH
Addressing the meeting of composers and critics at Prague.



NIGHT VIEW OF PRAGUE'S CONCERT HALL
The "Rudolfinum," where the International Music Festival of 1947 was held.



JENNY LIND'S BIRTHPLACE IN STOCKHOLM

"MUSIC STUDY EXALTS LIFE"

Music and Culture

not save it from the same fate it had in New York, though the work no doubt has its merits. The trio had by far the greatest success being excellently performed by David Oistrach, the violinist and Miroslav Sadek, the young Czech cellist.

A week earlier, Shostakovich's Eighth Symphony was given by Eugene Mravinsky, to whom the work has been dedicated. This was the authentic performance, according to all the wishes of the composer, for Mravinsky had studied the score with the composer for years in Russia, and had conducted it there constantly during the rehearsal. There was nothing wrong with the authenticity of the performance, but it left one less impressed than the performance of the same work in the United States, because Mravinsky, by no stretch of imagination, can be considered a first rate conductor.

As a matter of fact, Mravinsky was much better at last year's Prague Festival. This year he has been playing the European conductors he has seen, and his mannerisms are too newly acquired to be effective. Here is one man to whom crossing the Russian border did more harm than good. But to return to Shostakovich, I still have to mention that besides appearing at the Festival as composer and a performer, he showed himself as a lecturer at the International Congress of music critics and composers. The aim of the Congress was to give an opportunity for a free discussion of all questions concerning musicians.

Shostakovich was going to tell us about the life of musicians in U.S.S.R., a subject which certainly interests everyone. Instead of speaking to us as everyone expected, he read a paper which had been handed out by all Soviet Embassies in Europe six months ago and, therefore, said nothing new. Shostakovich told the last nail into The Congress's coffin when he answered the questions with "Yes," "No," or "I don't know."

German Theaters Today

It has been a hard find even standing room in Munich theaters or concert halls, and drama and music have become a great industry in this capital of Southern Germany. There are more than twenty theaters which supply daily entertainment to suit almost anyone's taste. Along with the old German classics and plays of Shakespeare and Bernard Shaw, the Broadway hits are enjoyed by audiences to whom the price of admission does not seem to be of any concern, for what else can one buy in this city which lies in ruins? Next to Shakespeare, "The Tempest," and Franz Lehár's, "The Merry Widow," one sees on the billboards "Angel Street," "On Borrowed Time," "The Skin of Our Teeth," and "Lillemor" and "Our Town," which are presented almost without scenery.

The theaters, opera and concert halls, open their doors on an average of six or seven times a week. In the afternoon, which would seem to be too early for those who are working. But they have to miss an evening. Only the theater ushers are dressed in the traditional black coats. The audiences are dressed just as one sees them on the streets. Men wear slacks and a short leather pants with bare legs to which a very fashionable here fifteen years ago white, double-breasted coat with a dark blue shirt and any kind of trousers.

The women are dressed mostly in the wide pantalon dresses, for the *fräuleins* are not like their French sisters, and do not know how to make a *demier* out of two old rags. In the theaters, the performers are still cooling off at their homes in the country near Munich. Since no one can forbid Elly Ney to play "at home" for "her guitar and her perfume," and for as many as one hundred and fifty. Another, Herbert Karajan, however, is not so lucky, for he is an orchestra conductor. The Germans have always been much better musicians than dramatists and their interest is more marked in music than in straight theater.

A Musical Bomb

The programs of symphonic concerts during the past season, as well as those for the next season, are as international for the most part as the German scene in this "Capital of German Music," because the original seven members of the party met and formed the Nationalist Society of Music, as those in the concert halls of New York City. During the past season, more than two hundred and fifty works of sixty-five composers from Richard Strauss, Shostakovich and Arnold Copland were given in about a hundred performances. This musical bomb is owed to Hans Roßbach, the fifty-two-year-old conductor, who came from Strasbourg in October, 1945 to organize the Munich Philharmonic orchestra. Austrian by birth (born in Graz) after his studies at the Hochschule für Musik in Berlin, he became a conductor in Mainz and later, in 1930-31, the director of radio programs in Frankfurt where his work pleased even such a subject as Maestro Toscanini. "When I first came here," Hans Roßbach told me, "I found the orchestra in a terrible state. But Bavaria is a country which is better off than the rest of Germany and soon our best musicians made their way here. Today I can say that after two years of hard work and constant search for better members for the orchestra, it is the best organization next to the Berlin Philharmonic."

Hans Roßbach was the first to reintroduce to the Germans the music of their own composers, which was banned and which the young members of the audience heard for the first time. He told me how he managed to get the scores, which were supposed to have been burned, and how he found the general reaction of his public. The first concert was a Russian shock his head. "We have the music," he said, "but the reaction is very beautiful." Hans Roßbach has only one concern now—how to get scores from abroad for his eager public.

New Symphonic Music Score

It is amazing how little purely symphonic music has been written in the last two decades and a half. In fact, once the home of music in Europe, some musicians blame it on the fact that the pieces for the radio and the concert halls are considered so perfect in their form that they are thought to be of no use. As no German had anything to do with the music, all the performers whom we again in circulation. However, there are two cases, the denatification authorities are still showing character. Elly Ney,

with her bushy hair; Aryan Beethoven, sonata player, and her husband, the conductor Van Hoogstraaten (both known in the United States and both ravaging the United States and both ravaging the United States) are still cooling off at their homes in the country near Munich. Since no one can forbid Elly Ney to play "at home" for "her guitar and her perfume," and for as many as one hundred and fifty. Another, Herbert Karajan, however, is not so lucky, for he is an orchestra conductor. The Germans have always been much better musicians than dramatists and their interest is more marked in music than in straight theater.

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Hopes of Restoring Bayreuth

I saw Wolfgang Wagner, the twenty-eight-year-old grandson of the composer, in his little house in the former garden, where his father, Richard Wagner, lived with his wife and their two children. It is he who fights now for the right to preserve the old tradition and rule. The Bayreuth theatre and "Wahnfried" were Wagner's family property. After the death of Siegfried, son of the composer (in 1930), the son of the composer went to his four children, with a sort of will. Winifred Wagner, appointed as a sort of guardian of the house, told me that she has done her duty for fifteen years in preserving the tradition of Richard Wagner. She told me that she was now up to me that she was going to give the retired life of a happy grandchild. She has Wolfgang, a stage director, it is said, and the only one of the four children who lives in Bayreuth, who speaks a little young fellow who looks a little like Siegfried. He lives in New York too fast and sounds a lot like Gertrude Stein in a German version. He insists that he can be put in a few words: to bring old standard and to bring it up to the plan can be realized. It is clear that what has been Bayreuth after the war. The little town was a very long time. population of 40,000, now with a population of 10,000. It was a town of great luck of material and skill. work. It will be some time before the city can be so rebuilt that it can again accommodate all the visitors to the Festivals.

As for the Festival itself, it will depend on the general conditions of the whole country because the musicians for the Bayreuth Festival are chosen from some fifty theaters from over Germany. Now with artists scattered throughout the country, it presents a new problem which as yet cannot be solved. Since the festival considers that mediocre performances are a disgrace to the reputation of Bayreuth, they rightly prefer to wait.

A New Plan for Bayreuth?

However, there is another plan on the way of which I heard last year. Franz Biedler, a Swiss citizen of Isola, Wagner who is the oldest daughter of the composer, has lately been gathering about Bayreuth on "another book" about Richard Wagner, and has suggested that the Bayreuth Festivals should not be exclusively devoted to the composer's works. It seems that he would like to put the whole project on an international basis and to approach Thomas Mann to head the organization. I understand that this idea gained the support of both the local German community as well as the Military Government.

I think it will be very sad indeed if such an idea ever materializes. It will reduce Bayreuth to being just another German town which gives annual festivals of music. Bayreuth cannot be compared to Salzburg which, due to its beautiful surroundings, will always attract tourists even though the actual Festivals should become outdated. And finally, by destroying Wagner's tradition, we only admit its symbolism and value to the Nazi race of nationalism. He was always true to his beliefs and his art. It was brought into existence by Nazi propaganda. If we are so zealous to restore the old cultural value of Germany, we should be guided by something more reasonable than the fact that Mr. Franz Biedler, a suitable gentleman of fifty, has a certain facial resemblance to Richard Wagner, has been the secretary to his wife, Winifred Wagner, and as far as I could ascertain, was a writer after he writes his book on the composer.

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Duties of the Tuner

The concert tuner must also look out for the comfort of the artist. He must take care of the artist's needs in all details. He must take care that the artist arrives on time, that he is kept out of a draft when he is covered with perspiration. He must have a piano placed in his hotel room for practice purposes. He must also take care of hotel and travel accommodations and know the schedule of every railroad train and determine which are the best hotels in each city. He must be congenial and sympathetic with the artist, inasmuch as he acts as his personal companion and confidant.

George Copeland was one of the first great pianists which I traveled with. He was the first to introduce Debussy's music to American audiences. He had lived in Spain for many years and was thoroughly familiar with the Spanish nature. His wit, his perception, his sense of humor, and his broad knowledge

of human nature place him among the most delightful of companions.

His extensive concert tour with Copeland was during the season of 1919-1920, when he played over sixty-six engagements which involved two trips to the Pacific Coast. It was during the period when the Government had control of both the railroads and the Express Agency. The country had not yet readjusted itself following the cessation of hostilities. Transportation problems were often acute, and we felt that an adequate supply of concert grand was imperative. The Chickering Company, which employed me at that time, furnished six pianos for the tour, and they were to be put in consecutive order. That is, after the completion of a concert, that particular piano was shipped to a point five or six days ahead, in order to guarantee delivery in time for the concert.

The Part of the Manufacturer

I have related these few facts to enable the uninitiated to realize what "temperament" really is—something that is expected of the average artist. However, there are occasional exceptions to the rule. The famous Hungarian pianist-composer, Ernst von Dohnányi, was the essence of coolness all times and under all conditions. I traveled with him during all of his American concert tours. No matter what the conditions, he never revealed a single trace of nervousness. He was always tranquil. This was doubtless due in no small degree to the fact that he was both a great composer and a great conductor. The piano manufacturer has played a most significant part in the presentation and development of music in America. In years past Steinway and Sons, Mason and Hamlin, Chickering, Knabe, Baldwin, and others have provided concert artists with the finest pianos that could be made. The instruments were invariably shipped by express and the expenses borne by the manufacturer. They have also furnished the outstanding artists with men capable of keeping the instruments in first class condition. Also, they have contributed much to the attendant publicity which is so essential to a successful concert tour. Two or three concert grand pianos were generally assigned to an artist, and the pianists which in most cases had been personally selected at the factory. One of the pianos traveled constantly with the artist, no matter where he might go, whether in North America, South America, Australia, or the Far East. If it had not been for the cooperation of these firms and their generous assistance, many communities would have been denied the opportunity of hearing in person most of the celebrities of the musical world.

Some of the crowd applauded, some few booed. I rolled on and it was three o'clock before we decided to retire. His story had the inception at the time when he had been placed under the Safonov, then the Director of the Moscow Conservatory. He had played out a large part of his life in competition with some of the greatest artists of that day. Josef Lhévinne won the Rubinstein Prize at Amsterdam. It may be of interest to note that it was the first time that this famous competition, which had been held since the competition the great Rubinstein said to Safonov, "If that boy Lhévinne is not a second Liszt, you will be to blame!"

Some time later, when he was engaged to conduct the New York Symphony Orchestra on its proposed American tour, he wanted the young Josef to go as soloist with the orchestra. When Safonov left Moscow for America, he told Lhévinne to go to Berlin and the wait there for his assignment was to be in the United States. He had been but a few days in Berlin when the cable arrived, instructing him to sail for America. On the (Continued on Page 123)

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Accidents Can Happen

In the middle of one of Mr. Copeland's programs, the border lights suddenly went out, leaving the stage in absolute darkness. Suddenly they came on again, and although Mr. Copeland was disturbed, he continued to play. Three or four minutes later, the same thing happened again, out went the lights, only to come on again a minute later. Naturally, Mr. Copeland was upset. The audience, which had been so patiently waiting, naturally resumed playing. Then, without warning, he stopped short and went to the piano. He said something to the audience and quickly walked off stage.

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Backstage With a Concert Tuner

by Emil Neugebauer

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Some time later, when he was engaged to conduct the New York Symphony Orchestra on its proposed American tour, he wanted the young Josef to go as soloist with the orchestra. When Safonov left Moscow for America, he told Lhévinne to go to Berlin and the wait there for his assignment was to be in the United States. He had been but a few days in Berlin when the cable arrived, instructing him to sail for America. On the (Continued on Page 123)

Accidents Can Happen

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Music Appreciation

Sunday afternoon, The "Five Lines and Four Spaces Club" is holding a music appreciation meeting at the home of the president. While awaiting the time signal and the opening of the symphony broadcast, the chairman for the day delivers a paper on the new composition soon to be heard: Fritz Fret's Double Concerto for piccolo and bassoon. She is the modernist of the group and just back from N'Yawk with all sorts of high-falootin' ideas.

Now the program is on, and reactions begin to take place. As the discord grows horrific, faces become very pained glances are exchanged, a few hushed murmurs are audible here and there.

Finally, one member who arrived late and doesn't even know what is being played, manifests her candid opinion: "Must be very high-hat music, for it certainly sounds awful!"

Unmild approval greets her words. Then, yielding to an impulse which obviously sums up everybody's thoughts, the president chokes the radio, pulls an album from the record shelves. Soon the beautiful strains of a Beethoven Symphony have replaced the unendurable cacophony.

Once more good taste prevails, and harmony reigns.

The Debussy Ballade

Does the Debussy Ballade have a story as the Chopin Brahms, and others have? I would also like to know if you think it should be played exactly as written in regard to tempo and velocity suggestions. Isn't the Ballade as popular as the Enchanted Cathedral and the Reflections in the Water? Can you suggest a good book on Debussy, his life and works?

—R. Y. Atsamba.

The Debussy Ballade (1890) has no

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

story behind it, such as the Chopin Ballades have. But originally it was called *Ballade Slave*. Personally I never detected anything in it that could justify the word "Slave" and on the contrary, I always found it very French. If it hasn't reached as much popularity as the *Cathedral of the Reflections*, it is because it does not belong to Debussy's greater period. However, though lighter in style, it is indeed quite charming. In it one finds an abundance or what I might call Debussy's fondness for restating. From beginning to end there is repetition after repetition of the same groups of measures. Some find this a defect, but... it is, since it passes the time and the ear listens only to the constant flow of golden harmonies?

Years ago in Paris, the noted musician Jean Hind published a little album in which he discreetly teased the Indians, as I crasies of several French composers: the passage concerning Debussy consisted of six measures, each one with a repeat mark!

Tempo suggestions? I quote Debussy himself: "The metronome is good... for one measure." Flexibility is fine, but it must be discreet and free from sentiment.

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

mental rubato.

Books on Debussy, his life and works: If you want information on the latter, I recommend Oscar Thompson's excellent book. If you look for a novelized life story, I might mention "Claude Debussy, Master of Dreams," of which I am the author.

On Pedaling, and Age Limits

1. How can I find a book that treats the various functions of the pedals. If possible, I prefer a rather scientific treatment, as I am a teacher of advanced students. Conservatoire de Paris asked about the about the very strict age limits. After graduating in Copenhagen, I intended to go to Paris, but found out that I was two years beyond the age.

—Miss H. L. Denmark.

The best book I can think of, dealing with the pedals, is the fourth volume of Dr. William Mason's "Touch and Technique for Artistic Piano Playing," Op. 44. In it you will find not only a scientific explanation of the function and use of the pedals, but some exercises leading to a complete mastery of pedaling problems. One of them is a study on the melody of *Home Sweet Home*, and it is to be played with one finger only! Wonder how this can be done? Well, it is most ingenious, and it really should develop a fine pedal control, even in an average student. You can obtain this book through The Publishers of The Etude.

Unless changes have taken place in the regulations of the Conservatoire National de Paris, the age limit for admission (by contest) is eight.

Repeated Notes

My present generation of pupils can't understand why one should change fingers on repeated single notes. My explanation is that it is easier to keep in mind how many I have also explained that there is a tendency to stiffen when repeating a note with one finger. I can play repeated notes easily whether I change fingers or not, but I am not so fast as I should be.

—(Miss) M. C. Illinois.

Here's a question that has different angles... So let's not make any assumptions.

Each case must be settled by physical possibility on one hand, and musical significance on the other. For instance, a continued pattern of triplets is obvious, the proper fingering

will be 3-2-1. For a pattern of four, 4-3-2-1.

Speed, of course, has much to say, for however flexible your wrist may be you never could play with one finger (at the proper tempo) such repeated notes as one finds in Liszt's "Rhapsody No. 13," or Ravel's *Alborada del Gracioso*.

Good things of the use of one finger is advisable if top-most consideration goes to the evenness, the smoothness of the tone at a moderate, or also tempo. An excellent example of this is the repeated G-sharp in the middle section of Chopin's *Prelude in D-flat major*. Here, a single finger permits a much more accurate control of volume and quality.

In conclusion: students should study repeated notes with change of fingers, as valuable gymnastics and indispensable part of a well-rounded technical equipment. Later on, and when reaching higher spheres of pianistic achievements, interpretative discrimination can dictate the ultimate choice.

Self Tuition

To what extent, in your opinion, can a serious student of piano be self-taught? I have been studying with a very fine teacher, but my lessons necessitate a long time to the nearest largest city and as my own handwriting becomes heavier, it is increasingly difficult for me to make this trip. During the summer I have discontinued these lessons but have practiced much and have also listened to piano recordings. I succeed in working out some of the problems without assistance, and the recordings are helpful, but my chief difficulty is pedaling. I feel that I may miss the fine points. Any advice that you may give me will be very much appreciated.

—Miss C. H. California.

There is no objection to self-tuition after reaching an advanced grade and it may be that this statement applies to you. However, since you usually reach certain points in your playing do not satisfy you, I feel that you are still in need of an occasional check-up especially with a teacher whose ability you recognize and respect.

Becoming self-sufficient in piano playing might be likened to the expert driving of an airplane. At first the instructor sits by you, supervising every action of yours through the double control. Then gradually, he entrusts more to your own initiative, until the day when your self-confidence warrants solo flying. And still there will be some small details which you will learn from veteran pilots eventually, thus increasing your efficiency.

In your particular case my suggestion is as follows: spend a weekly time period, difficult, why not prepare a number of compositions by yourself, then take a week's interval? You could then receive the constructive criticisms which will make your performance satisfactory to yourself.

As to listening to records, beware! This is harmful to the development of your own personality. Please read my paragraph on this important subject in the August, 1947, issue of *The Etude*.

WHEN I took up my very pleasant duties at the Radio City Music Hall I was bombarded with questions as to why I had forsaken the field of symphony. The answer is that I have not forsaken anything—on the contrary, I took what seemed a highly favorable opportunity of extending the field of the symphony, and of all good music, to a wider audience than the average conductor even dares dream. Radio City Music Hall has an annual audience of eight millions. That is fantastic! Fantastic as to numbers and fantastic as to the character of the audience itself, for the people who come to the world's largest theater represent The Public in its widest sense. They are not predominantly students, or musicians, or haddists, or "long-hairs" or "bow-wow"—they find entertainment. There is an enormous and stimulating challenge in providing the best in music as part of this entertainment. It is a unique opportunity to let the good things of art properly belong to the people.

