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### Volume 65, Number 01 (January 1947)

James Francis Cooke

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#### Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 65, No. 01. Philadelphia: Theodore Presser Company, January 1947. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/188>

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THE REGIONAL AUDITIONS in the first annual piano contest of the Rachmaninoff Fund are proceeding with interesting results. The judges of the Boston and the Chicago auditions declined to name a contestant as worthy of the finals to be held in April in New York City. The auditions for the Philadelphia region, which were held in November, produced Gary Graffman, a graduate of the Curtis Institute of Music, Philadelphia, as the winner, with Ruth Gelger of New York, winning second place and Joseph Battista of Philadelphia, taking third honors.

DR. ARTUR RODZINKI, musical director of the New York Philharmonic-Symphony Orchestra, is on a ten-week leave of absence, during which time he is appearing as guest conductor of a number of orchestras in Europe, including those in Brussels, Paris, Copenhagen, London, Edinburgh and Glasgow. In his absence, four other conductors will take over the directorship of the Philharmonic-Symphony, these being George Szell, Leopold Stokowski, Charles Munch, and Bruno Walter.

JOSEPH SZIGETI, violinist, and Artur Schnabel, pianist, will be the third member being the distinguished French cellist, Pierre Fournier. The new group has been engaged to appear at the International Festival in Edinburgh next August, following which they will play six concerts in London under the auspices of the BBC.

ZOLTÁN KODÁLY, distinguished Hungarian composer, appeared as guest conductor of the Philadelphia Orchestra in November, when he directed that group in the first concert performance in America of his *Peacock Variations* (based on a Hungarian folksong). On December 8 he appeared as guest conductor of the Dallas (Texas) Symphony Orchestra. Early in November his "Hary Janos" suite was given a superlative performance by the New York Philharmonic-Symphony Orchestra, under the direction of Artur Rodzinski.

MANUEL ROSENTHAL, French composer, well known in native country, was a guest conductor with the New York Philharmonic-Symphony Orchestra on December 5 and 6, when his new work, "La Fête du Vin," was introduced. In November the Philadelphia Orchestra gave a first performance of his choral setting of Manuel Roland's "St. Francis of Assisi."

JASCHA HEIFETZ, world renowned violin virtuoso, received the honorary degree of Doctor of Music from the New York College of Music on November 5.

THE NATIONAL ASSOCIATION of Music Merchants has presented to the United Nations an all picture album of twelve carefully selected phonograph records, in a gesture to demonstrate the association's endorsement of the principles for which the United Nations stand. Based on the premise that music speaks a universal language, the suggestion is made that the United Nations use music frequently during the sessions, preferably at the beginning of each meeting, because through

music, and music alone, the world is able to speak in a common language.

THE NEW YORK CITY OPERA COMPANY, following the close of its autumn season in November, gave, in Montreal on December 4, what was believed to be the Canadian premiere of Strauss' "Ariadne auf Naxos." During its New York season, the company presented thirteen operas, during which thirteen new artists made their debuts. Also, there was the same number of appearances in new roles by regular members of the company. A spring season of four weeks is planned, during which two new works will be introduced.

THE CITY OF INDIANAPOLIS, Indiana, for the third consecutive year, sponsored a musical Christmas celebration which included a daily schedule of three programs for the ten days preceding December 25. Chorus, choruses, and other musical groups participated, culminating in a coast to coast broadcast on Christmas Eve, in which a choir of a thousand voices was featured.

EARL HOFFMAN, Chicago composer, was the winner of the \$2000 George Lytton Memorial Award for the best musical composition based on a State Street theme. Mr. Hoffman's winning composition is entitled *State Street Symphony*.

HARRY THACKER BURLEIGH, highly gifted Negro composer, pianist, and singer, for fifty-two years baritone soloist at St. George's Episcopal Church in New York City, has retired. Widely known as a composer, he is equally famous for his arrangements of Negro spirituals. Beginning in 1923, the annual service of Negro spirituals at St. George's Church was a yearly event that attracted thousands of music lovers.

EUGENE GOOSSENS, since 1931 conductor of the Cincinnati Symphony Orchestra, has resigned, effective in April, to become conductor of the Sydney (New South Wales) Symphony Orchestra and director of the New South Wales Conservatorium of Music.

THE LOS ANGELES PHILHARMONIC ORCHESTRA, directed by Alfred Wallenstein, is including in its season's programs a number of new works by American composers. Among these are the Sym-

phony No. 2 by Douglas Moore, and compositions by Samuel Barber, David Diamond, Alan Shulman, Arthur Ellics, Robert Ward, and Paul Creston.

THE BALTIMORE SYMPHONY Orchestra, under the direction of Reginald Stewart, gave the world premiere of Lukas Foss' "Pantomime for Orchestra" on November 13.

FRITZ KREISLER has sold his Lord Amherst Stradivarius violin, the purchase being Jacques Cordon, head of the violin department of the Eastman School of Music.

THE LOS ANGELES OPERA SEASON opened on the evening of October 21 with a gala performance of Moussorgsky's "Boris Godunov," with Edio Pinza in the title role made famous by the late Pedro Chaliapin. Hollywood turned out en masse, with "bejeweled women escorted by men in top hats and tails, officially opening the social season and paying tribute to the leading stars of the San Francisco Opera Company."

THE NINE HUNDRETH BROADCAST from the Mormon Tabernacle of Salt Lake City was celebrated on the morning of Sunday, October 20, with an augmented choir of five hundred voices, and with Alexander Schneider at the great organ with its celestial string section.

THE NEW ENGLAND Opera Theater, a newly organized group in Boston, of which Boris Goldovsky is artistic director and conductor, had an auspicious opening in November, when they presented a most successful performance of Mozart's "Marriage of Figaro." The principal roles were sung by Phyllis Curtin, Robert Gray, Francis Bernard, Margaret Goldovsky, Nancy Trickey, Mildred Mueller, and Matthew Lockhart. In January the company will present a double bill, Puccini's "The Cloak," and Menotti's "Old Maid and the Thief."

THE ANNUAL EISTEDDFOD which for thirty-four years has been an important feature of the New Year's Day celebration in Philadelphia, was held this year in the Girard Avenue-Welsh Presbyterian Church. Afternoon and evening sessions were held, in which there were competitions in various classifications of the musical and literary arts. The conductor of the afternoon session was Dr. James Francis Cooke, Editor of THE ETHER, while at the evening session, the Rev. Edward Howell Roberts, D.D., Dean of

Princeton Theological Seminary was the conductor. The adjudicator for music was Max de Schauensee, Music Editor of the Philadelphia Evening Bulletin.

SHIRLEY EFFENBACH, pianist, from Washington, D. C., is the winner of the first \$1000 Chopin prize to be given by DePaul University. The award, which is to be given by the university every other year, also carries with it an appearance with a leading symphony orchestra.

THE COLLEGE of MUSIC of Cincinnati has recently received authorization from the State of Ohio Department of Education to confer the degree of Bachelor of Fine Arts in Radio Education.

## The Choir Invisible

MANUEL DE FALLA, noted Spanish composer of the ballet "The Three-Cornered Hat," and many other works, died November 14 at Alta Gracia, in the Province of Cordoba, Argentina, at the age of seventy. At the time of his death, he was working on a new composition, a suite entitled "Atlantida," based upon American themes. His best known works were the ballets "Love the Magician," and the one already mentioned, and the operas "La Vida Breve," and "El Retablo de Maese Pedro."

DR. LEO S. ROWE, director general of the Pan American Union since 1920, was killed by an automobile on December 5 in Washington, D. C. Under Dr. Rowe's direction, many concerts featuring Latin American music and musicians were presented regularly in the Pan American Building in Washington, D. C.

G. ALDO RANDEGGER, Italian-born concert pianist, composer, teacher, and writer on musical subjects, died in New York City on November 30. For many years he taught in various colleges in the United States.

CAROLINA LAZZARI, operatic contralto and a vocal teacher in New York City, died there on October 17. She was a member of the Chicago Opera Company and the Metropolitan Opera Company.

OSCAR SCHWAR, famous tympanist of the Philadelphia Orchestra for the past forty-three years, died at his home on November 27, at the age of seventy-one. He was known familiarly to his associates by the nickname, "Papa."

SIGISMUND STOJOWSKI, distinguished Polish pianist and composer, died in New York City on November 5 at the age of seventy-six. He was born in Poland, but for the past forty years had made his home in New York City.

JOHN S. HALL, composer, organist, teacher, who numbered among his pupils Eugene Cowles, died in New York City on October 25, at the age of eighty-eight.

MRS. EVANGELINE L. CROWE, musician, pianist, and librettist, widely known as a lecture-recitalist and a teacher of piano duos and quartets, died in Brooklyn, New York, on November 3. For many years she was director of the Proebel Choral.



