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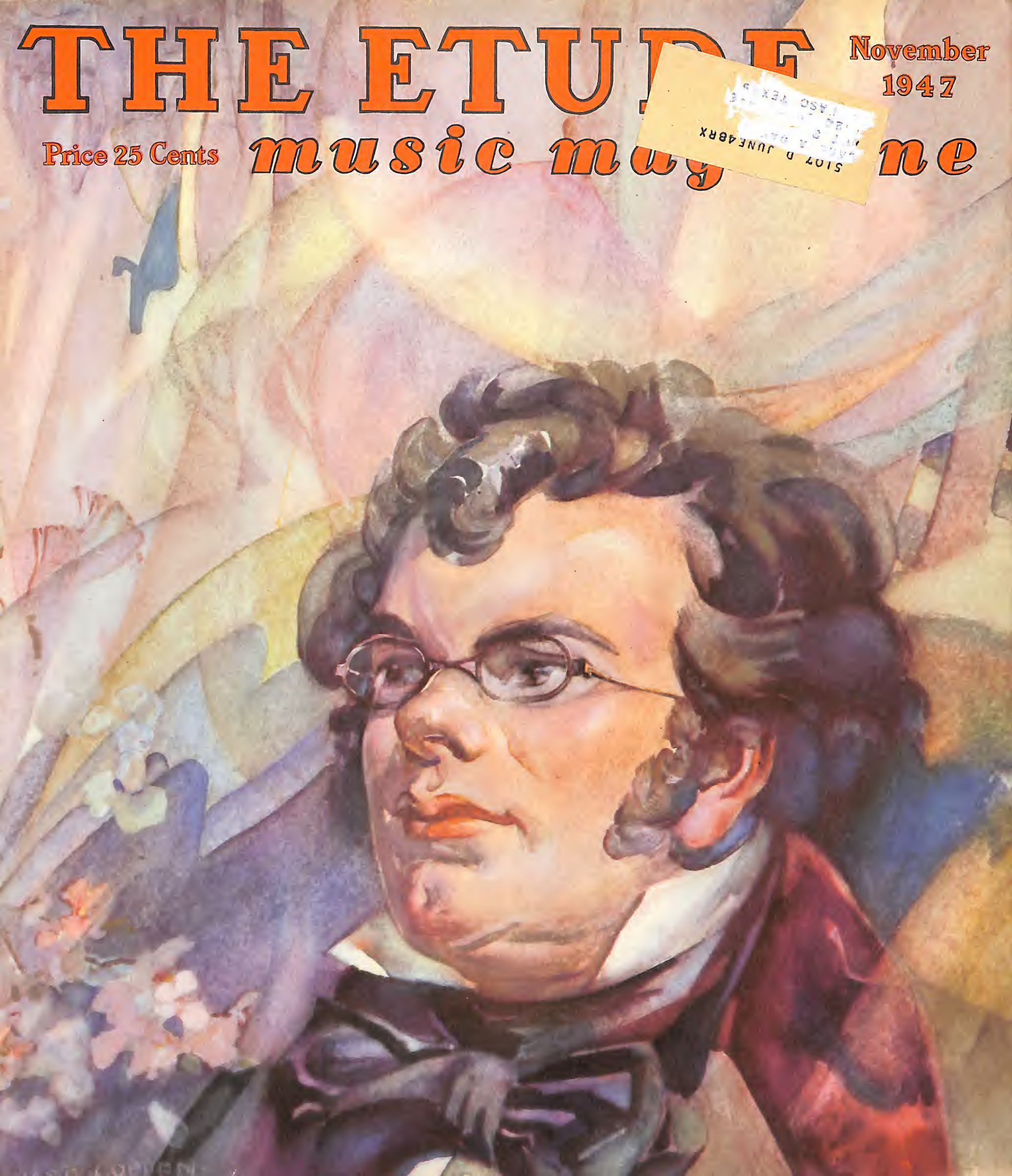
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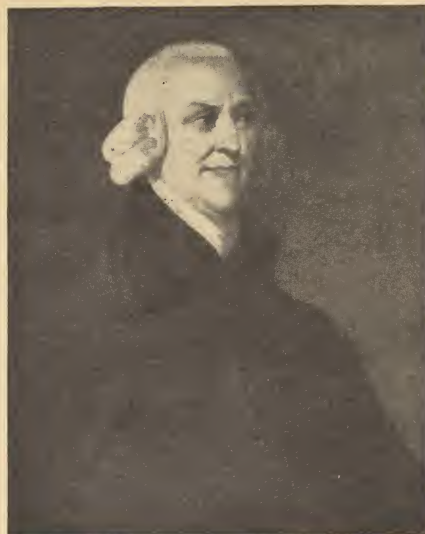
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"THE 'MUR' PORTRAIT OF ADAM SMITH
The original is in Edinburgh in the collection of Mr. J. H. Romances

THE RARE Scotch philosopher, Adam Smith (1723-1790), was identified by all who knew him (and that included all of the greatest minds of England and France of his day), as the possessor of one of the most magnificent intellects of history. Many have gone so far as to call him the creator of political economics. He probably would have laughed at that, as he probably might have laughed at this editorial dragging his name into a musical journal. Indeed, we do not know whether he even had a tune in his head or whether he could sound a skirl o' the pipes. But music, like everything else, is affected by the laws and theorems of economics. Economics is the science which has to do with the relation of the world's wealth to the world's needs.

Economics began with the dawn of civilization, and according to many theorists, is continually affected by the law of supply and demand. Smith knew this, of course, and went so far as to say that labor is the real measure of value, stating it thus: "Equal quantities of labor at all times and places are of equal value to the laborer. Labor alone, therefore, never varying in its own value, is (solely) the ultimate and real standard by which the value of all commodities can at all times be estimated and compared. It is their real price; money is their nominal price only." That is, you can take a few hundred billion dollars in gold and place it in a hole in the ground, as our Government has done at Fort Knox, and let this money rest there for a score of years. That gold cannot increase in value by its own power; it must be mixed with the brains, brawn, and skill of labor, before it is more useful to man. Just so with steel, tin, lead, flour, paint, chemicals. When they are combined with labor, they increase our wealth.

If this is getting a little too profound for you, let us take the case of an imaginary Miss Arabella Smith of Spring Falls, Wis-

souri. Spring Falls is a hypothetical town of a population of three hundred and twenty-five. There are fifteen pianos in the town, in homes of none too prosperous people. Miss Smith has studied at three of the leading American centers of musical education. She then spent two years in Europe to "burnish and buff" her attainments. She is prepared to give, in the form of artistic labor, music lessons of the most approved type. The supply is abundant, but where is the demand? She has only one choice. She must locate in some other section, where the demand for her labor is great. Her fees for her lessons will depend upon the amount that those interested in musical training are willing to pay and what she is willing to accept, multiplied by the demand. If she goes to a locality where there are far more competent teachers than are needed, the demand for lessons is lowered, and the fees correspondingly.

During the late war, many extremely able refugee physicians from Europe settled in one of our large American cities. They were aided in reaching here by their medical friends in this country. Soon, in order to earn a living, they commenced to practice, charging fees that were only a fraction of those charged by their benefactors. At the same time, physicians were greatly in demand in smaller cities and the high technological skill of these men could have found a market at American fees for corresponding service, without disturbing the economic balance.

The immense value of music, while seemingly abstract, is really amazingly concrete, when the facts pertaining to its end results are known. If THE ETUDE has done one particular service to the advancement of music education in America, that thing is its unceasing campaign, for sixty-four years, to present to the general public the advantages of American music study in the public and private life in the artistic, domestic, industrial, and mercantile fields, as well as in that vast sociological work upon which the morale of the public depends.

Adam Smith probably would have told us that if the quantity of available musical labor was small and the demand for musical services was great, the fee for the musician's services would rise correspondingly. The law of supply and demand normally takes care of itself, but certain economic conditions arise which can upset this law.

In the well known Russian musical magazine, "Musica," for April, a very excellent article upon "I Musicisti Profughi in America," by Mark Brunswick, is presented. The article concerns itself with the opportunity for Italian musicians and music teachers in America. America, of course, is looked upon as the Golconda of music. Our activities are so vast, and the fees paid for artistic labor, whether it be the labor of a Caruso or a Toscanini, or the labor of a tuba player in a band, have so excited young Italians that they, like other musicians in war-stricken Europe, have rushed to America with very little knowledge of the conditions that they would meet in the New World.

Our country, during its entire musical history, has welcomed worthy musicians from abroad with a prodigal hospitality unequalled by any other land. So many of these foreign-born musicians have become fine American citizens and have made such splendid contributions to our musical life that it would take a whole page of THE ETUDE to list them.

Americans may well be proud of the musical achievements of Citizen Walter Damrosch, Citizen Theodore Thomas, Citizen Sergei Rachmaninoff, Citizen Percy Grainger, Citizen Lauritz

(Continued on Page 608)

by Dr. Thomas Japper

Frieda Hempel

World-Renowned Soprano

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

The legendary role of Frida Hempel requires no introduction; rather, it is the measure of the standards of superlative vocal art. No singer since the dawn of the twentieth century has achieved such a combination of perfect vocal technique, artistic integrity, and interpretative warmth. She came to America in the "Golden Age" of singing, appearing in the operas of the Metropolitan and the Chicago Opera, and presenting matchless recitals of Lieder. Although Miss Hempel has refrained from opera, she still gives recitals, the results of which are available on the recordings of her voice and her unmatched resources of artistic production. A native of Leipzig, Miss Hempel's musical gifts were recognized from her childhood, and she has been a soloist at all concerts. She has sung since babyhood and does not remember when her voice was discovered. She began vocal studies at the age of five, and her parents, who were vocalists themselves, thought she was so good that she refused, wisely preferring to develop herself slowly. At twenty, she was launched upon the notable career which she still pursues. Together with her husband, she has a number of fine pupils to whom she imparts the elements of her own superb musicianship. In the following connection, Frida Hempel is quoted from an interview with the *Chicago Tribune*.



FRIEDA HEMPEL

The training of the ear is one of the greatest possible aids to good singing. Discipline yourself to hear beauty of tone—your own tone, anyone's tone, and the sound of the tones you wish to duplicate, and those you wish to avoid. Train your ear for tonal shades. Only by this means can you judge and regulate your singing. Actually, this is no easy task. It is extremely difficult to hear oneself. Because of natural tonal vibrations within the head, we must make special efforts to hear what we really sound like. And such ear-training cannot be perfected overnight! It takes time, time, time.

"I am convinced that, if our young singers were satisfied to train themselves with the same unhesitated, painstaking care that went into the building of the 'Golden Age' careers, we should soon—but not too soon—have another 'Golden Age.' The natural state of the human voice is the same, and the human mind, however, has, I am half amused and half saddened by the questions put to me by young singers who come for auditions. 'How soon can I sing opera?' 'Will I be able to make it?' 'My voice is getting better and bigger every day.' Well, how can I—any responsible teacher—answer in advance? Quite simply, if a young singer builds herself into a worthy artist, a worthy career will follow. The point is, she must perfect herself in her art before she can hope to sing opera. If she has her mind on 'being a singer' puts the obstacles of hasty and slipshod development in her path at the very start. But there's hope for the girl who genuinely wants to learn to sing! Figure out the difference for yourself."

"But while it takes years of vocal effort to build and keep a voice, even such effort is not enough. There must be, in addition, the *determined will* to round out every aspect of artistic integrity. And (Cont. on Page 608)

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator

cannot be learned in a year, and that there is a big difference between developing correct reading habits early and having to use remedial drills later.

"Few piano teachers realize that normally a young child's eye jump about the page like a Mexican jumping bean. Consequently, part of learning to read is the establishment of correct, rhythmic eye movements from the left of the page to the right, making a return sweep to the left again. This is why the first grade teacher moves her hand in that smooth, rhythmic manner under the lines, not pointing out individual words but directing the movements of the eyes. . . . Piano teachers should do this in all intensive reading training.

Reading Readiness

IT LOOKS now as though we won't have to offer many more of these corrective reading pills (which seldom correct, anyhow) to our pupils. Thinking teachers are getting down to brass tacks in reducing diagnoses of and cures for this pianistic ailment to rational and positive bases. First there is Sister M. Xaveria of the Alverno School of Music, Milwaukee, with her significant Music Readiness program of five attractive books for pre-school and young beginners. Reading is, of course, included along with playing, writing, ensemble and other "Readinesses." Sister Xaveria models her course somewhat after similar pre-school and public school approaches.

Then comes Frances Clark of Kalamazoo, Michigan, with her A.B.C. (loose leaf) Papers which she calls an "Interval Approach to Reading," for beginners of all ages. After telling us that poor readers are untalented pianists (Don't we know it!) she states as her objective training the student to play music through interval recognition. This involves (1) instant visual interval recognition, (2) playing intervals rapidly from dictation, (3) recognizing and playing intervals simultaneously. Miss Clark aims and claims to accomplish this by coordinating the visual space-size with the manual feel of the intervals, and by means of other plausible devices.

This is exactly what was recommended last month in these columns! But as yet no one has probed deeply enough into the elementary why and wherefore of the problem. Only today comes along a musician, Miss Mary Reeder (appropriate name!) of the Florida State Teachers College, Tallahassee, offering suggestions of how to apply elementary school reading processes to piano beginners. Miss Reeder has made a good start. Here's what she says:

Basic Reading Habits

"Some of us have had the good fortune to talk to elementary school teachers and to visit their classes; from then we are discovering solutions to our music reading problems. We find that everything they do in the first three or four years is centered around their reading program, because they know there is no happiness for a child in school, or indeed in life, unless he has a good reading foundation. They are particularly interested in the pupils who are slow in learning, because they know that the lag is usually due to an omission of some necessary link in their experience. They recognize that reading is a complex process, that it

(For actual reading, type should be large, and the page uncluttered.) It is hardly necessary to call attention to the reading ease which such a lay-out gives—the single shift for lines one and two, two shifts required for lines three and four, and so on.

Observation

"This form of presentation also helps to develop the second step—observation. The pupil's attention is first directed to groups and patterns, then to recognizing likenesses and differences, and only lastly to individual notes. He must be sure of these landmarks such as five C's or four G's, must be drilled on each direction-

word, Up, Down, Right, Left, Above, Below. Teachers are wise not to introduce two words of opposite meaning in the same lesson. Drill on one word until the pupil understands it automatically before you even speak of its opposite.

"The observation habit requires incessant drilling. Flash cards are only one kind of drill; the teacher ought to prepare these in profusion, a set for every point. Here again the first grade school teacher shows up our lack of resourcefulness and imagination. Attend her classes and see for yourself how infinitely varied and flexible, yet always related to the "story" are her drills.

"Ask the pupil to point to the notes as you play the piece for him. Play very slowly at first, then faster. This brings a focus of relaxed attention to the page, and also establishes the association of the simultaneous sight and sound of the notes. Do this at every lesson, for it is as salutary for you as it is for him! Drill in recognizing signs, repeated notes, similar patterns, accidentals.

"Bolstered by keyboard landmarks and directional (up and down) reading, the pupil gains confidence. At first use the familiar five-finger position. Later extend his 'vocabulary' by moving hands into the four-five-finger positions on the keyboard. Watch his eyes. Let him lead ahead on the music or down at his fingers! Give special 'blind flying' assignments every week. If necessary get him a higher chair, a foot-stool, a lower music rack. (Most grand piano music racks are horrible for young children.)

"Sometimes have him practice with an open newspaper (not the funnies!) resting over his hands as he plays his 'blind flying' game. Of course the newspaper will fall off, but that's an excuse to move around and pick it up again! Practice will go all the better for that bit of exercise.

"In some 'hands together' pieces he will need more help. Ask him to watch both hands of the music, but to play only one hand as you play the other with him. Then reverse the parts. Let him decide when he is ready to try hands together; don't push him or be grudge the time it takes to give him that help.

"Let us not forget that learning to read and play music is much more complicated than learning to read words, and that in school pupil and teacher work at five days a week. The most we ever work with him each week is two half hours, this is a long time! So you must persist in giving him a good foundation, take time, go slowly enough, keeping at it steadily over all the years of his study. The results are bound to be gratifying. By pushing students spasmodically, or too fast, they become worse than inaccurate. Why does the child read music? Simply to find out what it sounds like. If it sounds bad or wrong he forms a dislike for it and will refuse to continue, or he won't listen to the sounds he makes. More than this, he just doesn't like to be hurried. He hates it!

Reading Advancement

"The elementary school teacher works on vocabulary all the years of the student's life. She lays the groundwork for this by reading aloud so that he hears the words and uses them as they talk together about the story; but before he is asked to recognize them in print or write them. What happens then? The importance of stressing transposition, intervals, and chord drills, and scale patterns at the keyboard, in every kind, form, and variation. These are the pupil's 'vocabulary.' The more he is able to use his 'words' and 'phrases' automatically, the more fluently he will play. For us who are more experienced at the piano, it is easier to read because our fingers have learned to speak the chords, patterns, and progressions, and our ears know beforehand what they are going to sound like. Have we neglected these things to either we or our pupils understood where they fitted into the scheme of learning, or are we just plumb lazy?

"If the teacher with an unprepared lesson, the sight reader, not only to develop a period as an occasion to let him hear and know more music. Always have an interest. Give him a chance to read it silently first. Direct his attention to key and note signs, clefs, directions, ledger lines, accidentals; ask him to plan out the placement of his hands on the keys to find out why it is fingered as it is; help him (Continued on Page 616)

Applying Schillinger Techniques to Analysis

by Merle Montgomery



JOSEPH SCHILLINGER

ANYTHING that can be created by man can be analyzed by man. If we accept this statement as being fundamentally true, we automatically create an ideal atmosphere in which to begin our discussion of musical analysis. This was the motivating principle that prompted Joseph Schillinger, the distinguished musical theorist, to study the works of the great masters, to segregate the musical materials—rhythm, melody, and harmony—and to correlate the discoveries he made in the Schillinger System of Musical Composition.

Mr. Schillinger, like many others, realized that musical analysis is used by every musician who wishes to understand his medium, whether he is a teacher, performer, composer, or critic. It is the process of taking a finished composition and breaking it into bits in order to determine the proportion existing among its elements. This method is comparable to the one used by a child when he receives a mechanical toy. Obeying a perfectly natural instinct, he promptly proceeds to tear it apart. He wants to learn of what it is made, to see what makes it run.

Suppose we use the first twelve measures of Chopin's *Prelude in E Minor* as our musical example and use the wrecking of a toy car as a thread on which to hang our analysis.

First we must determine what type of car it is. Is it a sedan, a roadster, a jeep, or what? Musically, we determine whether we are analyzing a Sonata, a Suite, or some other form. In this instance the form being analyzed is a Prelude, a simple form, the sole function of which is to establish a cadence, a key. Mr. Schillinger would immediately ask—What basic materials are used? What type of harmony?