In approaching my task, I prefer to speak of my aims rather than my plans. Plans call for definite selections, and in this work, where the entertainment is built around a production made up of various well-established elements (the Rockettes, the Corps de Ballet, the Glee Club, and the orchestra itself), definite selections cannot be mapped out too far ahead. All kinds of music must be considered from the point of view of adaptability to the needs of these elements. My aims, though, are a very different matter. They consist in seeing that only the best kind of music, in any field, be used.

Classifying Music

"The next thing, of course, is to determine what the best music is. I have the habit of classifying all music into two categories—good and bad. There are good and bad operas, good and bad symphonies, good and bad tunes. From long experience I know that the best works are those which have, over a long period of time, come to be the favorites of the vast popular public. This does not mean that any new craze that enjoys a six-month run of popularity is destined to become immortal! Neither does it mean that a new form which is condemned by the critics is destined to oblivion. It means, quite simply, that art belongs to the people and not to any one group of the people. Mozart, Schubert, Gershwin are great because the people have made them so. My aim, then, is to respect the sovereignty of the people in choosing the music for the Music Hall. And, I may say, it is one of the finest theaters in the world in which to present good music, not only in terms of the building and the acoustics and the facilities, but in terms of the prevailing tone of kindness and gentle manners (which might well be more widely emulated)."

The Soul of Music

"Shall we present modern music? Certainly—if it is music as well as modern. I have little sympathy for musical laboratory experiments, outside the laboratory. Much of the queer cacophony we endured after the first World War was due, I believe, to the sterility of art. To hide this sterility—this awful lack of articulate musical ideas—we indulged in experimentation. The soul of music is, always has been, and always must be melody. Works by the value of their melody. The people, to whom art belongs, are not too concerned about the contrapuntal wizardry of Bach; they love his towering melodies. Of all the works of Richard Strauss, those which have kept the most vigorous spark of life are the melodic ones. I well remember my days at the Paris Conservatoire: Debussy and Ravel were just beginning to be heard and the venerable Saint-Saëns, sitting by the piano, ne peuvait écrire une mélodie à quatre mesures!" ("those men can't write a melody of four measures.")

"If I were in a position to offer advice to young composers—and that is to the Etude—my advice would be that at that position—I would say, develop a love of melody, a sense of melody and of melodic line. To teachers of composition I say, inculcate a love of melody in your students. Teach them to love melody, melody, melody. No music is worth anything (outside of a musicalological value, perhaps), which has not a love of melody. Beware of anyone who tells you of the 'fashion' against melody. Melody was at the core of the fashion, never can—because music needs song."

A Conference with

What is "the Best" in Music?

Alexander Smallens

Distinguished Conductor
Musical Director, Radio City Music Hall

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

New York's great Radio City Music Hall has taken another step in its policy of standard-raising by securing the services of Alexander Smallens as its Musical Director. Mr. Smallens has led two predecessors in this post: the late Eno Ropes, and Charles Previn, both of whom made the greatest reputations in the field of lighter entertainment. Mr. Smallens brings to the world's largest theater a solid background of the discipline and tradition of opera, symphony, theater, and ballet, in addition to motion picture music as such. Born in Russia, Smallens was brought to America at a small child and received the basis of his musical education in New York. He attended the New York public schools, and was graduated from City College and from the Institute of Musical Art (where he studied piano). Next he went to Paris, where he studied conducting at the Conservatoire. He began his career as a conductor of opera in Boston and New York, earning calls to Chicago, Berlin, and Madrid. From 1924 to 1930, he was Musical Director of the Philadelphia Civic Opera, and in 1934-35 he was Co-Director, with Fritz Reiner, of an historic season of opera with The Philadelphia Orchestra. Mr. Smallens has directed the premieres of many important American works, including Gershwin's "Porgy and Bess" and Virgil Thomson's "Four Saints in Three Acts." In the symphonic field, Smallens has served as conductor of The Philadelphia Orchestra for ten seasons, and as Robin Hood Dell, seven seasons of the Watergate Concerts in Washington, D. C., and has completed his fourteenth consecutive season with the New York Philharmonic-Symphony Orchestra at the Lewisohn Stadium. He has also given symphonic concerts at the Hollywood Bowl and for three seasons directed the Essex County (New Jersey) Festivals. Early in his career he toured as chief conductor for Anna Pavlova; he has directed the music for many government films in Hollywood, and has made many distinguished appearances as guest conductor in radio. He has done much recording for RCA-Victor and Decca.

—Editor's Note.



ALEXANDER SMALLENS

"I have a word of counsel for the young conductor. Once he has acquired the necessary background of an instrument, harmony, counterpoint, techniques, and wide general culture (placed last in the list for emphasis), he should as quickly as possible get in touch with a band, or group of musicians on whom he can begin the actual practicing of his craft. What makes a good cobble is experience with his last. What makes a good conductor is experience at conducting. This enormously delicate business of drawing music out well from men simultaneously, simply cannot be learned out of a book. For that reason, I never judge a conductor unless he has had about twenty-five years of conducting experience. Only then has he acquired the rudiments of his craft. And those rudiments do not consist of fancy baton techniques. Working with the stick is a superficial matter—generally practiced in front of a mirror—doesn't mean to the conductor. It is the value of the rudiments of the spiritual message he brings forth from the music; and that is found only after many years of searching. Often have I seen Toscanini pacing up and down the room before a concert, lost in thought, disturbed. 'Why?' I have heard him murmur; 'why do I still not know the full meaning of certain things?'"

"And musical meanings are deeply difficult to capture—even after four years at the conservatory! You read the now-familiar opening of Beethoven's Fifth

Symphony; very good—easy enough—only four notes with only two tones. The virtuosos can read them. But how can anyone say for certain just what idea was in Beethoven's mind when he wrote them? The great handicap of musical form, of course, lies in the world of meaning behind the written notes. It is a question whether any conductor has ever captured it completely. Certainly it takes more than a mere reading of the score to make the start."

"And for this reason, the young conductor does well to seek expert guidance as to whether or not he possesses the full sweep of qualities that are necessary for a conductor. Once he has the assurance that he is in the right field, and once he has mastered the rudiments of his craft, let him get out and practice all he can, familiarizing himself with his curiously dual task of making music come out of a score and out of men at the same time. I began my own work of conducting when I was twenty, with an amateur group that met once a week at the Russian Club, in Paris. I think we had ten strings, one flute, and one horn. I had tried for a job at the Paris Opera, but was rejected because I was a foreigner! However, I had been accepted at the Conservatoire—I think I was the third American admitted there—and so I found myself in the curious position of not being allowed to practice, in the Opera, what the French themselves had preached to me at the Conservatoire! Still, a start had to be

No, this is not Maurice Chevalier, French actor-singer of Hollywood and Paris, but Maurice Dumesnil, eminent pianist, teacher, and Director of the Etude Teachers' Round Table, returning from a lecture recital course.

made, and I made it with a curiously assorted group of amateurs. The only way to learn conducting is to conduct—what and whom you are to conduct may be found through your own ingenuity. And that, perhaps, is part of the necessary schooling.

"As for the orchestral players themselves, I have two pieces of advice to give. To young women students, I say—go and get married, keep a clean, thrifty house, and raise fine, healthy children. To young men students, I say—learn to be good shoemakers. No, that isn't said in jest. It is important that we begin to discourage mediocrity. We have been, perhaps, a bit too tender-hearted in encouraging young people to do whatever they want to do. Well, life pays very little heed to one's wants! The person who is not fitted for a career in music finds himself weeded out by competition, at which time the disappointment is all the keener because he has been allowed to follow a w-o-o-o-o-the-wisp of false hopes. Better by far to administer the disappointment of a truthful opinion while he still has the time and the hope and the energy to devote himself to something for which his inborn aptitudes fit him.

"Finally, we must school our audiences and managers and boards of directors to deal honestly with American musicians. That means to engage them, or to play their works, only if they are worthy of being heard. Some years ago, no American musician got a hearing. Today the pendulum has swung so far in the opposite direction that, whether through patriotism or mere fond, every American musician has an 'edge' in his art simply because he is American. That's bad, too. The answer is to use American works and American artists only if you believe in them as artists. The public deserves only the best in art. That is what we at the Music Hall shall endeavor to give it."

Band Questions Answered

by William D. Revelli
Choice of Clarinet

I wish to buy a clarinet for concert and symphonic work. I would appreciate very much if you would advise me as to what make clarinet you would recommend.—C. R., Rhode Island.

The choice of a clarinet is quite an individual matter. Many leading clarinetists disagree as to which instrument is superior. However, all play only the finest clarinets made. As follows: Buffet, Selmer, Lablanc and Penzel-Mueller. The above-mentioned instruments are not listed in the order of preference, but merely represent the choice of symphonic clarinetists throughout the nation.

Seating Arrangement

Will you kindly suggest the best seating arrangement for an elementary band?—A. G., Louisiana.

The answer to your question is difficult, since I am not informed of the personnel nor the instrumentation of your group. However, the usual seating chart can be secured from any music store. It will probably find it necessary to make some changes in order to adjust the set-up for your particular group. I am sure that you will find the information you desire by calling at one of the several music stores located in New Orleans.

Available Material

Can you assist me in my search for solos for the marimba and xylophone? I am not very little and it is available for these instruments.—A. D. M., Tennessee.

You will find considerable repertoire that has been transcribed from the violin literature. Piano duets are also frequently used. Mr. Evan Hallman, 1032 Spruce Street, Reading, Pennsylvania, also can provide a list of many works. Mrs. Elaine Barkway Bell, 1332 Second Street, Merced, California, also has a compre-

hensive list and would be pleased to offer suggestions.

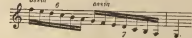
Piccolos and Flutes

1. Are F alto and C bass flutes being manufactured? 2. Will you advise me as to the merits of a wood piccolo compared to the metal piccolo? 3. I have seen professional piccoloists whose instruments seem to have headjoints which were made of jet black, hard thick material. Can you advise me as to the merits of such headjoints?—L. M. H., Minnesota.

1. The F alto and C bass flutes are no longer being made insofar as I can ascertain. 2. The wood piccolo is preferred by most professional players. The tone quality and response of the wood piccolo seems to be superior to that of the metal piccolo. 3. The headjoint of either flute or piccolo has much to do with the final results. Many professional performers of these instruments are constantly changing the headjoints of their instruments in the desire to improve their tone and intonation. As to the material to be found in these various headjoints, that can only be determined by making a study of each joint since all are different. Flutists differ in their opinions as to which type of headjoint is preferable, just as clarinetists disagree as to which mouthpiece produces the best results. In the final analysis I am of the opinion that it is an individual matter.

The Ossia Passage

The ETUDE MAGAZINE has been a source of great help to me and I am turning to you for help once again. I have a friend who plays the bass clarinet in our high school band. He does not understand the passage marked *ossia*, as shown here. His band instructor is not able to help. He plays the piano but cannot interpret the passage either. Can you help me?—Mrs. C. M. H., Ohio.



You will note the work "ossia" above and below the notes in the above example. Evidently you failed to complete the example in your letter to me, since the original copy must show a substitute passage which is used in place of the original. The term "ossia" means "or else" and is used to mark a passage which may be substituted for the original corresponding one. The substituted passage is generally a simplified version of the original. If I will refer to your solo, you will undoubtedly find that a simplified version of the above example is written directly above or below the original passage.

Assignment of Parts

I would greatly appreciate answers to the following questions: 1. What in the band instruction should be assigned to an alto valve trombone in E-flat? 2. If a D-flat piccolo is used to mark a passage, why is it so marked when it is not built in that key?—C. A. N., South Dakota.

The alto valve trombone in E-flat should play the E-flat alto horn parts, and occasionally if you desire, the E-flat cornet or B-flat cornet transposed for E-flat cornet. If I can not answer this question, there are color and not a D-flat. Are you certain it is a D-flat? Many of these old German flutes and piccolos were made below 440 pitch. Also, the headjoints could well be cut of adjustment, thus causing the pitch to sound in the lettering; that is E-flat instead of D-flat. However, I believe it is an old E-flat piccolo which is out of adjustment.

A Choice of Instruments

I play the piano but wish to learn to play another instrument which is portable and can be used in an ensemble. I have no illusions of ever being an accomplished musician, however, I would love music and wish to continue to play. I would prefer to play an instrument which does not require too much difficulty with it.—M. M., California.

I recommend either marimba or accordion. Since you play piano, either of these instruments should prove less difficult than instruments of the string or wind families. Either would provide much pleasure and satisfaction as solo instruments.

"MUSIC STUDY EXALTS LIFE"

What's Your I.Q. As To America's Patriotic Songs?

A Timely Quiz
by James Aldridge

YOU MAY THINK you know your country's songs, but don't be too sure. This quiz may fool you. There are ten quotations below, all of which come from some of America's best known patriotic melodies.

How many can you recognize? The name of the song belongs in the blank underneath each quotation. For each correct answer, allow yourself 10 points. A score of 70 is fair, 80 is good, and 90 is excellent. Answers will be found on page 119.

1. Firm, united, let us be.
Rallying round our Liberty;
As a band of brothers joined,
Peace and safety we shall find.

2. Let music swell the breeze,
And ring from all the trees
Sweet freedom's song;
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,
The sound prolong.

3. Our flag's unfurled to every breeze
From dawn to setting sun;
We have fought in every clime and place
Where we could take a gun.

4. On the shore, dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam;
In full glory reflected now shines on the stream.

5. Swear upon your country's altar
Never to submit or falter,
Till the spellers are defeated,
Till the Lord's work is completed.

6. The star-spangled banner bring forth,
O'er Columbia's true sons let it wave;
May the wreaths they have won never wither,
Nor its stars cease to shine on the brave.

7. I have read a fiery gospel writ in burnished rows of steel:
"As ye deal with my contempters, so with you my grace shall deal;
Let the hero, born of woman, crush the serpent with his heel."

8. There was Captain Washington
Upon a stepping stallion,
A-giving orders to his men;
I guess there was a million.

9. Get ready for the Jubilee. Hurrah, hurrah!
We'll give the hero three times three; Hurrah, hurrah!
The laurel wreath is ready now
To place upon his loyal brow.

10. O beautiful for heroes proved
In liberal climes,
Who more than thee their country loved,
And mercy more than life!

(Answers on Page 119)

DR. CARL E. SEASHORE

THE stimulation of the senses is a source of play. Basking in the sun is a temperature play. Sweetmeats are frequently eaten not for their food value but for the agreeable stimulation of the sense of taste; even bitter and sour substances are played with. Color in nature, in pictures, in dress, and in ornaments is part of the enjoyment of life; so also is form, both in real objects and in drawing, painting, sculpture, and architecture. The music lesson may become work, but the artist in music "plays" and reaches his highest mastery through play. The racial development of music and poetry is largely the spontaneous result of play; when genuine and a true expression of impulse, art ever carries the quality of play.

The exercise of memory is a variety of play. The power of reminiscence is one of the charms of life. Primitive man was a storyteller. We memorize a great deal for the mere pleasure of remembering. Recognition gives a feeling of warmth and possession, as in the appreciation of the drama or the interpretation of historical events. The exercise of the imagination is a form of mental play. The effective novelist lives with his characters. It is the play illusion that makes the writing artistic; and the same spirit is transferred to the reading of fiction and poetry. The theater is by nature as well as by name a playhouse. The imagination invites play, even the shocking and the grotesque. Imaginative play constitutes the charm of reverie, of mental romance, of musings and idlings. The child plays with sticks and tops; the adult plays more in images. A score of men engage in action on the football field, while thousands replay the game in the grandstand.

Words in Music: Beauty in Diction

The exercise of the most distinctive mental process, reasoning, may also be play or its close parallel, a game. The guessing of riddles, the flash of wit, the art of conversation, and chess are all plays of thought. The emotions enter distinctively into mental play, in that their very presence reflects the enjoyment of the play impulse. Even the despondent misanthrope plays with a morbid craving for bad news, tragedy, and misfortune. Indeed, we enjoy or appreciate most the tragedy that is the true picture of great misery. If it were not printed on the program that the crucifixion scene in the Passion Play at Oberammergau is a trick illusion, many in the audience would be overwhelmed at the sight of it; yet people travel far for the emotional play which this spectacle represents.

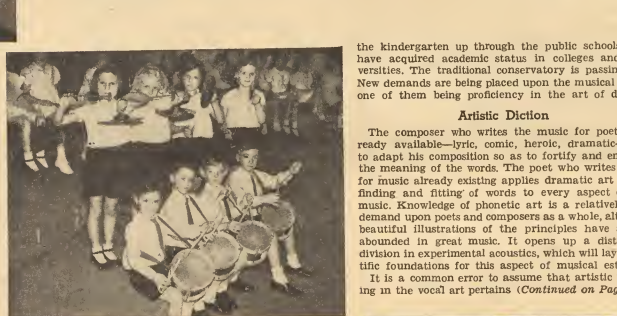
Play and Beauty in Music

by Dr. Carl E. Seashore

Eminent Psychologist

Although born in Sweden, Dr. Seashore has been in America since early childhood. He was educated at Gustavus Adolphus College and Yale University, Ph.D. 1895. Most of his adult life has been as a member of the faculty of the State University of Iowa, where his activity in connection with psychology as applied to music has attracted international attention. From one of the best of his many books, "In Search of Beauty in Music" (copyright 1947), the following extract is printed with permission of the publishers, The Ronald Press Company.

—EDITOR'S NOTE.



MAKING PLAY OF MUSIC

Bright English children let loose with drums and cymbals at a Percussion Band Concert in Old Queen's Hall, London.

There is a book dealing with music called *The Neglected Half*. That title is a very apt description of the present role of words in music. Notorious are the neglect by musicologists of training in phonetics, acoustics, and articulation; the ignorance of singers about how the composer fits music to words and how the poet fits words to music; the indifference of singers to the message the words convey; the slovenliness in articulation and phrasing in so-called artistic performance; and the lack of development of the good speaking voice. Strangely enough, there are not many who are concerned about these facts. Witness the very subordinate position given to the subject in manuals of music. Witness the public applause accorded to singers despite gross neglect or abuse of this phase of song.

While there is abundant laboratory material for a technical chapter on this subject, diction in music is at such a primitive stage that a greater service can be rendered to esthetes by using the allotted space to describe as realistically as possible the significance, rights, relationships, and esthetic values of words in music. There are two main aspects of this subject: first, diction, or the artistic articulation and phrasing of words; and second, the message conveyed by the words.

The present generation is becoming voice-conscious, speech-conscious, and ear-minded. We hear the morning news, the song, the drama, the comedy on the radio. The various arts of speech are now taught from



RYTHM AND PLAY IN MUSIC STUDY

This group of students in California is trained to give bodily expression to rhythm. The photograph was secured through the kindness of Dr. Henry Purdom Emmes, Former Director of Music at Scripps College, Claremont, California.



Four magnificent Stradivari instruments, owned by Emil Hermann and heard together for the first time last year under the direction of Paul Lavalle. Although Fernand Dubois owned a Strad, his name is usually associated with his famous violin of Joseph Guarnieri del Gato.

Quality in Master Records

by Peter Hugh Reed

Beethoven: Romeo and Juliet (Dramatic Symphony)—Excerpts: Arturo Toscanini and the NBC Symphony Orchestra. Victor set 1160.

Those who heard Toscanini's broadcasts this past year of Beethoven's "Romeo and Juliet" in its entirety will recall the two excerpts this conductor plays in this set. They are *Romeo's Reverie* and the *Capulet's* of Shakespeare's famous Balcony Scene, is music of exceptional poetic sensibility and is among the most treasurable pages that Beethoven wrote. Toscanini bestows upon these selections his most persuasive powers, achieving a caressing quality in the *Love Scene* that makes this recording one of the outstanding achievements of the year.