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## THE ETUDE music magazine

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

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Entered at second-class matter January 16, 1884 at the P. O. at Philadelphia, Pa., under Act of March 3, 1879. Copyright, 1947, by Theodore Presser Co., U. S. A. and Great Britain.  
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AT THE START  
of the New  
Year, THE  
ETUDE has always  
greeted you, its  
friends, with a hearty  
"Happy New Year!"

Looking out over a world apparently hopelessly drowned in confusion, we have wondered whether you would understand why we gaze forward to better and finer things in the civilization of tomorrow. The present situation certainly calls for sanity, patience, good will, and understanding.

Already, incurable pessimists and alarmists are openly uttering rumors of another war too ghastly to imagine.

Wars are bred in the cesspools of pessimism, but peace springs eternal from the golden fields of faith.

Our immediate duty is to build in the hearts of the people of the world giant barriers of faith in the best in Man—the creation of God.

Everyone concerned in music—composer, conductor, performer, teacher, or student—is anxious to know what his position may be in this vast changing cyclorama of history. We feel very firmly that the power of music cannot fail to be one of the foremost factors in fortifying faith and reestablishing peace.

From an educational standpoint, our most serious hurt of all was that at the beginning of the Great War we were compelled to take millions of our young men and women, at the very time they should have been in college or preparing for peacetime occupations, and train them in organized homicide for the protection of our country.

The nations guilty of bringing about such a war and working unheard of treacheries and cruelties upon their fellow men have been subdued, and must now realize that the greater body of humanity will, if necessary, fight unceasingly for peace at all costs. They must at least dimly comprehend that war, like crime, never pays in the end. Gradually they must be seeing that the tragic stupidity of exterminating twenty million human beings is a monstrous way of trying to settle international disputes that could be solved by sane, understanding, right thinking, progressive minds. For over a century, along the three-thousand mile borders between Canada and the United States, there has been no need for military barriers. Such barriers would have cost many billions of dollars and would have been little more than a provocation for wars. In these days of the Atomic Bomb, when the airplane has destroyed all national borders throughout the world, we no longer have any choice. Our only enemy is he who would make war. It is futile to blame war upon the political immaturity of the ancient multitudes of the East and the Near East, Germany and her allies were no political infants. The crime of war lies at the feet of the people of the world who have forsaken the divine spark of love and the spirit of brotherly understanding. It is the stigma of those who have forgotten the timeless truth of the Golden Rule.

## Music's Part in World Peace

Wars are bred in the cesspools of pessimism, but peace springs eternal from the golden fields of faith.

It will take many years to repair the damage, readjust the blasted social conditions, and restore the spiritual concepts blacked out by the war. It will take many years to bring about mutual international respect. It will take many years to develop a workable economy to provide for balanced living conditions. Even between the most rational people complete understanding often comes only after long argument, discussion, and planning.

The pathetic shambles of Europe are already a monument to the futility of domination by force. Only through the triumph of brotherly respect, faith, and divine love can the peoples of the stricken countries hope to evolve from the chaos in which they find themselves.

The behavior of our fellow Americans during the past year has given us powerful faith in the real breadth of soul in our country. Do not let calamity howlers point out a few flaws in our national conduct and say, "Look, that is America!" Consider the facts which have led us to believe that we are closer to the principles of the Golden Rule than at any time in our national history. Here they are:

No nation ever had greater provocation for revenge than had the United States during the War. We had been miserably deceived, spied upon, and pillaged by those in whom we had placed our trust, and who, when they were in trouble, we had humanely helped with millions of dollars for relief. The War brought us staggering losses of our young manhood and young womanhood. It laid upon us fabulous burdens. How would we react to this? There came the moment for a giant decision.

Would we, the American people, stand by the faith of our ancestors and "turn the other cheek?" This we did, and did it munificently and magnificently. Into millions of upturned hands of starving men, women, and children throughout the stricken countries, we again gladly cast the bread of life.

Our only inspiration was the depth of the need. We did not do this merely by giving money; it was not simply a matter of adjusting our lives to a greatly reduced dietary; it was not that armies of American women spent untold hours knitting and working upon all kinds of garments for rag-ridden Europe and the Orient; it was not that countless little children gave their pennies to buy food for the starving. It was, that the heart and faith of America were rising to the glory of a renaissance of "Do unto others as ye would have them do unto you."

For what we have been able to give to a world physically and mentally ill, we have asked no return of any kind.

No matter what our ancestral backgrounds may be, if we were ever proud of America and of being American, we may be far

## Editorial

It was too much to expect that after V. J. Day we would jump immediately from the insanity of war to the Utopia of blissful peace. It will take many years for the cauldron to cool down.

It will take many years to repair the damage, readjust the blasted social conditions, and restore the spiritual concepts blacked out by the war. It will take many years to bring about mutual international respect. It will take many years to develop a workable economy to provide for balanced living conditions. Even between the most rational people complete understanding often comes only after long argument, discussion, and planning.

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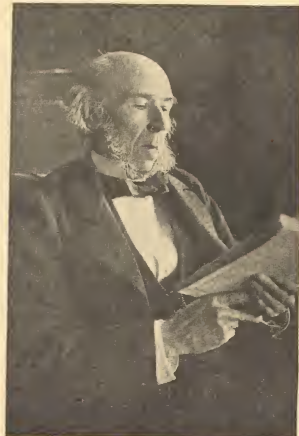
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(Continued on Page 8)



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by Peter Hugh Reed

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The work as a whole is a musicological triumph which we are proud to see come from the press of a great American university.

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by B. Meredith Cadman

institutions, including Harvard, Columbia, Yale, Princeton, Chicago, Southern California, Brown, and the universities of Berlin, Leipzig, Hamburg, Giessen, and Uppsala is an indication of the scope of the work.

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Schweitzer was born in Kaysersberg (Günsbach) Upper Alsace, January 14, 1875. He studied at Strassburg, Paris, and Berlin Universities. He studied organ with Eugen and Ernst Münch in Strassburg, and with Widor in Paris. His organ concerts in Strassburg and in Paris were internationally famous. His biography of Bach and his works on organ have high rank. All of this has been given up for his work in the missionary field. His attitude upon Christianity is representative of the great and simple spirit of this man.

"What has been passing  
for Christianity during

these nineteen centuries is  
merely a beginning, full of

weaknesses and mistakes  
not a full-grown Chris-  
tianity springing from the  
spirit of Jesus. Because I  
am devoted to Christian-  
ity in deep affection, I am  
trying to serve it with  
loyalty and sincerity. I  
no wise do I undertake to  
enter the lists on its be-  
half with the crooked and  
fragile thinking of Chris-  
tian apologetic, but I call

on it to set itself right in the spirit of sincerity with its past and with thought in order that it may thereby become conscious of its true nature."

The book is in no sense a biography, but rather a series of essays by many of the fine minds of the

day who seek to appraise the importance of the great achievements of this world figure.

"CONDUCTING WITHOUT FEARS." By Joseph Lewis. Part One—A General Survey. Pages, 55 (paper bound). Price, \$1.00. Publishers, Sam Fox Publishing Company.

A concise, practical handbook for the beginner, giving not merely the essentials, but a large amount of useful and profitable information and advice, such as two-handed conducting, the stance for conducting, counting exercises, tact, and personality. The book will be helpful to teachers, inasmuch as it puts down so many things that the teacher would otherwise have found necessary to discuss in class.

"TCHAIKOVSKY." By Antoni Gronowicz. (Translated from the Polish by Joseph Vetter). Pages, 192. Price, \$2.50. Publisher, Thomas Nelson & Sons.

The author has an admirable gift of taking incidents and motifs from the composer's life and turning them into a fine literary mosaic which to thousands of music lovers is far more readable and effective than the bald skeletons of facts stored away in archives of musical history. Like his two previous works on Chopin and on Paderewski, his new book gives a full length word portrait of Tchaikovsky that teachers will find excellent material to recommend to their pupils.

"A TREASURY OF GRAND OPERA." Edited, with the Stories, History, and Music Described in Detail by Henry W. Simon. Pages, 403. Price, \$5.00. Publishers, Simon

Henry W. Simon, brother of Richard L. Simon of the well-known firm of Simon and Schuster, has produced one of the most delightful collections of operatic selections and comments upon opera we have seen. Mr. Simon is a critic of long training and experience and writes not only with taste and exactness of knowledge, but also with an understanding appreciation of modern trends. He has been fortunate in securing admirable, easily playable piano arrangements by Albert Sircus, and by George M. Mah, and excellent illustrations by Raffaele Busi. The titles included are "Don Giovanni," "Lohegrin," "La Traviata," "Faust," "Aida," "Carmen," and "Pagliacci."