In the Schillinger System, harmony is divided into four classifications: I, Diatonic Harmony; II, Diatonic-Symmetrical; III, Symmetrical; IV, Chromatic. In Type I, all the pitch units are members of the same diatonic scale. Diatonic-Symmetrical Harmony is a type in which the roots of the chords remain in one key, but the chordal structures follow a pattern independent of the scale used in them. In Type III, the roots of the

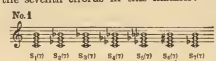
Joseph Schillinger, who died in America at the age of forty-eight, had a remarkable influence upon a notable group of young composers, notably George Gershwin, who gave Schillinger credit for many of his harmonic effects. Born at Kiewitz, Russia, Mr. Schillinger was largely self-taught. At his earliest years, at the age of nineteen he entered the St. Petersburg University. From 1918 to 1922 he held posts in the State Academy of Music in the Ukraine. From 1920 to 1922 he was conductor of the United Students Symphonic Orchestra, and from 1920 to 1921 of the Ukraine Symphonic Orchestra. He became a member of composition at the Ukraine State Institute of Musical Education and from 1925 to 1928 he was composer for the State Academy Theatre. In 1938 he came to America and decided to settle in New York, where he became teacher and lecturer at the New School for Social Research, at New York University, and at Teachers College of Columbia University, where he taught mathematics, music, and fine arts. His activities were so varied that his genius soon became evident. Few of his compositions have been heard in America. His system of drawing on facts of the practical art of music that he had previously unsolicited or unexpressed, and applying advanced mathematical and scientific analysis to prove that the great music of all ages has been constructed according to accurate and precise principles often unsuspected or unrecognized, attracted widest attention. These are embodied in the two volume Schillinger System of Musical Composition published by Carl Fischer Inc. Price thirty dollars. —Editor's Note.

chords move by patterns outside the diatonic system. Chromatic harmony is based essentially on a scheme in which the root of the first chord in a three-chord group is transformed from a diatonic chordal function into a chromatic function in the second chord, then back into a diatonic.

What type chords are used? Are they triads, seventh chords, ninth chords, or larger structures still? If triads predominate, are they major, minor, augmented, or diminished?

In the Schillinger System a major triad is designated by S₁ (3 meaning structure, 1 meaning of the first type); a minor triad is represented by S₂; the augmented triad by S₃; the diminished by S₄. In the Chopin except there are four structures of the second type and no representatives of the first, third, or fourth types.

There are no S₉s (ninth chords), S₁₁s (eleventh chords), or S₁₃s (thirteenth chords), but let us tabulate the S₇s (seventh chords). Schillinger classifies the seventh chords in this manner:

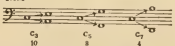


The seventh chord of the first type is composed of a major triad plus a major seventh. Type 2 has a minor triad plus a minor seventh. Type 3 is a major triad plus a minor seventh—forms what is usually called the dominant seventh chord, and so forth. You will note that in the Chopin Prelude, there are three of the Type 2 seventh chords, six of Type 3, five of Type 4, and four of Type 5.

In order that our car may stand the wear and tear of the road, certain reinforcements have to be made. Certain parts must be made stronger than others. Mr. Schillinger recommends indirect modulation for us with our musical structure; certain important notes may be doubled and, if we seek for characteristic features of a composer's style, the notes he doubles should be studied. If we look at each chord in our two groups of four each, we find that Chopin has a doubled note in the 5th of the chord in Measure 1. Not another chord contains doubling until we reach Measure 9. In this last measure, as well as in Measures 10 and 11, the root of the chord is doubled. Although four voices are used consistently, only four out of twelve measures have a doubled note; three times out of four this doubled note is the root, once it is the 5th. The rareness of doubling is a noteworthy style characteristic in this composition.

Now let's find out what type of road our car moves over. Is it up hill or down? Does the car move smoothly or by jerks? In our musical analysis, this motion may be represented by the chordal progressions. Schillinger tabulated all chordal progressions by designating the root movements according to three cycles. In the cycle of the third (or C₃), the root of the first chord moves up or down a third to the root of the next chord. For example, if our first chord is the C chord, and the next chord is either the a or the e chord (regardless of the position or inversion), the root has progressed by a cycle of the third. If you start from the C chord, the next chord may have either G or F as the root of the following chord, the chord has moved in a cycle of the 7th (or C₇). Obviously with these three cycles it is possible to analyze any root movements the chords may produce. Let us look at the Chopin to see how our music progresses.

No. 2



The C₂ is used at the beginning to establish the key and towards the end to establish the cadence. Otherwise most of the progressions move by the cycle of the third.

Is our car to stay on the same road or to go on different roads? The route the car takes might suggest the modulatory scheme used by the composer. In the Schillinger System any modulation that adds or subtracts one sharp or flat to or from the given key-signature is called a Direct modulation; any other modulatory movement is called Indirect. The Chopin except we are discussing begins in e minor, goes to a minor, to G major, to a minor and back to e minor; therefore, in each instance, the Direct method is used. Mr. Schillinger recommends indirect modulation for people interested in developing a modern idiom.

If we wish to continue our reference to the toy car while studying the rhythmic patterns used by Chopin, we might think of examining the motor, because rhythm is to music what the running gear is to the car. Obviously, the time unit used in the Chopin is the eighth-note. In all but one of the twelve measures that we are analyzing we feel the constant beating. In every measure, of eight eighth notes, arranged in two groups of four each. Nine of the twelve measures have a counter-rhythmic scheme of 6 + 2 against the 4 x 2. The tenth measure has an embellishing note that splits the 2, and the eleventh and twelfth measures find the right hand taking over the 4 x 2 rhythm

Music and Culture

(with a small variation), that has been applied by the left hand. That there is a mathematical principle involved (whether conscious on Chopin's part or not) cannot be denied.

The part the melody plays in the composition might well be likened to the part the steering gear plays in the car. It motivates and influences all the other elements in the structure.

The tangible elements we find in the melody may be analyzed from three main standpoints: 1. What scales are used? 2. Where intervals predominate? 3. How are the non-harmonic notes used? Schilling's treatment of the scales is absolutely exhaustive so far as equal temperament is concerned. He systematically outlines the possibilities available and suggests various ways of using them. In the

Chopin, the major and ordinary harmonic minor scales are used. The intervals may be tabulated as follows:

Unison	Major	Minor	Major	Minor
2nd	2	2	2	2
3rd	3	3	3	3
4th	4	4	4	4
5th	5	5	5	5
6th	6	6	6	6
Octave	8	8	8	8

We see that the seconds predominate overwhelmingly, with the thirds falling into a weak second place. Characteristically for Chopin, the non-harmonic tones appear in the best of places.

This little bit of analysis should help us to understand the arrangement of the basic elements in the Chopin Prelude. The same analytical technique applied to any musical composition should enable a teacher, critic, or performer to give a more adequate interpretation, and should help the composer to acquire an insight into the materials he will use when he wishes to create a work of his own.

Mr. Smith and Music

(Continued from Page 603)

Meisner, Citizen Schumann-Heink, Citizen Amelia Galli-Curci, Citizen Josef Hofmann, Citizen Rudolph Ganz, Citizen Harold Bauer, Citizen Maurice Dumesnil, Citizen Silvio Scotti, and scores of others of equally high standing, whose zeal for the New World has been steadfastly real and sincere.

We have had many ask us whether this great influx of foreign musicians might upset the American music scene's apple cart. We do not think so, because many foreign teachers have been retained by the splendid modern methods developed in American colleges. They are at a decided disadvantage in that respect. The are in "Musica" stating that musical colleges in America have attained unusual heights. *"I colleger stanno diventando negli Stati Uniti il centro oltre che della cultura anche di una progressiva e autentica musicale."* ("Good or bad, the colleges in the United States are the center of culture and also of a vast and progressive program of musical activity.")

Your Editor has just returned from a motor trip of nearly six thousand miles to the West and the Southwest. Only such trips, made year after year, can give one an idea of the huge expanse of this wonderful country of ours and reveal how extremely thin is the veneer of what people call civilization. It is very easy to let one's imagination soar to great heights in picturing the tomorrow of our land. With the proper methods of distribution, there should be room for everybody.

The problem in music, therefore, is that of locating teachers, not in the big cities, where there often already are far too many, but in supplying the needs of the country as a whole. Unfortunately, many musicians

who have recently come from abroad have only the dimmest idea of these needs. They arrive in a congested center and expect that they should immediately receive the same support as that of American music teachers who have spent many years in building up clientele. They try to find radical, modernistic theories upon a public which does not comprehend them. Is it any wonder that they find their road in the New World a troubled one?

In some instances they have upset the law of supply and demand by offering to teach at ridiculously low fees. However, they suffer most because they have not realized that in America, in the last quarter of a century, there has been a huge advance in teaching methods. They are, for the most part, in no position to compete with the graduates of our finer institutions. Where America's special musical needs have been a matter of research for many years. The whole system of teaching, psychologically and physiologically, is often entirely different from that in foreign schools. Therefore, they struggle along unhappily in the congested sections. Yet much of our best teaching materials have been produced by foreign-born teachers who, having lived here for many years, have cooperated with pioneering American teachers in evolving new and distinctive methods.

Of course, in his great concept of "The Wealth of Nations," Adam Smith would have little place for such trivia as the price of music lessons, but to the music teacher, such matters are of vital importance. Happily, the property of American teachers, insofar as we have been able to observe, is greater now than at any time in the past.

Preserving the Voice

(Continued from Page 605)

that requires sacrifice. We are given to confuse determination with visible accomplishment—the I-made-up-my-mind-to-be-a-singer-in-three-years-and-now-I-am sort of thing. Actually, the very reverse is true! Determination also includes the strength to refuse engagements if one is not ready for them. When I was seventeen, I was offered a contract at the Metropolitan. I did not take it, because I was too young and too unprepared to fulfill its responsibilities. Instead, I began as one of the backstage voices in one of Reinhardt's productions; no one saw me or knew I was there; there was absolutely no "glamour" about it. But I was on the same stage with Moissi and other great artists and began to learn. When I did reach the Metropolitan, four years later, I knew what to do with my voice and myself on a stage.

"The gulf between life in a teacher's studio and work on a stage is so vast, that I should counsel young singers to accept their engagements—engagements—even in the chorus—at the beginning of their careers. It is also helpful to study with a teacher who has had active stage experience herself. No matter how profound a

teacher's theoretical knowledge may be, it is of small help in fitting pupils to handle the actual emergencies of the stage. Only a person who has experienced them can know what unusual things can occur when least expected.

"I fully realize the difficulties of my system of slow, disciplined development. I know perfectly well that young singers with good looks and good voices can obtain well-paid, well-publicized engagements without answer I can make takes the form of a question to the young singer herself: Do you want a quick career, quick returns? If so, take the first job that offers itself, 'cash in' as soon as you can, and when the big break comes, four or five years hence, and then the big have made hay while the sun shone. But if you want art—one that will stand the test of time, and which will now as it does today—make haste slowly. Only time and work can develop a voice correctly, only a correctly developed voice can endure. That is my only prescription for preserving the voice!"

"MUSIC STUDY EXALTS LIFE"

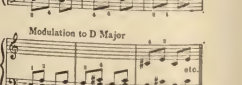
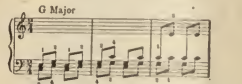
Grace of Hands

by Stella Whitson-Holmes

FOR ALL serious technical problems which the student of piano must solve in overcoming the difficulties involved in the playing of master works, there are usually technical studies to be found to use in preparation. But how often one meets the problem of keeping the hands out of each other's way and lays the trouble to personal clumsiness! And wouldn't one be just as clumsy over other difficulties for which there was no preparation?

Tchaikovsky's *Humoreske* and Glinka's *The Lark* are but two of the many examples which could be given where it is necessary to keep the hands in close proximity without letting them bump into each other, and where they must slip forward and back with the cooperation and courtesy of good dancers. Once a good preparatory exercise, as a foundation for this needed grace of hands has been found, one is then convinced that it should be classed with other technical difficulties of the pianist, and met and struggled with on that ground, before it is encountered in the playing of a masterpiece where it is likely to remain always the weakest point in performance of the whole work.

The following is a study which, while familiar in content to all professional musicians, will present the problem of acquiring grace and smoothness of performance because of the constant proximity of the hands in motion. To study and apply it will be to con-



Use all keys chronologically

vince the player that it is often needed. Needless to say, it should be practiced first at very slow tempo but as the player will see, its chief value as a study is missed unless it is worked up to a very rapid tempo and with this rapidity most soundly acquired. In addition to the form given below, this study may be varied infinitely, as to note values, accents, with music benefit, and may be taken in descending form as well as in ascending form as given.

THE ETUDE

BESIDES being a most satisfying instrument, the harp offers excellent opportunities for a career. The field is not crowded indeed. It is so said to hold more than it was some ten years ago. At that time, popular orchestral emphasis was on brass; that was the day of jazz-band fever. Today, there is a marked shift to strings; in radio, certainly, there is an ever-increasing demand for string groups most of which include the harp. Further, more and more orchestras are coming to accept women players, and the harp, for some reason, has become associated with the classical side of musicianship! Thus, I have no hesitancy in saying that the serious student who wishes to turn her gifts to good account, may well investigate the harp.

In investigating it, however, she will do well to remember that most harp playing is not enough to launch a career. The professional harpist needs complete virtuoso control of her instrument. In addition, she needs a thorough mastery of theory and harmony. At any moment of playing, the harpist may be asked for modulations, transpositions; and all sorts of emergencies may arise which only complete musical surety can hope to encompass. But more of this later!

The chief difficulty with many girl harpists, I think, is that they still regard their instrument as a charming drawing-room accessory. That is to say, they make "feminine sounds"; they have a timid approach. In professional playing, this just won't do. Certainly I am not suggesting that the harp should be asked to give forth harsh or brassy tones—but, in an orchestra of men, the harpist must fall to and play like a man. The acquiring of this manly bearing on the position of the hands, and many young students might find it advantageous to begin their improvement of tone at this point.

Many girls tend to hold their hands in a way that might be described as weak. Harp fingers must be kept strong and rounded and the thumb must be always in a straight, high position, insuring a strong arch where the thumb and fingers join. Naturally, there must be no tension in any of the playing members, but the arch and the strength must be preserved. The wisest plan to follow of course, is to train the thumb and the fingers in their correct positions, at the very start of harp playing. Later, it is difficult to learn defective position.

While it is a mistake to pursue technique for its own sake, there must be sufficient technical control to meet the demands of all types of music. The professional harpist is called on to perform *obligati*, transitions, solo in symphonic works, rhythmic effects for more popular numbers—in short, everything you can think of. Perhaps the surest means of perfecting technique is to acquire entire evenness of scales, a helpful suggestion for this is to watch the crossing-under of the fourth finger. The harpist, of course, plays with four fingers, making no use of the fifth or "little" finger. Ascending scales are generally begun with the fourth finger. A common error is to pluck the four strings and then to hasten the fourth finger to its position on the fifth tone of the scale. This makes for jerkiness. The "trick" is to prepare for the next use of the fourth finger by beginning to cross it under the moment it has released its first string. Thus the fifth tone is prepared for, the complete scale sounds connected (as it should), and that tiny disjointed lurch is avoided.

Compile Special Drills

Since the harpist is in constant need of all kinds of techniques, it is essential to keep the fingers "in" with all known drills. The Bocha "Fifty Célèbres Etudes" is an excellent and standard collection of exercises, and it is a good thing to go through these Etudes frequently. Another good device is to compile one's own book of drills, according to one's own specific needs. This can be done by copying out those passages from harp literature that offer the greatest difficulty, or that have the best "warming up" possibilities for your fingers. No two harpists, perhaps, have exactly the same technical difficulties and one can make sure progress by concentrating on one's specific harp fingers warming up before they play and it is a most helpful thing, just before rehearsal, to run through one's own little book of special drills.

The orchestral harpist needs a more than-average sense of rhythm. This, I confess, used to be my chief

Music and Culture

The Harp as a Career

A Conference with

Elaine Vito

Harpist, NBC Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Elaine Vito, only woman member of "Toscanini's orchestra" (the NBC Symphony), combines individual talent with distinguished family background. While her mother is an amateur, her father, Edward Vito, is first harpist in the NBC Symphony; while her uncle and his daughter occupy the first and second harp desks in the Chicago Symphony. Further, her eleven-year-old sister is developing as pianist and harpist; and her husband, George Ricci (born of the violinist Ruggieri Ricci) is solo cellist with the ABC Symphony. Miss Vito began piano study, with her father, at the age of seven, turning to the harp, again with her father, at thirteen. A year later, she made her first public appearance when Dr. Walter Damrosch asked her as the year's outstanding child pianist to play roles in his Music Appreciation broadcasts. At sixteen, she made her debut as a full-fledged orchestral harpist under Toscanini, with the premiere of Shostakovich's Seventh Symphony. Still in her early twenties, Miss Vito has won a solid reputation as a harpist and as a musician. In addition to her work with the NBC Symphony, she plays in many other radio orchestras.

—Elliott's Note.

weakness! I overcame it by practicing with an electric metronome, and by playing everything very slowly. The player who is weak on rhythm invariably finds it more difficult to maintain perfect rhythm at slow speed than at fast. Indeed, when you are sure of your *adagio* rhythm the prestissimo will take care of itself!

The most helpful thing in practicing is to learn a piece correctly the first time. A sound way of accomplishing this is to separate the work into small sections, according to the natural phrasing of the music, mastering them one at a time. This makes for far more accurate study than going through the entire composition as a whole and then coming back to seek out difficult spots.

Meeting Emergencies

The professional harpist, however, finds the best technique of little avail if it is not solidly fortified by a thorough and practical knowledge of theory. It is an everyday occurrence, especially in radio, that when the middle of a rehearsal, the conductor points to the harpist and calls, "Give me an E-major seventh!" Let's have a diminished chord here!" Or modulations may be required; or a singer may have difficulty coming in at a given point, and a few appropos may be needed; or if a show finishes a few seconds ahead of time and filling-in is needed, the harpist may simply be told "keep going!" The number and kind of sudden emergencies which can arise (and which the harp, apparently, is expected to take care of) are so numerous that it is difficult to say self called on to play the *Waltz of the Flowers*. The answer is, that you must be ready, at a moment's notice, with all the difficult and intricate works, it may happen that, for days at a stretch, you are asked

ELAINE VITO

Showing position at the harp.

"MUSIC STUDY EXALTS LIFE"

NOVEMBER, 1947

Important Changes in Radio Programs

by Alfred Lindsay Morgan

THE AIM of this department is not primarily critical, but rather to point out programs which are musically of interest both from an entertaining and appreciative standpoint. Sometimes we find it hard not to be critical of radio and its devious ways. The announcement that the foremost radio orchestra of our time—the famed NBC Symphony—returns this year to an undesirable Saturday evening period from 6:30 to 7:30 P.M., New York time, is highly disconcerting news. And correspondence from various sections of the country would seem to bear this out. A San Francisco reader says the announcement has all the characteristics of an atomic bomb to him. If the program is to be heard from 3:30 to 4:30 in his city, it means he will be unable to hear the broadcasts this year, and "not having missed a Toscanini radio concert in years, one can imagine why the news of this change of schedule descended upon me like an atomic bomb." Listeners across country who work late on Saturdays will also be deprived of the great pleasure of hearing Maestro Toscanini's incomparable Orchestra programs, and in the east those preparing for or participating in a dinner hour may find the time element a most awkward one. An eastern reader writes that "a lot of folks plan dinners out on Saturdays and this is going to mean they cannot hear the Toscanini broadcasts," and he wants to know whether the Toscanini-NBC Symphony broadcast is not worthy of as good an hour as the Philharmonic-Symphony one? That a great many people think this change is an ill-adviced one on the part of the National Broadcasting Company there would seem to be small doubt. To many radio listeners the Sunday afternoon or evening broadcast of Maestro Toscanini has been a time-honored ritual, and if for sundry reasons they cannot catch the Saturday broadcast into their weekly schedule many will be deprived of their chief symphonic treat of the week.