Beethoven: Symphony No. 3 (Eroica). The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1161.

Haydn: Symphony No. 94 (Surprise). The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1162.

Many record buyers are unaware that the domestic recording companies have been extending their fidelity-made FFRR discs. One of the finest examples of this is found in the new set of Koussevitzky's "Eroica."

From a standpoint of reproduction of an orchestra, this offers as fine a semblance of realism as any Decca set, with the added advantage of exceptionally fine instrumental balance. This is Koussevitzky's second

version of the "Eroica" on records, and while better than the first (made in 1938), from an interpretative standpoint it still reveals some arbitrary ideas of at the end of the first movement and the slower pacing of the finale. Only from the reproductive aspect does this set eclipse the Toscanini and the Paris Conservatory Orchestra, conducted by Charles Münch. Decca set EDA 36.

Frank: Variations Symphoniques; Eileen Joyce (piano), Charles Münch and the Paris Conservatory Orchestra. Decca set EDA 35.

Ravel: Bolero; Charles Münch and the Paris Conservatory Orchestra. Decca set EDA 32.

Russell: Petite Suite, and Fauré: Pavane; Charles Münch and the Paris Conservatory Orchestra. Decca set 37.

The aural pleasure of these extended range recordings is greatest on a true high fidelity set. On ordinary

commercial equipment the best results will be obtained by a reduction of bass. If one's ear control does not permit this, the clarity of the recording may be impaired. Mr. Münch, who has been heard with the New York Philharmonic-Symphony Orchestra in recent months, needs no introduction to our readers; he is one of France's foremost conductors. His performances of the familiar Franck Symphony and Ravel's *Bolero* are admirable for discipline and cohesion. In the former, the conductor effectively emphasizes the contrasts of the first movement in a favorable manner, but in the finale his forthrightness leaves something to be desired. Only as a recording does this set seriously challenge the Montoux one. The English pianist, Eileen Joyce, plays meticulously but rather unimaginatively in Franck's *Symphonic Variations* (one of the composer's finest works). She replaces the elegance of style that Gieseking and Cortot formerly brought to this music with too much sentimental strain. Münch's handling of the orchestral part is far and above any previously heard on records.

If ever a score asked for extended range recording, Ravel's *Bolero* is the one. Münch effects a compromise with the composer's intentions—Ravel laid the stress on the percussion rather than on the solo instruments. Münch subdues the rhythmic background in the early part of the score, gradually giving it equal prominence with the solo instruments as the work progresses. Here the conductor's discipline is advantageously employed, and this set emerges as the best version of the *Bolero* on records. Russell's "Petite Suite" is less pretentious music. His instrumentation is obviously employed to create mood pictures, which in our estimation, are both piquant and delightful. The *Faune Pavane*, one of those charming poetic caresses which realism in music is a welcome enemy. Here, again, the recording enhances the musical enjoyment.

Schubert: Symphony No. 8 (Unfinished). The Philadelphia Orchestra, conducted by Bruno Walter. Columbia set 690.

Rachmaninoff: Symphony No. 2; The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Victor set 1148.

The dynamic gradations of the Schubert are admirably attained, but some people inform us that the surface sounds of the recording are obtrusive in the pianissimo passages. Record pressings vary greatly and one can never be certain in these days of uniform quality. Our set was apparently a first rate pressing, since we had no detracting surface sounds. With the aid of one of America's finest orchestras, Walter gives one of his best performances of this work.

The quality of the reproduction of the Rachmaninoff symphony does not appear to us; it lacks sufficient hall resonance to make it as aurally pleasurable as the recent Rodzinski performance of this work. However, Mitropoulos gives a more brilliant and searching execution of this music than Rodzinski did, which recommends it to the attention of those to whom recording quality is not a price to be paid.

Borodin: Polyvalent Dances from "Prince Igor." The London Philharmonic Orchestra, conducted by Gregor Pfitzner. Decca set EDA 34.

Fitz: Symphony in E-flat; Boyd Neel String Orchestra. Decca disc K. 1260.

Vaughan Williams: Fantasia on Greensleeves, and Handel: in the Strand; Boyd Neel Orchestra. Decca disc K. 1261.

The rhythmic buoyancy and vitality of the Borodin music are effectively realized by the Polish conductor, Gregor Pfitzner, and the realistic qualities of the

Fitz (1730-1760), regarded as a highly talented composer in his day, reveals his productive invention and sense of fair in his symphony in E-flat. The work possesses an appealing slow movement and a buoyant scherzo.

It is excellently performed by Mr. Neel and his orchestra. Vaughan Williams' *Fantasia on a Folk Song* and *Brigg Fair* is a charming poetic sentiment which is enhanced by the delicate instrumentation. Mr. Neel gives it a most persuasive performance. Granger's modern jest is no more than mildly diverting music.

Mozart: Eine kleine nachtmusik; The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor set 1147.

Offenbach-Rosenthal: Gaité Parisienne; The Boston "Pop" Orchestra, conducted (Continued on Page 11)

MUSIC for "JAM SESSIONS"

"JAZZWAYS." Edited by George S. Rosenthal and Frank Zachary. Pages, 109 (8 x 10 1/2 inches). Price, \$3.00. Publisher, Greenberg.

This is a story of Jazz, done in very excellent modernistic style, with many extraordinary photographs and pages of informative text. The book places the credit for Jazz where it properly belongs. In some ninety-five illustrations, three-quarters are definitely Negro. The book is a compilation in which Frederick Ramsey, Jr., Eugene Williams, Frank Stacy, Art Hodes, Dale Curran, Peter Fischer, and Rudi Blesh have also contributed chapters. In the opening chapter Blesh writes: "Jazz, that seemed suddenly to appear on the American scene, actually is a music of remote origins and gradual development. Two hundred and fifty years of Negro slave music, the work-song brought over from Africa, as well as music developed here—the spiritual, the ballad, and finally, the blues—preceded this instrumental music. This crowning musical achievement of the dark race needs to be seen as part of a continuous process that led from the Gold Coast West Africa through the vocal and percussive music of the American South, to blossom shortly after Emancipation in the romantic city of the lower Mississippi Delta, New Orleans.

"In no other city of the South did African customs remain as pure and strong and survive until so recently. Nor has any other American city the wealth of different kinds of music, as well as the strong institution of the brass band which combined with hot exciting African spirit to give jazz its lusty vitality and its pungent richness. Thus, if it was inevitable that jazz would be born in New Orleans, it was inevitable that New Orleans would be its birthplace."

One singular feature of the book is the fact that names associated with Jazz and Ragtime in the past—Irving Berlin (Alexander Ragtime Band), George Gershwin, Paul Whiteman, J. Rosamond Johnson, Samuel Wooding, and many others are dismissed with a passing line. Paul Whiteman, the "King of Jazz," certainly did much to glorify jazz motifs and present them with most interesting, exciting orchestral treatment in the great music halls of the country. Samuel Wooding, Negro jazz band leader who took the "Chocoma Kid" Jazz Band on a remarkable eight year journey through Germany, France, Italy, Spain, Rumania, Austria, Yugoslavia, Czechoslovakia, Lithuania, Scandinavia, South America, and parts unknown, in the early Twenties, was one of the best known pioneers of Jazz in the Old World. It would seem that he deserved some recognition in a book of this type.

Benny Goodman and Woody (Woodrow Wilson) Herman are recognized as the outstanding white exponents of Jazz. Herman, we are told, ranks second only to Duke Ellington. Igor Stravinsky wrote the *Ebony Concerto* expressly for Herman's concert in 1946 at Carnegie Hall. One million copies of Herman's *Woodchopper Ball* have been sold.

Highest honors are given to Edward Kennedy ("Duke") Ellington, who proudly points to the fact that his ancestors were brought to America in 1619, a year before the Pilgrims landed. He is reported to have composed one thousand tunes. Over twenty million of his records have been sold. He has commanded wide respect, not merely for his unusual gifts, but for the fact that he has never forgotten his humble origin. He is reported to be a Bible student and attends church regularly.

To the original Memphis Five is given the credit for doing more to influence the country in favor of Jazz than any other organization.

One helpful contribution to the book is that of Art Hodes, who has come up the ladder of Jazz from gangster-owned night club in Chicago to wide recognition. In the following paragraph he gives his interesting attitude toward jazz:

"Playing music has always seemed fun to me but being part of a big band only meant work, the business of earning a living. In a small band of five or six pieces I could always play a lot of solos when I felt like it. That's why I'm so much more interested in improvising, who hears musical sounds within himself and tries to reproduce those sounds on his instrument. In a large band I'd seldom get a chance to play a full chorus, let alone more. I was used to a bit here or

The Etude Music Lover's Bookshelf



by B. Meredith Casman

there, either to break the monotony or to introduce a new sound, whichever the arranger saw fit. I was part of a plan that had been previously worked out. Now then, don't get the idea that a 'hot musician' dislikes order, or that small bands don't go in for arrangements; they do. But here's the difference. Small bands do their arranging on the spot, and one of the musicians in the band will 'dream' something up that's given a try and if it fits, is accepted. We call this a 'heat' arrangement. Introductions, interludes, organ backgrounds, and sometimes last choruses and codas are carefully worked out by small bands. But all this still leaves the hot man plenty of room to get around in."

In a following chapter Dale Curran, the writer, pre-

Everyone is entitled to his own opinion about Jazz and Swing. That millions like it is attested by the huge income derived from swing bands, swing music, and records. Your reviewer occasionally finds Jazz and Swing music that is very interesting and exciting, from a rhythmic and melodic standpoint. On the other hand, he hears much that seems so obviously the product of low grade, banal minds that it is annoying, monstrous, strident, irritating, and senseless, that he, in concert with numerous other people, instinctively claps his hands over his ears. However, the Jazz elements are possibly most widely hailed as the "all out" original contribution the United States has made to the international musical picture. The Jazz flavor, like catnip, has been poured into many compositions of our foremost composers, here and overseas. It has given zest to numerous works which otherwise would have been pretty flat.

Alexander King, one of the writers of "Jazzways," states: "In 1936, a Chicago bandleader named Benny Goodman arranged a special trio, in which he played the clarinet, Gene Krupa the drums, and Teddy Wilson the piano. It was a very popular combination and it made some excellent records, but its chief importance came from the fact that only the pianist was a Negro. Consider that even to this day outstanding colored musicians like Duke Ellington and Louis Armstrong have never been able to find employment in any first-class hotel."

MUSIC IN A PICTURESQUE AGE

"MUSIC IN THE BAROQUE ERA," by Manfred F. Bukofzer. Pages, 488. Price, \$8.00. Publisher, W. W. Norton & Company, Inc.

The terms Baroque and Rococo have been variously used in a derogatory sense to make generalizations of extravagant and over-decorated art. The period reaches from the latter part of the Sixteenth Century to the middle of the Eighteenth Century. The best examples of art, architecture, and music of this period are now held in high regard by intelligent critics. The movement stemmed from Rome and spread over much of Europe. In France it included the magnificent courts of the Louis XIII, XIV, and XV. It has left many striking monuments, ranging from the splendid colonnades of Bernini at St. Peter's in Rome to the Zwinger Palace in Dresden, the Church of Santa Maria della Salute, and the huge palace at Versailles.

Dr. Bukofzer has written a most valuable book characterizing the stylistic differences between the music of the Renaissance, the music of the Baroque Period, and the music of the ensuing years. It covers the periods of Peri, Cuzzoni, Monteverdi, Frescobaldi, Sweelinck, Schütz, Carissimi, Stradella, Lully, Jenkins, Simpson, Captain Cooke, Blow, Gibbons, Purcell, Bach, Handel, and their contemporaries, and places their outstanding works in proper perspective. The work is a splendid contribution to the growing list of scholarly works upon music now being issued in our country, and is decidedly a "must" for music libraries in schools and colleges.

RECORDS

"MUSIC STUDY EXALTS LIFE"

Pennsylvania's Colonial Influences On American Musical History

Three Quaint Pictures of Our Early Musical Development

by Paul G. Chancellor
Part One—Philadelphia



PAUL G. CHANCELLOR

Mr. Paul G. Chancer, author of this article, modestly sends *The Etch* this sketch of his achievements:

"University of Pennsylvania, M.A., Director of the Library and Department of John M. Levis Memorial Humanities Program at The Hill School, Pottstown, Pa. Author of articles on American folk-song, library and audio-visual work, and educational topics. Speaker at various library and educational association meetings. President and first vice-president of the National Association of Public Libraries, Inc. Member of the American Library Association, American Musicological Association, and Public Library Board. Trustee, Cummington School of the Arts, Cummington, Massachusetts, Clarinetist, and organist director of chamber music. Composer of songs and chamber music works, with the following titles: "Two Americans," "The American Song," "The American Song Cycle," "The American Song Cycle dances for quintet, violon d'amore, viola da gamba, and bass. later reset for string quartet." Located for four years at the magnificently equipped Hill School, Pottstown, Pa. Presently teaching music and conducting at the newly opened Chestnut preparatory schools for boys.

—Eugene's Note.

in Colonial America.

IN 1791 the Marquis de Chastellux, touring the new United States, was in Philadelphia and had tea at Mrs. Shippen's. Of this he wrote: "This is the first time in America that I have seen music appear in society, and mingle with amusements. Miss Rutledge played on the harp, and sang with taste and feeling. Mr. Ottaw, secretary to the Chevalier de la Luzerne, had his harp brought, accompanied Miss Shippen, and also played some pieces. Music naturally leads to dancing; the Vicomte de Noailles strung some harp strings on a violin, and then played for the young people to dance. The ladies and other grave persons conversed in another room."

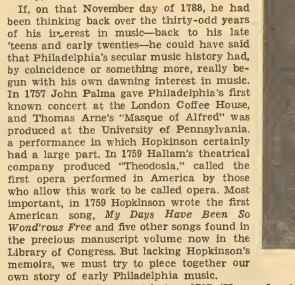
This is all very pretty; in fact it is too pretty. It creates the common false impression that American colonial music was a matter of eternal silks, satins, minuets, and harpsichords.

In the same year of 1791 there died in Philadelphia a man who could have given the Marquis a more realistic impression. That man was Francis Hopkinson, who knew better than anyone else what our colonial music was like and what it meant to establish music in a new land. In honor to his notable accomplishments as a pioneer in American music, it is only just to begin an account of Philadelphia music with mention of him.

Four years before the visit of the Marquis and the death of Hopkinson, the latter had just finished the second group of songs of his own composition. Unlike his first group, which remained in manuscript, these were to be sent to interested persons, who would select them, and to no less a person than his friend, George Washington. To the President he wrote a modestly and felicitously expressed note that contains several interesting facts about himself, and concludes as follows: "I have now the Honour to present to your Notice [writes Hopkinson], I can only say that it is such as a Lover, not a Master, of the Arts can furnish, I am neither a Poet, nor a great Poet, nor a professional Musician, alone; but I possess a very small Reputation may be that I shall derive from this work, I cannot, I believe, be refused the Credit of being the first Native of the United States who has produced a Musical Composition." The note was followed by a list of ten songs, rather playfully disclaimed an ability to judge the value of any music, but said he: "I have, however, one argument which will prevail with persons of true taste, and I think you are so, I can tell them that it is the work of Mr. Hopkinson."

Both men were right in these judgments. History has confirmed Hopkinson as our first American-born composer. History would also concede, gently, that he was no great master of the musical muse; but it would go further than Washington and name Hopkinson as an amateur and promoter of music who was unparalleled.

We can win now that, in 1788, or in the three more years remaining in his life, Hopkinson had written his autobiography, or at least his musical memoirs. The great ideas probably came to him long before he wrote them. He was just one shining facet of this man, who has been placed second only to Franklin as the most versatile man of the colonies. His main business had been his country's. When the great crisis came, the mother country stood up to him on an unequivocal stand for our freedom, took up with his persuasive and satirical pen, signed the Declaration, and energetically administered his big job during the war—a post that he now call Secretary of the Navy. For twenty years of his life he was the friend of our most prominent colonial men, who knew and respected him as graceful poet, inventor, painter, devoted alumnus and trustee of the University of Pennsylvania, lawyer, business man, and finally Federal Judge.



FRANCIS HOPKINSON

Of what had happened before 1757 (Hopkins was then twenty) we know little. He was a church musician. The Swedes strove zealously to develop their Lutheran liturgical music, and Gloria Dei Church became noteworthy for it. America's first composer of standing, Musician, author, statesman, Judge Dickinson was one of the signers of the Declaration of Independence. He was a member of the Continental Congress and had an important part in designing the American Flag. He wrote several excellent songs. His son, Joseph Hopkins, was the author of *Hail, Columbia* (Francis Hopkinson was a Washington, *Hail, Columbia* Francis Hopkinson was a Washington, Jefferson and Franklin.

The irrepressibly musical Germans filled their church services and home life with hymn singing. In the churches of the English colonists the musical picture was darker. Calvinists stuck fast to bare psalm-singing; the Quakers were unique in having no church music. The Anglican churches—Christ's Church and St. Peter's—did struggle to reproduce (Continued on Page 122)

The Melody

28-34 and 43-50. The menacing reiteration is ruined by changing to 4-3-2. Better stick to the third finger throughout.

At the very beginning the melody sings caressingly, almost *mezzo forte* with the left hand reduced to the softest *piano*. Don't articulate sharply the melodic D-flat in Measure 2 or the final F in Measure 3, but play these softly. The long notes which precede these quarters are much more richly played.

Breathe the last beat (eighth notes) of Measure 4, *sfz*, and in a single above curve. The melodic repetition of measures 5-8 is played more quietly than Measures 1-4. The five eighth notes in Measure 10 sound rounded richly, with more *sfz*; similarly, the first five notes in Measure 11 with an *sfz* wave circle, but softer and more *rubato*. Whenever this shape appears (Measures 14-16) it should be sensitively molded. Measures 18 and 19 like a far-off, fragile remembrance of the first shape, but with a more *sfz* wave circle, the theme returns a slight retard. In Measures 20-27 *quasi* duty quality (top of left hand). A hesitation in Measure 23 and a *sfz* left hand. A shy hesitation with *molto diminuendo* and almost no *sfz* in Measure 26 and 27 lead to the "storm" which begins in Measure 28 (soft pedal) in Measure 28. Think of those "colossal" waves and quarters in two-note phrases of one quarter of each measure, with a slight *crescendo* to the third

Take off the soft pedal at Measure 35 and play 35-39 similarly but with sharply louder dynamics and slightly faster tempo. . . Measure 39 must tear the heart out. Play all these loud G-sharps directly from the key-top; never jab them from above the key.

The Nightmare

The sinister nightmare of this C-sharp minor section reaches two tremendous climaxes in Measures 40-41 and 56-53. What masterful strokes Chopin achieves in these measures! With disarming simplicity he merely changes the "perpetual motion" eighth notes from G-sharp (formerly A-flat) to B, a minor third above. But with a terrific clasp of thunder he crashes into an E-flat for triad. That's all—but what a devastating crash it is! For the rest of the piece he subsides into the placid or virtuosic monotony of the G-sharps or A-flats. In all music there would be hard to match this example of closely juxtaposed concentration of bland and turbulent moods.

Study Details

The D-Flat Prelude, a long nocturne-like composition, can become intolerably dull in the hands of an inexperienced or unimaginative pianist. Like several of the other slow preludes (Nos. 2, 4, 6, 9, 13) it is usually played at too lame a pace. Better to think of it faster (*andantino*), and let the left hand A-flats flow with soft, unobtrusive, moving paintbrush touch. These repeated notes are admirable examples of tones which gently vibrate rather than clearly articulate. Be sure not to change fingers on the G-sharps in Measures

Pianistic Points

Play dreamily (soft pedal) *a tempo* in Measure 84. The A-flats murmur somnolently, expiring very slowly in Measures 87 and 88. The right hand plays the three top tones of the final chord. Hold this last chord until it becomes almost inaudible.