This is no encyclopedic rehash of opera facts and stories, but rather a revitalization of each subject, followed by a keen but popular appraisal. At the end of the text are from seven to twelve selections from the music. Everything about the publication—paper, letter press, and music plates—is so excellent that we cannot imagine a finer musical present at this season. The illustrations are exceptionally fine. The artist, Raffaele Busoni, is the son of the late Ferruccio Busoni, eminent composer and pianist.

DR. ALBERT SCHWEITZER JUST HAD TO HAVE A PIANO  
The eminent physician, theologian, organist, and world-famous Bach specialist has  
devoted the better part of his life to missionary service in French Equatorial Africa.  
He just had to have a piano and this picture shows how his devoted natives brought  
it to him in a dugout.

"MUSIC STUDY EXALTS LIFE"



## Music and Study

## Up Swing!

Miss Leta Wallace of Kansas City (Mo.) writes: "In the waiting room of the Cincinnati Airport there are two murals. One depicts man, bent to the earth by the heavy burden on his back; the other shows him standing on his toes, a huge hand which is lifting him up to the plane-filled sky. Shoulders squared, head back, he reaches up and up and up. . . . When I saw this picture it dawned on me that 'upswing' is not only a way of playing the piano but a way of living. . . . Long live Up Swing!"

"Only this week the mother of two of my pupils attended a lecture by a doctor from our city health department who stated that modern civilization is causing bodily degeneration from the waist up. When this mother saw her boys happily 'up swinging' at the piano she felt better. Here in their music at least, they were freeing the upper parts of their bodies."

"Thank you, Miss Wallace, for starting us off on our Pianists' Page so upswingingly. Miss Wallace, like hundreds of teachers and players has found that a pianist plays easily and freely when he senses a light, unnoticeable spring from his left toe, a gentle sideways and forward-and-back from the hips, and a slight unobtrusive lift of his feather-weight elbows."

Call it what you will—upswing, uplift, or even "upswing"—it is the first and most important principle in playing the piano. It is the key to beautiful, moving, music-making. Through its use the pianist more easily finds the ideal balance of energy and weight in his pianistic approach. It is simply the slow-motion, upward lift of a balancing elbow tip as the finger plays the key. For a clear description of up touch, see the "Children's Technic Book" (Maier-Liggett).

So, with Up Swing and Up Lift we are off on our new Pianists' Page! . . . No elementary teaching questions will be answered in this department; no early grade problems will be discussed. Ad- vanced piano technique matters, matters of interpretation and style, and many other topics of interest to pianists and teachers will be covered. Piano friends will send in their own observation, pro and con, on the topics discussed, and be sure to send along questions on the pianistic or "pianologic" problems which trouble you. If you are a young pianist, so much the better, for it is important to have as many technical and interpretative points cleared up before you get well along the way. . . . I will do my darndest to help you all—flexible, alert old musicians as well as zealous, aspiring youngsters. . . . Here's to a long happy life of Upswing.

## What of Our Teaching Standards?

Recently several deplorable items have come to my attention offering depressing evidence on the state of piano teaching levels and standards in our land. A teacher in the suburb of a large city writes: "You would be shocked if you could hear some of the specimens of piano teaching who come to me for auditions. Yesterday, for example, a thirteen year old child had several years of lessons

## Inaugurating a New Etude Feature

## The Pianist's Page

by Dr. Guy Maier

Noted Pianist and Music Educator

played for me. She couldn't tell a major chord from a minor, never heard of an arpeggio, had played the scales of C, G and F majors only (no minors), had studied no technic, played the Waltz in A-flat of Brahms without dotted notes, and seemed blissfully unconscious that the dotted notes were to be played differently from "straight" notes. . . . Altogether too many pupils come to me for lessons with tragically poor preparation. . . . How we need competent, thorough Beginners' Teachers!"

Sharp corroboration of this teacher's letter came a few weeks later when I guest-taught at a well known girls' college where hundreds of intelligent young women are given the opportunity of studying piano without extra tuition cost and with excellent teachers. Most of the girls had studied before, in periods ranging from a few months to ten years. Yet, many did not know even the barest rudiments of notation, note, rest or time values, not to mention elementary piano playing essentials. Many could not read music at all; some had not even heard of the bass clef! Progress was stymied for weeks by these basic lacks.

Yet, there were eager girls, most of them from "upper middle class" families who could afford good teachers. For this appalling situation, which I have reason to believe, is general through the United States, I blame the music teachers in the

public and private schools just as much as the piano teachers. . . . High time, I say, for us to do some fighting in our own communities to get rid of the flagrant incompetents!

## Portrait of A Prize Winner

Right on the heels of these shocks came the announcement of the winner of an important national competition for pianists. Was the winner an American, trained in this land by an American teacher? Not by a long shot. . . . The prize was taken by an eighteen year old Palestinian pianist only a week or two after he had arrived in this country. We sincerely congratulate this foreign musician for running off with a much coveted award for which many pianists in the United States, Canada, and Mexico were competing.

Shortly afterward the young man winner played for me. Were his natural musical and technical gifts so much superior to the young pianists of our land? Not at all. We have dozens of youngsters of equal talent in our cities. Then, why did he run off with the prize? Simply because he has studied music throughout his life. He had teachers who were thorough, studious musicians themselves. Under the guidance of these teachers he has lived music through thoughtful study, day and night. He has immersed himself in music, eaten, drunk,

and clothed himself with it, avidly sought out the artistic and historical backgrounds of it, and always searched diligently to find each composer's true voice. He and his teachers have only one burning ambition, to bring the music to life with eloquent and profound utterance. . . . That is why he won the prize over our native pianists.

This I think is the chief difference between music study in the United States and some foreign countries, that we regard music too much as a means toward earning a good living, while "over there" they simply live their music. . . . Here, teachers, parents, and gifted students think only of exploiting and cashing in on their talents as quickly as possible, of using superficial flattery for gain, or to feed "egos," to bring glamour, or with lack a lucrative contract in the films or radio. So long as so many of our musicians, young and old, hang onto this personal ambition objective, just so long will we fail to produce great or even good artists.

I was interested in finding out whether the years of living his music had warped the mentality and outlook of the young Palestinian pianist. . . . Far from it! He is in no hurry to make a dazzling debut or embark on long, perspective-distorting tours. No, he wants to learn a lot more before he starts on a career. He plans now to go to a university to study, especially philosophy and French. From all indications he is well on his way to becoming a well rounded, admirably adjusted human being.

Two interesting items which I gleaned from him: During these years in Palestine he has heard practically no virtuoso pianists, yet through his own and his teacher's intensive study of the music of the great composers his interpretations show an astonishing grasp of content and style. . . . So you see, it is not necessary to study in a "musical metropolis" in order to become an artist. . . . It can be accomplished just as well in the smallest towns if both teacher and student live their music and live for music.

The other item which interested me was the boy's statement that there are quite a number of young pianists in Palestine possessing formidable technical equipment, all-encompassing repertoire, and astonishing facility in memorizing notes. All of them can learn virtuoso pieces in a few hours' time. . . . He says! But he added, no one considered this at all remarkable. Pianists worthy of the name did this as part of their stock-in-trade. . . . Which caused me to reflect. If little Palestine has this well schooled talent ready to go, what about Russia with its all-inclusive program for training its army of gifted young artists? And what are we doing with our horde of talented youngsters?

Don't you think we American teachers had better take inventory of our objectives? Are we studying, teaching, learning music as never before? If not, we may feel chastened, to say the least, when the young artists from those lands across the seas begin to invade our shores. Will we again cry out of desperation, "What a discriminating" against our own pianists?

"Not without design does God write the music of our lives. He it is ours to learn the tune and not be dismayed at the rests. If we look up, God will beat the time for us."—RUSKIN

## It's Fun to Teach Piano in a Small Town

Mrs. Guhl was born in Wyoming but has lived most of her life in Dassel, Minnesota. Her graphic picture of the fun she and her pupils get from music will be an inspiration to many teachers. She is a graduate of the famous St. Olaf School of Northfield, Minnesota and for a time was an instructor in that institution. In 1916 she went to Berlin, Germany, where she studied with Franz Mühlfelder, one-time accompanist to Schumann-Heink. Back in America, she came under the influence of Dr. Guy Maier. "At present," she writes, "I am keeping house, teaching thirty-nine pupils, and directing a church choir. This quiet life is really full of interest, excitement, and thrill, and I wouldn't trade places with many city people who seemingly have so many more opportunities for glamour and romance. I only wish I could find a loudness—then it would be just about perfect."

—Eaton's Note.

A WELL-KNOWN piano teacher once made the remark, "We music teachers don't get rich, but we have an awful lot of fun." And, may I add, even not-so-well known teachers plugging along in small towns can have plenty of fun. With the aid of a little luck, more interest, and a heap of hard work, the day comes when the plugging speeds up to a brisk walk, with now and then a leap forward on the road to successful teaching. It's a grand road to travel, for there's never a stretch of monotony along its up-and-down course, which is good for lifetime.