The National Broadcasting Company tells it has long sought to make this move in the belief that it would provide a new and potentially larger audience for symphonic music and would also provide a better program balance. The reason for this was accomplished with the cooperation of the network's affiliated stations, more than one hundred of which have indicated they will carry the symphony program in the evening time, and a number of outstanding programs are expected to carry the program by the time the change takes place. The change, by the time these lines are read, will have been effected, since the NBC symphony programs (during seasons) began on October 4 (Maestro Toscanini resumed command of the orchestra on October 25). Whether the assertion that the affiliated stations, operating at a different time from the New York station, will carry the program at the "evening time" (that is 6:30 to 7:30) is not clarified. It may well be that many stations across country intend to take a transcription of the program and broadcast it in their own time zone at a similar hour to that of the original broadcast in New York. Perhaps readers may have something to say about this and would inform us at what time they hear the program from various vicinities outside of the New York time schedule.

The Columbia Broadcasting System's American School of the Air began its eighteenth consecutive year of broadcasting on Monday October 6. The time schedule this year remains the same as last year—6:30 to 5:30 P.M., EST. Again the Thursday programs will be called "Gateways to Music," presenting this year a

musical tour of the world. The Columbia Concert Orchestra and guest soloists will perform the music which is closely identified with various regions.

The Monday broadcasts will be titled "Liberty Road." These will deal with dramatizations based on concepts of basic human rights and responsibilities, as practiced in different countries. This is the first sustained radio series on this subject.

The Tuesday broadcasts are called "Tales of Adventure." "dramatizations of recent and classical action books." Also included will be sports stories and historical episodes. The underlying motif of the Tuesday program will be literature.

The Wednesday broadcasts are "The March of Science." The stories will highlight the direct application of scientific knowledge to society. The basic theme is man—in relation to his inventions and institutions, his methods of enjoying life, his fight for better health and his future.

The Friday programs have the general title of "Opinion, Please." These programs are forums on current political, economic, and social problems, "as they apply to young people."

Sunday morning is an hour for quiet, friendly music, and a lot of folks find an organ recital an appropriate Sunday morning program. The organ recital of George Crook, heard over the NBC network from 8:00 to 8:30 A.M., EST, has long been a favorite Sunday morning musical eye-opener with a large proportion of our eastern readers, among whom must be numbered the editorial staff of this magazine. The recitals are well known, but chosen to have a favorite Sunday morning organist usually has five or six selections, well chosen, trusted in moods. Mr. Crook has been on the airways for the past five and a half years and is an old est-

GEORGE CROOK

RADIO

"MUSIC STUDY EXALTS LIFE"

established favorite with a large radio audience.

Mr. Crook tells us that he began his musical career on the smallest instrument of the orchestra—and is now playing the largest. "As a boy in Shelbyville, Illinois," he says, "I learned to play the flute and piccolo, and eventually became a soloist on these instruments in several Illinois orchestras. It was not long, however, before I decided to forsake the Tom Thumb of instruments and to go in for bigger things. So for six years, I studied the organ in St. Louis, then coming to New York, I studied for three and a half years more. While pursuing my studies in the big Metropolis I played in theaters and churches throughout the city." Not long after Mr. Crook became an associate of the American Guild of Organists and a short time later he began his popular Sunday morning radio recitals. He has been heard on almost every type of program, including sports, religious, opera, news, and comedy. He is proudest, however, of the fact that he has played several times with the NBC Symphony Orchestra, conducted by Maestro Toscanini, and that he was the organist with the Fordham University Chorus at the official reception for Cardinal Pacelli (the present Pope).

Following the Crook organ recital on the NBC network comes the program of the NBC String Quartet (8:30 to 9:00 A.M., EST). After Mr. Crook's pleasant eye-opener to music on Sunday mornings, the performances of familiar and favorite quartets by this ensemble are a genuine treat. The organization, drawn from the famous NBC Symphony, comprises Daniel Gulliet, first violinist; Bernard Robbins, second violinist; Carlisle Cooley, violist; and Benar Helfetz, cellist. Long experienced in the performance of chamber music as well as orchestral works, these musicians play with a zest and an unerring accuracy.

By popular request, the First Piano Quartet has returned to the airways (Mondays: 10:30 to 11:00 P.M., EST, NBC network). For the better part of last year this quartet, in concert and played to national wide capacity audiences. The organization's perfection of ensemble work has undoubtedly contributed to its success: the effect of its playing is as exciting as it is musically satisfying. For the group is composed of four distinguished and brilliant musicians whose execution is well nigh impeccable. As one Midwestern critic said: "If you think that four pianos are not more exciting than one, you should hear the First Piano Quartet."

Arthur Godfrey's Talent Scouts (heard over the Columbia network Fridays from 9:30 to 10:00 P.M., EST) bids fair to be the legitimate successor to the late Major Bowes' popular "Amateur Hour." In each broadcast five talented performers are given an opportunity to display their abilities for a national radio audience. Each performer receives one hundred dollars and the scouts twenty-five dollars. The scout of the winner, selected by the radio audience applause service by presenters, receives a record of the performance and hundred dollars. In addition the winner is auditioned by producers of stage, movies, and radio, and is given three engagements on the Arthur Godfrey Show (Mondays: 11:00 to 11:30 A.M., EST) on this program are Winton Clary, starring in the musical Oklahoma and Gloria Benson, now a soloist with Phil Spitalny's All-Girl orchestra.

STYLE IN THE FINE ARTS

"THE COMMONWEALTH OF ART." By Curt Sachs. Pages, 401. Price, \$5.00. Publisher, W. W. Norton & Company, Inc.

Dr. Curt Sachs, Berlin-born musicologist and international authority upon artistic matters, has now lived in America for ten years and has made a major contribution to the musical and artistic literature of the New World in this significant picture of the interrelationship of the fine arts. He recognizes that while the art impulse may be identical, the technical material in all of the arts is extremely diverse.

The work is monumental, in that starting to limn his picture with Paleolithic hand dancers, he carries the reader through artistic history down to the music of the hour. He sees the advance of music as the development of a series of cycles, each significant in itself.

One interesting observation, which, unfortunately, your reviewer cannot altogether concur, is his belief that jazz is now passing. We find the weeds of jazz very hard to exterminate. Dr. Sachs writes:

"Jazz, however, has not the constructiveness of present art music. In its shallow, crooning sentimentality, it appeals to the emotions of adolescents, and its improvisational character is about the contrary of balance and strictness. Actually, the commercial jazz and swing of today no longer represent what they used to be around 1920. Now it is official music and is being put to its respects by jazz since Constant Lambert's *Rio Grande* for voices and orchestra (1928). In other words, jazz was a normal feature in the heyday of expressionism but is at odds with the modern movement."

Books upon the interrelation and the correlation of the arts are always valuable in the understanding of what culture signifies. Your reviewer cannot speak too highly of Dr. Sachs' work. Proceeding with similar aims, such as Dr. Clarence G. Hamilton's very clear, direct, and helpful "Outlines of Musical History," and the finely planned work, "The Humanities" (applied aesthetics), of two eminent American educators, Louis Dudley and Dr. Austin Farley, are books which should be in the library of every musician.

NINETEENTH CENTURY MUSICAL MASTERS

"MOZART AND THE ROMANTIC ERA." By Alfred Einstein. Pages, 371. Price, \$5.00. Publisher, W. W. Norton & Company, Inc.

This volume is part of a six volume history of music being published by Norton and represents a chronicle of musical thought in the nineteenth century. It covers a great number of the composers, known as great masters, in the story of music and includes Beethoven, Berlioz, Liszt, Schubert, Weber, Schumann, Mendelssohn, Brahms, and others. The main objective of this useful work is to present the trends of thought which form the background of the Romantic movement. The author shows a fine insight into the political, social, logical, religious, and artistic conditions of this dramatic and sometimes extremely theatrical age. The book is illustrated with some excellent portraits of leading figures of the period.

CARE OF THE PIANO

"PIANO TUNING AND SERVICING." By Alfred H. Howe. Pages, 267. Price, \$6.00. Publisher, Alfred H. Howe.

An enlarged and revised edition of a work first published in 1941, which covers the subject in very practical and efficient manner. It is the best handbook for tuners we have seen.

A NOTABLE MOVEMENT

"THE STORY OF THE AMERICAN GUILD OF ORGANISTS." By Samuel Aikinson Baldwin. Pages, 90. Price, \$2.00. Publisher, The H. W. Gray Co., Inc.

Dr. Baldwin, one of the founders of the American Guild of Organists, has done American music a real service by presenting a record of the development of this organization which has done so much to sustain high ideals in the profession. During the fifty years of the life of this organization, practically all of the slightly efficient organists of our country have been members, and the standards of accomplishment of this group have been unusually high. This book traces such an important epoch in American organ history that it should be in the possession of every organist, young and old.

The Etude Music Lover's Bookshelf



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by B. Meredith Cadman

A MOMENTOUS PUBLICATION

"THE LIFE OF RICHARD WAGNER." Volume Four. By Ernest Newman. Pages, 800. Price, \$15.00. Publisher, Alfred A. Knopf.

One of the most eventful occasions in music publishing history of the past century is the completion of the fourth volume of Ernest Newman's "The Life of Richard Wagner." Your reviewer refrained from discussing this volume until he had had an opportunity to look over the other volumes in the series. The present volume covers that period of Wagner's life from 1866 to 1883 and this is portrayed with the same meticulous care for detail which marked the previous volumes. This series becomes not merely the greatest life of the master, but also a splendid contribution to British musicological scholarship.

While the volumes are expository, they are not opinionated. For instance, in the refutation of the excited claims that Wagner was partly or wholly of Semitic origin, Newman does not foist his own opinions, but presents evidence clearly indicating that Wagner's ancestry was not Jewish. Wagner's behavior toward his Jewish benefactors was shameful enough as it was, without adding the implication that he was playing a false role.

A BOOK THAT GREW

"MOZART'S OPERAS." By Edward J. Dent. Pages, 278. Price, \$5.50. Publisher, Oxford University Press.

Dr. Dent, one of the most understanding, genial, and voluminous of British musical research workers, has just given the world a revision of his volume upon Mozart operas which has evolved from a little pamphlet he wrote in 1911, when "The Magic Flute" was first performed at Cambridge. This grew into a book upon the subject of Mozart's operas, issued in 1913. The book was highly lauded but did not have an astonishing sale. The present volume, which has changed and grown notably is a very much revised edition of the original, and is the most impressive and interesting work upon the subject we know. At the time the original book appeared, very few of the Mozart operas were known in England. Those who visited the Continent, however, were conscious of the great awakening of the public to Mozart's operatic genius.

Dr. Dent has a native gift for seeing things as they are. His stories of the operas are sharp and clear, like steel engravings, and his appreciations contain no over-statements. The book is biographical in its outlines and the interest is finely sustained from beginning to end.

The Italian librettist, Lorenzo Da Ponte, of Jewish ancestry, who was baptized in the Catholic Church when his father married a lady of that faith, is given deserved attention by Dent. The father's name was really Geremia Coneglini. When he was baptized, however, he took the name of the church official who administered the sacrament, Monsignor Lorenzo Da Ponte. Young Lorenzo was brought up in Catholic sentiments and became especially fluent in Latin, so that he had to learn Italian. He developed great ability as a poet and wrote three of Mozart's best known librettos, including those for "Don Giovanni" and "Così fan tutte."

In 1805 Da Ponte, who was most unfortunate in his business ventures, ran away from his creditors and went to Philadelphia, later settling in New York, where he became an instructor in (Continued on Page 646)

RICHARD WAGNER

"MUSIC STUDY EXALTS LIFE"

Stage Manners

I teach piano to pupils of ages ranging from six to twenty years. Please write me your opinion as to the best stage manners at recital for boys and girls of the different ages indicated above. For several years I have had my pupils to greet the audience with a bow before their performance at the piano, and to acknowledge the applause of the audience with a bow after playing. Not all of my pupils are graceful in their manner of bowing, and some of them prefer not to bow.—(Miss) J. M. W. North Carolina.

I wouldn't have them all bow because when they don't feel like doing it they appear stiff, self-conscious, and artificial. Naturally, more courtesy requires more knowledge of the applause; but this can be done by a simple nod of the head, or even only a gracious smile. Sometimes the latter, when coming before the audience, is enough to win it over completely.

I suggest that you use psychology and adapt the above to the individual nature and inclination of each performer. Age has nothing to do in this matter; sometimes a six year old will love to bow and will do it like a veteran concert artist, whereas a twenty year old will feel shy, and a little resentful if he knows it's a "must."

And if I may express a personal opinion: by all means I would avoid a uniform curtsying. When I attend a student's recital and have to watch a few dozen participants going through the same stereotyped convulsions before and after playing, my patience soon runs out. I feel eruptive, and I mutter to myself: "Stop those affectations. You're not being proper, Mr. Court! Just be yourself, play the piano, and show us what you can do!"

Wants English Titles

Would you kindly give me the English translation for the following compositions of Debussy: 1. *Danse sacrée—Danse profane*. 2. *Etudes: Pour les agréments—Pour les cinq doigts—Pour les sonorités opposées*. 3. *Cloués à travers les feuilles*. 4. *Et la lune descend sur le temple qui fut*. 5. *L'île flottante*. 6. *Menuet en G*. 7. *Prélude à l'après-midi d'un faune*. 8. *Les collines d'Ancenis*. 9. *Des pas dans la neige*. 10. *Prélude*. 11. *Quelques-uns des esquisses de Debussy*. 12. *Brünnhilde*. 13. *La cathédrale*. 14. *Canope*. I would also like to know the background of La Bruère, the last of the above mentioned titles. I am sure that you, for your own audience, can clear de lune, for these titles puzzle me. Thank you—V. Mc V. Canada.

Of course the famous words *traduttore, traditore* will always be true, and often a translator cannot help but feel that in some measure his version betrays the author's intentions. Languages sometimes have nuances for which there is absolutely no foreign equivalent. But I will do my best, and here we go:

1. Sacred Dance—Pagan Dance. 2. Studies: For the Ornaments—For the Five Fingers—For the Contrasting Tones of the Colors. 3. Bells Through the Leaves or the foliage. 4. And the Moon Descends upon the Ruins of the Temple. 5. The Isle of Joy. 6. Delphic Dances. 7. The Sounds of the Sea. 8. The Cathedral. 9. The Perfumes Turn in the Air at the Eventide (Beaudelaire). 8. The Hills of Anacardi. 9. Footprints on the Snow. 10. Fog (or perhaps Mists, more poetic). 11. The Fairies Are Exquisite Dancers. 12. Heather. 13. Mermaid. 14. Here I would use this "Canope" (a sculptured head from Lomb in ancient Egypt).

Now "The more than snow" (*La plus que lente*): "Those whose memory goes

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

more plainly, a "public." The correct meaning is, however: "admittance to a formal hearing or formal interview with one of high position" (again, Webster). Thus our perplexity is relieved: "The Rajah grants an audience on the moonlit terrace" is an adequate rendering which leaves no doubt as to what the composer had in mind.

"Le Not De La Fin"

Yes, here's the final word on an important question, and I dedicate this paragraph to friend Guy Maier, for he has done his best to try to inculcate into recital fingers—or perhaps, brains—the secret of overcoming that eternal bugaboo, the three-measure-four trick rhythm. So have I; but alas, sometimes I believe that our efforts have been partly successful, since the queries continue to come over with the regularity of ebb and flow. However, one angle at least, the psychological, seems now to have been disposed of. It happened recently in Omaha, where I was conducting a master-class for the Nebraska Pedagogical Association, and a girl came from our State for an audition, and she selected to play, of all things, the "Panaisie-Improvisé." She was extremely nervous, and from the very first her coördinating ideas went out the window. Again and again she tried, without any success. Finally she stopped. If I live a hundred years I will never forget the Her hands dropped from the keyboard, her shoulders drooped. Then she turned towards me, and in a tone of complete despair the memorable utterance came forth:

"What did Chopin have to go and do that for?"

Rightly, why, oh . . . why did he do it? The "S. F. P. O. B. Q. S. I. I." held in the Convention, and I was made an honorable postcard from a diplomatic friend who traveled in India. It represented the palace of a maharajah whose subjects were received on the terrace of the magnificent abode, by the light of the full moon, when they had a claim or a petition to present. This setting appealed tremendously to Debussy's imagination and it conveyed to him the inspiration for the most elusive and atmospheric prelude. The French word "audience" is generally interpreted erroneously, as if it meant "an assembly of hearers" (Webster) or

mile. In my opinion there is more music in these simple tunes, than in pretentious, "long hair" symphonies which submit our ears to a hard test but don't amount to more than a big drift, with nothing behind. . . .

Wants Chromatic Numbers

Will you please recommend a good chromatic number, of medium difficulty—fourth, fifth, or sixth grade? I use Godard's "Valse Chromatique" and of course stress chromatics in all compositions containing them—but I would like some other chromatic composition.

Would you also give me a free translation of the French terms used by Debussy in the *Golliwogs Cake-Walk*: 1. *Tres net* (très net). 2. *En sa main vive*. 3. *Avec une grande émotion*. 4. *Céleste*. 5. *Toujours retenu*.—(Mrs. N. C. J. Missouri.)

Godard's *Valse Chromatique*, of course, is practically unique in its kind, and this stand-by fully deserves its lasting popularity, both as a valuable étude, and a brilliant student's recital number. But there are many other pieces containing chromatic material presented under different aspects: for instance: Grieg's *Butterfly*, and this other butterfly, *Pavillon* by the Canadian composer Calixa Lavallée. By MacDowell: the *Polonaise*, and the Impressionistic *March Wind*. You might also use the piano arrangement of the famous *Piano of the Bumble-Bee* by Rimsky-Korsakoff.

Later on, in the higher grades, do not miss Chopin's "Etude" Op. 10, No. 2, for it affords a wonderful drilling for the equalization of the third, fourth, and fifth fingers besides its loveliness as a gloomy little mood-piece; and also that great one, Op. 25, No. 10, with its tremulous, nervous, and in both hands. Topping the list as far as difficulty is concerned you have the little known *Golliwog Chromatique* by Liszt, virtuoso, clever and flamboyant, though somewhat noisy, and Debussy's *Etude pour degrés chromatiques*, which has his avowed purpose to "make trouble for the pianists" was certainly carried out with uncanny skill. . . .