Treat the D-Flat Prelude gently and lovingly, for it is one of Chopin's most sparkling and perfect jewels.

Scales: Very few technic books can be used for your year-in-and-out routine. One of the best of these is Dr. Cooke's "Mastering the Scales and Arpeggios." No other volume remotely equals this remarkable compendium. It's the scale book to end all scale books. Students love it and need no persuasion to return again and again to its fascinating presentation of scale and arpeggio patterns, forms and variations.

The Finger Tip: Did it ever occur to you that the last outer or finger tip joint could be considered a finger in itself? Good pianists often use it in almost complete isolation from the rest of the finger. One of the piano teaching fallacies is that the whole finger is always used. Not at all! That last outer joint is the finger's control spot connecting the body with the piano key. It must be trained to extraordinary sensibility and power. In some piano touches it is employed to the exclusion of most of the rest of the finger. For example, the finger pluck touch, the tip percussion, the pianissimo caress. To exploit this "tip finger" in your own playing for additional control and "pure" finger strength. You will be surprised at what it will do for your technique.

Now you spot that example of bad musical articulation (which popped up repeatedly in the "Song of Love" film) whenever the pianist performed Schumann's *Trübsinn* and played the melodic eighth notes, E, F, and A which come after the first long-sustained F, loudly and woodenly. In doing so he violated the obvious pianistic rule that always melodic notes coming after a long note must be played softly. Try this for yourself: play the first part of the *Trübsinn* phrase, emphasizing the E, F, and A—Wooden, stiff, inflexible isn't it? Now play it again, this time singing or saying this line as you play: "To F . . . and then to C and F . . ." After the first F the phrase starts softly, curving gently to C and finally mounting to high F. How intolerable it is to emphasize or play loudly, the

The Elbow: When students first become aware of their feather-weight, floating elbows they are usually bowled over. Most of their faulty pianistic approaches, deficiencies and bad habits are promptly cured. . . .

Boys especially are often first convinced of the elbow tips' importance when any "machine" analogy is used—that is, the elbow tips are the "steering wheels," balancers, or gyroscopes . . . the motive power of the two armshafts is controlled and smoothed out by the gear-shifting elbow tips, and so forth . . . any such imagery will do the trick. Be sure to tell them that the balancing tips may be static or may move slightly; but the p control, however powerful and instantaneous, is always light and unobtrusive."

Writing-Fun Books

As part of each week's practice, all elementary and intermediate grade piano pupils should be assigned several pages in a music writing or theory book. Many excellent examples are now procurable. Virginia Montgomery has recently produced a good Music Fun Book. I wish more volumes were called Work-Fun Books, for the name itself, seen daily by the pupil, would inculcate into his consciousness the fact that rewarding fun usually comes from interesting work.

of Scrums Theory or Writing books will intrigue early grade students. "On Our Way to Music Land" by Sister Stanislaus, Loofbourov's "All Aboard for Theory Land" and "Adventures in Theory Land" are ideal for young beginners. . . . And of course, all the books of Fletcher's "Theory Papers" are dops. . .

"Exert your talents and distinguish yourself, and don't think of retiring from the world until the world will be sorry that you retire."—JOHNSON.

"MUSIC STUDY EXALTS LIFE"

New Music for an Ancient Land

How Western Music Went to China

by Albert Faurol

NO DOUBT one would search in vain in the annals of music history for a movement comparable to that which has taken place in the Orient in the last century, namely the adoption of Western music by Eastern lands. This movement has not been in the form of a wholesale adoption by one race, of a phase of the culture of another. Music had developed simultaneously in the various lands of the Orient, each country giving to it its own characteristic color—rhythm, harmony, melody—but all fundamentally related and all influencing one another, to form in the aggregate a single great art—Western Music. Now China, with a culture older than that of any musical tradition, hears Western music, decides that it is good, and takes it over completely for her own.

This process has not gone over completely for her own, but has been proceeding with growing intensity for the last hundred years. Its beginning was the result of two factors: the decadence of the native music, and the introduction of Western music by the missionaries. At the time of the advent of the Christian missionaries, over a century ago, the native music had reached a nadir in its decline. Its course had been long and glorious, beginning in the pre-historic past with folk songs and dances, seasonal festivals and rites of which traces are found in the oldest literature. At the time of Confucius, five hundred years before Christ, it was a highly developed art, controlled by a government bureau, and playing an important part in the education of scholars, and in the ceremonies of the dynasty. Some six hundred years A. D., when it had expanded to include art songs, chamber music, program music, pure music, and opera, and when skill in performance was considered a requisite of a gentleman's culture, Music schools were maintained by the government. Music formed the chief entertainment at the Imperial court, and at the provincial yamens.

The decadence of this art dates from the Tang dynasty, and can doubtless be traced to two or three causes. Music was brought into disrepute among the scholars of the land by the over-indulgence of the Emperor and his court in the cultivation of music to the neglect of affairs of state. This music had been purely a cultivated art of the literati, having little to do in the ancient legends of China seems also to have died out at this time, as is evident from the few folk song literature of China. Music in the lives of the people seems to have been confined to professional entertainments in celebration of auspicious occasions. The decadence of native music may also be attributed in part to the intrinsic limitations of the musical system, which, using only the pentatonic scale in a purely melodic style with no harmonic development, had well-nigh exhausted its possibilities.

From such a glorious past, music declined during the next five hundred years to the point where it was held in universal disrepute. Men with regard for their reputation never indulged in singing or playing, or frequented the places where music was performed by professional musicians. Into this atmosphere came a people to whom music had always been more a cultivated art than a folk medium, and whose native religious had nothing comparable to hymns, congrega-

tional singing was something utterly new. The people found that they could sing, and liked it. Mission schools introduced into their curriculum, along with science and western languages, music—vocal, instrumental, and part-singing. The spread of music was slow at first, and limited to the few who were reached by churches and mission schools. But those who had opportunity to learn it, at once showed ability and keen interest. Churches gave sacred concerts and oratorios on the church festivals. Students used every available instrument and minute to practice.

A missionary arrived in China at the turn of the century told of waking the first morning to hear in the girls' dormitory the sound of a dozen little organs being played. For several mornings this continued, the scales and arpeggios and little pieces starting promptly at six. On inquiring of the Chinese Dean the reason for "vocal work," the missionary was told that it was the "six rather heartless" to require the girls to practice at six explained the Dean, "the rule is not that they must sing at six, but that they cannot practice before night! But nothing," the Dean continued, "could keep them from practicing silently on the organ bound feet began pumping the bellows."

Music Assumes a New Importance

With the coming of the Republic in 1911 and of national consciousness to China, music assumed a new importance. The value of group singing for arousing patriotism was realized, and soldiers and students all spread from the land began singing. Thus the movement continued. This development brought to the common new song material. In the churches, hymns of the new song material, for the most part, with an occasional adaptation of a Chinese tune. In schools the music

literature had been much the same as that used in American and English schools. But now, China must have songs that were Chinese. And she produced them—produced them by the hundreds. It was the awakening of a latent talent, the pent-up folk song spirit of centuries finding expression. They were slow or quick, spirited or sorrowful, major or minor, long or short, laments or marching songs. They were influenced by Western hymns and folk-songs, and by Russian music, but they were essentially Chinese. And as melodies they were good—lucid, rhythmic, expressive, varied—some, even inspired.

Not content with unaccompanied songs, they must have choruses. This was a different story. With no sense of harmony from their native music, and no natural sense of harmony, they floundered into inevitable pitfalls, without knowing it. Students chorused with equal pleasure the awkward, unmelodious harmonies of their untrained composers, and the European-trained Chinese, such as Dr. Hwang Tse, Mr. Chu Yuen Jen, Benjamin Yung. Such men as these, whose works deserve to take their place in the American choral repertoire, realized the urgent need for thorough musical training for their people, and as result, conservatories and music schools were established.

The Growth of Music

The tale of the founding and growth of the National Conservatory of Music is truly an epic and it is not the only one of its kind the war has produced in China. When I returned to my own school in its mountain retreat in the interior of Fukien province, in 1940, I heard stories of a new conservatory that had grown up during my years' leave. In Yung-an, a primitive inland village, then became the war-time capital of Fukien, this music school had been established with five European teachers, a Chinese principal and staff, equipment, and library brought by sea and land from Shanghai. Its fame spread rapidly, and students came from all parts of South China, traveling by boat or truck or foot over range after range of mountains to learn to play the piano or the violin, to sing, or to compose.

The next five years I was kept too busy with the music in my own school to visit the new institution. When I was not moving from one village to another to stay in Free China, I was training bands and choruses, with the new conservatory, however, became more and more prominent. Laurence Lee, left to join the faculty as professor of piano. Recital tours and a concert trip with a quartet of students took me to various inland cities, and back to our home city of Fochow, on the coast, happily this time. But not till the school returned to its own campus in Fochow, did I have an opportunity to visit. (Continued on Page 142)

Often we hear expressions such as, "Singing is good for the health," "Singing strengthens the lungs," "Singing is a fine outlet for the emotions," and so forth. But, do we ever hear the expression, "Singing builds character?" Does singing, the product of artistic singing build character? Let us see. But first an understanding of the basis of character. Character defined is, "The sum of qualities or traits which distinguish one person from another." To these distinguishing elements should be added a corresponding cast of the features. Dr. Henry Gray, celebrated anatomist, in speaking of the features says: "The natural recurrence of good and evil thoughts; the indulgence in particular modes of life, call into play corresponding sets of muscles which, by producing folds and wrinkles, give a permanent cast to the features and speak a language which all can understand and which rarely misleads." Then Schiller says: "It is an admirable proof of infinite wisdom that what is noble and benevolent beautifies the human countenance, what is base and hateful imprints upon it a revolting expression."

Incidentally, Schiller could just as truthfully have said: "What is noble and benevolent beautifies the human countenance; what is ignoble and selfish deprives it of its natural beauty and charm."

Now from what do our distinguishing qualities or traits spring? From a predominance of certain of our intellectual faculties, sentiments, and inclinations. There are of two constitutions, a physical and a mental constitution, but since the former plays no direct part in our present investigation, we shall leave it to the past on to the latter, essentially that of "mental constitution" would be, "A grouping of the intellectual faculties, sentiments, and inclinations which characterize the mental constitution." Now, the purpose of this investigation is to show that it is the character, and not the intellectual faculties which are the basic character builders, and second, to draw attention to the significance of the fact that the occupation of the artist of song is essentially that of expressing sentiments; not only his own sentiments, but those of the multitude; or in other words, he, as it were, lives in a world of sentiments.

Often it has been said of a person that he was led astray by his inclinations. Putting it simply, this means that his intellectual faculties had been made the servant of his evil inclinations. Now, in this degradation, it is difficult to see how the faculties could have been involved, but let the reader judge for himself. Here are the basic sentiments as given by two medical investigators of historic fame, Dr. Gall and Dr. Spurzheim: modesty, benevolence, reverence, idealism, conscientiousness, how cautiousness, selflessness, firmness, love of approbation, and self-esteem. Unable to see how any of these could possibly be made the servant of evil inclinations, and considering that the intellectual faculties can be made and used as they are desired, and that the faculties are not the servant of evil inclinations, our personal conclusion is that it is not the intellectual faculties which are the basic character builders, but the sentiments; especially the spiritual sentiments. Benevolence, idealism, reverence, and conscientiousness, these four, and the greatest of these is benevolence.

Elements Which Transform Character

From Dr. Gall and Dr. Spurzheim we learn that there are thirty-seven basic intellectual faculties, sentiments, and inclinations. These, with the exception of the faculty, *love*, are in various degrees of development and activity, inherent in every living person. But, through childhood environment, lack of education, or conscious or unconscious imitation, the less developed and less active of these are caused to remain under the dominance of the more developed and active, but, since they are only less developed and less active, they are subject to development and activity to a degree that will equal or exceed in power those under whose dominance they have remained. These thirty-seven intellectual faculties, sentiments, and inclinations, we now shall consider only those necessary to show first, how a character is transformed, and then how singing builds character.

First, then, we have *marvelousness*, or the disposition

Singing Builds Character

by William G. Armstrong

to "look through nature up to nature's God."

To "exalt the mind" to "all sublimer things," to afford us the most exalted conceptions of beauty and perfectibility, we have *ideality*.

To secure respect for the opinions of others, and especially for the aged, the experienced and the wise, and most of all to secure a deep and solemn veneration for the Supreme Being, we have *reverence*.

To secure gentleness and kindness of demeanor and mercifulness, we have *benevolence*.

That we may have a love of little children, we have *philoprogenitiveness*, the maternal feeling.

That we may be disposed to right, and be just, we have *conscientiousness*.

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Now let us see how, through the study of artistic singing, the less active of the intellectual faculties and sentiments are awakened to greater activity. Let us approach it in this way. What of these are indispensable in the acquisition of a singing voice, and in the interpretation of songs?

First, *reverence*, that we may have that respect for the experienced teacher that leads to confidence in his ability to realize for us our desire.

Second, *ideality*, that we may draw a fine line of distinction between superior and inferior tone qualities, and that the texts of our songs may be noble and beautiful.

Third, *comparison and causality*, that we may discern resemblances, analogies, identities, and differences, thus assuring that complete analysis of our texts which makes our conceptions vivid, distinct, and complete or, to use a common expression, "bring out of our songs all that there is in them."

Fourth, *marvelousness*, that our minds may be tuned to the source of all things noble and beautiful.

Fifth, *benevolence*, that our tones may be softened and beautified by kindness, gentleness, and mercifulness, and that our interpretation of texts may be given that emotional appeal that draws a ready response, and the expression, "He lives in his songs."

Sixth, *philoprogenitiveness*, the maternal feeling, may reach their spiritual lives by love of little children. No love of little children, no spiritual emotion, and no spiritual emotion, no interpretative artistry.

Seventh, *love of approbation*, we may so arrange our programs as to meet the desires of the members of our audience thus paving the way to success and distinction.

Eighth, *self-esteem*, that we may have confidence in our ability to perform that others have attained, thus defeating that enemy of progress, the mental handicap so unwisely created by psychologists, "inferiority complex."

The Basis of Intelligence

Inferiority complex. Frequently it is said that observation is the basis of intelligence, hence one finds difficulty in associating mental inferiority and observation of one's shortcomings. Experience has shown that in many cases the person is hyper-sensitive, and of a retiring disposition, thus giving the impression that he is mentally inferior. What he is in need of is a degree of combative. In most cases, the person is just the victim of preference for that which is not entirely in accord with his first, or special attitude. Consequently, his progress will be retarded, but, if he will persevere, his very slowness will prove his strength, disguise, for he will note and retain many details missed by the quicker grasping one who "grasps the whole picture with one sweep of the mind. The writer had a friend who had become a great surgeon. He was so slow in learning, that he was rejected and rejected. Finally he was graduated, and with honors. Later, when lecturing, he would continue for hours without the aid of a single note. Slowness and steadiness had won mental superiority. But to continue. These elevating influences quality and regulate combativeness, acquiescentness, and adventiveness.

Combative is necessary to courage, to meet and overcome difficulties and discouragements which crop up on the way to success. Acquiescentness is necessary to gain knowledge that will be of use to us in our rightedness in all his principles, opinions, and actions, which he seeks to gratify his combativeness and acquiescentness; while cautionness will prompt him to be extremely careful to do nothing that will profit or injure his interest or his fame and to remain in the least degree inconsistent with his principles of philanthropy and strict righteousness. Thus, through increasing the activity of one less active intellectual faculty and of few less active sentiments, a character is transformed.

Through serious, enthusiastic study and interpretation of songs, thoughts such as are embodied in the songs "The Lord's Prayer, The Elmd Ploughman, The Hymn of Hope, Friendships and Kindred songs, engage more and more the conscious mind of the student. In time these character building thoughts find lodgment in his subconscious mind, and once so lodged they become a dominating, unyielding influence in his life, unyielding because no other. (Continued on Page 142)

VOICE

"MUSIC STUDY EXALTS LIFE"

FEBRUARY, 1948

ROYAL PRINCESSES STRESS MUSIC STUDY
Princess Elizabeth and Princess Margaret Rose have taken a pronounced interest in music study. This picture shows them in a music room at Buckingham Palace discussing Brahms.

Playing by Touch

by Eveline Monaco

A reliable technique can be obtained only by touch

Teaching the Scale

When the teaching of the scale is begun, and the student should be as soon as a slight degree of precision in keyboard management has been acquired, it should be taught as a single tune, not a technical exercise, to be played in all the different keys, and it should be practiced with the eyes closed. The teacher should play the scale of C slowly with due regard to evenness of pulse and tone and should then have the pupil repeat it, listening attentively to the tune. If he plays a wrong

Musicianship and technique go hand in hand and cannot be taught separately. They are completely interdependent. To try to teach technique by itself is to defeat its own purpose. Since only one aspect of music is technique, you have to handle the keyboard sufficiently for the performance of the music. This, too—requires nice judgment of mind, distance on the keyboard, the neat, precise manipulation of the key to obtain good tone, and the ability to recognize and transfer to the keyboard the printed note. It is not the attainment of technique that should be the goal. The attainment of technique should be a matter for surprise that efficiency involves time, and a high degree of musical efficiency should be the goal. Adults apparently expect a few months to suffice for learning to play. Such a specialized art must be slow, and, as I've mentioned to the contrary, there is no short cut.

Shape in music is of vital importance—the steadily recurring pulse which is the skeleton of rhythm, and no piece is suitable for a pupil till he can hear, after a reasonable amount of practice and study, the rhythmically. I use the word "study" as well as "practice" because practice only too often tends to become mechanical repetition with no attempt at an understanding of the piece—its key, its rhythmic shape, its phrasing. To sense or meaning of a poem must be digested before it can be recited intelligently, so must the structure of a piece be studied and understood before it can become intelligible to the pupil or the listener.

Once a strong sense of the beat is established, the objective of the pupils' technique will improve to take care of it, but the musical sense must be the objective and be concentrated in view, the technique being the means to attain it. This approach gives the word "technique" meaning to the pupils who otherwise is apt to think of it as something dull and unimportant. Much musical practice without any clear end in view, some-thing for short, insisted upon by the teacher for the purpose of making life miserable. Just as we learn to walk in order that we may go places, so we master the keyboard in order that we may interpret the music of any music. I sometimes have progressive pupils tell me that they want to play only for their own amusement and that they don't want technique. Whether the view is a personal standard of performance or a purely professional standard of performance, the difference being that the former tends to be only for pleasure stops at the point where he can play to a much, whereas the serious pupil goes to a much standard of achievement; but the former type has to learn to play by the method as the latter and then to play by the method can escape effort. Indeed, (Continued on Page 12)

It is interesting to note that there was a lot of music written for the organ in Mendelssohn's time. Hesse wrote tons of it; Rinck, Julius André, and others wrote plenty. Most of this music we never hear now. I think that in the last twenty years I have heard one piece by Hesse played in so casual a manner that it is somewhat of a bore. Of course, other music written during Mendelssohn's time has been found to be of greater importance. We need only to mention Schumann and Chopin. Mendelssohn is played by organists constantly; perhaps only a movement or two of a particular work, but it is played. I plead for more Mendelssohn. Inasmuch as preparation, an organist can surely make Mendelssohn sound well on almost any organ, small or large.