I live in a little village together with less than a thousand fellow-villagers, most of us so well acquainted we address each other by our first names. I grew up here, and came back to make my home here eight years ago, after an absence of about twelve years spent going to college, teaching, and traveling. That is neither important nor interesting, except that such a biographical sketch could be applied to many other housewife-piano-teachers, responsible for the only individual musical training thousands of small-town children ever get, supplementing the vocal and band program of the public schools, and providing the preparatory training for the talented ones who make music their life work. As a group we are an entity in the great field of music education, even though we teach on a part-time basis. Very small towns cannot afford the lucrative fees rightfully demanded by professional teachers; hence most of our youngsters learn to play the piano only if some housewife is willing to "give them" a few hours' tuition. For the most part, the teachers in this group would free enthusiastically this side-line of music lessons is lots of fun; it's absorbing, stimulating, occasionally thrilling, and only occasionally frustrating and discouraging. It gets into the blood and compels one to keep on in spite of all sorts of good reasons for stopping—such as the lure of social activity, the reproach of stacks of long-overdue mending, and the seasonal urge to indulge in a bout of good old-fashioned house-cleaning.

## Stimulating Associations

A small town can be a gold mine. It yields to the winning prospect of a host of unvarying experience, and now and then a nugget comes to light when the minutiae of routine teaching and the hours of quiet reading crystallize into original ideas or deepened musical insight. The supply of pupils is abundant, at times to an embarrassing extent. "First come, first served," may mean the exclusion of some talented ones unless they are willing to wait, but it's the safest rule to follow if one values peace. You can't play favorites and get by where everybody knows everybody else. Time can be filled in a small town as well as in a city. Suppose one has thirty-five pupils. They are as dull or bright, as docile or rebellious, ambitious or lazy, conscientious or careless, as the group of thirty-five youngsters in a metropolitan area. Rural



MRS. GUHL'S "KEYNOTERS CLUB"

Studying Mozart's "Magic Flute" in preparation for the weekly broadcast of the Metropolitan Opera Company's performance in Minneapolis.

by Louise Guhl

birth is not a bar to the possession of talent, nor is urban birth a guarantee of mental superiority. Let no one assume that country boys and girls are uninteresting pupils; quite the contrary. They're human biters, with an absorption capacity that necessitates constant refills in the teacher's supply of material and inspiration. And, like all youngsters, they're lovable; associations with youth are delightful even when exhausting. They are certainly never a bore!

I think it is the intimacy of small town life which makes teaching so satisfying. As a class of pupils grows from one or two to twenty, thirty, or forty, more people become interested in your work, and they let you know they appreciate the opportunity open to the children. The children feel that learning to play the piano is worthwhile, because grown-ups are interested and interested people can be a very real help to the teachers, but too often parents and teachers do not have a chance to get acquainted. That is no problem here; after exchanging recipes with the mothers and little kids with the dads, absorbing their pride in the athletic or scholastic prowess of their sons and daughters, working with them in community and church affairs, knowing something of their troubles as well as their successes, one has a good foundation upon which to meet them in discussing practice, teaching material, or keeping piano tuned, extra help for special difficulties, and many other common problems. Trips to concerts in a nearby city are made possible when parents are glad to furnish cars, and some day are sure to treat the crowd to ice-cream and sodas afterward, because he

knows them all and enjoys their fun. There is no need for that empty, let-down feeling after a recital; the mothers are glad to organize a party, and since everybody knows everybody else, gaiety and high spirits prevail, with the small fry thrilled to hear the grown-ups tell them how well they played. Where but in a small town would a student recital draw a crowd that packs the high school auditorium? And where else would everybody be interested in the individual progress of all those who play, because they know them?

## Parent-Teacher Cooperation at Its Best

Not only does the teacher know the parents, but they know each other. One summer, I had a group of seven girls come three hours a week to study—of all things—scales! It was elementary harmony, of course, and the class was organized at an afternoon coffee-party for the mothers. For two seasons, my teen-agers have had a study club, the "Keynoters," the primary purpose of which is to provide opportunity for public performance. This, too, was organized at a meeting of mothers, but has been conducted entirely by the members themselves. Everybody in town knows who they are; they had a fine turn-out at a model club-meeting at P.T.A. last winter, for which many of them put in hours of extra practice. Twice, recitals have been greatly benefited because generous parents have loaned their good piano, transported it, and had it tuned so their daughters' playing should be at its best. That sort of cooperation secured when parents and teachers know and trust each other.

(Continued on Page 54)



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Now, there might be another angle to the question. Could it be that those three students do not improve because the

Eminent French-American  
Pianist, Conductor, Lecturer  
and Teacher

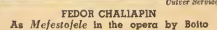
I consider the Hindemith Duet Sonata one of his best works and not as aggressive, abstract, and cerebral as many

What lies ahead, of course, depends upon what you decide upon for the future. If you want to teach Public School Music, some knowledge of one string or one band instrument is necessary, with piano as your chief subject, followed by theory. If you plan to open a piano studio, still more efforts should be made.

from books but from practice. . . . reading short pieces, slowly at first, and correctly. Count your beats, and be sure, and how quickly you improve if you "do it" regularly. Here are a few examples of materials which afford excellent reading practice: the music section of *The Erume*; Heller, Burgmüller, Koehler, Guntz; Schumann ("Album for the Young" and "Albumblätter"); Miniature of Music, Vol. I (Bach and Handel) and Vol. II (Haydn and Mozart); Mathews' Standard and Graded Course, Vol. III and IV; Early English Classics, edited by George MacDonald; "The Song Book" by Pearl Aida Richter; "Ten Poetic Pieces for Young People"; Lehman; "Pastels," G. Maier. These may be secured through the publishers of *THE ERUME*.

# VOICE

In performances of "Faust" at Oscar Hammerstein's new opera house the Italian (Continued on Page 20)



Metropolitan Opera Press Bureau  
EZIO PINZA  
As Menphistopheles in "Faust"



SOME specialized training by private work outside of the regulation school routine for singing is advisable if a young voice shows marked talent; however, the parents of such a child should use great care in their selection of a teacher. A conscientious voice teacher will be most careful in the training of a possible Melba, or Lily Pons, or some such future prima donna who may some day startle the world with a great voice.

The first necessary step is a good equipment in the fundamental establishment of a well-rounded musician—knowledge of the piano and some ability to read music and play. This need not be continued more than five years unless one plans to use the piano for teaching purposes later on (it is always valuable), but this amount of training will prove invaluable to a singer.

First let us take the fine high voice of a young girl—say ten years old. This is a formative period of growth in the body as well as the mind. There is a constant demand on the body, therefore, there must be a corresponding growth in the proper breathing process can be built. This is at first largely a muscular development and must be carefully handled so that no strain is placed on the vocal cords. There must be an adequate supply of breath, more breath and still more. The vocal cords must be kept in good shape; the use of the breath-muscles; the proper intake and emitting of breath; vocal cord contact with breath. "Joking" the breath or holding it; quick inhalation (as in sudden sniffing of an imaginary flower); slow exhalation (as in blowing out the tapers); the proper purify and beautify the tone. This last is of great value when song study is begun.

The student should be drilled in developing a gradual *crescendo* tone to a full *fortissimo*, and then diminishing slowly and easily to a delicate *pianissimo*. A splendid exercise which teaches control of the muscles. This routine will make the mind and body obedient to exercise, but the tone must not tremble or flutter. Tone quality must be firm, as any muscle in action would be firm. One does not pick up an object with a flabby muscle, neither does he sing in that manner. It is well to learn early the difference between relaxed and flabby muscle action.

Diaphragmatic breathing is, of course, the established method. To emphasize by comparison what this means, one teacher points out that a bathtub is filled with water, and that the lungs are like a rubber ball filled from a beach-inflator through the nostrils, a slow easy breathing, and even as water runs slowly from the tap to fill the tub, so the breath is slowly taken to fill the bottom of the lungs first, gradually rising to the top of the chest. Placing the hand on the chest, the teacher says, "The air is in from the bottom of the rib cavities, gives one something to feel directly and aids in correct breathing. But it must be remembered that the lungs are a sack and are filled all around, not just in front where the hand rests." The teacher adds, "The lungs are not a vacuum, and one may attempt to deflate them; that is, there should be. They cannot be completely emptied, if one lives."

This exercise tried three times at first, is sufficient for the beginning; later it can be lengthened. But the student must not be allowed to attempt self-analysis in regard to it, or become self-conscious about it. If a student is sturdy, there is no danger in allowing a longer period of time. Do not continue strenuous exercise of *any* kind if there is dizziness.