Here are the translations for the *Golliwog*:

1. Very crisp and very dry. 2. Slightly slower. 3. With a great (overwhelming) emotional intensity. 4. "Yielding" the tempo, but beware: this is not an actual retard. 5. Still in the tempo of the ritard.

And now, a special note for those who might want to give a few verbal comments on the *Golliwogs Cake-Walk* before playing it. When it was written in 1908 as part of "Children's Corner," it was musical art with its enjoy this form. So Debussy, with his ever-present delicate sense of humor, chose to introduce in the middle section . . . the initial four notes of the *Prelude* to "Tristan and Isolde" (A—F—E—D sharp—B flat).

When you reach that passage, play it with your tongue in your cheek, a twinkle in your eye, and watch the reaction of your audience!

NINETY YEARS ago Niagara Falls was seven miles down-river from where it is today; each year the water has cut away more ground, continually edging the Falls back. At that time there lived close within sound of the roar of the Cataract two families—the Adamses and the Graves. On a cold day in December, 1857, Carrie Adams presented her husband, John Quincy, with a baby boy. She wanted to name him "Junior," but Mr. Adams stubbornly refused.—"No," said he, "I've always thought it was pretty presumptuous of my parents to have named me for the President, and I'm not going to pass any such weighty name on to my son." And so it was settled that the son of the family should have his mother's maiden name, Crosby.

Three months later, the Graves had a baby daughter, to whom they gave the lovely name, "Juliette Aurelia."

The years passed, and Juliette and Crosby grew up, glancing at each other shyly from opposite sides of the Sunday School room, working together in the choir loft where he sang bass and she played the organ; and she thinking many a time "He is a mighty nice boy"—and he certainly having ideas about her!

Both the boy and the girl, born with the deep diapason of Niagara ringing in their ears, had a musical heritage and musical surroundings. Crosby had four sons and four uncles who formed a popular double quartet—and he absorbed music as he breathed the air around him.

Juliette was a born musician. But back in the 1860s parents did not believe in giving music lessons to very young children, whatever their talents. So it was a great day when, at eight, music study began for Juliette. But sad to relate, lessons did not prove to be the joyous occasions she had dreamed of. Her soul cried out for beautiful music—and "beginners' pieces" in the 1860s were neither beautiful nor musical. Her first "piece" was a *Joyful Schottische* which belied its name but Juliette worked so hard to get the unworthy thing that it has remained with her for over eighty years!

Juliette was small and dainty, her hands scarcely large enough to reach the intervals even in the "beginner's music." And when she was twelve a "weeping sine" developed on her right wrist. But she was made of stern stuff. Without consulting anyone, she marched to the doctor's office and asked him to do something about it.

"It's going to hurt bad," he told her. "I don't care. I'll stand anything to get rid of that 'weeping sine' if it's going to keep me from playing the piano."

"Now turn your arm down on my desk." The doctor picked up a heavy medical volume and raised it above her outstretched arm. With terror, yet also with determination in her eyes, and biting her lips to keep from crying, Juliette watched the big book come down with a thundering bang on her wrist. The ganglion was broken—but always thereafter there was a slight weakness in her right hand.

Improvising and composing were frowned upon during Juliette's early musical career—she wasn't allowed

This is the story of Juliette and Crosby Adams. But it is more than a story—it is an idyll of love, and life, and music. And Mr. and Mrs. Adams are now ninety years of age; they have been married for sixty-four of those ninety years; and this little history of their life together is a tribute to two great and charming personalities. —Eugene's Note.

to "make up" anything. And as for memorizing! Never! One must keep one's eyes glued to the music! At her first public recital, she was to play a solo fourteen pages long. She had long since learned the music "by heart," but she obediently placed the piece on the music rack. Half-way through, a sudden breeze blew to the floor. The guest-artist, a near-sighted violinist from Rochester, hastily picked the music up and placed it on the rack—upon which Juliette's family held its collective breath, her music teacher nearly swooned—but Juliette played blissfully on!

Juliette Graves was only twenty-one when she was offered the position of resident teacher of piano at Ingham University in LeRoy, New York. To somewhat counteract her youthful appearance, she wore a dress with a very long train when she greeted her new class of pupils, most of whom were larger than she.

Miss Graves could manage everything at Ingham but the "traditions." The whole music department worked toward one big event—the annual "Concerto Day," when the well-meaning pupils struggled manfully with literature unsuited for public performance except by great artists. After summer vacation, Miss Graves found that in but a few instances had these "classical renditions" been enjoyed by the folks at home. Unfortunately, preferences at home were not included in the fine-sounding lists of material lived up to by the school. She took the matter up with the dean. Couldn't the girls learn some simple melodies, perhaps an entrancing waltz or a stirring march, more suited to the comprehension of their families? Oh, no indeed! Because the "standard would suffer!" And so, handing out by tradition, she was told that Juliette's ideas about teaching developed in a radically different direction from the methods she had actually to follow.

As Juliette Graves packed her belongings at the end of her fourth year at Ingham, she told Anne, the maid, that she wasn't coming back next year—she was going to be married. Anne looked so surprised that Miss Graves said, "Why, do you think that's so unusual?" "No," Anne replied doubtfully, "but it's a risk!"

Juliette took the risk—and on September 18, 1883, she and Crosby Adams were married.

They had been married only three months when Crosby, who was a steam-heating engineer, was inspecting a certain job. With torch in hand he was examining the installation when there was a sudden explosion. He, blinded and in agony, he crawled



CROSBY ADAMS—JULIETTE AURELIA GRAVES

Mr. and Mrs. Adams were married the year The Eve was founded (1883). This photo was taken on their fifth wedding anniversary. They are now in their ninetieth year.

to the sidewalk. The workmen rushed him to the hospital where, when he regained consciousness, he sent this telegram to Juliette: "Come at once. I've burned my hands a little." A little! When Juliette reached his bedside, it was hardly a human being that she saw! Crosby's face was blackened and swollen. And his hands—his poor hands! Burned to the bone—burned so deeply that for two years the fingers were set in a curved position, and it was only by the most excruciating exercising of the fingers that they finally regained their suppleness.

An Idea Is Developed

So the little bride began teaching; at teaching during the week, and playing the organ on Sundays, keeping house in-between times; and all the while tenderly caring for Crosby—and teaching him business. Crosby never went into the steam-heating business, but took a more and more active interest in music. Soon he was teaching harmony and theory, and conducting choral and orchestral groups. After four years in Buffalo, the doctor advised a change of climate and turn Crosby, and they moved to Kansas City, then a small western town, where the Adamses set about to create their own musical atmosphere.

By now Mrs. Adams had been teaching for twelve years, and her impatience (Continued on Page 644)

My Hall of Memories

Famous Singers I Have Known

by *Andres de Seguro*

Eminent Operatic Bass and Teacher

Former Member of the Metropolitan Opera Company

Part Three

WELCOME BACK, ladies and gentlemen! Here we are entering, as I said at our last meeting, the Valhalla of the male singers of the operatic stage, for as you know the Valhalla is the place of glorious rest for the heroes of the Scandinavian legend which inspired Wagner's tetralogy.

Probably the majority of you are too young to recognize in this painting of *Lohengrin* the Swan Knight at our right, the once idolized tenor Jean de Reszke, handsome in looks, elegant in demeanor, aristocratic in manner, accomplished as an actor, and polished as a singer.

Forty-four years ago, going to Europe through New York on a return trip from an operatic season in Mexico, I heard in the Metropolitan Opera House of New York, Jean de Reszke as *Romeo*, *Siegfried*, and *Lohengrin*, and I wish to say that I became from then a great admirer of that Polish tenor, the ranking member of a family of artists that included his brother Edouard, the distinguished bass, and his sister-in-law, Felia Litvine, celebrated dramatic soprano.

My major criticism at that time fell on the exaggerated meticulousness of his stage attire, as if springing from a "band-box" as *Siegfried* and the Mountaineer in the first act of *Walkure* as well as the *Knight of the Grail* in the last act of *Lohengrin*, and the never altered flawless line of his singing regardless of the interpretative requirements.

His voice was of the finest quality although faulty in the top high notes B and C, due in all probability to the fact that he first



ENRICO CARUSO

entered the operatic stage as a baritone. After his retirement from the stage, singers from all over the world enjoyed his teachings at his elegant but simple residence, studio in Rue de la Falanderie in Paris where I visited him very frequently.

The Tenor, Tamagno

Opposite to the picture of this Polish-French tenor is the portrait of an Italian tenor, Francesco Tamagno, in the role of *Otello*, his most famous imper-



JOHN MCCORMACK

"Kindly help me to open the curtain. . . . Yes! my friends, yes! This is Caruso!" And it is a marvelous idea to present this singer that I called before "unique," as in "unique" form in this gallery in the white marble sculptural conception that you see here of his immaculate white faced *Canio* of "I Pagliacci," robed in the white costume of the unfortunate clown beating the drum of his tragic show.

Caruso, the cherished and popular "Caror" of the American opera goes thirty and more years ago, lives yet so vividly and so precisely in the memory of the adult generation of Americans that I really believe it to be superfluous and unnecessary to speak of his voice and his art. His rich collection of Victor records is an everlasting monument to him.

But I, who proudly boast the privilege of being now the only surviving member of the artistic family who, through the theatres of Lisbon, Barcelona, Monte Carlo, Buenos Aires, Paris, and for twelve seasons with the Metropolitan Opera Company of New York, sang with the tenor from the very beginning of his career until the year before his untimely death, feel the urge to speak out here a tribute to what in my mind were the most brilliant and individual facets of his art.

Among all male singers of all time since the inception of opera I don't know of any other male opera singer whose repertory ranged from the light-lyric of "Elisir de Love" and "Marta" to the robust-dramatic of "Samson and Delilah" or "La Juive." Only this would have made him "unique" in his class, however, where "Singer-Interpreter of Sorrow."

May I ask you my friends, have any of you ever heard Caruso in the *Farewell Song to Life* in the Third Act of "Tosca," his dramatic supplication to the guard in "La Juive," or his unforgettable lament *Ridi Pagliacci!* without a lump in your throat and the feeling of goose flesh? I for one may confess that in spite of having had my skin tanned by the glow of the footlights and my sensibilities hardened by long years of stage make-believe and fiction, I cried on several occasions under the influence of his poignant accents and "unique" voice.

Two or three books have been published about Enrico Caruso but in not one of them have I found the man, the real man I knew intimately, and the artist, the real artist that he was.

If we wish to compare Enrico Caruso to Michelangelo we could compare John McCormack to Benvenuto Cellini, the master strokes (Continued on Page 646)

TEODOR CHALIAPINE

sonation for which he was gifted by nature with a tall and commanding stature and tonal vocal effects of great exuberance and impressiveness.

Tamagno's voice was rather uneven. Thin and opaque in the low octave, it was gradually, note after note, growing and developing into the most powerful and brilliant high tones I have ever heard from the throat of a human being, and this was the reason of his successes in "Trovatore," "William Tell" and particularly in "Otello," especially written for him by his compatriot, Giuseppe Verdi.

He sang in New York for three or four seasons but the Metropolitan audiences of the turn of the century preferred the mellowness of lyric-tenor Jean de Reszke to the explosive accents of the dramatic Tamagno.

"Pardon me lady, what do you say? . . ."

"Oh no! . . . These two tenors are not here alone for any preconceived purpose. It is because this red damask curtain opens to a special room devoted uniquely to a 'unique' tenor."

"Kindly help me to open the curtain. . . . Yes! my friends, yes! This is Caruso!" And it is a marvelous idea to present this singer that I called before "unique," as in "unique" form in this gallery in the white marble sculptural conception that you see here of his immaculate white faced *Canio* of "I Pagliacci," robed in the white costume of the unfortunate clown beating the drum of his tragic show.

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The Building of the Paulist Choristers

A Conference with

The Reverend William J. Finn C.S.P.

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBT

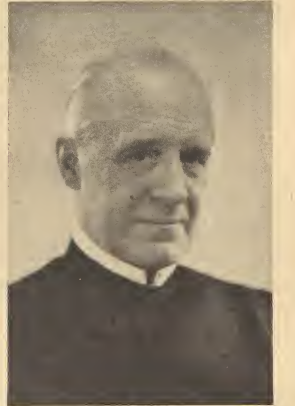


Photo by G. D. Heccks

FATHER FINN

Wherever choral singing exists, the name of Father Finn is known and honored. Recognized as perhaps the foremost exponent of choral technique, Father Finn has contributed widely to the development of ensemble singing, partly through the demonstrable accomplishments of The Paulist Choristers, which organization he founded and directed for nearly forty years, and partly through his scholarly lectures that are attended by choir masters of every denomination. Born in Boston, Father Finn studied at the Boston Latin School and received thorough musical training at the New England Conservatory. He continued his studies abroad. Currently observing his fiftieth anniversary in music, Father Finn began his career in 1877, at the age of fifteen, as organist in Boston, and later spent a year of the great Mission Church there. At this time he undertook his great work of developing a choral tone which he carried in his mind and his heart, but which he had never heard. In 1904, he was sent to Chicago to establish a choir of boys' and men's voices in St. Mary's. This was the beginning of The Paulist Choristers. Five years later he was ordained. In 1912, Father Finn took The Paulist Choristers to Europe, where they won First Prize in the International Competition in Paris, and earned the commendation of Pope Pius X in Rome. The Paulist Choristers have toured every section of the United States, winning acclaim that places them in the forefront of choral groups. In 1940, Father Finn retired from the active directorship of the organization. To mark his fiftieth anniversary in music, Father Finn has compiled his memoirs which Harper's is publishing under the title, "Shops and Flats in Five Decades."

—ELEANOR NORTON

quality by apposing downward singing with upward singing. Beginning this time on a comfortable low tone of the natural range, the choir sings scales upward—again pianissimo, again on all vowels preceded by labial and lingual consonants, again both legato and staccato. Also, we use a wide variety of dynamics. Thus, the warmth and body of the lower voice is brought up, hoodiness disappears, and the middle voice becomes strong. After each drill in upward singing, however, we have two drills in the corrective downward singing.

"After about two seasons of such work, I began to note results. The flute-quality of tone was pointed by string-quality, and there was a good hint of oboe, too. In other words, our tone was pure in quality and varied in color. That kind of tone must undoubtedly have been used in the old Spanish churches which developed such splendid singing. The next step was to carry this tone beyond the treble, into the alto line.

Alto and Tenor

"Now, great confusion exists as to the true nature of the tenor and alto parts! The tenor (from the Latin *tenor*, I hold) was entrusted with the integrity of the Gregorian chant. And the alto (from *altus*, high) had nothing whatever to do with a deep female voice! It was called alto because it carried the line higher than the tenors. Thus, tenor and alto operate in approximately the same compass; they often interchange parts—and parts are not based. I began to experiment with the alto line and found it had been much neglected, even in orchestral scores, which made the only true alto-tenor provision by means of the viola and the English horn of the nineteenth century, whose system was designed not only to produce tone, but to correct any harshness or coarseness of tone that resulted from everyday abuses of the natural voice. Thus I developed certain basic and corrective drills which have their foundation in downward singing. The choir begins on a comfortable upper note of the natural range and sings the scale downward—pianissimo! Downward scales are sung on all the vowels, preceded by varying labial and lingual consonants—P, B, L, M—so that the tone is brought forward. Downward scales are sung staccato and legato.

"Any drill that stopped there, however, would result in hoodiness and in the ultimate loss of the middle register—which is the best source of spiritual tone quality. Hence, I made sure of string-tone soprano

voice, which stops where the flute stops, at the C below the treble staff. The alto tone of the English cathedrals is actually a falsetto (characterized by the fact that only the margins of the vocal cords vibrate) which is simply thrown up. But the old Spaniards had a way of conserving true alto tones from the boy voice and carrying them over, naturally, into the change voice, thus imparting to it a velvet, glowing, natural quality that is lacking in falsetto tones trained into the voice after its change. I spent fifteen years comparing various old techniques and developing what I call the technique of the counter-tenor—actually a conserved alto where tone remains cognate with the soprano.

"The woman's contralto was not used in choirs until the nineteenth century. Dark and round, it was considered too seductive for liturgical use and even Gluck banned it from certain of his operas. I have found the contralto very valuable, especially in combination. One contralto and two mezzo-sopranos (which have about the same range but entirely different quality) make an effective blending. Contralto, mezzo-sopranos, and counter tenors, plus a few lyric tenors, give a wonderful alto line which, when topped by a canopy of sopranos, results in a fine effect.

"But to get back to the vocal techniques! Breathing and breath support must be quite natural. Tensions and contortions that result from 'trying to breathe right' must be corrected, and can be when breath is approached from the physical, rather than the vocal (or 'professional') standpoint. Avoid too much theoretical talk about breathing; instead, let young chorists make a sort of game of taking a good natural breath and holding it to counting.

"At rehearsals, let more experienced singers stand near less experienced ones—the effects are salutary for both. Again, practice time is best subdivided into short periods of varied work, especially for the younger singers. An hour's drill might be arranged in quarter-hour periods of straight vocal work, sight reading, diction, and again vocal work. Sight reading is important. We find it helpful to work at it without singing, at the start, so that there is no confusion between two concentrations. Our early training in reading consists simply in recognizing and naming notes, signatures, intervals, and so forth. When at last we do begin to sing at sight, there is no corrective reference to the vocal part, allowing concentration on absolute notes and intervals. Later on, then, when works need to be

VOICE

"MUSIC STUDY EXALTS LIFE"

NOVEMBER, 1947

THE ETUDE

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transposed at sight, our singers can rely on their knowledge of tonal relationships.

Rhythmic awareness is also of utmost importance. Up to the late nineteenth century, rhythm was practiced by a system of stresses and slacks—a sort of musical caesura—so that, in four-four time, the inherent values of the accented first beat and the second, unaccented third beat and the second, unaccented fourth beat were clearly defined. This method, which tends to become monotonous. Complete effectiveness requires rhythmic variety as well as variety. I cling to the system that pays respectful attention to the rhythmic values of the notes.

"But underlying all purely technical points, there must be something else! That is an awareness of the aesthetic-spiritual value without which music would remain mechanical. This means that every choralmaster must live, long and earnestly, with the idea of total beauty before he can hope to instill it into his singers, what sheer musical feeling. A quick emphasis of the vocalize in thirds and then in discordant intervals finally the dissonance is resolved, and the singers experience the delightful sensation of coming back to consonance. It is a good drill in musical feeling.

The Passing of "The Little Flower"

FIORIELLO H. LA GUARDIA, the ubiquitous humanitarian who, despite his eccentricities and Neapolitan nature, made himself an internationally known figure, died in New York on September 20 of the age of sixty-four. This extremely colorful figure, affectionately known as "The Little Flower," who was Mayor of New York City for three terms and has been described as the greatest mayor New York City ever had, was so active and dynamic that he was able to effect far-reaching improvements in the metropolis.