There is a question about the fact that for the particular period the Mendelssohn Sonatas are important. As we know this form of writing, however, is not uniformly adhered to and some of the writing is in the manner of the *Fantasia*. There is perhaps no more important part of our education than the study of the *Sonatas* of Mendelssohn and the three *Preludes* and *Pugues*. I shall never cease to be thankful to my teacher, Mr. Wallace A. Sabin, for having me, as a child, study these. I am glad to see that I enjoyed my work with them, although they were so hard for me. Today, in teaching, we seem to give our students the *Sonatas* and *Preludes* too late, and the *Pugues* too early. It might be well first to study some Mendelssohn. I am also thankful for the opportunity later, when I was a little older, of studying again the

When I was a little boy, Edwin H. Lemare was the municipal organist of San Francisco, California. Every week he played programs that were full of meat

The image shows a page from a musical score for the piece 'Grave (J. 131)' by Franz Liszt. The score is written for a piano and includes two main parts: 'Mantua' and 'Pedal'. The 'Mantua' part is written for the right hand and features a melodic line with various ornaments and trills. The 'Pedal' part is written for the left hand and consists of a series of chords and single notes. The score is in 3/4 time and is marked 'Grave'. The page number '131' is visible in the top right corner.

for the student and the music lover. I shall never forget his playing of the Mendelssohn Sonatas. He was a great student of this romantic composer, and was devoted to him. Lemare's edition of the Sonatas and the Three Preludes and Fugues was excellent, and

by Dr. Alexander McCurdy

Editor, Organ Department

alike for those of us who have had some experience and for the student with little experience. One will notice at once that great care has been given to the fingering, so that in the changing of fingers, the *legato* is well preserved. The indications are clear, and the repeated notes and the changes in hands are all indicated. The pedaling is particularly well done by Mr. Kraft which, of course, one expects from a man who is such a fine player and experienced teacher. We call attention to this in the first line of the Second Sonata (see Ex. 1).

The difficulty of the change in manuals in the second part of the First Movement has been made so easy in Mr. Kraft's edition, as shown in Ex. 2.

The difficult pedaling, along with the moving manual parts, is particularly well done by Mr. Kraft. I like the clear indications of the phrasing also (see Ex. 3). This is the method pursued by Mr. Kraft throughout. I should like to mention here that Mr. Kraft expects the organist to use his head about developing the registration at his command. After the study of the Second Sonata the student will enjoy the Sixth. Is there any more lovely set of variations than these on "Vater Unser"? The Choral is beautiful, and then the way that Mendelssohn develops the chorale is so beautiful that it is almost a marvel. Note the method of indications for repetitions in the Choral by Mr. Kraft (Ex. 4).

ful study of the Sonatas by Mendelssohn. Just as soon as a student of the organ has gotten so that he can use his feet and understands the first principles of phrasing, he can study the Second Sonata. In the

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line (Soprano) and a piano accompaniment. The vocal line begins with the lyrics 'The Rose Tree' and 'The Rose Tree'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'The Rose Tree' and 'The Rose Tree'. The piano accompaniment continues with the same melody and bass line. The score is written in G major and 2/4 time.

old editions there was little help for the student. The teacher always had to make all sorts of notes and indicate helps; but Mr. Kraft has done much to make the music immediately understandable, and playable.

ORGAN

"MUSIC STUDY EXALTS LIFE"

Advancing the 'Cello Section

by Leland R. Long

NOT THE LEAST of the difficulties in connection with developing the string choir in the modern high school orchestra is the problem of securing an adequate number of well-trained 'celloists. It is too late to develop competent players of the 'cello, as is sometimes done, before the students reach the secondary school age. 'Celloists should be started in the upper elementary grades or in the first year of junior high school at the latest. The fifth grade appears to be the most logical time, since by then most pupils have attained physical and mental maturity sufficient to enable them to cope with the demands of the instrument.

The size of the 'cello has always presented a formidable obstacle to the player, both in its transporting, as well as its manipulation. Anyone who has carried a 'cello on a crowded bus or street car knows that the bulkiness may at times interfere with the joy of living. In playing the 'cello, the means for circumventing the disadvantages accruing from its size are found in the series of mechanistic devices which are employed by one who is acquainted with its technique.

Before entering into a discussion of these devices, the factors entering into a wise selection of available talent deserve more than passing notice. If a child is a conformist and shows no inclination to be different from his classmates, he is in all probability a better prospect for other instrument than 'cello. Individualistic tendencies and characteristics should be noted during the screening process, and should be given additional weight in evaluation in selecting 'cello pupils along with other attributes of physique and musical endowments. An instrument which ultimately requires of the player the ability to read in three clefs, which presents technical and intonational difficulties second to none, accompanied by physical demands concomitant with its size, implies a most careful selection of the best available talent on the part of the instructor.

If a number of school instruments are available, it is better to organize a separate class made up entirely of 'cellos than to attempt to teach them with an addition of the other strings. Many of the technical problems of 'cello playing require specialized instruction, which would impede progress in the mixed group. Moreover, a group of 'cellos may proceed at nearly the same rate as a pupil taught individually, with the added advantages of group participation.

Elementary Instruction

Factors which are important in early training include the development of correct habits in holding 'cello and bow, the production of an even tone with smooth change at frog and tip, and facility of the left hand in normal and extended positions. Three-quarter sixth graders. They should be equipped with end pins which are sufficiently long to permit a comfortable leg position, with the "C" string peg at the level of the left ear. With the smaller instruments it is advisable to make a change in the usual stringing, using the "C" peg for the "C" string, and vice versa, since the "C" string invariably becomes sharp shortly after tuning. The reverse stringing seems to counteract this tendency, and the lighter string is tightened at the sharpest angle from saddle to peg, which is better from the standpoint of breakage.

The writer favors a fairly flat position of the instrument in front of the player, the point of contact of the upper edge of the back with the player's lower ribs. A higher position, which is advocated by some teachers,

places instrument and fingerboard in a more vertical position, which does not permit the natural arm position to contribute to finger pressure, in the case of the left hand, to the same degree that it does in our recommended position. Also, the bow receives less support from the strings in the more vertical position, requiring more effort on the part of the player in holding. Legs should be out of the way of the bow on both sides of the 'cello, left leg forward and right leg back, with the knees gripping the sides at the top of the lower bouts. The bow should be out of the way of the bow on the under side of the knee joint fits snugly over the corner without discomfort to the player. The sharpened end pin should be anchored firmly in the floor, or a floor board attached in some way to the chair. All of the strings should be in a position to play upon without change of position, and the instructor can determine whether or not the instrument is held solidly by grasping the scroll.

Turning to the bow, a comparison of the bows with those used by the violinist will help us to distinguish points of difference which are due to differences in size and weight. The 'cello bow is both shorter and thicker than the violin bow. Also, it must be supported more by the hand since its vertical position of the 'cello does not afford the same amount of string support as the violin. Therefore, all of the fingers are placed in a position to afford a firmer grip of the bow. The principal difference is in the angle at which they cross the stick and in the use of the little finger, which is used not only as a counterbalance, as with the violin, but to assist in holding. The fingers are laid across the stick nearly to the second joint, the tip of the second finger touching the outer edge of the bow hair at the silver. The tip of the thumb is brought around the inner edge, with the joint slightly bent, rests against the ebony of the frog. In most playing, the first and fourth fingers share most of the responsibility.

ity in holding the bow, the second and third fingers resting against the stick more lightly.

Technic of the bow hand depends upon a mastery of pressure and counterbalances of thumb and fingers which give control of its use. In the initial stages this control is developed largely through the use of broad legato strokes and by lifting and replacing the bow on the strings. A relaxed position of the thumb is essential to a light grip. The thumb should be straightened gradually on the down stroke, bent forward on the up. It is held straight at the frog only for special effects, such as playing pizzicato. Fingers likewise must bend slightly on the up-stroke, and thumb and fingers as well as the wrist contribute to smooth changing at the tip and heel. It is difficult to describe these motions accurately without illustrating on the 'cello; but we can verify the use of finger motion in the change of bow by holding the right wrist with the left hand while producing perceptible motion of bow, perhaps as much as an inch, while using the fingers and thumb alone.

Importance of the Bow

The value of particular concentration upon the bow hand in acquiring this technique is very great, although the setting of the arm and wrist are also important factors. This smallest motion is the most closely controlled, and its contribution to a smooth change of direction in any part of the bow is most important.

The movement of the arm, which should be thought of as the connecting wire to the body, is largely confined to the forearm and bending of the elbow, the upper arm remaining more stationary. The tendency of beginners to "saw" the bow, the upper arm remaining more stationary. The tendency of beginners to "saw" the bow, the upper arm remaining more stationary. The tendency of beginners to "saw" the bow, the upper arm remaining more stationary.

By this time it is hoped that the reader will have assumed the direct relationship between the details of holding position and right hand technique which have been presented and the topic under discussion. It is the writer's conviction that these are fundamental to successful teaching, and should

take precedence over development of the left hand for some time. It is with a feeling of considerable shock that he heard a teacher remark at a recent 'cello clinic, "Here is the tone," and he held up his left hand, not his right. This was not only contrary to the emphasis which his own teachers placed upon the use of the bow, but to his experience as a 'celloist in concentrating upon tone.

Much can be done to improve the sonority of the 'cello section, in addition to the quality of tone produced, by emphasizing the importance of bowing forte passages a flat bow, with all of the hair in contact with the string and as close to the bridge as expedient should be used. Normally, the higher one plays on the fingerboard, the closer the bow should be to the bridge. Many players will keep the bow at an uncomfortable location between bridge and fingerboard at all times, regardless of tessitura, unless they are urged to change. The scratch which is so objectionable at close quarters is not a (Continued on Page 119)

THOUSANDS of years ago a procession of Egyptians marched slowly toward the shrine of Serapis, God of Healing. The instrumentation of that group of men probably consisted of reed pipes, tambourines, and drums. In the Bible we read about "an hundred and twenty priests sounding with trumpets." We know that in ancient Israel, no ceremonial meal was complete without its accompaniment of instrumental music, and that victorious warriors were met at the city gates by "the band."

In those days there were horns which only the Priests were permitted to play upon, and our present-day band undoubtedly began its development only after the nobility's exclusive rights to drums and trumpets ended, and the common people were permitted the use of those instruments.

In Athens every boy was taught to play the lyre; the double-flute and Cithara were also favorite instruments among the people of Greece. In Rome, the tuba, the corna, the cavalry trumpet or "titur" and the short horn known as the "bucina" were the popular brass instruments of the period. In Greece and Rome all triumphal processions were headed by trumpeters.

In 870 B.C. Servius Tullius introduced bronze trumpets into the Roman army. That was indeed a great day for the band, for the bronze trumpet was without doubt the ancestor of the brass instruments as we know them to-day.

Preceded the Orchestra

In history the band preceded the orchestra, but the imperfection of workmanship, inaccurate pitch, limitation of range, and inferior tone quality made it quite impossible to satisfactorily perform the music of that day.

Unfortunately those handicaps persisted for centuries, and although people followed the band just as they do today, the string instruments were much more popular, because of their advantages in tone, intonation, and general workmanship.

In addition to all these difficulties was added another equally serious one: It was not until the twelfth century that musical notation was accepted; until that time all music was played by ear. In the thirteenth century Edward III of England maintained a band composed chiefly of the wind instruments of that period, Henry VIII had a band that must have rated "first division" in its day; its instrumentation consisted of fourteen trumpets, ten trombones, two viols, three rebecs (forerunner of the violin), one bagpipe, four tambourines and four drums.

It was at this particular period that a great deal of experimentation took place and many new instruments made their debut. There was for example, the sackbut which looked very much like the trombone of today; the ranckett, clypeant, trumpet, and sackbut, the rebec, and the zinke (an instrument like the cornet but with six finger holes and made of wood covered over with leather). The sunch flute was also a popular instrument of the day.

During the reign of Henry VIII many innovations in the instrumentation of the band took place. As we know, he was quite a musician and played on the dulcimer at every opportunity. At this period the life took favor over the bagpipe in the bands of England; tower trumpeters became bandmasters and following Reformation they had to perform three times daily to call the people to prayer.

The fifteenth century proved another period of progress for the wind band, since it was at this time that the common people were permitted the playing of wind instruments which up to this time was reserved for the nobles.

After the Thirty Years War another progressive step occurred in the evolution of the band. Up to that time the band had been composed of a great variety of each war and promptly disorganized when the war ended. However, at this period, standing armies were created. The stepping together of large groups of men in exact cadence and in unison created a new musical form and it was at this time that the "March" was introduced.

The British army began with the Restoration and the band date from the latter part of the seventeenth century. At the beginning of the eighteenth century the usual instrumentation of the band was—two flutes,



THE UNIVERSITY OF MICHIGAN BAND IN 1859

This rare photograph of a group known as "Les Sons Sout" is representative of collegiate musical interest in America nearly ninety years ago.

Bands: Past—Present—Future

The First of Three Discussions Relating to
The History and the Future of the Band

by Dr. William D. Revelli

two oboes, two horns, one or two trumpets, two or three bassoons, and a bass trombone. Only a very few of the bands included drums, a rather difficult thing to imagine today.

At the close of the eighteenth century, the typical instrumentation of the French Bands was as follows: six clarinets, one flute, three bassoons, two horns, one trumpet, one serpent, and several drums.

A Continual Improvement

Throughout the seventeenth and eighteenth centuries wind instruments continued to improve, although it was not until the early part of the nineteenth century that the various wind instruments were taken seriously by critical musicians. At this period, more innovations and improvements continued to be made. The trumpet, for example, was equipped with valves in 1828, and about ten years later a swivel action was introduced, and more exactness and precision of measurements was brought about at this time. With these changes, and the introduction of improvement in the standards of performance of the wind instrument musicians themselves, all of which resulted in better tone quality, intonation, and dexterity.

At this time music had become composed of bands of musicians became the rage. As for example, in

1838, a concert was presented in Berlin at which twelve hundred musicians performed en masse; sixteen cavalry and sixteen infantry bands joined together and over twelve hundred drums were added. Composers were becoming much interested in writing for these bands. This development continued to such an extent that the bands of 1850 were not unlike the bands of 1900.

One of the world's greatest bands was La Garde Républicaine Band of France. This famous ensemble was organized in 1802. When the French Revolution came, the great opera houses and concert halls were forced to close. This had a marked effect upon the wind bands of France, as most of the best instrumentalists became members of municipal bands throughout France, thus creating many outstanding concert bands and providing an opportunity for the band to gain its rightful place in the musical world. The personnel of these bands was composed of approximately seventy musicians, and balance, effectiveness of instrumentation, and tonal color were carefully conceived. Many of the French composers wrote original works and on numerous occasions large festivals were held.

At various times in the past, the outstanding bands of France, Italy, Belgium, and England have toured the United States. The over-all musicianship, virtuosity, and performances achieved by these bands was truly remarkable. The most particularly true of the bands of La Garde Républicaine, the Belgium Royal Guards, and the (Continued on Page 118)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

FEBRUARY, 1948

THE ETUDE

BAND and ORCHESTRA
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

How Much Shall I Charge?

Q. 1. I am a young teacher and have a class of fifteen pupils, all beginners. There is another teacher who has been teaching for six years and she has a class of one hundred. She charges \$1.25 for a half-hour lesson, but I charge only fifty cents thereafter. The people are mostly miners and I feel that this is all they can afford to pay. What do you think?

2. The only thing I give for a good lesson is a colored star, but I should like to have something different for next year. Will you advise me as to how I may keep up the attendance at lessons?

3. I also feel that there is a good opening here for a girl club, and I should like the same and what places to work on. What age girls should I have in such a size club—L. M.

A. 1. Conditions vary so greatly that it is impossible for me to recommend a standard price. Your competitor's rate seems a little high, but on the other hand yours seems too low for really good teaching. However, it all depends on the quality of the instruction, and if the other woman is a fine teacher of long experience, it is a fine teacher of long experience, it may be that she is worth two or three times as much as you are, since you have only just begun to teach. Good piano teachers use the class plan for beginners, and it might be a good idea for you the same ability and teach them all at each, and perhaps having them come twice a week instead of once.

2. As to attendance at lessons, my own plan was to charge for the lesson whether it was taken or not, except in case of illness. Many teachers get around it by making a fixed charge for the term with no reduction for missed lessons except in case of prolonged illness. If you find it necessary to use stars and other rewards of this sort, I suggest that you write to the publishers of *The Etude* for a catalog of teachers' supplies. But I myself think that a girl club is a very good idea, and a teacher who is kind but firm and who praises more than she scolds, and a good with full cooperation between teacher and parents.

3. Glee clubs are fine, but before you do anything about starting one, I suggest that you get in touch with the music teacher in your public schools. It is probable that the children in your town in various choruses, and if you are not careful you might find yourself in some very hot water! However, if you find that a glee club is needed, and if you think you are capable of directing such an organization, you will be able to get excellent material by writing to the publishers of *The Etude*. As to age limits, I suggest twelve to eighteen.

A Psychological Problem

Q. About fifteen months ago a thirteen-year-old girl came to me for piano lessons. Other teachers had tried to get her down to the piano, but she had been so badly frightened when a baby, and she is almost afraid to sit down to play. She said she loved music and wanted to learn to play, but she was so nervous and although she was hard to teach, she would not play. I told her that I would try to help her, and I began to teach her by fingering of the left hand, and she began to play some of the pieces in her second-grade book better than the children who have all their fingers and thumbs. However, sooner than I thought I thought the mother would be overjoyed, because by this persistent work I was able to help her to learn to play, and

Questions and Answers

Conducted by

Carl W. Gehrken, Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

understand that you have not confided to me in your letter, and I believe that these personal matters can be straightened out only by means of a frank and friendly talk between the parties concerned.

In What Key is It?

Q. 1. Will you please analyze the harmonic content of the piece *Melangeur* by Lecuona. I feel that it ends on the dominant according to my ear. It is written in F-sharp minor, but the accidentals throughout the piece make it sound as if it is in F-sharp minor instead of C-sharp minor as the signature indicates.

2. I wonder if it is not a good example of "Tonic Formula" as explained in the article "Altered Chords" by Charles W. Pearce in the book "Music Lessons," edited by Hughes Taylor, which is published by the G. Schirmer Co. The major third is used precisely in every instance, and the minor seventh is used constantly. In other words, the intervals as played are all common to the key of F-sharp minor, which is G-flat minor, or C-sharp minor.

My piano teacher says there is no connection between the construction of this piece and "Tonic Formula," but cannot explain why. Will you please explain this example of "Tonic Formula," and also one of "Superior Formula" if one comes readily to mind—E. W.

A. I have referred your question to Professor Robert Milder, and he has provided the following opinion:

1. I quite agree with you in considering this piece to be in the key of F-sharp minor rather than C-sharp minor. When the entire composition is based upon the dominant pedal, and the closing on the dominant is characteristic of this kind of C-sharp minor, the chord is in fact both considerably altered, and the key is scarcely musically logical. Why Lecuona chose to use the signature of four sharps rather than three I do not know.

2. By tonic and superior formulas, I believe Mr. Pearce simply means the construction of dominant 7th, 9th, 11th, and 13th chords are frequently called "dominant chords," but do not cause complete modulations. Such dominant chords are most frequently used in relation to the dominant and subdominant of any given key, and would therefore be formed on the second and third degrees of the scale respectively. As a

matter of fact, such apparent dominance can be, and often are formed on any scale degree. For a further discussion of such chords, I would suggest that you study chapters I and IV of "Applied Harmony," Book II by George Wedge.