Never hesitate to sing out for tone volume. As muscle power of the diaphragm increases, so will tone power increase. Therefore there will be less chance for any vocal strain if the muscles are trained gradually. Sing freely, and with comfortable volume. But do not attempt to make a display for the neighbors; they may not care for singing.

I like to use the exercise *La-ah-mo* on one tone, say for a light soprano voice. Starting at *F*—and continuing from *F* to *C* and back again, with the same opening of the throat and rounding on the *mo*, with emphasis of closing the lips on the *m*. *Mo-me-mo* is another, which brings the consonant in resonance to the mask or front of the face. Humming is a good be-

Training  
The Young Voice  
*by Grace Sayre*

ginning for any young voice; most people hum naturally, and singing should be as natural a process as standing up straight while singing.

It is well to mention here the benefits of completely relaxing between exercises at the beginning of study, especially if no classes are given at the public schools. While working in the voice studio, let the body sag forward between exercises, the arms dropping limply and hanging in front as you bend the body slightly from the hips, to allow the hands to "dangle." You may even say "blah" occasionally to make sure that you are thoroughly relaxed.

But when assuming the exercises, be sure that a good posture is a "must." Every singer must know how to stand, walk, and sit correctly. Standing correctly gives a certainty of pulse, and each movement of the body is done lightly, and gracefully, as though poised for quick running, not tiptoe, but as though there might easily have wings. Do not rise up and down on the toes but stand easily and lightly, and above all gracefully. This feeling of lightness and sureness will have a powerful psychological effect on your voice. Singers will run buoyantly, be graceful and quick. Think lightly, and gracefully, and your voice will be light and sure. Must be like a string of pearls held at either end without the finger-tips and allowed to hang lightly while you admire and count the notes or tones, one after the other. And what could be more applicable to tones.

than pearls? They should be priceless, if you make them so.

For the very young student, age ten to twelve years, a lesson taken often and not too long, is a good rule, and is a suitable occasion for the teacher to inspect every attitude. Many teachers allow pupils to call on the phone to explain things that bother; this gives the teacher an opportunity to hear the voice at a distance without personality entering into the picture.

Clear enunciation of speech and free tone should be the rule from the first. It is especially essential for radio, but how often one hears a slipshod performance! Mixing the throat and any stiff muscles, the jaw is especially liable to be stiff, and the tongue and freely as is possible. Then there is the exercise *Ah-ah-e-i-o-u* used for keeping the throat open. For lip and tongue action use *tah-lyah-toh-to*. *Ah-ah-e-i-o-u* gives pure vowel tone work, as also *ah-ah* on one tone and *ah-toh-toh*—with rounded lips! and *oh-ah* on one tone. The exercise *ah-ah-ah* from C to G (for the beginner especially). Begin with *ah-ah-ah* *do-re-mi-fa-la*, going up by half steps and so, to A if easily sung. For other combinations of consonants, use: *ming-ling-ling-ring-ring* on one tone. Use this only as far as it can be enunciated well, at first. Do not overdo it. The diaphragm or abdominal must also include letters *r*, *s*, and *z*, and the back filling as well as the front.

Placing the hand (at first) on these various spots—front, back, or on either side, will help to establish the mental conception of breathing with your sense of feeling. If breath is taken deeply and then up through the chest to fill the sides of the neck, you may feel it there also. Use both hands for this. Is a top chest-breath without a basic lower breath, practical? By all means, No!

After the breathing processes are reasonably understood, it can easily be conceived as relaxed.

let the arms swing loosely before you, tilting tips, then turning from the hips, swinging in an arc while the tones rise and fall steadily and in pure rhythm. This will cause you to feel the tones as being produced on an even line, and forwardly propelled, if you are in action of any kind. Many opera coaches require this of their students also, to prevent coming from the floor when they reach the tone level. This requires the tone-thought uppermost in the mind, and without varying the degree of intensity as you rise. These are good training points for a smooth flow of tone and for perfect control. If you are singing for concert or solo, the tone-thought ideas of the string of pearls hanging from your finger-tips is a good one. Thus with the body held buoyantly, the head slightly lifted, as one might feel, or nearly, that you, your voice with your thought, beauty, find that on a bellness equivalent to pearls.

to never abuse the voice or treat it roughly; avoid long or loud talking; speak high in the register; avoid the pearls of opalescent in color and valuable in type. Give the voice emotional warmth, sing with sincerity, with heart and mind always in your performance. Aim for a lovely tone quality, and do not be in a hurry for noise. Lingering consonants that are especially helpful are: *l, m, n, r, s, t, v, z*; explosive consonants are: *b, d, f, g, hard g, h, k (hard), p* and *t*—as in truth; there are also soft consonants: *s, c, z, j, w* (as in wave). These can be worked at with words to accompany them, to give their greatest good.

But remember that although a person may have a lovely gift, the thing that always makes for success is not the gift, but the ability to stick to routine work with scales and exercises, as well as a lot of gray matter to mix with this work.

A Memory of Happy Days with  
Paddy and Polly  
*by Julia E. Schelling*

I SPENT one charming summer with the Schellings and the Paderwskys at Ragatz, Switzerland, in an old monastery which had been converted into an inn. The Paderwskys spent several summers there because of the medicated baths which were so helpful to the neuritis from which he suffered from overwork. They also had a private chapel annexed to the inn. The Paderwsky family had a large refectory empty now, where once the silent monks gathered for meals. When he was preparing for tours, he so often surrounded himself with an atmosphere of the romantic, which carried his mind away from things that were mundane; and when he went to the strenuous life, which accompanies a concert tour in America, he cast his eyes in that obscure but beautiful imagination that he had in his mind. Mr. Paderwsky, with his great soul, was a very practical man and it was just that element which made him feel that unless he

thought he had transported his audience through music to another world, his message had not attained its end. A winding stairway led from this room down to the private chapel. The little hall between the refectory and the stairway was used for the home of three parrots which had accompanied the family to Ragatz. I used to sit with the parrots and listen to Padewski practicing his program for his coming American tour. He practiced for hours, always with the music, and then played without it. This was the most interesting and wonderful experience for a student, and one of the rare experiences of my life.

One of the birds was a white cockatoo and Paderewski taught him a clever trick. The moment the artist touched the piano, Polly would get down from his perch and strut over to the piano. Looking up with a sentimental air, he would say, as Paderewski played softly and delicately, "Bee-cautiful So-o-o beautiful" rolling his eyes and flapping his wings he would continue as long as Paderewski played in a soft, gentle style. Then, suddenly, the Master would bang a few heavy chords on the bass notes of the piano and Polly would turn and cry, "Rats! Rats! Go to Hell!"

**WE** ORGANISTS, without a doubt, must have ready at all times, a repertoire that, for the most part, will fit the whole Church year. One that we have thought out, one that we have at our finger tips, and one that we can enrich by the addition of new music. We can fit this new music into the fabric using it appropriately. There are definitely set down for us, lessons, gospels, epistles, and collects which fit the Church calendar year. We can, if we wish to do so, arrange our organ parts of the service so that they will fit the day perfectly. These parts have been worked out by very wise people, and if we only want to use the ideas and apply them to our organ music we shall improve ourselves.

I shall therefore set down, below, an outline of organ repertoire for the Church year, starting with Advent, going through Christmas, Epiphany, Lent, Palm Sunday, Holy Week, Easter, Pentecost, and Trinity Sunday.

Below is an outline of repertoire for general use. In addition, I shall make a suggestion or two for Thanksgiving, weddings, and funerals. All of this music may be purchased in any good music store. In this list, I have indicated the type of music, and the kind of works that are good music and yet adaptable to any organ, large or small. Practically all this music may be played on an electronic instrument, providing the player is careful. How grand it is when the whole church joins in singing the hymns, the psalms, the anthems, the address, and the organ music have a common idea. The backbone of the service can be the lesson or the collect for the day. Perhaps the minister may want something else. If you are prepared to sing, as I suggest, this will be a service that will never be any trouble.

### The Tone of the Service

In the Prelude one should set the tone of the whole service. Bruno Walter says, in his "Themes and Variations," "The Church knows why it calls upon the power of the organ. The organ is the voice of the altar, and the least gospel proclaims in a universal language, that the thriving soul of man is seeking beyond this life." And what a power it can be! We must remember the great success of Rome. We may kneel or break a knee. But the Prelude is the first step in the service with the organ. Prelude No. 10, by Henry Ward Beecher said: "The Organ Prelude is a veil dropped between Everyday Life and the Sanctuary; in Crossing the Threshold the Organ Prelude is the first step into the World Within." There are times when a service needs a tremendously big and loud Prelude, but not often. One should be most careful and be sure that he knows what he is doing. The organ is not to be used as a device that is improvised, using perhaps the first few notes of the opening hymn or some other theme to be heard in the service. They say that this is the only way to make a service a service. The organ is the Prelude. There is no doubt about it, when this is done well, there is nothing quite like it. We all wish that the gift or could learn to improvise well. Some of us are not good at it. But the organ is the Prelude that are written down. After all, we organists have a wealth of material; we have much more good music written for our instrument than for most any other.