La Guardia was born on the East Side of New York. The New York Times says of him, "Son of an Italian father and a Jewish mother, Mr. La Guardia . . . climbed higher on the political ladder than any other American of Italian descent. . . . In the first World War he was the target of a bombing plane on the Italian front and he kept on dropping bombs all his life." His enemies were anything and everything he thought inimical to American life. Despite the fact that his platform presence was often so grotesque that he brought jeers of laughter (even when his picture was shown on the screen), he built up an audience of admirers almost equal to that of Franklin D. Roosevelt. An avowed Republican, he became an almost fanatical follower of Roosevelt. In Congress and in his diplomatic work in Europe he attracted wide and favorable attention.

Mayor La Guardia's Italian emigrant father was a bandmaster in the United States Army and the Mayor spent his boyhood on Government military reservations, mostly in Arizona. He was graduated from the High School at Prescott, Arizona. It was in association with his father, that Mayor La Guardia acquired his life-long love for music and his knowledge of music.

In the year for May 1943, Mayor La Guardia gave an interview, secured expressly for this publication, by Rose Heylbut, presenting his original and highly futuristic ideas upon music New York is one of the few cities in the world which has had a municipal conservatory. Mayor La Guardia was personally responsible for this. In his interview in *The Etude* he said, "I take the only municipal school for music and art, and the music in league with the regular education training. When I first thought of founding such a school, the educators opposed me. Well, I didn't mind. I had faith in the idea, and I simply made a budget appropriation for it. And it worked! The opposition has long since

"Anything that is built to grow must have a solid foundation. My own working formula is the belief that music, after religion and nationality, is the most powerful instrument by which man may be moved. Without an abiding sense of this spiritual power of music, it becomes mere mathematical science—as, indeed, it was, until the development of Christianity gave it life and force which is never had in the days of Pythagoras and Aristotle. Music came to life when Constantine gave the Christians a chance. The spiritual and aesthetic appeal of music, then, is its reason for being—a high purpose from which some of the music of our own era has occasionally departed. Thus, the first purpose of the church musician is the maintenance of the aesthetic-spiritual values of music, through complete consecration and earnestness.

"And study means a deal more than preparing for next Sunday! A student once asked me what extra readings he should do, to win a firm grasp on the principles of polyphonic singing. I recommended books on the subject, but headed the list with the monumental 'History of the Monks of the West.' The work contains few references to music as such—but it supplies detailed grounding in all that concerns the places detailed grounding in all that concerns the monks who the why of things, just as a study of botany befits, not with a flower, but with the structure of the soil that produces the flower. That kind of study makes music three-dimensional, and real. It's a good practice to let one day go by without doing some studied digging!"

gone down before the musical accomplishments of the youngsters themselves—which proves again that once musical facilities are put within reach of the people, they take hold.

Lying in state at the Episcopal Cathedral of St. John the Divine in New York City was music was viewed by over fifty thousand citizens.

FIORIELLO H. LA GUARDIA

Nine thousand, five hundred attended the funeral of the former Mayor at the Cathedral of St. John the Divine in New York City. The Mayor's two favorite hymns, *Rise Up, O Men of God* and *For All the Saints Who From Their Labors Rest*, were sung by the choir. Mayor La Guardia's human traits reflected those of the common people so forcibly that he stands out as a dynamic figure in American history. From his boyhood to his death his interest in music was sincere and zealous. After his last Mayoralty campaign *The Etude* printed a photograph of him sitting alone in an empty Carnegie Hall, listening to a rehearsal of the New York Philharmonic. The picture was taken on election day when all the rest of New York was putting him in office for the third term.

"MUSIC STUDY EXALTS LIFE"

The Pianist's Page

(Continued from Page 606)

to recognize and spell familiar chords and to locate repeated phrases. Then, and then only does he play it. "But this is not all. The music is deeper than that of hearing. But before reading, talk with him about it. Were there any new, strange-sounding chords? What are they? Any spots that did not sound right? Why? Was it due to the pull of a monophonic tone against a chord, with the chord winning in the end? Can he find something interesting about the length of phrase, rhythm, modulations, or if it is a song, will he or you sing the words? After that the notes look more friendly, the second playing will be more accurate and the best, the music sang and played at weddings and funerals is pretty bad. We receive many questions concerning good music for these services, perhaps more than any other. We have in the past published lists in *The Etude* which were rather limited. There is discussion all the time about what is appropriate and what is not. During recent weeks the discussion has increased because of an article in one of our great church papers which was quoted by a national magazine, deprecating the low standards of music in our churches. There are those of us, of course, who feel like hiding our faces when we see certain things being used in the keyboard, which are not worthy of the place yet one can, if he wishes, go to the other extreme and let the pendulum swing too far in that direction. It is our business, we believe, to see to it, as musicians, organists, and singers, that the standard is kept high and worthy of the service of worship of Almighty God.

Foster Reading

"Speed in reading is the result of playing leads of supplementary, easy material of rereading familiar pieces and of working on pieces in which similar patterns are repeated in different locations or keys, always with the eyes shifting smoothly on the music, never on the keyboard.

1. Passages with broken chords or broken intervals should be played first in solid or block form to persuade the pupil habitually to organize a bunch of notes into one unit.

2. To develop the habit of overlooking unimportant details, repeated chords should be sounded by tone, inner tones or embellishments may be omitted and so forth.

3. The habit of looking ahead will be established if the teacher points to the following measure when fingers are still busy with the previous one.

"The elementary school teacher would tell us that the purpose of reading is three-fold—to enable the student to study efficiently, to know the world's best literature, and to be able to scan books quickly when more is more full of words than ideas. For us this means that no matter how rapidly one can read, if a certain piece is to be thoroughly learned and memorized, the first reading of it must be slow enough to assure accuracy of notes, rhythm and fingering.

At last we are getting somewhere in this field! Miss Reader's observations are an indication of the analysis to which our reading program is being subjected. Teachers are no longer satisfied to accept the hearty exhortation, "If you want to become a facile reader, just read, read, and read some more!" Now they are demanding something more specific. We need fuller analyses of reading progress. If you give us your subject thought and experiment, won't you let us in on your results?

BE NOT AFRAID!

Forty years ago (November 1917), *The Etude* printed upon its editorial page the following quotation from the highhearted, far-seeing, inspiring English novelist, Charles Kingsley (1819-1875):

"Be not anxious about tomorrow. Do today's duty, fight today's temptation, and do not weaken and distrust yourself by looking forward to things which you cannot see and could not understand if you saw them."

During the years, this splendid thought of Queen Victoria's, chaplain has guided us through many difficult paths. Fear of the unknown is one of the leading roads to failure.

—Editor of *The Etude*.

"Underneath are the Everlasting Arms."

—Deuteronomy XXXIII: 27.

THE ETUDE

THERE ARE studies being made in every line these days, polls for this, and polls for that for various reasons important and not important.

When they are out of our particular line we take little interest, for they mean nothing to us. Recently, however, there has been made a very interesting study, the result of which is highly interesting to us as organists and choralmasters. It has come about no doubt because many clergymen and organists give too little thought to what they are doing in their services. Practically any music may be sung or played if it is "almost" on the subject. It may be requested by a member of the family for a funeral, or perhaps by a cousin of the bride for a wedding, and still be most inappropriate. With the exception of three of the great denominations which have really high standards and demand the best, the music sung and played at weddings and funerals is pretty bad. We receive many questions concerning good music for these services, perhaps more than any other. We have in the past published lists in *The Etude* which were rather limited. There is discussion all the time about what is appropriate and what is not. During recent weeks the discussion has increased because of an article in one of our great church papers which was quoted by a national magazine, deprecating the low standards of music in our churches. There are those of us, of course, who feel like hiding our faces when we see certain things being used in the keyboard, which are not worthy of the place yet one can, if he wishes, go to the other extreme and let the pendulum swing too far in that direction. It is our business, we believe, to see to it, as musicians, organists, and singers, that the standard is kept high and worthy of the service of worship of Almighty God.

A Valuable Report

The study and report on Funerals and Weddings is made with the cooperation of the Fresno (California) Ministerial Association and the San Joaquin Valley Chapter of the American Guild of Organists. The men who did the actual work are *The Very Reverend James M. Malloch*, Dean of the Cathedral of St. James (Episcopal) and *Mr. Arthur Luckin*, the Cathedral Organist. I have known both of these men for many years. It is interesting to note that Dean Malloch calls himself "a musical morose." I am inclined to question this, however, because I don't know of anyone who has such a poor appreciation of music as he. Perhaps it is for this reason that this rather amazing report has come about, because the Dean is open minded and willing to see to it that the standard is high. Some Priests of the church think they know so much about music that it is impossible, very often, to do anything to raise the standards. They will not listen to the one engaged as organist and choralmaster.

Here are the suggestions on Wedding Music:

1. Weddings are religious services and should be conducted in a religious manner.
2. Weddings require religious music. At them secular songs and other secular music are obviously inappropriate. However, only the best in religious music should be used at weddings as in other church services. Music should not be used at weddings simply because like it. It should always be consistent with the religious character of Holy Matrimony.
3. Whenever possible, all religious services, including weddings, should be held in churches.

Yocal Music for Weddings:
The Lord's Prayer Any good setting
Love Divine, All Loves Excelling Hymn or setting
May the Grace of Christ Our Saviour Hymn
O Perfect Love Setting by Burleigh or hymn
Lord, Who At Christ's Wedding Feast Hymn
My Heart Ever Faithful Bach
Wedding Prayer Dignle
Jesu, Joy of Man's Desiring Bach
Thanks Be to God Dickson
Thanks Be to Thee Handel
Twenty-Third Psalm, any good setting, or in paragraphs such as *The King's Love*
Ninety-first Psalm Hymn
Alleluia Mozart
Father, Guide and Defend Us LaForge
The list following will be useful in giving numbers for the reception following the wedding. The numbers would be undesirable for the wedding itself, since they

are secular songs.
Ah! Sweet Mystery of Life Herbert
All For You Brown
I Love You (Ich Liebe Dich) Beethoven
I Love You (Ich Liebe Dich) Grieg
I Love You Truly Bond
Dreams Gaden
Thine Alone Herbert
This Is God's Love O'Hara
Where'er You Walk Handel

Organ Selections
A Lovely Rose Is Blooming Brahms
How Do You Feel of Joy Buxtehude
Prelude on "O Perfect Love" Diggle
The Wedding Day Holst
May Night Palmgren
Lied Viernne
Dreams Wagner
Introduction to Act III, "Lohengrin" Wagner
Pan's Angelus Franck
Christians, Rejoice Bach

Here are the suggestions on Music for Funerals:

1. Funerals are religious services and should be conducted in a religious manner.
2. Funerals require religious music. At them secular songs and other secular music are obviously inappropriate. Moreover only the best in religious music should be used at funerals as in other religious services. Music for the funeral should be consistent with the religious character of the service.
3. Whenever possible, the officiant should be consulted before the selection of music is made.

The Lord's Prayer Any good setting
Abide with Me Hymn
Brief Life Is Here Our Portion Hymn
Crossing the Bar Any good setting or hymn
Come Ye Blessed Any good setting
Eternal Father, Strong to Save Hymn
For All the Saints Hymn
Hark, Hark My Soul Hymn
I Know That My Redeemer Lives Hymn
Jesu, Lover of My Soul Hymn
Jesu, Saviour, Pilot Me Hymn
Lead, Kindly Light Hymn
Let Thy Heart Be Touched Hymn
Nearer, My God, To Thee Hymn
O God, Our Help in Ages Past Hymn
O Rest in The Lord Mendelssohn
Twenty-Third Psalm, any good setting or hymn

Organ Music
Air on the G String Bach
Air from Suite in D Bach
Come, Sweet Death Bach
Blue Bird Hymn
I Call Unto Thee, Lord Jesus Hymn
Hark! A Voice Saith All Are Mortal Bach
My Heart Is Filled with Longing Bach
How Firm Is The Foundation Brahms
Solemn Melody Davies

Special Music for Weddings And For Memorial Services

by Dr. Alexander McCurdy

Editor, Organ Department

Appended to Dr. McCurdy's valuable article is on additional list of wedding music that readers of *The Etude* may find very useful. —Editor of *The Etude*

Meditation on Safe in the Arms of Jesus Diggle
Cantabile Franck
Ave Verum Mozart
The Cross, Our True and Only Hope Panik
Aberystwith Whitney
Some numbers desired and requested are not suitable for funerals because they are secular. They are fitting for some occasions when others have no place in the funeral because they are pagan. A brief list is here appended of numbers that are secular or pagan and are, therefore, most inappropriate for funerals.

A Little Pink Rose
A Perfect Day
Beautiful Dreamer
Goodby (Tosti)
My Heart Beneath a Rose
Salvage (for infants)
Love's Old Sweet Song
Mother Macree
Somewhere a Voice Is Calling
The Rotary
When Day Is Done
Whispering Hope
Many of the selections requested are faulty or false in their teachings or theology. They have no place in any religious service. Examples of this type are:

Ah! Sweet Mystery of Life
Beautiful Isle of Somewhere
Death Is Only a Dream
Gold Mine in the Sky
Goodnight and Goodmorrow
I'll Take My Vacation in Heaven
The Beautiful Garden of Prayer
The Vocal Choir
There's No Disappointment in Heaven
We're All Going Down the Valley
One can see at a glance that these lists are gotten together after a lot of work and actual experience. We may not agree with many of the suggestions but the ideas are good, and if followed by what of us, I am sure the services would be more acceptable unto God and more helpful to all. The lists of "what not to do," as it were, will be a guide at least to some organists who might be in doubt. There is no question, that if duplicate lists of such music, requests are made to us in certain cases of bad selections, we can suggest a substitute. In some cases I am sure that even the Dean himself would make an exception if it seemed wise; but it was said before, the standard must be raised. We should make every effort to encourage this.

A Supplementary List

Vocal Solos
Nuptial Song Davis
For You, Dear Heart Speaks
All For You J. Hardell
O Perfect Love Kinder
Love You Best Brown
All For You Brown
Pipe Organ
Bridal Song ("Rustic Wedding") Goldmark
A Merry Wedding Tune Saar
Love Song Drila-Mansfield

"MUSIC STUDY EXALTS LIFE"

Choral Cultism

by Maynard Klein

Associate Professor of Music Education
Newcomb College and Tulane University

THE MERE MENTION of the word *choir* brings to mind various schools of choral production that have reached the point of making their systems a form of cult. Bidding choral conductors the country over are turning to these shrines of technique in hopes that they might be anointed with the holy fire of the men responsible for this extra-musical worship. The recent history of choral production may be likened to the history of the church, with its breaking away from the true spirit of worship into sundry institutions that at times threatened to dwarf the real meaning of religion. We may also look at the evolution of music teaching in America and witness the swinging of the pendulum from the spirit of Lowell Mason through the inevitable curve of technique for its own sake; and now, back to the concern on the part of teachers to make music live in the hearts of children.

Budding choral teachers may well be anxious concerning their future effectiveness with the choral charges they are to guide. It is not an easy matter to find oneself in the important matter of forming a philosophy of teaching that will be complimentary to the individual personality of the teacher. Years are needed for this type of growth. It is for this reason mainly that so many young conductors feel the urge of acquiring the necessary background of living to motivate the work in the proper manner. The anguishing hours of self-questioning torment that go into the making of a good teacher are too often minimized by those who foster the cults. Notebook and a quick hand with the pencil are too often the tools of the young choral conductor rather than a sincere personal med-

tation concerning the true spirit of his life's work. And that spirit has more to do with the lives of people than with the mere singing of isolated vowels and consonants.

Too Many Musical "Tricks"

The writer does not wish to give the impression that schools of choral singing are not important; he feels that these organizations have been the spearhead for the outstanding development in choral singing in our day. He does, however, wish to point out that too many extra musical tricks have been incorporated in many of the systems so that the individual technique of a particular school might take on a feeling of being the "way" to do it. There are, to be sure, many tricks in the trade, but they are not nearly so difficult to master provided the one in charge is a musically sensitive person who loves to work with people and good music.

right. Not feeling this success, many become confused and go from one "cult" to another, mumbling the magic words that get them nowhere. They might go so far as to wear the guise of the master technician, following in dress and word every turn with the hope of being numbered with the great. Why all this falderal about an art that is so personal, so fundamental and natural to every living man?

There are certain ingredients of the choral cake that cannot be termed falderal. If we but face these technical issues in the popular proportion to the total choral picture, the technical double talk and the mystical shrine will take their proper place. What, then, are some of the technical problems and how should they be treated? The writer has at times referred to his book on choral technique that is copied on the back of a scratch pad. This may seem a rather facetious reference, but he tries very hard to keep technique, as such, to just that proportion of the whole activity. Sometimes these issues are referred to as the ten commandments of choral production. Each of these issues is wedded to the others in a manner that makes each a fetish if treated in the manner of a fetish. A proper fusion of the various problems renders the whole in the ideal way, which is to say that the musical, humorous, and spiritual elements should be one.

1. *Tone*—the life blood of music, which the alien director will keep in mind while constantly reminding the singers to produce the quality that is appropriate to the music sung, rather than establishing a stereotyped quality that makes every composition sound the same. *The Hallelujah Chorus* by Handel will be sung with a different quality from that used for the ethereal setting of the *Ave Maria* by Vittoria. Each word will be colored according to its meaning in the context rather than by any set method of mouth position. Recite the following two statements with emphasis on meaning and the proper attitude toward tone may well be established: "I love you," and "I hate you." How often do we hear the music given in a tone that conveys no idea as to the meaning of the words? Variation from the rule of sameness in quality might break down the system dictated by the "cult." Therefore, tonal quality must fall in line.

The Conductor and Rhythm

2. *Rhythm*—The bony structure of music is the most difficult with which to cope, for it seems so apparent. Some have been led to feel that the mere scanning of dupe and triple meter with appropriate accents is sufficient for effective performance. This spirit is enhanced by the current return to the savage instinct inherent in popular music. The sensitive conductor will work hard to organize the rhythmic structure as a whole rather than to concentrate on the isolated movement of single members. There are as many variations in rhythmic feeling as there are tonal variations. The gentle flow of an early chant, the sprightly dance of a sixteenth century "Pa Pa" chorus, should never be forced into the rigid form that so many nineteenth century editors cast them.

3. *Phrasing*—designates the practice of maintaining the proper relation between the rhythmic meter and the melodic line. This in turn, needs a variation of interpretation of feeling as broad as the history of music itself. The undulating flow of a Palestrina Motet with its complex rhythmic pattern depends upon a feeling for phrasing, as manifested in the early chants of the church. Each succeeding period of musical production evidenced an evolution in what is termed proper phrasing. No stereotyped rule can be given that will fit all cases. Only after sincere study of all types of music can each be given proper reading.

4. *Pronunciation and Enunciation*: Proper pronunciation of words is of prime importance in effective choral singing. A knowledge of the languages sung, with the various characteristics (Continued on Page 62)

EXAMPLE 1
The "Hold-Up" Stance

Picture of a conductor giving a cue and hoping that his players can read, a score better than he.

EXAMPLE 2
The "Bear-Hug" Variation

EXAMPLE 3

Picture of a conductor giving a cue and hoping that his players can read, a score better than he.