If *Melangeur* is analyzed in the key of F-sharp minor (which I believe to be the musically correct analysis), this piece does not illustrate the tonic formula at all. But if analyzed in the key of C-sharp minor, it actually is a curious example of constant use of an implied or apparent dominant built on the tonic of the scale. Such chords as Mr. Pearce is discussing, however, usually occur only incidentally in the course of a composition. For a simple use of an apparent dominant formula, see the third measure of the chorus of *Diele*. An equally simple use of an apparent dominant built on I of the fifth measure of *Good-Night Lullaby*. I can think of no composition which makes as *Melangeur* seems to do of tonic formula.

Is Fatigue Caused by Tension?

Q. 1. I have been studying Chopin's *Prelude in E-flat*, and I find that my left hand becomes so tired when I play it up that I cannot finish it. My instructor has told me that I do not relax, but I do not know how to relax. Do you have any hand so tired? Do the piano that makes the difference in the key action between a grand piano and an upright?

2. In a recent issue of *The Etude* you advised me to wait to enter a composition to the Secretary of the National Association of Schools of Music. I have not yet heard from you, but you did not give my address. What is it, please, so I can think it advisable to state the violin before entering a composition—C. F.

A. 1. Your instructor is probably right in attributing your fatigue to tension, and I advise you to ask him for specific advice as to relaxation. However, it is also true that piano actions vary greatly in stiffness, and part of your trouble may be due to a hard action in your piano, or to the difference between the action of a grand and an upright. I should like to point out to you also that this is a very difficult composition—possibly too difficult for you to play up to tempo at your present stage of advancement. So perhaps you ought to wait it aside for some time, and meanwhile trying very hard to learn to play your other pieces with the kind of controlled relaxation which is so necessary if one is to become a really fine pianist.

2. Professor Burnett Tutthill, Memphis College of Music, 1822 Overton Park Avenue, Memphis 12, Tennessee.

I cannot answer this question with a positive yes or definite no, but I believe I think to be a fine thing for a pianist who expects to be a professional musician to have some experience with an orchestral instrument as well as with the piano. But since you are primarily interested in the piano, and since you are desirous to enter a music school this fall, and since you are so young, it is so difficult and expensive for you to spend all your available practice time at the piano. You might, however, learn in some school to play away from your practice time, and if you have never done any accompanying, I suggest that you offer your services to your school music teacher.

A Master Painter on Masters of Music

by Childre Reece

IT WAS Walter Pater, the distinguished creator of an inimitable prose style, who declared in one of his essays: "All art constantly aspires towards the condition of music. . . . It is the art of music which most completely realizes this artistic ideal, this perfect identification of matter and form." By which he implied that music is the only art in which the end is not distinct from the means, the form from the matter, the subject from the expression. It is perhaps for this reason that so many painters have been drawn to music—even if they have never heard of Pater's theory. For in striving to attain "the perfect identification of matter and form" in their own medium, they have unconsciously endeavored to fulfill the English writer's celebrated dictum.

Of all great painters, it is perhaps Delacroix, the famed nineteenth century French romantic, who was most completely saturated with the love of music. Delacroix was not only one of the pillars of modern art, he was one of the most intellectual of artists. The man who had the temerity to say, "Perhaps it will be discovered that Rembrandt is a far greater painter than Raphael"—a rank heresy in the 1850's—expressed himself in other fields with equal critical discernment. Living at a time when the creative genius of the nineteenth century was in full flower, he was in the vanguard of those rare souls whose mental and spiritual curiosity is only equalled by their talent for self-expression. In love with art, he was no less absorbed in music and in literature. He knew and was intimate with the outstanding figures of his age—Mérimee, Chopin, George Sand, Gautier, Dumas, and Balzac—to mention but a few. Renouir, no mean judge, called him the greatest artist of the French school, and Odilon Redon, that curious exponent of the surrealist movement in art, ranked him highest among all the moderns. The "Journal"—a diary to which Delacroix confided his reflections, is a remarkable document; not only does it give a vivid picture of intellectual life in the French capital in the middle of the nineteenth century, it reveals a personality as colorful as his paintings, a man who could say of himself, "What I love above all I have for painting!" and who at the same time was continually quoting and expounding on Byron, Shakespeare, and Goethe. It is to this famed "Journal" that we are indebted for some of the author's pronouncements on life, letters, art, and music.

Art At Its Summit

In music it was Mozart whom Delacroix revered above all others. "Mozart," he said, "is superior to all others in the way he carries his form through to its conclusion"—a penetrating observation for a man who was not a trained musician. Of the composer's "Magic Flute" he remarked: "This is in truth a masterpiece. I was convinced of this at once on hearing the music by Gluck's successor. Here, there, is where Mozart found the art. And here is the step which I call a positive yes or definite no. It is really the creator—I will not say of modern art, for now already, no more of it is being produced—but of the art carried to its summit, beyond which perfection does not exist. . . . High praise, indeed, but not unshared by every critical opinion. It is curious to reflect that much as he liked Beethoven, the romantic Delacroix preferred Chopin. Mozart to the creator of the Ninth Symphony. The latter he called "a really great man," and one "who moves us the more because he is the man of our times." On hearing Beethoven's "Pastoral" overture, he confessed to finding it "involved in style." At a concert in which he heard that he heard the "divine 'Pastoral' Symphony with happiness," and then interjected the purely human "but with something of distraction because of the lack of quietude in the orchestra." This is the same Delacroix who had adroitly stated: "Man is a social animal who detests his fellows"—a quip worthy

of the Gallie mind. "The rest of the program," he continued, "was devoted to virtuosi who wearied me, and I contain as personal as music itself. He then added: 'It was venturesome enough to remark that Beethoven's compositions are in general too long, despite the astounding variety that he introduces in his manner of returning to the same motifs. I do not recall that this defect ever struck me before in that Symphony (the 'Pastoral'); be that as it may, it is evident that the artist diminishes his effect by demanding a too prolonged attention.' The problem of prolonged attention which seemed to trouble Delacroix caused him to make this further observation: 'Paint-



FRÉDÉRIC FRANÇOIS CHOPIN
The Delacroix portrait in the Louvre Gallery.



GEORGE SAND
As painted by Eugène Delacroix

ing has this advantage, among others, that it is more discreet; the most gigantic picture is seen in an instant. If the qualities that it contains, or certain parts of it attract the attention, that is quite as it should be; one can enjoy a long time without seeing a piece of music, but if the painting seems to you mediocre, all you need to do is to turn your head to keep from being bored."

Perhaps what the painter really meant is that the ear is more sensitive than the eye. An unpleasant sound offends us more than an unpleasant sight; we can overlook a person's lack of outward grace, but we cannot forgive a bad intonation.

Comments on Beethoven

Again we find the French artist returning to Beethoven, and the matter of recurrent motifs. On attending a concert in which the "Egmont" overture was performed, he said: "I found the first part admirable. The antecedent is the most tragic, the most sublime

almost to satiety by continual repetition? . . . The art of music more than the others, it seems to me, is dominated by the pedantic habits of the profession, things that give a certain satisfaction to purely musical people, but which always weary the listener who has not gone far in his curiosity about technique, as represented by such things as fugues, learned repetitions, and so forth. . . ."

All through Delacroix's reflections we find him troubled by the conflict between Mozart and Beethoven—in reality, the struggle within himself between the classicist and the romanticist, between the Beethoven who poses unanswerable questions and the Mozart who resolves them in musical form.

Delacroix was writing his "Journal" at a time that now seems almost fabulous. It was the generation in which musical titans like Wagner, Liszt, Schumann, Berlioz, and Chopin were reigning in Paris. The works, Paganini and Mendelssohn had both been dead only a few years, and Liszt (Continued on Page 119)

Imagination and Technique

A Conference with

Jésus María Sanromá

Internationally Distinguished Pianist

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

"WHILE there is no short-cut to musicianship, there are a number of ways of lightening its burdens. One of the best is to begin as early as possible to give the young student a well-rounded musical perspective. This means getting away from the prevalent habit of teaching an instrument first and covering up deficiencies in musical awareness at some later time. The wise thing is to teach the small student solfège before taking him formally to his instrument; in other words, teaching him his musical alphabet before he is asked to read! An early and thorough study of solfège develops the ear, develops the association of notes with given sonorities, helps in memorizing, and prevents inaccuracies that arise from not really knowing the relationships between the notes to be played.

"Once the young pianist is introduced to the keyboard, the greatest care should be exercised in training him to correct finger and hand positions and posture. I approve the idea of allowing a child to amuse himself at the keyboard before he knows what to do with his hands, but it is harmful to permit him to find his way into tense, unnatural postures that subsequent correction can never fully undo. Worst of all, perhaps, is the tendency among beginners to let their fingers 'break' (best suggested by the teacher) corrective exercises

"Indeed, I believe that most technical difficulties overcome by alert, concentrated awareness. Actually, we practice with our minds and our ears far more than with our fingers alone. At all events, we should practice by rote, with the mind in a daydream miles away, is of no use whatsoever. Fifteen minutes of practice in complete mental and aural concentration, is worth hours of finger work. And one of the most important mental qualities for practicing is imagination.

"The important task of developing technique can be made more interesting and more effective by making it too, a field for imaginative play! Perhaps we tend to confuse imagination with dreams; there is definitely a mechanical imagination as well as a dreamy one! You

find mechanical imagination in the work of people who love to tinker with tools, finding out the best way of doing things. You find it also in children who take their toys apart for the joy of putting them together again. Most youngsters have a bent that way and it certainly can be developed and put to good use at the keyboard. Take the problem of fingering, for instance. At the outset—especially for beginners—I advocate following the suggested fingerings of a reliable edition, or of these exactly answers the needs. But if neither gain results from allowing the pupil to find his own fingering, one that does not violate phrasing. Not in a haphazard way, but by various fingerings, always analyzing why one way is better than another and explaining his conclusions. This may take time, but in the end, the pupil learns more than satisfactory fingering; he learns to know and to think about his own finger-needs!

Strengthening Coordination

"This same process of thoughtful and analytical experimentation at the keyboard I have used two tests in scale playing which warn that they are not beginner material. In auditioning an advanced student (who has studied all scales), I begin by asking him which scale he finds the easiest. Nine times out of ten, he will name the scale of C-major. And then I judge that he has not done much experimenting at the keyboard because, in reality, the scale of C-major is about the most difficult to play! The absence of black notes (accidentals) makes it much harder for the fingers than the scale of D-flat fingers. Still, I ask him to play the C-major scale. And then I ask him to play it again, with his hands crossed left over right; with them crossed right over left. Usually this stumps him! And the only reason why

it does is that he has not developed true coordination of mind, ear, and fingers. Now, it is this coordination which lies at the root of technical development.

"My other test which goes further, can be performed by the students themselves. I suggest it as a fine means of strengthening technical coordination. Write the names of twenty-four scales on separate bits of paper, drop them into a hat, and ask each student to draw out two, without looking. Whichever two he draws, he must immediately play together, one scale in one hand and the second in the other. And when he has demonstrated his ability to play them together, smoothly and accurately, let him begin all over again with the crossed hands. I know of no better way to strengthen accuracy of mind, of ear, of fingers. Try playing the harmonic scales of E-flat minor in the right hand, and B-flat minor in the left, through two octaves, together, the interval of a fourth apart! If you are accustomed to practicing your scales with mental, aural, and mechanical concentration, this test should be entertaining, especially with hands crossed. But if you have let yourself practice them merely by rote, the results will be startling! After these endless combinations are mastered, all regular scales seem like child's play!

"I cannot emphasize too strongly the fact that early practice habits should be regulated so that the simplest five-finger-exercise is made the work of brain, ear, and fingers simultaneously. That is the only way in which practice can be made effective; and it can be achieved by accustoming the pupil to experiment at the keyboard. Invent new and different ways of combining scales. Vary rhythmic accents. Interchange right hand and left hand in exercise patterns. Develop exercises of your own. Strengthen your mechanical imagination!

"As soon as the student trains his brain and his ear to guide his fingers (instead of allowing them to lag behind while the fingers play by rote), progress instead of a draggery. Take the problem of the perfectly even scale, for instance. The even scale is the key simply by fingers alone! Since perfect evenness is the goal, the ear must be sharply alert for the least sign of a note that sticks out—and if one does, the brain must immediately seek the reason (Continued on Page 11)

LOVE'S TENDER MISSIVE

There is a Valentine Day appeal in this effective salon piece. The lines above the notes in the first four measures suggest sustained playing, rather than accents. Do not over-sentimentalize this work. Grade 8½.

HAROLD LOCKE

Moderato espressivo (♩ = 120)

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JÉSUS MARÍA SANROMÁ

"MUSIC STUDY EXALTS LIFE"

PRELUDE

See Dr. Guy Maier's comments upon this famous Chopin Prelude on "The Pianist's Page" in this issue. Grade 6.
Sostenuto (♩ = 88)

FR. CHOPIN, Op. 28, No. 15

5 10 15 20 25 30 35

p *mf*

p sotto voce

tr.

40 45 50 55 60 65 70

ff *dim.* *f* *dim.* *p* *f* *dim.* *f* *smorzando* *f* *pp riten.*

r.h. *l.h.*

THEME FROM PIANO CONCERTO IN A MINOR

(2nd MOVEMENT)

One of the most demanded of all piano concertos is this masterpiece of Grieg. It was written in 1868, when the composer was twenty-five years old, six years after his graduation from the Leipzig Conservatory. Two years later he went to Rome, where he met Liszt, who played the concerto at sight with Grieg at the second piano. When a student at Leipzig, Mr. Theodore Presser dined with Grieg and had the thrilling experience of hearing him play this concerto. Grade 5.

EDVARD GRIEG
Arranged by Henry Levine

Adagio (♩ = 84)

pp

cresc. ed accel. **ff** *dim. e rit.* **pp** *a tempo* **p**

tranne

pp *rit.* *a tempo* **pp** *tranne* **pp**

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THE KUDU

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tranquillo

stringe cresc. **f** **ff**

pesante **ff**

p *p dolce* **p**

f **ff** **p**

p *poco stretto* **ff** **f** **p**

tranquillamento **f** *rit.* **p** **mp** **pp** *rit.* **ppp**

Lento 1 2 5

FEBRUARY 1948

LA FLOR DE VALENCIA

(THE FLOWER OF VALENCIA)

The first four measures are an imitation of the Spanish guitar. Play these without pedal, phrase as marked, and play the right hand with delicate staccato. This type of accompaniment continues throughout most of the piece. The melody should be played as though sung by a rich contralto. The *Appassionato* section makes an effective climax. The quick change to *morendo* (dying out) in the last measures is a striking effect. Grade 4.

Allegro con molto ritmo ($\text{♩} = 56$)

MARJORIE HARPER

First system of the musical score. It consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). The music begins with a melody in the right hand, marked *mf* and *ben cantando*. The left hand provides a rhythmic accompaniment. The system includes various musical notations such as slurs, ties, and dynamic markings like *mf*, *poco rit.*, and *mf sost.*. The tempo is marked *Allegro con molto ritmo* with a metronome marking of 56.

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THE ATUDS

Second system of the musical score. It continues the two-staff format. The right staff features a melody with various ornaments and slurs. The left staff continues the accompaniment. The system includes a section marked *Appassionato* with a *ff* dynamic. It also features a *D.C. al* (Da Capo) section and a *CODA* section. The music concludes with a *morendo* section marked *pp* and *dim.*. The system includes various musical notations such as slurs, ties, and dynamic markings like *mf*, *p*, *ff*, *pp*, *cresc.*, and *dim.*.

FEBRUARY 1948

ROMANCE IN A

ThurLOW LIEURANCE's *Romance in A*, written thirty-three years ago, persists in popularity. It is also a great favorite as a violin solo. Simple in its melodic lines, it has had a consistent and enormous appeal. Grade 4.

Andante con moto (♩ = 84)

THURLOW LIEURANCE

* From here go back to the sign (S) and play to A; then go back to the beginning and play to Φ; then play CODA.
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THE STUDS

WHEN LIGHTS ARE LOW

A twilight reverie by one of our most fascinating melodists. It makes an excellent slow waltz for dancing. Grade 3½.

MORGAN WEST

In slow waltz time (♩ = 112)

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A little faster and brighter
mf
slightly slower
in time again
increase suddenly
diminish
slower and tenderly
gradually diminish
pp
p D.C.

CHICAGO THEATRE OF THE AIR THEME

This theme is familiar to millions of listeners and makes a first rate piano solo of its type. Very florid and chromatic, it will have a wide appeal to young folks looking for colorful idioms. Grade 5.

Moderato con moto

ADOLF G. HOFFMANN

f
p subito
poco cresc.
ten.

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 THE STUDE

f
mf
dimin.
p
appassionato
pp
cresc.
mf
pp subito
a tempo
ten.
cresc.
rit.
f
ff allargando
a tempo
f
p
pesante
f
ff

FEBRUARY 1948

SCENTED SHOWERS

FOR TWO PIANOS, FOUR HANDS

LOUISE GODFREY OGLE

Tempo di Valse (♩=120)

Handwritten musical score for two pianos, four hands. The score is written for two systems, each with two staves (I and II). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Tempo di Valse (♩=120)". The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, *molto rit*, and *a tempo*. There are also performance instructions like "L.h.", "r.h.", "simile", and "poco". The score is numbered 1 through 12.

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THE KUDU

Handwritten musical score for two pianos, four hands. The score is written for two systems, each with two staves (I and II). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *ff*, *dim.*, *rit.*, *mp*, and *Fine*. There are also performance instructions like "L.h.", "r.h.", "simile", and "poco". The score is numbered 1 through 12. The first system includes a "Last time" instruction.

FEBRUARY 1948

DRIFTING THOUGHTS

O. SCHELDROP OBERG

Moderato espressivo (♩ = 96)

FINALE, FROM THE SIXTH SONATA

FELIX MENDELSSOHN

Edited and revised by
Edwin Arthur Kraft

Sw. Voix Céleste 8; Soft Flute 8'
 Gt. Grosse Flute 8; coup. to Sw.
 Ch. Unda Maris 8; Concert Flute 8'
 Ped. Soft 18; coup. to Sw.

Andante (♩ = 76)

MANUALS

PEDAL

cresc. *pp* *Reduce*

pp Ch. *rit.* *Unda Maris only* *Ch. I*

Gt. *Sw.*

CANZONE AMOROSA (VENETIAN LOVE SONG)

ETHELBERT NEVIN, Op. 25, No. 3
Arranged by T. Adamowski

Andante con espressione

IV Corda *III Corda*

VIOLIN

cantando *sempre leggatissimo*

PIANO

II Corda *più mosso* *f*

Fine *Fine amorosa* *II Corda*

IV Corda *f* *ff* *p* *fff poco presto* *D.C.*

WITH HUMBLE HEARTS WE COME

Hugh Hollifield*

DONALD LEE MOORE

Andante moderato

1. With hum - ble hearts we come now To read Thy word and to pray,
2. Pre - pare us to re - ceive Thee With minds un - tarn - ished and freed

To of - fer songs of prais - es For the bless - ings of the day, To Oh,
From earth - ly cares and tri - als And from thought of self and greed.

seek Thy ho - ly guid - ance In the tasks that we face to - mor - row; With -
hold Thy cross be - fore us! In our hearts may we ev - er cher - ish The

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THE ETUDE

out Thy hand to lead us We would lan - guish in paths of sor - row.
prom - ise Thou hast giv - en, That be - liev - ers shall nev - er per - ish.