Offertory and Postlude

For an Offertory, for which so many types must be prepared, there is generally only one type that is effective and appropriate; that is the short, melodious piece, perhaps a soft ensemble or solo with accompaniment. The choir, however, has a great opportunity and has given us appropriate music for this. "The Little Organ Book" (Orgelbuchlein) by J. S. Bach can be our most important help. Then there are the works of the great composers, the wonderful preludes of Brahms, the Choral Preludes of Mendelssohn, the works of Max Reger, and so forth. Americans such as Seth Bingham, Carl McKinley, Chochrane Penick, Charles Purvis, and many others have written excellent hymn tunes, chorales and hymns which no organist should be without. Seth Bingham has done with some of the Mid-Victorian Hymns which he calls "Hymn Preludes." They are simply beautiful. He treats some of these hymns in a most wonderful way that they are raised up from the horrible into the sublime.

For Postludes one can find many fine works that are

Helping the Congregation  
To Worship Through Organ Music  
*by Dr. Alexander McCurdy, Jr.*

Distinguished American Organist

This article introduces Dr. Alexander McCurdy, Jr. as Editor of the *Organ Department of The Etude Music Magazine*. Dr. McCurdy, in addition to the fact that he is one of the most distinguished American organists, is a human dynamo in action. He holds several important posts. In addition to his brilliant and impressive work in supervising the music of three leading Presbyterian churches in Philadelphia, he is a member of the faculty of The Curtis Institute of Music, Philadelphia, and of the Westminster Choir College at Princeton, New Jersey.

—EDITOR'S NOTE.

not difficult, which are not the typical March on this and Postlude on that. How sick we get of these "drevels" on the organ. I am sure that the reason so many people are glad to get out of Church is because we dwell on these things in our terrible Postludes. There are Churches in which the congregation remains to hear the "concluding Voluntary." The organists of these Churches prepared their music in such a way that the people just couldn't talk and walk about. An organist who has this situation in hand is rewarded tenfold.

Remember that the most important job we have as organists is to help the people in the congregation in their worship of Almighty God. If we simply use the organ as a show thing for ourselves, we have missed our calling. How wonderful it can be when the organist feels that his part is truly a part of the service and takes it seriously; his efforts really contribute to the service. I am perfectly sure that it is much more important to play a simple beautiful thing well which will move the congregation to worship than to play some large work which will not move them. The longer I live the more I am convinced that the simpler work for Church is better. I do not mean that one should play cheap things at all, nothing is too good for our worship, but there is such wonderful music in the simple things composers that may be played, which is simple and fine.

Here then follows the outline and the suggested

repertoire: The list is worth preserving.

1. *Advent:*
1. *Come, Saviour of the Heathen* ..... J. S. Bach  
2. *Sleepers Wake, A Voice Is Calling* ..... J. S. Bach  
3. *O Thou of God The Father Son* ..... J. S. Bach
4. *A Lovely Rose Is Blooming*  
J. Brahms  
5. *Veni Emmanuel* ..... Egerton  
6. *Benedictus* ... Regent  
7. *Dies Irae* ..... Richard Purvis
- II. *Christmas:*  
1. *In Dulce Jubilo* (3 settings) ..... J. S. Bach  
2. *In Dulce Jubilo* ..... Dupre  
3. *Noel Byzantine Sketches* ..... Mulet  
4. *Divine Mysterium* ..... Richard Purvis  
5. *Choral Rhapsody* ..... Richard Purvis  
6. *Pastorale* ..... César Franck
- III. *Epiphany:*  
1. *How Brightly Shines the Morning Star* ..... Dupre  
2. *Chartres* ..... Richard Purvis  
3. *March of the Magi* ..... Edmundson  
4. *The Three Kings* ..... Melling  
5. *Lord God, Now Open Wide Thy Heaven* ..... J. S. Bach
- IV. *Lent:*  
1. *O God, Have Mercy* ..... J. S. Bach  
2. *I Called Unto Thee Lord Jesus* ..... Dupre  
3. *Blessed Jesus, We Are Here* ..... Dupre  
4. *Lenten Preludes* ..... Edmundson  
5. *O Man, Bewail Thy Grievous Sin* ..... J. S. Bach  
6. *My Heart Is Filled With Longing* ..... J. Brahms
- V. *Palm Sunday:*  
1. *Toccata—St. Theodolph* ..... Diggle  
2. *Lift Up Your Heads* ..... Handel-Guthmann  
3. *Versicle Regis* ..... Richard Purvis  
4. *Hosanna* ..... Weinberger
- VI. *Holy Week:*  
1. *As Jesus Stood Beside The Cross* ..... Scheidt  
2. *The Lord's Supper* ..... Weinberger
- 
- McCURDY, JR.

Continued on Page 48



FOR more than ten years now a group of musicians of varied talent and experience have assembled once a week in the basement of a large church in Pittsburgh's East End. Every Monday evening this little band gets together for two hours of serious rehearsal. Meetings go on summer and winter without interruption. It is difficult to understand the mysterious force that compels these men, young and old, to return week after week. There is no rank or organization, no membership cards or dues and, what is more remarkable, no object in view—no concerts, no parades, no remuneration—just rehearsal together for the sheer joy of it. If I were not a member myself, I would not believe that such a band could exist and survive in rushing, money-mad America.

It seems that every member of the Emory Church Band, regardless of his status as a musician, derives real pleasure from these informal sessions. There is the professional first horn player, currently employed by the Civic Light Opera Company, who sits beside the third trombonist, for whom music is only a hobby; neither would think of missing a rehearsal for other than a very good reason. Another trombonist, "Fireman Jack," plays every other week when he is not on night duty at Engine House No. 10. Our flute and piccolo artist works Monday evenings in a department store until nine-thirty, but still receives a hearty welcome when he arrives for the last hour of rehearsal. One of the youngest players is our solo cornetist, a beardless youth still in high school. Our bass is president of the Pittsburgh Youth Symphony Orchestra. Our fine solo clarinetist, now a retired business man, played in circus bands not so many years ago.

The war sent our first trombonist (and his trombone) over the waves with a Navy band, and many others also saw service. Like all civilian bands, this little group was hit hard and for over three years the going was rough, but the director held fast to the group's esprit de corps and kept rehearsals going all through the war. He laid down the baton to play the baritone in my absence and when the attendance dropped to five who were over draft age, the overtures gave way to the Methodist Hymnal—and the band played on. When I returned last spring to my first rehearsal since 1942, twelve men were on hand to play *Semiramide* better than they had ever played it before.

#### A Busy Man's Hobby

Our director is a strong extrovert who knows his men and how to sustain their interest. He holds an important job in the Pittsburgh office of one of the country's leading firms. Our band is Ken Carrow's No. 1 hobby. He lends his own car to overcapacity to bring some of the "boys" to the church every Monday night. He also gives them a lift home, taking some all the way to the door. When the men get down to play at 9:00 P.M., Ken has already planned the evening's program and passed out the parts. Under his baton all sections get a chance to rehearse something they can "sink their teeth into." He selects a variety of numbers, some heavy and some lighter music, so that most tastes and talents may be satisfied. As you might expect in such an informal group, instrumentation varies from week to week and Ken is quick to use this fluctuation to his good advantage. Several horns are available, *Nocturne* (from the "Midsummer Night's Dream" music) or some other quartet piece is called up; and when both our best clarinetist and flutist are present, a difficult arrangement of *Lo, Here the Gentle Zephyr* leads the musical palette of us all. Ken conducts with feeling, and an accurate ear. He spends only a minimum of time working out difficult passages, thus preventing the boredom of repetition. There is usually less than a minute between numbers and seldom any intermission until well after eleven o'clock. Then with a smiling "thank you, gentlemen," our director folds up his scores and everyone pitches in to help put away the music. There is no

## It Does Happen Here



JAMES W. JAMES

by James W. James

Here is a "story"—a true story that should be read by every musician—professional or amateur. It is refreshing, interesting, and enlightening. Here is music education at its best: without regimentation, curricula, credits, or supervision. Here is the true American way of enjoying one's participation in music.