As Others See You

by Paul Van Bodegraven

Associate Professor of Music Education
University of Missouri

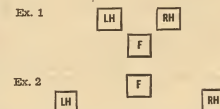
Dr. Van Bodegraven was formerly Supervisor of Music in the City Schools of Port Washington, New York, where, in seven years of state and national competitions, his high school band, orchestra, and chorus were awarded sixteen first division ratings. Dr. Van Bodegraven is also co-editor of the widely known text, "The School Music Conductor."

—EDITOR'S NOTE

and so forth, being conducted by a man who violates many of the basic techniques of his own instrument—the baton. The fact that the band plays well is a tribute to the man's teaching ability, not to his conducting technique. Who can be sure that the band wouldn't play even better if the conductor would discipline himself as well as he disciplines his players? And so, for you conductors of first, second, third, or fourth division winners (there is a fifth division, too) who want to do something about the one variable you can control, the following are some things seen at past festivals.

1. Most favored starting positions in 1947 were the "stick-em-up, brother" and the "bear hug embrace," as shown in amateur photographic Examples 1 and 2. (These are not "candid" shots, as the author had no wish to be sued for libeling the professional competence of a brother music educator.) If you can't see anything wrong with these starting positions, just put yourself in one of your player's seats for a moment. You know that you, as a player, are expected to observe three things: (a) the right hand; (b) the left hand; and (c) the conductor's face. So your eyes are expected to take in, at a glance, three objects which may be considered as forming patterns, such as are indicated in Ex. 1 and Ex. 2.

As your eye shifts from one object to the other you soon decide that you will have to select one, since you obviously can't watch all three. So, being more near the right hand, you observe it. But the musicians



on the other side observe the left hand; and a few in the middle observe the face. Of course, if you are far enough back you may be able to watch all three. Then the conductor (you?) executes his attack and soon you are being criticized for making a ragged attack. Of course, this won't happen to you if you can synchronize all three objects (or stop bobbing your head, which leaves two); but that's more difficult than you think. But, worse still, by placing the hands and face in such a position that they are not within easy focus, the players aren't provided all the information they desire. For, as is all too often forgotten, each of these three parts of the anatomy serves a different purpose in conducting:

(a) The right hand beats the meter and so this is the hand which should execute the attack signals with utmost precision.

(b) The left hand, when commencing, reminds the ensemble about the opening dynamic level. It is good practice to indicate the dynamic level and then drop the left hand to the side and make the attack solely with the right hand. Most conductors have made such a habit of duplicating movements of both hands that they find it next to impossible to execute an attack with just the right hand. (Continued on Page 63)



GIRLS OF NEWCOMB COLLEGE WITH MEN FROM TULANE UNIVERSITY PRESENT GILBERT & SULLIVAN'S OPERETTA, "PATIENCE". The Gilbert and Sullivan troupe in twenty-one years old at the school. Operas are presented as extra-curricular activity. Students from all departments of the University take part. The lead in this picture is a psychology major.

Those who are unmusical and who do not have the love of people will soon fail, no matter how much they try. These latter souls have been led to believe that merely attending the shrine and partaking of the technical double talk will render them masters in their own

SENIOR FROM LAW SCHOOL AND INSTRUCTOR IN ENGLISH DEPARTMENT DO GILBERT & SULLIVAN

These fellows, Aubrey Moore (law), left; and Warren Goddard (English), right; sing and act because they love it.

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

PAUL VAN BODEGRAVEN
NOVEMBER, 1947

BAND and ORCHESTRA
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

A Stiff Program

Q. I have studied piano for about seven years and have done Raton, Rameau, Liszt, Macdowell, and so forth. Now I should like to have your advice as to whether you think I could accomplish the following program that I have aimed at for myself within the next two years. *Rhapsody in Blue* (Gershwin), *Sonata Pathétique* (Chopin), *Chopin's "Etude" Op. 25, the "Well-Tempered Clavier" (Bach), I would also practice scales in thirds, sixths, and tenths. I have been trying to get a teacher to help me but have not succeeded as yet. Do you think I am aiming too high or is it not wise to music further by myself—M. E.*

A. The program you have laid out for yourself is a pretty stiff one, but if you have good natural ability and if you practice three or four hours a day, you may be able to learn the material you mention, or at least you might be able to go through it all and play it well enough so as to afford you considerable satisfaction, even though you could not play these things well enough to do them in public. However, it would be far better for you to work under some fine teacher, and I advise you to try again to locate someone either there in your own town, or on some nearer place—perhaps at the State College situated in Elmira, New York. I know you would have a fine teacher. Self-study is better than nothing, but it is inefficient—you need a good musician to help you work out the material and to guide you in the direction of playing it correctly and musically.

How Can I Learn to Play

Legato?

Q. I have been studying piano for about five years, but my playing is still choppy and does not have a singing quality. This is of quitting music entirely. Is there any way in which I could learn to play legato, or is there no remedy at all?—E. H.

A. Evidently you have never learned to sing with your fingers. Perhaps you do not even know how to sing with your voice! Anyway, what you evidently need to think in terms of singing, so I advise you to try the following:

1. Learn to sing (with your voice) several simple songs such as *Believe Me, If These Endearing Young Charms, Annie Laurie, and Drive to My Arms*. Sing these songs each one as beautifully and as smoothly as you can, phrasing carefully. Use no piano. Listen to your tone quality, making it as lovely as possible. Connect the tones within a phrase, singing the entire phrase without breath, and bring out the meaning of the words, and bring out the meaning of your tone quality and your accentuation.
2. Play each melody in turn on the piano—just the melody, without any accompaniment. Use no pedal, and play the song just as you sang it—smoothly, beautifully, and as smoothly as possible. Play all the tones of each phrase as a unit—just as you sang them in one breath. Feel that you are singing with your fingers. If it does not sound right, try singing it with your voice again, then attempt once more to make it sound the same way on the piano.
3. Play the melody and its accompanying harmony, but continue to make it sing. Phrase it as you did when playing just the melody. If it does not sound right, go back to playing just the melody

Questions and Answers

Conducted by

Karl W. Gehrke, Mus. Doc.

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

Chords and Modes

Q. I just exactly want to know the difference between hepta-chord and hepta-chord—what's the difference?—T. T.

A. I. I have never heard of such a chord! And since you have not told me the name of the book in which you counted the term, nor even quoted a passage in which the term was used, I fear I can be of no help to you.

No dictionary that I own lists the term, so about the best I can do is to break the word into its component Greek parts. *hepta* means seven, *chord* means three and ten, *hepta* means eleven, *enne* nine, and *hepta* seven. Putting all this together, I presume it might mean a chord containing the 7th, 9th, 11th, and 13th, or a regular 13th chord. Does this make sense as the term is used in your book? Perhaps the reader of this column can furnish further information.

2. *Hymnological* is the eighth of the Medieval or Ecclesiastical modes. Its range, as found on the white notes of the piano, is from D to D, with the Final on G. For further information on this subject, I refer you to Grove's "Dictionary of Music and Musicians," "Ecclesiastical," subheading, "The Roman School."

Another Child Prodigy!

Q. I have a son aged six who began to pick out notes when he was only eighteen months old and who has been playing now almost since he was three. He can play third and fourth grade music, easily. He has a good ear, and I feel that this is not being "trained" properly, but that he is not up to par. His present teacher is utterly flummoxed, and not too sure of himself. He sure is a prodigy seven-year birthday. I am sure that the very best of instruction will not do him any good. I want him to have been advised to send him, and I have only one suggestion. Do you think this would be a good idea?—E. B.

A. A child prodigy is always a problem. On the one hand such a boy is a source of great pride and satisfaction to his parents; but on the other hand there is

the difficult problem of charting a career that will be both wise and far-reaching. I always dislike to suggest changing teachers, but in this case it seems to me that such a change would be desirable. Probably the boy's present teacher would feel a certain relief to be rid of the responsibility of teaching so talented a boy, even though she might feel a bit hurt. Probably a summer in Chicago would be an excellent solution—especially if you the mother, could accompany him and look after him. After all, you must keep the child's progress in mind, and even while you are planning his future as a musician. The school you mention is a good one, but if you cannot make satisfactory arrangements there I suggest that you try some of the other fine institutions in Chicago, especially those that have children's departments. And in addition to studying piano your boy ought to be taking up some sort of work in theory of music.

I am inclined to frown on the idea of an individual recital at this stage, although I believe strongly in public performance in general. But this matter will be cleared up by a summer away from home, and I am sure the boy's teacher in Chicago will be glad to advise you with regard to suitable material in case a recital is decided on.

Relaxation at the Piano

Q. I would like to know if there is anything that I could do for relaxation at the piano. My teacher always says that relax, but I can't seem to relax how hard I try. It is my biggest problem. I would like very much to know what I could do.

A. I would also like to know what you think of hand exercises. I have heard people say that they are much better than practicing scales and arpeggios.

1. Although there are a variety of ways of teaching relaxation at the piano, it is obviously impossible to give a complete picture in words. By far the best advice I can give is for you to study with a teacher who has a reputation for success in this kind of work. If there is no such teacher in your town, perhaps there is one in some near-by city.

2. In case you can find no one with whom to study, however, I have asked my friend Miss Neva Swanson, head of the Piano Normal Department at the Oberlin Conservatory of Music, to suggest some exercises for you. Her suggestion is to begin by dropping with the second or third finger into one key, feeling the weight of the arm from the shoulder down to the tip of the finger. Be sure to keep the first joint of the finger firm, and remember that correct posture at the piano is necessary in order to relax. After this practice a two-note phrase (scale-wise) then a three-note phrase, and so forth, connecting the notes smoothly and bringing the wrist up first before leaving the key in order to keep the wrist relaxed.

I hope the above suggestions may be of help to you. I might also add that you should remember that "relaxation" is not a matter of mere phrasing, but rather is a contrast between the muscles. Instead of the word "relax," I like to use the word "release" in the sense of releasing the tension at the shoulder, elbow, and wrist.

2. Hand and finger exercises have real value, but scales and arpeggios should also be practiced, especially to gain facility in moving over the entire keyboard.

MANY Americans dislike reading musical history. One reason is, perhaps that it is too highly specialized. It deals too much with music itself, and too little with the conditions producing it. Hence it is mostly about music no longer heard, for instruments no longer used, written by composers long dead.

The facts of history remain the same, but they are always susceptible of new interpretation by succeeding generations, especially in changing times like these, and in this respect the study of the history of music can be of great value as a guide to the future. So let us take a bird's-eye view of the subject.

Musical man has been poetically described as "the hand-maid of religion;" but the truth is that she is the hand-maid of whoever has power to control her development. In ancient Greece, she was the handmaid of drama. When Christianity dawned she became the handmaid of religion until about the sixteenth century, when she became the handmaid of science. In the days of phonographs, sound-pictures, radio, and coordinated publishing, production, and distribution, she is largely the handmaid of commerce.

In radio particularly she has become the handmaid of people who have pills, toothpaste, oil, bread, pastry, insurance, and sundries to sell and we may well wonder what form this versatile lady will take under this novel patronage.

"Who plays the pipe calls the tune," and under each dispensation music has developed along drastically new lines appropriate to the needs of the patron. In ancient Greece, particular study was given to her development in drama. The Church needed music for religious purposes and the development was mainly choral. The State needed it for pageantry, and the outcome was largely ballet and opera, and many new forms of highly developed instrumental music.

Music's Common Feature

Disregarding for the moment the current trends, it is to be observed that common to all music is music links them all; namely, the unique power of music to draw people together, soften them up, so to speak, and unite them enthusiastically in a common purpose. In this respect, music can do little of itself and it is largely transient; but music is enormously potent in its immediate influence for peace or war or whatever the objective is, and understanding this is of vital importance, particularly now.

The Church used music for three main purposes: First, it gave dignity and exalted spirituality to the liturgy, particularly in the service of the Mass. From this usage emerged, happily, the noble art of choral polyphony, for which trained choirs were needed. Second, congregational singing enlivened and heartened the people. Instrumental support being needed, the pipe-organ came into use, and this was the system of music. This instrument, music was a new beginning. Third, books being unavailable, gospel teaching took dramatic form, and the congregation took part in miracle and passion plays introducing drama and the form of drama between ancient Greek drama and the subsequent development of ballet and opera.

An important by-product of these conditions was the continued study sound-phenomena through the Dark and Middle Ages, a slender bridge between ancient Greek learning and the free scientific research of our own day.

New Use for Music

In the Middle Ages, Europe was a woe's nest of small baronies all warring with each other. Loyalty of the people was to their overlords and the king was remote. The Renaissance and gunpowder brought power to the king and an exaggerated nationalism set in. For reasons of state, national languages and customs were heavily emphasized, raising the question of loyalty to the state and the king was continued. It is from this that Europe is emerging today.

We in America do not understand such nationalism and its chronic fear of invasion. There is no division among our forty-eight States and our loyalty here is given to the land and to the democratic ideal for which our fathers died.

With nationalism, however, came also diplomacy, and a new use for music. Opera first came as an am-

teurish attempt to revive Greek drama; but it quickly was adapted to the needs of court pageantry, the ratification of treaties, royal marriages, and so on.

Such usage was often tricky and devious. The most interesting illustration is the case of Louis XIV. of France, who sought to dominate all Europe. To do this he had first to subdue his own nobles. He resorted to economic pressure. Drawing his nobles to Paris by offering them titles, highly-paid jobs and rich awards, he proceeded to ruin them by forcing them to compete with him in extravagant display. He chose ballet as his chief instrument since the nobles themselves took part in the dancing. For this purpose he built the grandiose palace of Versailles with its famous gardens and fountains.

Cleverly aided by Lully, "Louis the Grand" staged the most extravagant ballets possible, and money was spent like water on costumes, jewels, elaborate entertainments, and more and more active interest in the cities and towns, exalting a royalty on all theatrical entertainments (much to Lully's profit) and used the money to build military roads, many of them badly needed. Louis ruined his nobles and he conquered Europe, but over all Europe, each having its theater, music director, and orchestra, so that government and the nobles fostered the art in this way. It is largely responsible for all the music Europe has produced on the higher levels, and in all forms, vocal, choral, instrumental, orchestral.

It will be observed that with both Church and State, music developed from crude beginnings to the highest level of attainment. And with that observation we may turn to America, and music as the handmaid of commerce.

Spread of Music in America

America has been accused by Europeans as being unmusical; but this is absurd, as music of some kind is always present. The music of the United States do not form treaties and alliances by having their children internary with those of other potentates. There was also a puritanical objection to music and drama in the rough pioneer days. This was a "he-man" tradition that music was sissified. So, hitherto there has been no dynamic force behind us impelling continuous and vigorous musical growth. We now find in Commerce, a strong but very American approach. And we now have mechanized music.

Another drawback in America has been geographic isolation, with vast and inadequate means of communication. When steam-trains came, many small towns, villages, and lonely farms were thrust aside, stagnate, while a hectic civilization grew up in the huge, tightly-knotted cities thrusting their skyscrapers heavenward.

This is now over. Isolated regions now have phonographs, radios, and sound-pictures. Automobiles and planes, electrical communications of all kinds are promoting rapid and fluid inter-relationships between town and country in a manner fantastically unbelievable. And the movement is worldwide, bringing millions of backward people within the pale of our civilization. And this at a time when the United States is one of the five great powers of the earth which must in the future largely control all mankind.

What part, if any, can music play to bring about world-peace and the unity of nations we all so ardently

ly desire? This is a challenge to musicians.

Many object to commercial domination of our music, particularly in the case of radio. Many of the programs broadcast are very good; but some also are so bad that even the sponsors seem to feel a need to offer us a headache powder at the end. In spite of this, however, a tremendous, dynamic force is spreading music of all kinds over the United States, and all over the globe.

The lesson of history is clear. No matter what the impelling force, the human power of discrimination and constant striving for perfection bring steady improvement in music. Composers and interpretative artists rise up in a sympathetic environment like flowers in the watered desert. We need have no fear that this will fail to continue.

Our children, born in the radio age, are already showing greater and more active interest in music than ever before; and those sufficiently gifted will inevitably rise to their proper level of interest and attainment. That much is certain.

Need for Teachers

The greatest drawback to mechanized music, especially phonograph and radio, is that it lacks the power to draw people together. Music formerly did this for Church and State. We listen separately, alone or in small groups, at home or in the car. Mechanized music, moreover, is only ghost music. When music is cut off from the source of origin, it loses much of its power to hold interest.

The remedy for this is obvious. We need teachers, teachers, and more teachers. A marked feature of our day is the increasingly voluminous use of portable musical instruments easily played—phonographs, guitars, accordions and so forth. We need teachers for those, as well as for the more aristocratic—and difficult—violins and pianos.

Music teachers in small communities who can organize orchestras and choral societies for adults, beginning where the schools, of necessity, leave off. We need teachers who will reach out and bring in distinguished artists to their communities. Teachers artists already are flitting about the globe in planes, like winged birds. Bring them home to Joe Doakes, so his wife and kids can hear them in Smithville.

Musical growth must come to America the American way: by the free-will of the people and the efforts of the free and the competent. As we receive, so shall we give; let our music, the music of a free people, go forth to the people together with our refrigerators, our gas-engines and our plumbing.

In music, only the rubbish dies. All that is good, true, and beautiful of the music of Church and State will live with us, to inspire us, to foment us into creating music of our own. Long ago, Walt Whitman, the good grey poet, heard America singing. Let the world hear us today, for never before was music, strong, confident, beautiful, so sorely needed by so many so far afield.

* * * *

*Orpheus with his lute made trees,
And the mountain-tops that freeze,
Beneath his clear and sweet song
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.*

—SHAKESPEARE

A Master Lesson on

Chopin's Prelude, Op. 28, No. 8

by Sidney Silber

Noted Pianist and Teacher

CHOPIN published, in all, twenty-five short compositions which he called Preludes. These consist of a collection of twenty-four, Op. 28—one for each major and minor key, though not in consecutive order—and a separate one, Op. 45 in G-sharp minor. Rubinstein called these "pearls of Chopin's works," while Huneker expresses his admiration as follows: "If all Chopin, all music, were destroyed, I should plead for the Preludes."

I have selected the present excerpt (see Page 628), because it offers a fascinating vehicle for the mastery of three notes against four, applied to a text of high quality.

It is quite generally believed that Chopin composed all of the twenty-four Preludes during his ill-fated sojourn, in 1838, on the island of Majorca. From his letters referring to them, it may be inferred that the majority were sketched or composed in the preceding year, and that, possibly, only three or four were conceived and finished while on Majorca.

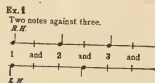
We do know, for a certainty, that the master revised the entire work at this time, before sending it to his publisher, who made an advance payment of five hundred francs (about one hundred dollars in our mintage) before he left Paris. The balance—1500 francs—was paid when the contract had been consummated. Chopin writes: "I sold the Preludes to Pleyel, because he liked them" and, on one occasion Pleyel exclaimed: "These are my Preludes." They were published in 1839.