Bless now the man - y wea - ry, Whose hearts are la - den with fear; Oh,
Place Thy strong arm a - round us; Oh, may we stray from it nev - er! And

vis - it them, Lord, with Thy heal - ing love! May they know that Thou art near!
when Thou art done with us here be - low, May we dwell with Thee for -

ev - er!

FEBRUARY 1948

VALENTINE DANCE

Allegretto grazioso (♩ = 56)

SECONDO

MARIE RAPELJE

VALENTINE DANCE

Allegretto grazioso (♩ = 56)

PRIMO

MARIE RAPELJE

BETTY'S HIGH CHAIR

This piece is for the very young beginner. There is only one chord in the right hand. First teach this chord; then let the pupil play the hands together, learning the names of the notes as they occur. Young pupils usually enjoy the cross-hand playing. Grade 1.

FRANCES M. LIGHT
I.A.

Moderato (♩=60)

Musical score for Betty's High Chair, piano accompaniment. It consists of three systems of music in 3/4 time. The first system starts with a treble clef and a key signature of one flat (B-flat). The second and third systems use a grand staff (treble and bass clefs). The music is marked 'Moderato (♩=60)' and includes dynamic markings like 'mp' and 'mf'. There are fingerings and slurs indicated throughout the piece.

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ORGAN GRINDER MAN

Words by A. R.

Grade 1. Allegretto (♩=76)

ADA RICHTER

Musical score for Organ Grinder Man, vocal and piano accompaniment. It consists of two systems of music in 4/4 time. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The music is marked 'Allegretto (♩=76)' and includes dynamic markings like 'mp' and 'mf'. There are fingerings and slurs indicated throughout the piece.

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THE KTDUS

Vocal line for Betty's High Chair. It consists of two systems of music in 3/4 time. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line. The music is marked 'Moderato (♩=60)' and includes dynamic markings like 'mp' and 'mf'. There are fingerings and slurs indicated throughout the piece.

The Organ Grinder plays his favorite tune. *

Musical score for Organ Grinder Man, piano accompaniment. It consists of two systems of music in 4/4 time. The first system starts with a treble clef and a key signature of one flat (B-flat). The second system uses a grand staff (treble and bass clefs). The music is marked 'Allegretto (♩=76)' and includes dynamic markings like 'p cantabile' and 'D.S.'. There are fingerings and slurs indicated throughout the piece.

* Melody in F (Rubinstein)

WINTER ECHOES

J. J. THOMAS

Grade 11.

Moderato (♩=60)

Musical score for Winter Echoes, piano accompaniment. It consists of two systems of music in 4/4 time. The first system starts with a treble clef and a key signature of one flat (B-flat). The second system uses a grand staff (treble and bass clefs). The music is marked 'Moderato (♩=60)' and includes dynamic markings like 'mp' and 'mf'. There are fingerings and slurs indicated throughout the piece.

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Imagination and Technique

(Continued from Page 86)

notes, hears them, knows about them, and reaches for them, all together! You can find fascinating entertainment in memorizing a piece this way. If certain passages look easy to the eye, get your ear to recognize their sonorities; if certain sonorities are unusual enough for your ear to seize upon them, train your eye to a mental picture of what their notes look like. If your fingers find their way into certain measures rather easily, pull back and analyze the harmonic structure of those measures. There are endless combinations!

"The actual things you do, in the end, are not so important; the big point is to get away from finger practice and to develop that coordination of brain, ear, and hands which strengthens mechanical imagination. Take your practicing apart as you would a watch; learn how and why it 'ticks'—and your technical progress will be assured."

Quality in Master Records

(Continued from Page 72)

by Arthur Fiedler. Victor set 1147.
Tchaikovsky: Nutcracker Suite No. 2;
Fiedler and the Boston "Pops" Orchestra.

Beecham's is always a refining and affectionate hand with the music of Mozart. Here, he is eminently successful in the first two movements, but his *Minuet* and final *Rondo* possess more elegance than spontaneity. A comparison with the Weingartner version reveals a freer feeling for the latter movements. This new set, however, offers the better recording of the two.

One of the most delightful and entertaining ballets in the theater is "Gai Parisienne." The score, arranged by Rosenthal, is a series of pieces selected from Offenbach's works, ending with the *Barcarolle* from the composer's "Tales of Hoffman." Fiedler handles this music with admirable buoyancy and technical skill, and the recording is excellent.

The familiar suite from Tchaikovsky's ballet, "The Nutcracker," is incomplete. The present set contains five dances not included in it—*Winter Scene*, *Waltz of the Snowflakes*, *Pas de deux*, *Divertissement du chocolat*, and *Valse finale*. The *Snowflake Waltz* and the *Pas de deux* are the best sections, but all are equally well written ballet music. Fiedler's performances are zestful and the recording is rich-toned and brilliant.

Tchaikovsky: Piano Concerto No. 1;
Artur Rubinstein (piano), Dimitri Mitro-
poulos and the Minneapolis Symphony
Orchestra. Victor set 1159.

Rubinstein's 1933 recording of this concerto has long been the preferred version. His latest set again reveals his closer affinity with this music than any other soloist who has recorded it, but it also reveals the pianist has become more theatrical in his playing of this music in recent years.

Beethoven: Sonata in F minor (*Appassionata*), Op. 57; Rudolf Serkin. Columbia set 711.

Chopin: Sonata in B-flat minor; Robert Casadesu, Columbia set 695.
Debussy: Preludes—Book II; E. Robert Schmitz, Victor set 1138.

Levant Plays Debussy. Columbia set 710.
Liszt: Etude in D-flat (Un Sospiro);

and Schumann: Aufschwung, Op. 12, No. 2; Ania Dorfmann. Victor disc 11-9672.
(Continued on Page 114)

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why it does and bring it back to proper proportion. Only in third place, then, does the finger carry out the analyzed solution. And if the solution is not immediately clear, experiment! Try various finger pressures. Let your mechanical imagination take over.

Slow Practice

"Another clue to the development of good technique lies in slow practicing. The faster the passage must go, the more slowly you should practice it in the early stages when these coordinating controls are being built up. And when you begin to feel the passage securely in your fingers, speed it up *gradually*. One of the 'tricks' of fast passage work is to acquire a gradual speed, while practicing, that exceeds the normal *tempi* indications. Once you can play the passage faster than it needs to be played, you have a speed-reserve; you can *relax back* to the normal tempo and thus free yourself from all worrying about ways-and-means.

"A good way to develop mechanical surety at the piano is to practice in the dark. It is surprising to note what happens to your playing when you cannot guide yourself by the look of the keys. You develop a kind of second-nature contact with the keyboard; your ear becomes more alert; you feel your positions better; and you strengthen an instinct for spacing.

Broaden Musicality

"But no technical proficiency is worth more than the musical meaning your fingers can release. Which leads us into the very different question of how to develop musicality. At first glance, the matter of musicality can be put in the category of born endowment—either a person is talented or he is not. And that, of course, is a fact. But even a less-than-great endowment can be developed. One means is to get away from the piano and concentration on one's instrument and study the secondary subjects—theory, harmony, music history, style, and so forth. Another is to play ensemble. Working together at chamber music is a good way of strengthening a sense of musical proportion. Four hands at one piano makes a good start, which can later be extended to two piano playing, and to combinations of piano with voices and with other instruments.

Memory Development

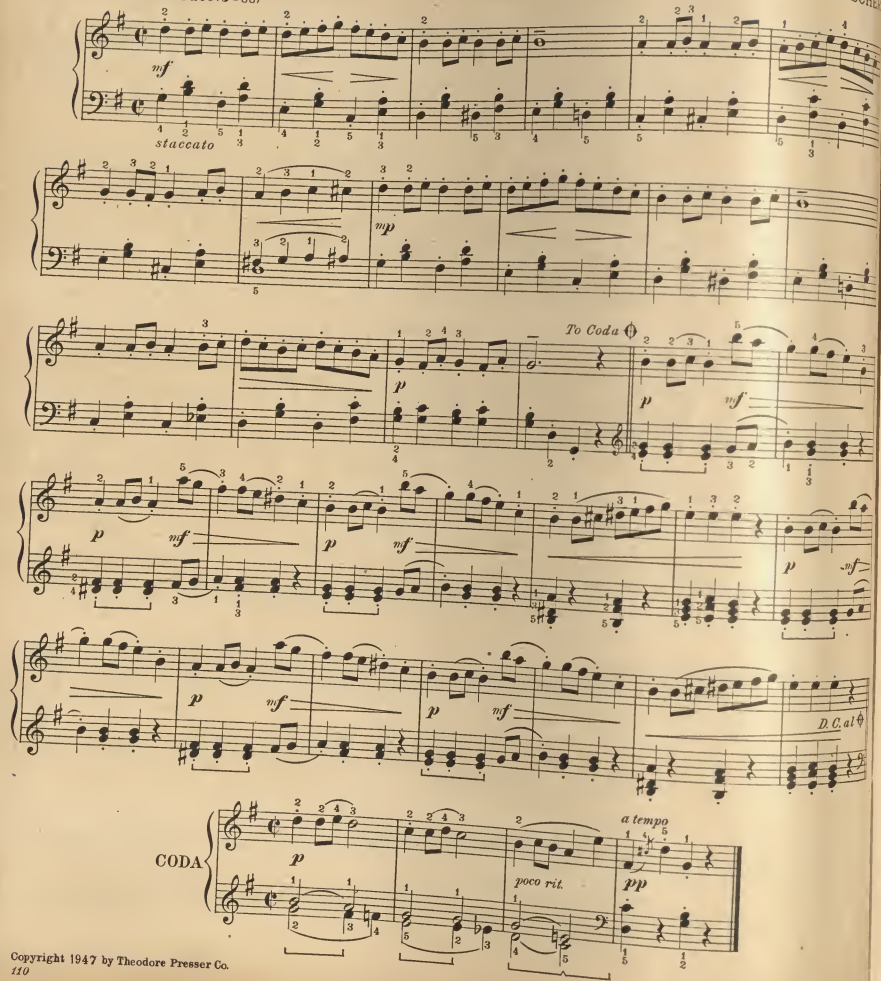
The problem of memorizing again calls imagination into play! There are several accredited methods of developing memory. Some teachers rely on seeing the image of the printed page before one's mental eye and "reading" from it imaginatively. There is also the aural memory of sonnetists, and the method of harmonic analysis whereby you yourself to reproduce interval relationships and so on. All there is the old tried-and-true (but not always so true!) method of rote, or mechanical, memory whereby you simply take a piece long enough for the fingers to hold in their own way into the proper keys. Which is the best? To my mind, none is! The best is to put your mechanical imagination to work on each of each orthodox method, so that you end with a memory pattern that sees the

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THE PIANO

Chamber Music and Its Role in Musical Education

(Continued from Page 82)

In the regular course of individual instruction, too, it is of advantage to develop a sound elementary feeling of rhythm by means of accompaniment, preferably at the piano, for contrast of tone. And while the mathematics involved must be clearly grasped, the whole process should be relegated to the subconscious as soon as every step has been mastered.

One cannot help but observe, at this point, how many well advanced students lack subtlety in rhythm. Is the fact, perhaps of our popular music being so explosive rhythmically, a sign of general lack of sensitivity to rhythm? This type of music seems to need a powerful stimulus to come through.

Pianists in general conquer the aforementioned problems somewhat sooner, the elementary instrumental approach being easier; also there is abundant material for four-hand playing covering every phase of progress. But for them also it is of great value to cultivate ensemble playing with string or wind instruments as soon as possible for the stimulus of contrasting tone color. Unfortunately, few of the collections of easy pieces for violin and piano have the piano part of the same elementary grade of difficulty, presumably because it is taken for granted that the violin teacher will play the piano part. However, much would be gained by making it possible

for the budding pianist and violinist to get together and make music, no matter how elementary, from a technical point of view.

Fairly easy music by such old masters as Purcell, Frescobaldi, Gluck, and so on is now abundantly published in this country and some of it can be used in various combinations of instruments. If it will help to bring music into the family, use of these publications will be a fruitful thing indeed.

Valuable Material

Two great masters have favored the somewhat more advanced players with particularly fine and grateful material: Schubert, with Three Sonatinas, Op. 137 for violin and piano, and Dvořák with his Sonatina, Op. 100 for the same instruments. There are also the Haydn String Quartets, Op. 1, No. 1 and No. 2, which (especially in the second violin and viola, and cello parts) make very slight technical demands. A plea should go out some day to our contemporary composers to consider the needs of these earlier stages in the musician's progress.

From this phase onward one can begin to build up an ensemble along systematic lines provided that it concerns fairly stable groups of players. With a string quartet or trio (or) consideration must be given to movements which can serve for a time as exercises in particular problems—such as apply to bowing technique, to sustained slow melody, and true intonation. Also to special problems, like fugue or other intricate polyphony. On that basis it will be possible to study the complete works which exemplify the various styles of the great masters, and must be taken to avoid suppression of natural gifts for interpretation while

guiding them into proper channels without loss of initial enthusiasm. It takes time for young players to learn to judge the sonority of their playing and to achieve a balance of tone without self-denial, to hear the ensemble in an objective way.

The problem of proper balance is particularly pertinent in chamber music with piano. Above all it must be taken into consideration that a room does not give the same effect as does a concert hall. Experience tells that a piano part which may sound somewhat aggressive in a room may not prove to be so in a hall, but rather it needs more color. Halls differ very much in this respect—and so do rooms—but it is well to consider that a vocal suggestion of the part will always give a static quality to playing.

Here again the nature of the music played is a deciding factor, even within compositions of the same composer. Take for instance Brahms' Trio in C minor (piano, violin, and cello) as contrasted with his Piano Quintet (piano and string quartet); the Trio will demand a more transparent treatment than does the Quintet; and this not solely because of the instrumentation but foremost because of the very inner nature of the work.

Then there are the contrasts within one and the same movement in a composition—different moods to the mood of the music itself and often not marked but dependent on the sensitivity of the player.

Our contemporary composers are much more explicit in their thoughts, for whatever else the difficulties may be, the nuances are usually most clearly marked and not left to the speculation of the performers or, what might be still worse,

to their mood of the moment.

It is hard for some young people to realize the fact that although a musical masterpiece is to a great degree the fruit of inspiration, it is inspiration drained into a rational form; the intentions of detail are indicated by markings of tempo and degrees of intensity—also by contrasting forms, moods, and tonalities of the various movements. All this must be grasped and translated back into the original artistic impulse which caused the composition's birth. Truly an inspiring task!

Well Planned Courses

To carry this out in practical ways within the curricula of Music Schools and Music Departments requires careful consideration as to the right grouping of students in regard to their state of advancement musically as well as technically. In the participation of the course two aims should be kept in mind: the first, to develop quality of musical understanding and of interpretation; the second, to acquire fluency not only in technical reading but also in that kind of ready mental adaptability that good ensemble playing requires.

The technical demands of the material selected for study should come well within the ability of the weakest member of the ensemble. The first approach to the music at hand should be by reading at sight with as much accuracy as possible, in order to test and to develop the quick grasp of the general outline and the musical message. This should be followed by careful study which, in the case of the less advanced, might be confined to one or two selected movements which can be brought up to satisfactory performance. In this way a field of wide-

ly different styles of compositions might be covered, a result much to be desired.

In addition to all of this it is important to lay great stress on the study of scores; it will awaken interest not only in the structure of the music but also in the technical and tonal qualities of the other instruments and in the functional characteristics of their parts.

To violinists, who have already acquired a satisfactory degree of technical assurance, it is recommended that they learn to play the viola. The necessary adjustment is less difficult than often imagined. In many cases no special technique is needed as, for instance, where the aim is no more than the musical experience of playing the part.

Players of wind instruments will find joy and satisfaction in the participation of studying the wide scope of masterworks written for the combination of string and wind instruments. The mutual benefit for all participants will be great since each group can learn from the other in matters of phrasing, tone color, and intensity. Teachers will feel fully rewarded for their efforts in the chamber music if, aside from professional aims, they have contributed to bringing back this form of musical enjoyment to where it originated, the family.

Playing by Touch

(Continued from Page 78)

there is nothing of an active nature that does not require determination, enthusiasm and consistent effort. If we would learn to skate, we must learn how, and practice. If we would play table tennis, we must learn to learn, and practice. And most certainly, if we would interpret what is worth playing, we must be prepared for a considerable period of day-by-day effort under the guidance of a teacher who knows how to teach.

AN AWARD of one hundred dollars is offered by the Church of the Ascension, New York, for the best original cantata or anthem for mixed voices, fifteen to twenty minutes in length, suitable for Ascension Day. The work will be sung at a special Ascension Day Service, May 6, 1948; and it will be published by the H. W. Gray Company. All details may be secured by writing to the Secretary, Church of the Ascension, Fifth Avenue at Tenth Street, New York 11, N. Y.

THE PENNSYLVANIA FEDERATION OF MUSIC CLUBS has announced its tenth annual State Composition Contest. The awards are for compositions in three different classifications: Class I, Solo for Voice with Piano Accompaniment; Class II, Trio for Women's Voices; Class III, Concerto for Piano and Strings. The competition is open to all composers; and the closing date is February 26, 1948. The details may be secured by writing to Mrs. Thomas Hunter Johnson, Chairman, 407 Bellevue-Stratford, Philadelphia 2, Pennsylvania.

MONMOUTH COLLEGE offers a prize of one hundred dollars for the best setting of a prescribed metrical version of Psalm 95 in four-voice harmony for congregational singing. The competition is open to all composers; and the closing date is February 26, 1948. The details may be secured by writing to Thomas H. Hamilton, Monmouth College, Monmouth, Illinois. Clair Leonard, professor of music at Vassar College, Poughkeepsie, New York, is the winner of the 1947 Psalm tune competition.

A PRIZE of \$1,000.00 is offered by Robert Merrill for the best new one-act opera in English in which the heroine wins the girl. The only rules governing the contest are that the heroine must be won by the heroine, who must not be a villain. Entries should be mailed to Mr. Merrill at 48 West 48th Street, New York City.



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The World of Music

(Continued from Page 61)

1903 to 1907 he was president of the Chicago Conservatory of Music.

ETELKA EVANS, a member of the faculty of the Cincinnati Conservatory of Music for the past twenty-five years, died in that city on December 13. Miss Evans, a writer, was active also in music club work. She was a past president of Pi Kappa Lambda, honorary musical society.

CORA W. JENKINS, widely known music educator and composer, who for many years had conducted the Jenkins School of Music, died November 9, 1947, at Oakland, California, aged seventy-seven. Miss Jenkins specialized in teaching children and also in training teachers in the art of child training.

DR. IRVIN J. MORGAN, distinguished organist, composer, writer, instructor, and organ architect, died November 29 at Rosemont, Pennsylvania, at the age

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WRITE FOR
CATALOG

Play and Beauty in Music

(Continued from Page 71)

only to the music. What we are coming to recognize now is that artistic phrasing and dramatic movement in music are determined as much by the words or meanings to be conveyed as they are by the music. The performer must be an interpreter, not a mechanical phrasing as illustrated in a double duty in the artistic enunciation of the words and the phrasing for emphasis and meaning.

As there is room for artistic license, as in the choice of vowel quality, the relative duration of vowels and consonants, and various types of phrasing which might not occur in speech by itself. This is, of course, a legitimate phase of art. But even when the words are merely an occasion for vocalizing and are of no consequence in themselves, there must be room for adequate articulation still obtains.