—Eugene S. Soria

official librarian; each player feels the responsibility. Our library contains a large selection of first-class band music; suites, overtures, waltzes, opera selections, and a few good marches. Some of our favorite pieces are operatic arias—from the works of such giants as Verdi, Wagner, and Moussorgsky—translated directly from the scores by members of the band. Much of our music has been accumulated through the years, thanks to generous members of the Emory Brotherhood Class in whose auditorium-like class room we are allowed to rehearse. Frequently a bandman will buy an arrangement of a favorite number and add it to our library. But we view with greatest pride the increasing number of manuscripts on our shelves. How many musicians and teachers have desired to arrange something for band but have soon lost their enthusiasm to write because they had little or no chance of ever hearing their work? Or perhaps fear of jealousy and criticism by their fellows has caused young composers

**BAND, ORCHESTRA  
and CHORUS**  
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

to keep their musical light under a bushel. Not so in the Emory Band, where it has long been a policy to encourage composing and arranging and to act as a proving-ground for any member's efforts. Worthy attempts receive unbiased, heart-warming praise.

I shall long remember a remarkable rehearsal of several weeks ago that brought out another of this group's sterling qualities and which made me even more proud to be counted as one of the band. Our director is a very punctual man. In spite of the fact that he picks up several bandmen along the fifteen-mile drive to the church, his time of arrival seldom varies more than five minutes from 8:00 P.M. So this night, when Ken had not yet arrived at 8:00, I knew something was wrong. At 8:35 Joe, a very reliable composer and faithful member, arrived with the news that Ken was in the hospital. I had often thought, fearfully, of a night when Ken would not be able to get to the church. I wondered what it would mean. Would the men turn around and go home, grumbling at the inconvenience, or would someone try to carry on a rehearsal; and if so, what sort of a rehearsal would it be without the keen musical taste and commanding friendliness of our leader?

#### Rehearsal Without a Director

But it was soon apparent that this situation had arisen before, although it was the first time our conductor had been absent when I was there. A quiet man in his early fifties, whom I had rarely noticed in his regular spot on second trumpet, took over with calm assurance. This man and Joe, who knows the library well, passed out the parts for some of the most difficult pieces available (including *Pingel's Cape*). The rehearsal started promptly at 9:00 P.M. I was amazed to note that the conducting was adequate and easy to follow and that none of the usual enthusiasm and artistry were lost in the two-hour session. At 11:00 o'clock there were, as always, those who did not want to stop playing. In short, things could not have proceeded more smoothly if Ken had been there. Could it be that I was wrong in thinking that Ken Carrow was the secret of the band's success?

Then during the second hour of the rehearsal, as the fifth or sixth difficult overture was called up, one of our enthusiastic youngsters jokingly made the remark, "We can play anything tonight—Ken isn't here." At once my memory flashed back some two years to a Service Club dance in Seaside, Oregon. It was the usual Wednesday night dance designed by the young ladies of Seaside to entertain the Sailors from Astoria, the Coast Guardsmen from Tillamook and the Coast Artillerymen from Fort Stevens.

The 24th Coast Artillery Band always furnished the music for these affairs, which had become for the most part just a routine performance. This one night, however, the boys were having a hilarious time playing everything in the book with what seemed to be a newly found fire and enthusiasm. Sgt. Herb Strohm, the assistant band leader, had been working with the dance band for over a year. What a technician Herb was, and how patiently, almost slavishly, he had worked to make us play and act like professionals. A wealth of playing and teaching were freely given for us to profit by. He would not tolerate careless playing. Each note demanded a definite value and each phrase had its correct styling. Herb stressed appearance and deportment; even at rehearsals, when it came to the point that those less sensitive to Herb's outstanding musicianship complained that they felt uncomfortable under his direction and accused him of "choke" technique. But with all this none could deny that the dance band looked and sounded better than it ever had before.

#### The Proof of Real Leadership

On this particular evening in Seaside, Herb was not there. He had scheduled the band for the job omitting his own name. No one "fronted" the band in his regular spot. A sax man called tunes and the piano player, who had a natural instinct (Continued on Page 60)

## Uses and Abuses of Cup Mouthpieces

Part Two

by Marion L. Jacobs

A GOOD mouthpiece on an inferior instrument is still to be preferred to a poor mouthpiece on a good instrument. This old saying is well known among professional players.

There are certain physical laws of acoustics that we must consider in formulating the underlying principles of mouthpieces.

On mouthpieces of the cupped class, however, the "lips" (lips) are assisted by an edge tone system, so that the issuing breath can be directed against a facing a short distance away.

The French horn belongs to the conical funnel-shaped class. (Figure 6.) The horn possesses a mellow, beautiful tone; it is not a "cutting" tone, for the reason that it lacks the edge in the mouthpiece which would emphasize the upper frequencies, or in the language of the physicist, the "edge-tones."

The edge in the mouthpiece plays a part in the

in both extremes of the tonal range.

Sharpness of attack depends on one of its essential prerequisites on a rim whose thickness is great enough to afford ample support for the lips, without being so large as to become cumbersome and thus interfere with technique.

The size and type of mouthpiece chosen must be in proportion to the size of the tubing of the instrument

lips in flexibility and equality in vibration, to form a more perfect double vibrating reed.

#### Mouthpieces Should Fit the Individual

Individual differences in the physical make-up, teeth, type of instrument, lip construction (thick, thin, or medium), mouthpiece placement (on the teeth and lips), level of the instrument, size of the instrument's tubing, and the type of work that is done are all factors which are important in making a made-to-fit mouthpiece. These individual differences are not considered for each individual in a stock mouthpiece. Individual differences considered here are as important as in other things we contact daily.

Recently there has been a spasmodic claim for the so-called double cup mouthpieces. These mouthpieces were made many years ago and were found to be undesirable. Those of today are just the same other than that the idea is more exaggerated. The same cup without the "caricature" would play just the same. The mouthpiece having an adjustable cup might help one to decide the depth of the cup most suitable, but if it were not suitable as to the backbore and rim, it would not be of so great importance. The cup in a mouthpiece does not mean so much in comparison with the construction of the rim and backbore. There is much to learn regarding the adaptability of mouthpieces to the individual. The best mouthpiece in the world for one player can easily be the worst mouthpiece for some other player. So what can be done with such a condition other than to study it as it applies individually?

Many brass instrumentalists ask the question: "Are curve rim (uneven rim surface) mouthpieces necessary except in unusual teeth formation?" There are many



FRENCH HORN IN POSITION

Donald Groll of the Hobart (Indiana) High School Band.

EUPHONIUM IN POSITION

Donald Morris of the University of Michigan Band.

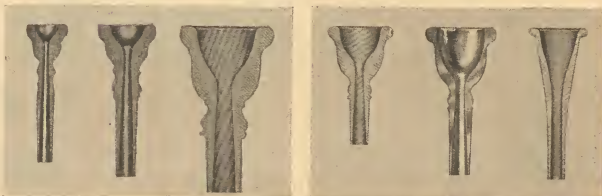
DOUBLE B FLAT TUBA IN POSITION

Robert Mandell of the Hobart (Indiana) High School Band.

resonance and carrying power of the instrument, at the same time considering the intensity of air that is issued into the instrument. Most trumpet mouthpieces have a sharp edge, the cornet following with a lesser edge, while mouthpieces of the alto horn or euphonium, trombone, baritone or euphonium, the basses, and the horn have the least edge. (Figures 1, 2, 3, 4, 5, and 6.)

The mouthpiece, on all cup mouthpiece instruments, has everything to do with the musical quality of tone. It is the "sound-box," so to speak. On the cornet, the cup and throat must be properly blended or balanced, also the bore must not be too small. On the trumpet, the mouthpiece is different; it is made to produce strident tones, piercing through the cornet tone. The flugel horn, which belongs to the brass soprano family, must have a deeper cup, throat, and bore, to properly produce its quality of tone. The mouthpiece also controls intonation. There is the same difference of mouthpieces between the baritone and trombone, which are tenor pitched, but have different tones. Also for the tubas are based on the E-flat and other in B-flat, the mouthpieces must be different.

Harry Gants, eminent first trumpet player of the New York Philharmonic and the N.B.C. Orchestra, has named five of the factors that make a difference in playing cup mouthpiece instruments and has dependent on a properly constructed mouthpiece; namely: Sharp attack, ease of blowing, clear tone, resonance and carrying quality, and true intonation and facility

FIGURE 1  
CornetFIGURE 2  
TrumpetFIGURE 3  
Mellophone-AltoFIGURE 4  
Trombone-BaritoneFIGURE 5  
TubaFIGURE 6  
French Horn

and must be considered directly with the purpose for which the instrument is to be used.

It is reasonable that the mouthpiece should lie upon the lips (and teeth) to give comfort, and to assist the

brass players and mouthpiece manufacturers who debate this important question. However, there is a common belief that the mouthpiece and the construction of the cup, throat, and rim have much to do with the total production and intonation. The shape or construction of the mouth back of the teeth, the throat, and the handling of the air, all enter into intonation with the mouthpiece. To a great extent the player with a strong embouchure can learn to control intonation with any (Continued on Page 52)

**BAND and ORCHESTRA**  
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

JANUARY, 1947

THE ETUDE



## Some Music Devils

(Continued from Page 15)

basso, Arimondi, was the *Mephistopheles*. Tall, stately, he had a powerful, well-trained voice.