Why was this an ill-fated sojourn? George Sand (Mme. Dudevant), the authoress, had met Chopin only a short time previously. She won a divorce from her first husband, by whom she had a daughter (Solange) and a son (Maurice). Because of Maurice's poor health, and at the advice of her physician, Sand announced her intention of spending the winter months on the island of Majorca. Chopin asked to accompany them.

The first intimations of Chopin's fatal malady—tuberculosis—showed themselves unmistakably in 1837. It was thought that a winter spent in the warmer climate might prove beneficial. However, what with numerous difficulties (the trio had to change quarters three times), the terribly inclement weather, and inadequate heating facilities, this visit turned out to be a veritable nightmare.

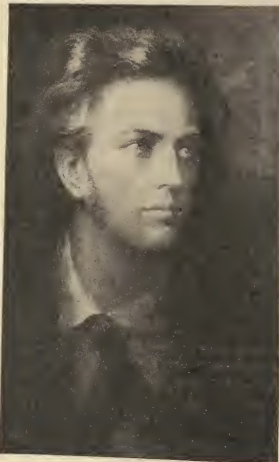
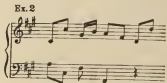
Simultaneously combined rhythms are technically called polyrhythms. Of these, the most common are: two notes against three and three notes against four. It is immaterial in which hand the two, three, or four appear. The basic technical problem always remains the same.

Students, generally, find little difficulty in mastering the former, since there is precise dove-tailing of parts, as follows:



With three notes against four, however, we encounter

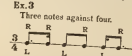
a most complex problem. Instead of guessing, or worse still, of trying to make the parts dove-tail, pupils very frequently distort one or the other rhythms, like this:



FRÉDÉRIC FRANÇOIS CHOPIN

An idealized portrait of Italian origin.

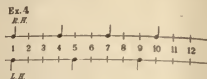
The correct solution, in which each hand is precisely correct, is found in the following rhythmic pattern:



How do we arrive at this pattern? Very simply. Draw two parallel lines of equal length, say twelve inches

"MUSIC STUDY EXALTS LIFE"

each. Divide them into three and four parts respectively. When, as in the present excerpt, the four divisions are in the right hand part (upper line) they fall on 1, 4, 7, and 10 inches, while those of the other part fall on 1, 5, and 9, thus:



Count aloud—but count precisely!—using the above example, and we arrive at this rhythmic pattern:



Now apply this rhythm to the text in question, playing very slowly. By "very slowly," I do not mean "very slowly" but "very slowly"! Thus we find that the two hands work together like this:



It is, of course, impossible for any human mind to hear this rhythmic pattern when the notes follow upon one another in very quick succession since the individual units are much too short.

VERY SLOW preparatory practice is imperative, since it gives the student self-confidence. By accelerating, in slight stages, he ultimately "gets the swing of it all."

The Musical Problem

After acceleration to the required tempo, you are ready to give consideration to the musical or poetic content. A practical way of furthering this portion of your task is to reduce the subject matter to chordal progressions, topped by the melodic elements, like this:



Interpretation

It is obvious that without fluctuation of pace—retards and accelerations—no presentation can possibly offer musical satisfaction. Hence, it is evident that wherever there is slackening or quickening of movement, the basic rhythmic pattern remains identical—the individual units being shorter or longer, as the case may be. But there is much more to consider under the heading of interpretations! I refer, among other items, to dynamic variety, sympathetic touch, and purposeful pedaling—all of which lend charm to musical presentations.

Liszt's Interpretation

One of the mysteries—and wonders!—of all music is that it may mean many different things to many different persons. What is more, interpretations of one and the same composition, varying widely from one another, may all be esthetically good. Since a short often aids many to a better appreciation, it may be of interest to know how Liszt interpreted this particular piece.

It was Liszt's custom to stimulate the imagination of his pupils by giving them mental concepts of the works which they tried to interpret. We are indebted to Laura Rapold-Kahner, a pupil of Liszt, for the main items of the following poetic analysis. They have more than anecdotal value, as they are reinforced by the statements of two of Chopin's (Continued on Page 648)

CYNTHIA

A novelty piece by Mr. John Finke, Jr., well-known pianist and organist, whose performances upon the Hammond Organ have made his works very popular. Be very careful not to obscure the melody by playing the accompanying chords too loud. Grade 3½.

JOHN FINKE, Jr.

Moderato (♩ = 76)

* From here go back to the beginning and play to *Fine*; then play TR10.

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Grazioso

TRIO

KNICKKNACKS

This feathery little musical trifle must be played with the great nimbleness that usually comes only with much repetition. Be careful not to blur it with indiscriminate pedaling. Grade 3½.
Lightly (♩ = 60)

ROBERT A. HELLARD

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THE ATUDE

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

NOVEMBER 1947

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PRELUDE IN F# MINOR

This glorious prelude, Number 8 from Chopin's Twenty-four Preludes written in an old Carthusian monastery on the island of Majorca in 1839, is one of the finest examples of the splendid musicianship of the master. It is dedicated to Chopin's publisher, Pleyel, the famous composer and manufacturer of pianos. Liszt contended that Chopin wrote this prelude immediately after a terrific thunderstorm. Those who have an idea that Chopin's works are the spontaneous inspirations of a gifted genius with little classical schooling, should remember that Chopin played all of the Bach Forty-eight Preludes and Fugues from memory. Dr. Sidney Silber's master lesson in this issue is a model of clearness and analytical discernment. Grade 8.

FREDÉRIC CHOPIN, Op. 28, No. 8

Molto agitato

630

ff *p* *mf* *pp* *f* *piu f* *dimin.* *poco cres.* *lento* *pp* *dimin.*

25 30

THE ETUDE

SWEET SLEEP

This lullaby is an excellent example of fine, simple, musical construction. Note the movement of the voices and how the composer has employed contrary motion with a few elementary but chromatic changes. Grade 2-3.

Quietly; tenderly ($\text{♩} = \text{about } 54$)

BERENICE BENSON BENTLEY

mp *p* *slight retard* *brighter* *mf* *in time* *p* *mf* *p* *retarding* *mp* *in time* *slower* *in time* *mp* *p* *much slower* *pp* *una corda*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

A piano voluntary for the church or Sunday School pianist. Grade 4.

ALEXANDER EWING
Arr. by Clarence Kohlmann

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Allargando

O. SCHELDROP OBERG

Moderato (♩ = 72)

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TWO GUITARS

RUSSIAN GYPSY MELODY

SECONDO

This essentially Russian Gypsy theme, reflecting the romance of the old Russian days of grandeur when *zigeuner* bands were brought in to the palaces to evoke dreams and romance, has gained international interest. It should be played fluently and eloquently. The climax is really in the second section, but the third section is usually played at great speed, after the manner of the wild cossack dances of the steppees.

Transcribed by ROB ROY PEERY

Moderato (♩ = 96)

p
f
ff *meno mosso*
poco a poco accel.
ten.
molto rall.
rubato
a tempo
accel. e cresc.

TWO GUITARS

RUSSIAN GYPSY MELODY

PRIMO

Transcribed by ROB ROY PEERY

Moderato (♩ = 96)

p
f
ff *meno mosso*
poco a poco accel.
ten.
molto rall.
rubato
a tempo
accel. e cresc.

Presto SECONDO

Meno mosso

THE FAVORITE STORY

Allegretto grazioso SECONDO FRANCES TERRY

poco rit. a tempo

Presto PRIMO

Meno mosso

THE FAVORITE STORY

Allegretto grazioso PRIMO FRANCES TERRY

poco rit. a tempo

Sw. O. Diap. Stgs. Fl. & Oboe
Gt. Harmonic Flute 8'
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To Coda

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NOVEMBER 1947

RETROSPECT

MARGARET L. WATTS

Moderato espressivo

1: We pass'd a rose-bush on our
2: I pass that rose-bush now a -

way, My love and I; lone These au-tumn days;
One all but per-fect sum-mer's day We pass'd it
Its leaves are sere; the birds are flown; The wood's a -

by. blaze. But first he broke a blushing spray; I took it, but I could not
I think of all I felt that day As slow-ly, pen-sive-ly I

say A word's re- ply. 1 2
stray In mem-ry's ways.

DANCE OF THE GNOMES

LOUISE WOODBRIDGE

Allegretto

VIOLIN

PIANO

espressivo
ritard.
f
a tempo
molto ritard.
Fine

Meno mosso
p molto legato
mf
cresc.
f ritard.
f
ritard.
mf a tempo
f a tempo
decresc.
ritard.
mf a tempo
D.C.

Grade 1.

HOP-O'-MY-THUMB

Allegretto (♩=96)

May be played with thumbs only
r. h.

ELDIN BURTON

Fine

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Grade 2½.

WEE MARIONETTES

Lively (♩=76)

LOUIE FRANK

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THE ETC.

WAVES OF THE DANUBE

This excerpt from an old waltz is known to millions as a popular song made famous by radio and screen. Grade 1½.

Tempo di Valse. (♩=66)

JOSEPH IVANOVICI

Arr. by Bruce Carleton

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WELCOME SNOWDROP

Mabel E. Okerlund

Grade 1.

ASTRID RAMSEY

Snow - drop push - es through the snow, Brav - est flow'r I know;

Mel - o - dy in green and white, You're a wel - come sight!

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Ninety Years in Music

(Continued from Page 613)

with the existing material had grown with each lesson. One hot night, when sleep was out of the question, she suddenly had an idea: she would write some music for her pupils herself! Music that would appeal to their ear and intrigue their interest; music that would look and sound grown-up, and yet be within their grasp! With the idea came also the musical inspiration: she went to the piano and wrote her first composition, *The Dance of the Mermaids*.

Juliette was "born with dynamos inside of her," and they raced with quickened speed now. Her pen could hardly move fast enough to write down all the ideas crowding her brain; her theories of teaching, which were revolutionary, and the melodies which came to her out of the blue.

In 1892 the Adamsons moved to Chicago, which had now become an art center, where they established the Crosby Adams School of Music. The first all-year course for teacher-training in Public School Music in America was part of the curriculum.

In 1896 Mrs. Adams' Opus I, "Five Tone Sketches," was published, and critics were enthusiastic: "Not since Robert Schumann has such music been written for children," one said. Mrs. Adams herself was her own severest critic, for to everything she wrote she applied the test, "Is it something worth while, said in a way worth remembering?"

In everything she did, Mr. Adams had his share: he gave her the inspiration of believing in her and encouraging her. No plan of hers was projected, no performance nor written expression presented, but it bore the unmistakable imprint of his approval.

Mrs. Adams' success as a teacher was complete. First she made her pupils love her, then she made them love music. One of the little pupils paid her the highest compliment a musician could receive, when she said, "Mrs. Adams can make Middle-C all alone by itself sound beautiful." To add to the interest of her pupils, she would surprise them sometimes by writing a little piece and dedicating it to them. She was a little taken back one day when one youngster so honored said, disappointedly, "Oh, it's in pen and ink! Couldn't you have it printed?"

The longer Mr. and Mrs. Adams taught, the surer they became that teachers needed teaching. And so, in 1904, they held their first "Summer Class for Teachers"—and for forty summers music teachers came from everywhere to listen and absorb the ideas of the Adamsons.

In 1913, the dream of the home they wanted someday to build came true—and in Mantrest, North Carolina, they built "The House in the Woods" where for thirty-four years now the charm of their life, musically and personally, has brought thousands of people to gatherings in the story-and-a-half music room. It is a rare summer Sunday afternoon that does not find an impromptu gathering of friends and strangers sitting in a charmed circle, while Mrs. Adams so adroitly directs the conversation that everyone clamors for the opportunity of telling "the most beautiful thing" he or

she ever saw or heard. The echoes of those expressions of beauty, Mrs. Adams says, live forever among the rafters of the music room to give her inspiration. Mrs. Adams always plays some of her own and other classical pieces for her guests with a delicacy that makes her music fairy-like. (While she has taught the larger and more brilliant compositions, her small hands have never allowed her to play them herself!) And always also, she calls on Mr. Adams to recite. For when he was eighty, he began to memorize poems and bits of philosophical and humorous writing.

But none of the activities at "The House in the Woods" is more delightful than the "Dolls' Musical Festivals." One day back in 1908 in Chicago, it happened that, as Mrs. Adams played, she noticed that "Lady Mairs," a conch-dolly who usually rested contentedly in a cabinet full of curios, seemed to be listening to her music. Mrs. Adams took fanciful notice of her and thought, "Now, if my dolly loves music, why not other dolls? Why not arrange a 'Dolls' Musical Festival' for their enjoyment?" The whimsical idea grew apace, and the studio hummed with plans. Soon an invitation went out:

"You are invited to a Dolls' Musical Festival, May Day, 1908. The program will be entirely of music written for and about dolls. Dolls should, therefore, be present as listeners. Will you bring 'the one you love the best' to grace the occasion?"

The grown-up guests took the invitation as literally as the children; they rattled their rattles and old trunks for their own dolls of long ago. Thirty-three dolls came to the Festival and were seated on a three-tiered platform atop a radiator. There were bisque dolls, celadon dolls, wax dolls, clothed dolls, baby dolls, lady dolls, clowns, Teddy Bears!

The dolls behaved admirably during the recital, looking neither to right nor left. Indeed, they were a real inspiration as listeners!

Next year, the pupils begged for another "Dolls' Musical Festival" and on May Day of 1909, fifty-nine dolls attended the charming program. The next year, each doll was asked to bring a "going-away doll"—and at the end of the afternoon, a whole barrel of dolls was packed and sent to a lonely family out on the Kansas prairie who had many children—and little else.

The next year, tops and games and balls and knives for the boys were added to the box of dolls, and also a good many books that had been discontinued by the local schools. And so, a whole library, the first in the county, was begun—and all because a lovely lady who believed in fairies, could see how much a corn-husk dolly enjoyed her music!

When the Adamsons moved to Mantrest, the time of the Dolls' Musical Festival was changed to the first week in December; and during all these years since, friends have come from far and near bringing their own best dolls and their studio to listen to a charming musical program and to greet the couple whose beautiful devotion to each other has made their lives truly an idyl set to music.

(Continued on Page 650)

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When they themselves were asked how they achieved such youthfulness of spirit, they smiled affectionately at each other and Mr. Adams quoted something Mark Twain had once said: "Age begins to defeat you only when your mind retreats to the past instead of advancing into the future."

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The World of Music

"Music News from Everywhere"

THE SAN FRANCISCO Opera Association opened its twenty-fifth anniversary season in September. Founded in 1923 under the general directorship of Gustav Mehta, the association continues under his guiding genius and this season will present a total of fifty-two performances, including appearances in Seattle, Washington; Portland, Oregon; Sacramento, San Jose, Los Angeles, and Pasadena. Among singers to appear this season for the first time with the company are Dorothy Kirsten, Blanche Tschorn, Fiorenza Quartararo, and Martini Slinger.

EUGENE ORMANDY, music director of The Philadelphia Orchestra, has been engaged as principal conductor and musical advisor of the Hollywood Bowl Orchestra, beginning with the 1948 season. Dr. Ormandy was guest conductor in four concerts during the past season.

SCHULMERICH ELECTRONICS, Inc., whose advertisement of an important contest for organ compositions appeared in The Etude for October, report that in Clause 8 of the Rules of the Contest there was some misunderstanding as to the rights of the composer in the compositions submitted. This Clause 8 is corrected to read: "The composer retains all customary property rights in the composition. Schulmerich Electronics, Inc., will use compositions only with the author's permission."

THE LEAGUE OF COMPOSERS is celebrating its twenty-fifth anniversary, and in honor of the event, eighteen of the leading symphony orchestras, including the New York Philharmonic Symphony, the Boston Symphony, and the CBS Symphony, are programming this season one of the eighty-six works commissioned by the League to date.

THE PHILADELPHIA ORCHESTRA opened New York City's symphony orchestra season on October 9, when it presented a program which featured several excerpts from Alban Berg's much discussed opera, "Wozzeck," with Gertrude Ribba, dramatic soprano, as soloist.

PIERINO CAMRA, ten-year-old Italian Etrem Kurtz to conduct a Sunday afternoon concert of the Kansas City Philharmonic Orchestra.

THE NEW YORK CITY OPERA COMPANY, which opened its season on September 25, will include Massenet's "Werther" in its eight weeks of opera giving. The Massenet work has not been given in New York since the season of 1909-10.

FRITZ MAHLER, well known conductor who has been guest conductor of some of the leading orchestras of the country, has been named permanent conductor of the Erie (Pa.) Philharmonic Orchestra. Among the positions that Mr. Mahler has filled have been those as musical director of the Philadelphia Civic Grand Opera Company and director of music of the National Youth Administration. He has been a member of the faculty of the Juillard Summer School of Music since 1939.

THE NEW FRIENDS OF MUSIC, New York City, opens its twelfth season early in November with a program of chamber music by the Griller Quartet and Paul Hindemith. The program will include Hindemith's Sonata for viola d'amore and piano, Op. 25, No. 2.

THE OJAI VALLEY, California, apparently is going into the international festival business in a big way. An organization, Ojai Festivals, Inc., is engaging leading artists from all over the world for its "first international festival of music, theater, and dance," to take place the spring of 1949. Thor Johnson, recently appointed conductor of the Cincinnati Symphony Orchestra, has been engaged to lead the Festival Orchestra.

MASSIMO FRECCIA, conductor of the New Orleans Symphony Orchestra, has returned from Italy, where he conducted the Italian premiere of Hindemith's "Metamorphosis" and the Fifth Symphony of Shostakovich, with the Turin Orchestra.

GARDNER READS "Prelude and Toccata," Alan Schulman's "Pastorale and Dance," and Elliott Carter's "Holiday Overture," will be premiered this season by the Baltimore Symphony Orchestra, Regional Stewart, conductor.

ASTRID VARNAV, soprano of the Metropolitan Opera Association, had a sensational success in the opera season at the Teatro Colon in Buenos Aires, when she sang the three Brünnhildes of Wagner's "Ring."

ELAZAR DE CARVALHO, Brazilian conductor, who spent the past summer at the Berkshire Music Center, has been engaged as guest conductor for seven concerts by the Boston Symphony Orchestra.

The Choir Invisible

ELLEN BEACH YAW, noted concert singer, distinguished because she was the only known soprano who could sing and swim D above high D, died September 9 at West Covina, California. She had lived in the Los Angeles suburb for

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more than thirty years. She would have been seventy-eight on September 18. She made her concert debut in St. Paul, Minnesota, in 1894, and her opera debut with the Metropolitan Opera Company in 1910.

HARRY ROWE SHELLEY, composer and organist, whose melodious church music has been published in his world fame, died September 12 at Short Beach, Connecticut, aged eighty-nine. Born June 8, 1858, at New Haven.

Dr. Harry Rowe Shelley was entirely American trained, among his teachers being Dudley Buck. He also studied with Dvorak in New York City. He held various important church positions in Brooklyn and in New York, one of these being at Plymouth Church, of which Henry Ward Beecher was pastor. He was organist also for various notables at their estates, including John D. Rockefeller, Sr., William K. Vanderbilt, Sr., and Charles M. Schwab. His compositions numbered into the hundreds and included anthems, choruses, organ pieces, and orchestral works. Among his best known anthems are "Hark, My Soul" and "The King of Love My Shepherd Is."