The problem of foreign language, so conspicuous in great music, comes to the fore. The primary aim is not to convey meaning, since the language is not understood by all its hearers, musical art demands clear articulation for the enjoyment of tone. Indeed, one reason for using a given foreign language, such as Italian, is that it lends itself so well to artistic vocalization; but the main reason is that the poetry and the music fit together better in the original than in most translations. However, given a good translation, song would be more effective if the music were accompanied by words that were understood.

The first step in education for good diction is to emphasize the existence and significance of these demands, and to condemn professionally slovenliness and muddling confusion in the conveying of words in song. Science in the art of speech sets the pace for training in the art of diction for music. The singer must first learn to speak beautifully. The pedagogy of music must draw its first lesson from experimental phonetics in speech. Singing lessons must learn a new lesson—one which can be acquired only by thorough and scientifically organized training.

Let us approach diction in music by studying diction in speech. If the reader will remember throughout the following section that he can substitute the words beauty in music diction wherever the idea of beauty in speech occurs, he may find it helpful in discovering the relation between diction in music and diction in speech. If beautiful diction in speech, it also will express itself in song.

Beauty in Speech

It is appropriate to call attention in this volume to the analogy between beauty in speech and beauty in music. In the University of Iowa, research work on speech has been an outgrowth from research in the psychology of music. The research staff and the achievements through research in the department of speech and related departments of our university have been the achievements with the staff and the achievements in the department of psychology of music.

A pleasing voice is one of the fundamental forms of beauty and power in

personality. Ugliness of speech is most repulsive when associated with beauty in other respects, such as beautiful features or form, or a good singing voice. An index to character. Consider the significance of the fact that speech is an index to character. Here, I use speech in a broad sense, including gesture, laughter, smile, attitude, and the countless reflexes which convey ideas. Modesty, stinging courtesy, aggressiveness, truthfulness, and numerous other evidences of character are revealed through speech, not only in the ideas that are conveyed, but in the very language itself, the manner of speech. A good diction of human nature quickly reveals personality through speech, even in incidental or ordinary conversation.

As we have developed the ability to detect quickly the sincerity or on the other hand the make-believe and artificiality which veneers the genuine character of the person. Imitation is easily detected. Indeed, an appealing and winsome voice on the part of the rogue makes him all the more repulsive to us.

Here, as in the case of efficiency and beauty of voice, the character value of voice is far-reaching in its effect upon the individual. If he acquires the power to avoid the harsh, grating, and harshness, slovenliness, ineffectiveness, impulsiveness, and hesitation, he becomes conscious of this power and it enhances his self-respect. Thus, clear speech immediately becomes a persistent stimulus to avoid slovenliness in all other activities. The consciousness of the power to avoid harshness in speech becomes a constant reminder of the desirability of avoiding harshness in every other activity.

We soon learn to distinguish between words and behavior. In speech, words, speech is not merely efficient and beautiful or inefficient and ugly, but it is a label for or an index to what a person really is. As a result, the effort to express the truth operates constantly as a motive for being true, for being what he professes to be. Thus, we not only judge character in terms of a person's speech, but his speech tends to form and stabilize his character.

I have stated this from the point of view of good speech. The principle applies equally to bad speech, and is more strikingly evident to the casual observer.

As Demosthenes is known: As a vessel is known by the sound, whether it be cracked or not; so men are proved by their speeches.

And as Ruskin says: There is nothing that I can tell you with more eager desire than you should believe nothing with wider grounds in my experience for requiring you to believe that you never will love well what you love what the mirrors better.

Training for good speech. A new profession has arrived, that of expert to whom actors, musicians, business people, doctors, lawyers, preachers, and teachers may turn for corrective training in speech. Training for good speech should be and in the future will be one of the primary objectives in the early education of children, both in the home and in the schools. We cannot change our nature, but we can change our voice. Indeed, every aspect of our speech can be completely changed through early and well-ordered training.

Let me outline briefly the program for speech education as I think it should de-

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velop in the near future. The first step would consist in making people speech-conscious by teaching them the significance and the possibilities of good speech. We must begin by educating parents to a full realization of the value and beauty of good speech. They must learn that the young child has natural possibilities for good speech; that it is possible to create good speech; and that they are responsible for preventing speech backwardness in the child. Then we must appeal to the child himself giving recognition to existing good qualities in his speech, encouraging improvement, and making him conscious of progress and of the value of achievement. And let us not forget that good speech is acquired mainly through imitation.

The teachers of today are also in need of this education. As a rule they have neither effective nor beautiful speech and give the matter little or no attention in the progressive training of the child. We must have an awakening among the leading educators, who set up the goals of education, in order that training in effective and beautiful speech may become a standard objective in the educational organization. It is distressing to find that large numbers of graduate students, who go out with advanced degrees, are seriously handicapped by ineffective and unattractive speech which may detract very seriously from their success in a career.

In order to make people speech-conscious, I have a proposal that picture producers organize a five-minute serial in which very attractive children and those around them engage in little plays exhibiting beautiful speech in its growth from early childhood upward, showing at the same time how beautiful speech is associated with beautiful action—even beautiful thinking and feeling. Think of the value of hearing such a group from week to week and watching the children grow! This project presents great possibilities.

both for education and for entertainment. Radio, also, is modifying the speech of our youth to a surprising degree. Witness the good diction in "This is the Army."

When we once become thoroughly speech-conscious, the training will in large part take care of itself; but it must begin early, because the speech habits are set in the home and on the playground before the child reaches school, and stress upon formal training should be made in the early grades.

The training should always have two aspects: first, a positive aim for the cultivation of good speech; and second, a protective suppression of bad speech habits. Scientific study of the subject has now demonstrated that we can isolate each one of the factors of voice, and train or re-train with exacting results. The cultivation of good speech is intimately associated with other forms of self-expression, such as the smile, the frown, gestures, posture, ideas, etc. In short, good taste and gracious action. Training in speech will therefore always involve the refinement of these, and it is largely in the exhibition of the harmonious development of all means of self-expression that we find the charm of effective and cultivated personality.

The mind must first be trained in the perception of beautiful speech, but this is only a step in the learning process. Good speech must become a habit which functions automatically before it can serve adequately for both efficiency and beauty. As Elbert Hubbard once said:

"The best way to cultivate the voice is not to think about it. Actions become real only when they are unconscious. The voice that holds us captive and lures us on, is used by its owner unconsciously. Fix your mind on the thought and the voice will follow. If you fear you will not be understood, you are losing the thought—you are thinking about the voice. If the voice is allowed to come naturally, easily, and gently, it will take on every tint and emotion of the soul."

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Junior Etude

Edited by

ELIZABETH A. GEST

Animals and Birds in Opera

MOST of the well known operas are built on somewhat fantastic or imaginary tales, some very charming, and in a few cases animals and birds have important influence on the development of the plot. In very large-scale presentations of opera it is easier to use animals; in smaller productions they can only be suggested.

For instance, in the *Triumphal March* from "Aida," by Verdi, the procession sometimes includes horses and other animals—sometimes real elephants and camels.

In "The Juggler of Notre Dame" ("La Jongleur de Notre Dame") by Massenet, the old monk sometimes comes in with his provisions borne on the back of a donkey, or in a donkey cart.

In the "Magic Flute," by Mozart, there is a serpent.

In "Madam Butterfly" one scene is frequently studied with great effect.

In "The King's Children" ("Königskinder") by Humperdinck one of the characters, the Goose Girl has a flock of geese.

Wagner uses a swan in "Lohengrin" in a very important way; and another swan in "Parsifal." In "Siegfried" he uses a dragon; and in "Die Walküre," the nine Walküre (or Val-

kyries) are supposed to ride on nine flying horses. As flying horses would be somewhat difficult to stage (1) they must be left to the imagination; but when listening to the thrilling *Ride of the Walküre* played by an orchestra, it is easy to believe they are really present.

1. Is Fritz Kreisler a composer, violinist, or conductor?
2. Who wrote the *Wild Horseman*?
3. In what opera is the famous *André Chénier*?



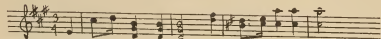
4. What does *quasi allegretto* mean?
5. What are the letter names of the tones of the augmented triad on E major?

(Answers on next page)

Chopin Prelude in A

(In the exact rhythm of the Prelude)

by J. Lillian Vandever



How soft and far away
From out another day

This simple Prelude rings,
Its melancholy sings.

An air of days gone by,
When Polish hearts beat high,

The wistful strains repeat
A theme both sad and sweet.

With gentle grace and ease,
Slim fingers touched the keys;

They traced with loving care
A path of beauty there.

Each pensive tone would start
From out a mournful heart.



It echoes once again,
This air from Chopin's pen.

Holly and the Fog Horn

by Martha Shliter

THE SHIP rocked and the fog horn blew until Holly thought she could not stand it another minute, and every one on board felt the same way about it. The first day of the cruise had been perfect, with blue skies and fluffy white clouds, and a sun that did the sun-tan trick; but what a difference one day made! Here it was, mid-afternoon, the fog had not lifted and most of the passengers were napping, or playing games in the lounge and looking very bored.

Holly and the few teen-agers she had met had no more ideas left for entertaining themselves. The deck races were over, they were tired of shuffle board, and the dance orchestra did not assemble until evening. And then Holly had an inspiration. "Madge," she whispered to the cruise hostess who was passing by, "would

you mind if we whipped up a concert to drown the blast of the fog-horn?" Madge gave her a hug. "Holly," she said, "I'd be eternally grateful if you would. On days like this it's hard to find things to entertain the passengers and we have not been on board long enough for me to do very much talent scouting yet. What can you youngsters do?"

"Just wait and see," replied Holly with a smile, and went into a huddle with her friends. In a few minutes they had gathered around the piano and Holly played a few chords to attract the attention of the game-playing and magazine-reading passengers. "Fellow fog-horn listeners," she began, with a twinkle in her eye, "between blasts you will be hearing an impromptu concert given by the Teen-talents on board. No rehearsing, no preparation, just fog!"

At first there was a ripple of surprised comment and then an appreciative silence as Holly started to play, and when she finished there was a real ovation. Next the Rollins twins, Nellie and Sue, sang a medley of songs, with Jimmy Driscoll at the piano; then Bert Brown sang a few Irish ballads in a tender voice which might enliven, Diane Martin dashed down to her stateroom to get her violin and was back in time to play next on the program, and the audience enjoyed her familiar Kreisler arrangements. Carmela Kane brought the program to a close with her dancing of a beautiful Spanish dance, accompanied by Holly at the piano.

After much applause the passengers congratulated the young performers. Holly, flushed with excitement, was greeted by Madge, who presented the cruise director, Mr. Alexander. "Holly, my dear," he said, "that's the best impromptu concert we have ever had on board. You are a born musician, entertainer, and tonic for frayed nerves."

"Oh thank you, it was just loads of fun," said Holly in great surprise. "I enjoyed doing it so much."

"I've just been thinking to your mother," he continued, "and she says we have her permission to ask you to stay for the rest of the season to act as talent scout and entertainer, to help Madge and whip up a little concert like this whenever things get a little dull. Would you like that?"

Holly's stare of amazement soon gave way to delight. "Would I like it!" she exclaimed. "I'd love it! And all those practice hours I've spent at the piano have really meant something. Bless that old fog-horn after all!"

"Fine, Holly; I'm so glad" said Madge.

Junior Etude Contest

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

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

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

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any one copy your work for you. Essays must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1714 Chestnut Street, Philadelphia (1), Pa., by the 22nd of March. Results in June. Subject for essay this month, "Church Music."

A Musical Experience

(Prize winner in Class C, tied)

My mother is a music teacher and she decided to have something different for her annual students' recital. She called it "An Accident Recital," and had five of her pupils bandaged. One girl had her hands bandaged, but she could hold an orange, and she played a piece all on the black keys with the orange. Three other players with only one hand, the other hand being bandaged. I played with a bandage over my eyes. We were the first on the program, and then we went out, as though going to the doctor, while some of the other pupils played. Then we came in again without our bandages and played our regular pieces.

Marlan Jenne (Age 10), Illinois.

Honorable Mention for Musical Experience Essay: Mary Therese Gregory, Linda Borders, Elizabeth Ann Butz, Kent Reisig, Anita Gantziorg, Muriel Katz, Francis Murty, Jean Anders, Delmar Gordon, Anna Mae George, Bobby Schaefer, Jean Galloway, Dale Horton, Madeline Blackmore, Julie Palmann, Dorene Rupark, Mary Ellen, Annette White, Edna Carr, Juanita Murray, Rhoda Hunt, Mary Ann Zauner, Sally Licurance, Anna Mae Hame, Ann Padgett, Colleen Waterman, Johanna Gadsden, Eileen Elversson, George Masters, Ronald Grier.

Letter Box

Replies will be forwarded to letter writers when sent in care of the JUNIOR ETUDE.

I have given three violin recitals and two piano recitals so far. I would like to hear from music lovers all over the world.

Jack Redding (Age 17), Pennsylvania

A Musical Experience

(Prize winner in Class C, tied)

When I was three years old my father went to the South Pole with Admiral Byrd. During the many months he was away my father talked to us on short wave radio. On one of the broadcasts he wanted me to sing to him. I sang *Jesus Loves Me*, and *Oh, Johnny*. That was my first musical experience.

Betty Jean Petras (Age 10), District of Columbia.

Answers to Song Title Game

1. *The Last Rose of Summer*; 2. *For He's a Jolly Good Fellow*; 3. *There's Music in the Air*; 4. *Three Blind Mice*; 5. *The Old Oaken Bucket*; 6. *Nobody Knows the Trouble I've Seen*; 7. *Deck the Halls With Boughs of Holly*; 8. *Old Folks at Home*; 9. *When the Moon Comes Over the Mountain*; 10. *It Ain't Gonna Rain*.

Answers to Quiz

1. Violinist, and has also composed pieces for violin; 2. Schumann; 3. "Il Trovatore" (The Troubadour) by Verdi; 4. Somewhat fast, as an *allegretto*; 5. E, G-sharp, B-sharp; 6. A fretted string instrument popular in the sixteenth and seventeenth centuries, similar in shape to a mandolin; 7. Though born in Belgium, Franck is usually classed as a French composer and organist, having lived most of his life in Paris; 8. One whole note; 9. Fourteen; 10. MacDowell.

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THE COVER FOR THIS MONTH—A half dozen years or more ago a strong and virile likeness of the great dramatic composer, Richard Wagner, as sculptured by N. Aronson, was brought to the attention of THE ETUDE MUSIC MAGAZINE through a photographic copy sent to this country from Paris. During the intervening years it was not possible to make arrangements for a reproduction of this photograph, but eventually through the good offices of the great master pianist, Mr. Isidor Philipp, formerly of Paris Conservatoire and the Fontainebleau School of Music and now teaching in this country, the editor of THE ETUDE was brought in touch with the widow of the sculptor. She is now in the United States, and very graciously granted THE ETUDE permission to utilize this reproduction.

Its use on the February issue commemorates the 65th anniversary of Richard Wagner's death, since he passed away while resting in Venice on February 13, 1883, after the strenuous task of completing "Parsifal" and supervising the first performances, July 26, 1882, and succeeding performances that same summer. The condition of his health caused him to go to Venice in the autumn of 1882. He passed away before completing the plans for the performances of "Parsifal" in 1883.

IMPORTANT TO PIANO TEACHERS—It is amazing what a tremendous sale there is on each of a good number of first piano instruction books now available to piano teachers. Theodore Presser in his lifetime was a pioneer in this line, and his first piano instructors made them attractive to American youngsters, while at the same time laying a good foundation for future progress.

THE STANDARD GRADES COURSE OF STUDIES IN TEN GRADES by W. S. B. Mathews was conceived and planned by the late Theodore Presser, and, as a complete course of piano study from first beginning to virtuosity, continues today to stand pre-eminent as the basic course for serious students of piano playing.

As American children of kindergarten and primary grade ages began coming into the picture as piano beginners Presser's *First Steps* and *Presser's Beginner's Book* were created and became substantial successes. There is hardly an American piano teacher today who does not know of the fine results which can be procured with PRESSER'S BEGINNER'S BOOK.

The important thing to piano teachers, however, is the fact that in choosing a suitable first instruction book for any beginner the choice is not limited to only two or three books. THOROPE PRESSER CO., through its liberal examination privileges, can give teachers the opportunity to examine a variety of first instruction books. If you teach piano and do not already have a copy of the folder issued by the THOROPE PRESSER CO., let your piano instructors classified in age groupings for young pupils, by all means send today a postal request for a copy.

SOUZA'S FAMOUS MARCHESS—Arranged for Piano Solo by Henry Levine—Such a book has been long anticipated, so we now are happy to offer this fine album of twelve third and fourth grade arrangements. Such Souza hits as *High School Cadets*; *March of the Stars*; *The Stars and Stripes Forever*.

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PUBLISHER'S NOTES

A Monthly Bulletin of Interest to All Music Lovers

February, 1948

ADVANCE OF PUBLICATION

OFFERS

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

American Negro Songs—For Mixed Voices

Work 25

Topic Studies for the Instrumental

Orchestra 25

Child Tchaikovsky—Childhood Days of

Little Ellsworth Clark and Ruth Hampton

Elephant Rhymes for Study and Style—For

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How to Memorize Music—Cooke

In Nuhner's Piano—Some Piano Solo De-

Keyboard Approach to Harmony—Lover

Lighter Moods of the Organ—With Ham-

mond Registration 25

Little Rhymes to Sing and Play—For Piano

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Noah and the Ark, A Story with Music

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Souza's Famous Marches—Arranged for

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panied by accompaniments of extreme

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Among the inclusions are *Fairest Lord*

Jesus; *Children of the Heavenly King*;

I Think When I Read That Sweet Story;

God, Make My Life a Little Light; and

Saviour, Like a Shepherd Lead Us.

One copy to a customer may be ordered

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Cash Price, 40 cents, postpaid.

HOW TO MEMORIZE MUSIC, by James Francis Cooke—A comprehensive, practical book has just been completed by Dr. Cooke, Editor of THE ETUDE, internationally known composer, author, and lecturer, whose other works upon music have had extremely large sales. Dr. Cooke, realizing that there is no royal road to mental memory, points out to many avenues through which the best results may be obtained. The very chapter names hold promise of interesting content—*Simply Cannot Memorize! Playing by Heart, Marzels of Musical Memory, Anyone Can Memorize Who Can Carry a Tune, Practical Steps in Memorizing, A Symposium upon Memorizing, and Remember to Forget*. This is no inpenetrable, scientific treatise, but a usable presentation of various practical methods of memorizing by a man who has himself had wide experience in the field. Nor is Dr. Cooke satisfied with merely his own reservoir of fact and impressions on the subject. Recognizing that there has always been a considerable variance of opinion among artists and teachers as to the subject of musical memorizing, Dr. Cooke has included in his book first-hand advice and practice in the form of letters from some of the best musical minds in the world—among them, Harold Bauer, Rudolph Ganz, Percy Grainger, Josef Hofmann, Ernest Hutcheson, Isidor Philipp, Moritz Rosenzweig—a formidable array of authorities, indeed! The author has known these musicians personally, and the wealth of material presented is a veritable treasure-trove.

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MORE ONE-UP-ON-TIME STORIES OF THE GREAT MUSIC MASTERS, For Young Pianists, by George F. H. Robinson. Musical Arrangements by Louise E. Males—This book follows the plan of a predecessor, *ONE-UP-ON-TIME STORIES OF THE GREAT MUSIC MASTERS*. It presents the lives of ten composers and includes arrangements in simplified form of their famous compositions in grades one and two. Among the composers included are: Liszt, Strauss, Schubert, Chopin, Tchaikovsky, Dvorak, Grieg, Chaminade, and Gounod.

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