JACOB ALTSCHULER, who was associated with his brother, Modest, in the formation of the Russian Symphony Orchestra, died August 27 in New York, at the age of seventy-seven years. He was the organizer in 1923 of the State Symphony Orchestra, and also played viola in this and other leading New York orchestras.

ULLIAN BLAUVELT, well-known operatic and concert singer of a past era, died August 31 at Chicago, Illinois, aged seventy-four. Following study in New York and Paris, she toured with the New York Symphony Orchestra under Walter Damrosch and for a time toured in her own opera company.

HERBERT WATERSON, veteran basso of grand and light opera, who was known widely for his Gilbert and Sullivan roles, died August 29 in Woodstock, New York, at the age of seventy-eight. He had sung for two seasons with the Metropolitan Opera Company before taking up his career in light opera.

MRS. ROBERT M. STULTS, widow of the composer of the famous song, "The Sweetest Story Ever Told," died September 20

at West Chester, Pennsylvania. Mr. Stults, who died in 1933, was inspired to write the song, which has sold more than a million copies, by his wife, herself a musician known as Julie Van der Veer.

ROBERT SCHIRMER, composer, writer, and a director of O. Schirmer, Inc., New York, died September 23, at Princeton, New Jersey. He was a grandson of the founder of the firm and a brother of Gustav Schirmer, president.

GUSTAV KLEMM, noted contributor to THE ETUDE and well known composer and writer upon musical subjects, died in Baltimore on September 15 at the age of fifty. Mr. Klemm had been Superintendent of the Peabody Conservatory for two years. He was born in Baltimore and was graduated from the Baltimore-Polytechnic Institute in 1915. His first writing was done as a moving picture and drama critic for the Evening Sun (Baltimore). With the opening of the First World War he enlisted and became the youngest bandmaster in the United States Army. Later he became a successful teacher and conductor and was invited to appear as a guest conductor with the Baltimore Symphony Orchestra. He then became very active in radio work. His compositions run up into the hundreds. Sounds, Indian Sunset, and Three Moons and 6 Theme have had wide popularity.

Competitions

THE PENNSYLVANIA FEDERATION OF MUSIC CLUBS has announced its tenth annual Music Composition Contest. The awards are for compositions in three different classifications: Class I, Solo Voice with Piano Accompaniment; Class II, Trio for Women's Voices; Class III, Concerto for Piano and Strings. The prize is fifty dollars in each of the first two classes, with a hundred dollar award in Class III. The closing date is February 15, writing to Mrs. Thomas Hunter Johnson, Chairman, 40 Bellevue-Stratford, Philadelphia 2, Pennsylvania.

MOXNOUTH COLLEGE offers a prize of one hundred dollars for the best setting of a prescribed metrical version of Psalm

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95 in four-voice harmony for congregational singing. The competition is open to all composers. 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 baritone wins the girl. The only rules governing the contest are that the baritone must be won by the baritone, who must not be a villain. Entries should be mailed to Mr. Merrill at 48 West 48th Street, New York City.

THIRTEEN PRIZES, totaling \$1,000.00 are offered by Schulmerich Electronics, Inc., Sellersville, Pennsylvania, in a contest now open to American composers "to stimulate the creative imagination of American organists." All de-

tails may be secured by writing to Mr. George J. Schulmerich, President, Schulmerich Electronics, Inc., Sellersville, Pa.

A PRIZE of one hundred dollars is offered by the New York Flute Club for a composition for flute and piano. The contest closes January 15, 1948, and all details may be secured by writing to Lewis Brent, Chairman, 18 East Forty-first Street, New York 17, N. Y.

A PRIZE of one hundred dollars is offered by J. Fischer & Bro., under the auspices of the American Guild of Organists, to the composer of the best composition for the organ submitted by any musician residing in the United States or Canada. The deadline for submitting entries is January 1, 1948, and full details may be secured by writing to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

Junior Etude

Edited by

ELIZABETH A. GEST

Quiz No. 26

Mendelssohn

1. Felix Mendelssohn died in November, 1847, just one hundred years ago. In what year was he born?
2. Where was he born?
3. How old was he when he began to write music?
4. In what city in Germany did he study music?
5. In what city did he found a conservatory of music?
6. Did he become well-known as a conductor of symphony orchestras as well as a composer?
7. Did he or did he not ever visit England?
8. Name one of his oratorios.
9. For which one of Shakespeare's plays did he write music?
10. Did he write a concerto for violin? for piano? Can you play any of his "Songs Without Words" or other compositions? If not, why not learn one this season and add it to your list of memorized pieces?

(Answers on next page)

Practicing

by Grace Cowling

One Day



My goodness! What an awful sound! The chords seem worse the more I pound!
Oh yes, there should have been a start—
Too late now to think of that.
I need more fingers for this run—I meant to start with number one.

The days I'm careless, play things wrong,
My practice hour seems slow and long.

Another Day



The notes are right; and now I will endeavor to improve my trill;
That sounds much better; now I'll play
The way it says, *allegro*, gay.
And next I'll learn that marching tune.
It can't be five o'clock so soon!

The days I'm careful, do things right,
My practice hour seems short and bright.

We are all very familiar with the expression, "Say it with music." But we do not hear so often the expression, "Do it with music." That is really what some of the folk-songs are for, to help people do things by having music. They have harvest songs, spinning songs, and all sorts of work songs.

The Arabs have a very good song. They had to carry water for their live stock a long, long distance, using large jugs. Their lazier companions told them it could not be done. But they went ahead, and made this song:

Some people said that it couldn't be done.
If they worried, they hid it.
As they started to sing
That couldn't be done, and they did it!

Just try singing this—make up your own tune—the next time you have a hard job to do, or a job you do not like to do. You might even discard the first two lines and alter the last line, like this:

They started to sing
When they tackled the thing
They didn't want to do, and they did it!

What Liszt Said

Liszt said: "Music is never stationary; successive forms and styles are only like so many resting places—like tents pitched and taken down again on the road to the ideal."

The Wizard of the Violin

by Paul Fouquet

BOBBY was staring at the little grotesque figure in the store window. It was a model in colored clay of a man with a long, thin body and a face with sunken cheek bones and black, piercing eyes. Pressed in the clay at the bottom of the statue was the name Paganini.

Bobby turned to his uncle beside him. "Was Paganini really as weird looking as that, Uncle John?" he asked.

"Well, Bobby, according to the descriptions of people who saw him, he did look like that. Some said his appearance was almost frightening. His appearance, together with his uncanny skill in playing the violin gave rise to many fantastic tales about him. No one had ever before played the violin with such astonishing technique. Some said he was a magician, a wizard who played by black magic. Of course that sounds silly to us, but for many years such stories were believed about him."

"I've often heard his name but I don't know anything about him. You seem to know something about everything, Uncle John."

"Not so sure of that, Bobby, but I read something about this wonderful violinist, Niccolò Paganini, the other day. He was born in 1782 in Genoa, Italy, the same town Christopher Columbus came from. Little Niccolò showed musical talent at an early

requires a larger stretch of the fingers."

"Oh, I see," said Bobby.

"When he was only eleven years of age Paganini gave his first violin recital and it was a great success. People from all walks of life came to hear this sensational player whenever he appeared. On one of his concert tours he went to Vienna, and that great city gave his name to many things, such as 'Paganini Cakes,' and 'Candies à la Paganini.' At his concerts he loved to startle the audience, and sometimes he would deliberately break two or three strings, and continue playing on the remaining one or two. His double stopping was astounding and he could imitate the sounds of nature, such as the sighing of the wind, the rush of a waterfall, the songs of birds, and the cries of animals."

"He must have been quite a trick player, I think, Uncle John."

"Well, I would say yes and no, Bobby. He was a great showman and played only his own difficult compositions and arrangements, yet he sincerely admired the music of other composers and never missed a performance of a new Beethoven symphony. And when we remember that he was held in high esteem by such musicians as Chopin, Mendelssohn, Schumann, Berlioz, and Liszt, all of whom were living at the same time



Niccolò Paganini

age, and, though he was frail, he spent many hours a day practicing on his violin, and on his mandolin and guitar. Some said his practice on the guitar gave him his wonderful technique on the violin."

"Why would guitar practice make his fingers stronger than violin practice? I don't see that," argued Bobby. "That's because the guitar requires a stronger finger pressure on its steel strings, and also because the guitar

as Paganini, he certainly must have been more than a mere trickster, don't you think?"
"Yes, I guess that's right, Uncle John. What were his compositions like?"
"His compositions were like himself. Some were little more than trash, but many of them have a sincere, melodic charm. Pianists are familiar with some of them through

(Continued on next page)

Junior Etude Contest

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

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

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

Put your name, age and class in which

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

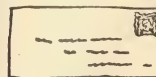
Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of November. Results in February. Subject for essay this month, "A Musical Experience."

Results for Kodak Picture Contest

Maybe our directions for the Kodak contest were not very clear as many Juniors said they did not understand whether they had only to take the pictures or whether they had to print them, too. Or could they send pictures they were in themselves that somebody else took.

So the next time we have a Kodak contest we will make the rules clearer. Hardly anybody nowadays, except some of the older boys, print their own pictures, but there is a tremendous revival of interest in photography as so many GI boys are taking it up.



The following Letter Box writers asked to have other Juniors write to them. Owing to limited space their letters cannot be printed in full. Always address replies to letters appearing on this page in care of the JUNIOR ETUDE. Otherwise the replies will not be forwarded.

Dear Junior Etude:
"I just love to practice piano and my ambition is to be a symphony orchestra leader. I would like to hear from music lovers all over the world."
Lucy Gotchall (Age 13), Massachusetts.

"My ambition is to be an organist. I would like to hear from music lovers."
Arlene Gooch (Age 15), Missouri.

"I am one of the lucky ones who studies piano with a fine teacher. I am anxious to hear from some one."
Arlene Holford (Age 8), Maryland.

"I play piano at church sometimes and love to play, and also to learn the guitar and piano accordion. I would like to have some Juniors write to me."
Carolyn Council (Age 12), North Carolina.

"I would like more to hear from any one who aspires to be a concert pianist as I do."
Marlene Miles (Age 15), Illinois.

Dear Junior Etude:
I began taking lessons when I was four and a half years old. My mother plays well and both she and my daddy help me with my practice and my teacher says my progress is giving me a subscription to THE ETUDE and I certainly enjoy it.
From my friend,
Ray Decker,
Indiana.

The Wizard of the Violin

Continued

the arrangements made by Liszt and Schumann, Liszt's own brilliant piano playing was somewhat influenced by Paganini's violin playing, and he wanted to make his arrangement of *La Campanella* as difficult for pianists as Paganini had made it for violinists. It's interesting to hear how differently Schumann and Liszt arranged Paganini's composition called *The Chase*. Maybe you will hear these arrangements some day. And of course, Bobby, Paganini's playing could not have been so startling if he had not had some of those superb instruments made by the great seventeenth century violin makers in Cremona, Italy—Stradivarius, Amati, and Guarnerius."

"That gives me an idea, Uncle John. You know some violinists. I forget his name now, is going to play on a Stradivarius violin at the all-star concert Friday night. What do you say he go?"

"Sure, Bobby, I'll go and get the tickets right away."

Prize Winners in Kodak Contest

Clarie Remko, South Dakota, for picture of herself and sister with their violin.
Joyce Richard, Illinois, picture of her new cornet.

Dorlene Jackson, Missouri, picture of herself in piano.

Honorable Mention for Kodak Pictures

Ethel Minners, Nancy Haydon, Jacqueline O'Day, Bob Diehl, George Oliver Stanton, Maylou Ennis, Ruth Allen.



JUNIORS of Camden, N. J. in costume play

recital: Lucille DiPaolo, Loreto Di Delai, Mary Colucci, Rita Mangano, Carmela Argundino, Anna Marie Aiello, Emilia Risotto, Lorraine Kopecky.

Answers to Quiz

1, 1809; 2, Hamburg, Germany; 3, eleven years old; 4, Berlin; 5, Leipzig; 6, yes; 7, yes, several times and conducted concerts there; 8, "St. Paul"; 9, "Mid Summer Night's Dream"; 10, yes.

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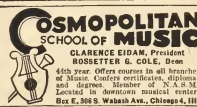
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THE COVER FOR THIS MONTH—The Schubert in portrait fantasy on the cover of this issue is a reproduction of a water color painting executed especially for THE TREASURE MUSIC MAGAZINE by Charles O. Golden. Mr. Golden studied the various rough portrait sketches made of Schubert during his lifetime, analyzed the descriptions of Schubert's appearance by his contemporaries, and carefully noted the size and shape of Schubert's skull in order to have this portrait study a truer portrait of this musical genius of Vienna than some of the more glamorizing efforts of 19th and 20th century continental artists.

Over 600 Schubert songs have been saved for posterity. Besides his chamber music, Schubert wrote much music for piano, and his songs in chamber music run to a generous number. His choral music was great, and among his dramatic works were some operas, which have had performances in Vienna, but to-day out of these writings for the stage, about the only thing heard is his "Rosamunde" overture. For orchestra Schubert's writings include eight symphonies and seven overtures. Many critics place his Symphony in C and his B minor Symphony ("The Unfinished") among the greatest of symphonies.

No lover of music should forego the opportunity to become acquainted with biographical information on Schubert and his songs with a good number of his compositions. It is hard to realize that in the short span of a life that began January 31, 1797, in Lichtental (at that time a suburban section of Vienna) and ended in Vienna, November 19, 1828, a period of approximately 31 years and 9 1/2 months, there could have been so much creative production.

SOMETHING UNUSUAL—Picture yourself deciding to sell music publications. After finding a suitable store located in the central shopping district of a fair sized city, you would have to stock it with the best selling standard, classic, educational, religious, and popular publications. Perhaps you might limit this stock to only the highlights out of one-fourth of the catalogs of the 200 or more different music publishers in the United States. Your investment would be somewhat staggering in consideration of the fact that the majority of the sheet music items would be in the retail category of 50 cents, and the average collection or instructor for about \$1.00.

The next step would be to attract customers. Your most regular ones very likely would be teachers, but considerable time would have to be spent in gathering together a prospective customer list of teachers and other active music workers. Meantime, these individuals through various music media read by them would learn of new things being published, and you would be in a position to order to satisfy their interest in new publications you would have to add to your stock an average of several items daily. Unless you had established your store in a city large enough to bring you 300 to 500 buyers of music daily you would find it impossible to support the cost of maintaining a fairly representative stock of worthwhile new publications. This explains why even the larger stores must sell records, radios, instruments, and other merchandise. All told there are hardly 400 music stores in the United States endeavoring to carry a stock of music such as will enable them to give service to the average

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

November, 1947

ADVANCE OF PUBLICATION OFFERS

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

American Negro Songs—For Mixed Voices.....\$8

Book Studies for the Instruments of the Orchestra.....Troughton Harter.....25
Conductor's Score.....40

Chapel Echoes—An Album of Sacred and Secular Music for Men's Young Men's and Children's Choirs.....Perry.....40
The Choral School of the Episcopal Church.....Perry.....40
Choral School of the Episcopal Church.....Perry.....40

Elphinstone Studies for Study and Singing.....Scher.....25
Hymns for Piano.....Miller.....40
Hymns for Piano.....Miller.....40

Gems of Gilbert and Sullivan—An Arranged for Piano.....Miller.....40
Hymns of Up—An One-Act Operetta on the Light.....Fader.....40
In Nature's Path—Piano Solo, Duo, and Trios for Young Players.....Lowry.....40

Keyboard Approach to Harmony.....Lowry.....40
Lighter Moods of the Organ—With Hammond Registration.....Lowry.....40
Little Rhymes to Sing and Play—For Piano.....Hofstad.....40

More Once-Upon-A-Time Stories of the Great Music Masters—For Young Folks.....Hofstad.....40
Music Made Easy—A Work Book.....Mara.....40
My Everyday Hymn Book—For Piano.....Richter.....40

Short Classics Young People Like—For Piano.....Ketterer.....40
Songs of Famous Men—For Piano Solo.....Henry Levine.....70

Some of the most regular ones very likely would be teachers, but considerable time would have to be spent in gathering together a prospective customer list of teachers and other active music workers. Meantime, these individuals through various music media read by them would learn of new things being published, and you would be in a position to order to satisfy their interest in new publications you would have to add to your stock an average of several items daily. Unless you had established your store in a city large enough to bring you 300 to 500 buyers of music daily you would find it impossible to support the cost of maintaining a fairly representative stock of worthwhile new publications. This explains why even the larger stores must sell records, radios, instruments, and other merchandise. All told there are hardly 400 music stores in the United States endeavoring to carry a stock of music such as will enable them to give service to the average

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MORE ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS. For Young Folks, by Grace Ellman, M. M. M. Musical Arrangements by Louise E. Sturges. This book follows the plan of the popular Once-Upon-A-Time Stories presenting the lives of great musicians, coupled with their most famous melodies in simplified form. Ten composers are included: List, Strauss, Rubinstein, Saint-Saens, Tchaikovsky, Dvorak, Grieg, Chaminade, Schubert, and Gounod. The various positions follow the story interest. The musical arrangements for piano solo, grades one to two, have been made by Louise E. Sturges. Each work is well suited to Etude readers.

One Copy to a customer may be ordered now at the special Advance of Publication Cash Price, 30 cents, postpaid. The sale is limited to the United States and its possessions.

MY EVERYDAY HYMN BOOK, For Piano, by Ella Richter—Almost every piano pupil likes to play hymns. As written for singing, however, hymns are beyond the grasp of beginners. In this book, they are simplified so that the pupil who has studied one year can play them with ease.

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Those who remember Mrs. Richter's My Own Heart Book will want to miss getting a reference copy of this second book at the low Advance of Publication Cash Price of 40 cents, postpaid.

SHORT CLASSICS YOUNG PEOPLE LIKE, For Piano, Compiled and Edited by Ella Ketterer—Every one of the short classics included in this album was chosen as a favorite by pupils of Miss Ketterer, a period of the last two years. All are pieces which pupils ask to play in recitals.

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The contents will include all the favorites, such as: A Wanderer Amongst; The Flowers that Bloom in the Spring; The Willow; We Sell the Ocean Blue; I am Called Little Buttercup; and others. The songs are given with vocal selection. Single copies of this book are being offered now at the Advance of Publication Cash Price, 40 cents postpaid in the United States and its possessions.

KEYBOARD APPROACH TO HARMONY, by Margaret Lowry—This outstanding new book is an outgrowth of Miss Lowry's long background and experience in the classroom. Harmony is introduced chord by chord in the piano idiom familiar to the pupil and not by the usual four-part vocal method of hymn-like character. The book, adaptable to high school, college, or private classes in harmony, is divided into twenty-seven lessons.

Believing that experience with music literature offers the best possible means to satisfactory learning, the author has devoted much of the book to examples from folk songs and quotations from Mozart, Haydn, Beethoven, Chopin, Verdi, Weber, Schumann, Mendelssohn, and Schubert.

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