Ezio Pinza, now leading basso at the Metropolitan, has won great praise both as a singer and an actor. He demonstrates the value of long, intense vocal study, such as in older days used to characterize singers laying claim to the title of artist. Mr. Pinza can, like Plançon, execute florid music with great accuracy. Indeed with skill that many a light soprano might envy, while at the same time he possesses a full, rich voice. His *Mephistopheles* also has the deep cynicism which characterized the Frenchman's interpretation. His singing of the "Café de Gold" and the cruel *Serenade* is memorable.

This artist has had an interrupted career. After a short time as a professional bicyclist, he decided to devote himself to music and while studying under Vezanti in Bologna earned his living doing carpentering! He made a successful debut as Oreste in "Norma" but his first stage life was cut short by World War I and he served as a Captain in the army of his native land, Italy. In 1926 he made his New York operatic debut at the Metropolitan, as the *High Priest* in "La Vestale," and has been a valued member of the company ever since.

Another fine *Mephistopheles* is the North Carolina basso, Norman Gordon. A winner in one of the Metropolitan Opera Auditions of the Air, he proceeded to acquire a repertoire of many varied roles. Thus he has appeared in solemn, serious, and comedy parts, and as Gounod's devil has gained to his reputation. As always with this artist, his make-up is admirable. Here is a cynical devil if ever there was one.

Seasons come and go, but the popularity of the opera "Faust" endures, and although last winter no performances of it were given at the Metropolitan Opera House, it has been restored to the repertoire for this season. So two of this list of Devils will doubtless once more be heard, their vocal skill and interpretations compared, but both fine artists admired. Devils in Music continue to thrive.

## Opera Revived in the Heart of the 1859 Gold Rush

(Continued from Page 9)

Peter McFarlane, gave it to Denver University. Two old houses opposite were gifts of Mrs. Spencer Penrose, with funds to remodel them as apartments for visiting stars.

The Central City Opera House association (Frank Richardson, Jr., President) revived the early traditions in 1926, with Lillian Gish playing *Camille*, produced under Robert Edmund Jones. In succeeding years, he was also producer of "The Merry Widow," "Cavalleria," and "Ray Blue," also "Central City Nights," with music by Frank St. Leger, composer. St. Leger, this year's producer, has previously presented "The Godchildren," "Women of the Guard," "The Bartered Bride," "The Barber of Seville," "The Pirates," and this sea-

son's "The Abduction from the Seraglio" and "La Traviata." Jed Harris and Richard Aldrich produced "A Doll's House."

Closed during four war years, the house was reopened in gorgeous splendor with its most pretentious performances July 6 to 28, 1945.

On alternate evenings Mozart's seldom-heard "Seraglio," and Verdi's "La Traviata" were sung in English by outstanding artists. Dr. Herbert Graf was stage director, assisted by Larry Bolton of "Rosalinda" fame. Emil Cooper was conductor, assisted by Karl Kritz of New York's National orchestra, and Kurt Adler. Translations were by Thomas and Ruth Martin; Donald Oenslager, New York designer, was assisted on scenery by Richard Schickel on costumes by Mary Schenck. Denver University's Florence Lamont Hinman trained an excellent chorus. Lillian Gushing and Martha Carson topped the ballet.

Great showers of flowers tossed on the stage greeted stars and casts on both openings, Saturday and Sunday July 6-7.

Norman Gordon, Metropolitan opera singer, played *Mephistopheles* in "Faust." Sophie in "Der Rosenkavalier," Eva in "Die Meistersinger," sang the exacting soprano role; and Lillian Gushing sang *Mephistopheles* in "Faust." Mrs. Penrose also sang it one evening.

Youthful star Florence Quaratero, as *Viola* in "La Traviata," added new laurels to her debut concert, won as a new Metropolitan Opera *Micaela* in "Carmen" last February.

The "Seraglio" cast included also Marilyn Orlow as the coquettish *Blonde*; John Carter as *Pedro*; Jerome Hines as *Osmin*, a New Orleans and San Francisco opera basso, now signed up for Metropolitan opera. Miss Orlow is an attractive light soprano from Los Angeles. Felix Knight sang the *Belmonte* tenor role; Paul Kwartin was *Pasha Selim*; Larry Bolton an amusing midget.

In "La Traviata," Inge Maneki of the San Francisco and Chicago Opera companies sang as *Flora*, *Violetta's* friend; Norma Lee Larkin, of Denver opera, as *Desdemona*; John Brooks McCormack, Chicago Opera tenor as *Alfredo*; Metropolitan Opera's Francesco Valentini, former Denver choir boy, as the elder *Geronte*; John Baker, the Metropolitan baritone, as *Baron Douphol*; William Hargrave, also of the Metropolitan, as *Dr. Greut*; Paul Kwartin as *Marquis d'Obigny*; Lasso Gashay as *Gastone*.

Mardi-Gras-style festivities, enlivened with true, old-time, wild-west trimmings, made this season a gala delight. Visitors from as far away as Puerto Rico and New York thronged the town, clad in everything possible, saved from 1870-80 days... blue jeans and corduroys, miners' helmets, and plug hats, cut-away and Prince Albert coats, violent plaid vests, string ties and sombreros. The ladies revived Grandma's satins and polonaise, hoop skirts and bustles, gingham, and calico.

Fashionable Denverites entertained lavishly in their mining-shack and mid-Victorian summer cottages. Business men in lurid vests and handle-bar mustaches revived the early traditions in 1926, with Lillian Gish playing *Camille*, produced under Robert Edmund Jones. In succeeding years, he was also producer of "The Merry Widow," "Cavalleria," and "Ray Blue," also "Central City Nights," with music by Frank St. Leger, composer. St. Leger, this year's producer, has previously presented "The Godchildren," "Women of the Guard," "The Bartered Bride," "The Barber of Seville," "The Pirates," and this sea-

Wine as yellow as gold flowed over the "champagne only" bar, in the old assay office. Gamblers set up Faro, chuck-a-luck and roulette games. Boots scraped old brass rails that had felt such famous feet as those of Mark Twain, Artemus Ward, Henry M. Stanley, and Senator H. A. W. Tabor.

(Continued on Page 48)

## An Operatic Crossword Puzzle

*Mephistopheles in "Faust"*

by Harvey Peake

- Across:
2. Abbreviation for a great American opera house
  3. Part of *Mephistopheles*' costume
  4. Initials for Romantic Happenings
  5. Revels on Walpurgis Night
  6. Leading character in opera "Faust"
  7. Garden flower
  8. Condensed vapor in air
  9. Ballet orchestra, and Kurt Adler
  10. French word for "yes"
  11. Comfort
  12. Dwarfs
  13. Act of one who passes through an entrance
  14. Sound made by a dove
  15. Contraction for "over"
  16. Kind of fish

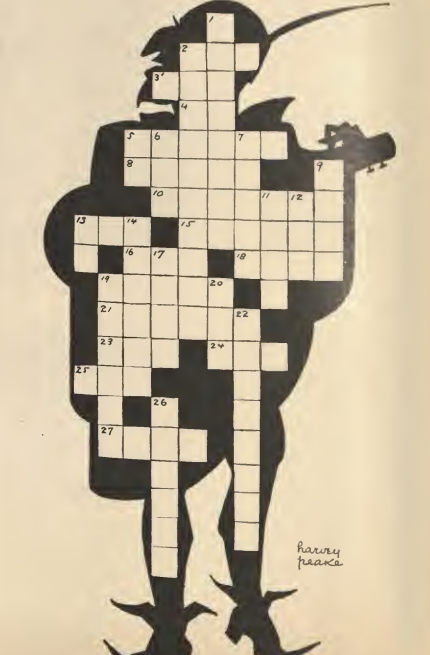
Across:

1. Name of leading basso in "Faust"
2. Name of soprano in "Faust"
3. From
4. A light knock
5. Well known music magazine
6. To make an engagement
7. In good order
8. Ninth, fourteenth and nineteenth letters of alphabet
9. 4th note in musical scale
10. Composer of "Faust"
11. Toward
12. Disc used on phonograph
13. Initials for Standing Room Only
14. Music under a lady's window
15. Friend of Faust

Answer:

Down:

1. Mephistopheles
2. Marguerite
3. C. O. F.
4. R. S. N.
5. Walpurgis Night
6. Faust
7. Garden flower
8. Condensed vapor in air
9. Ballet orchestra
10. French word for "yes"
11. Comfort
12. Dwarfs
13. Act of one who passes through an entrance
14. Sound made by a dove
15. Contraction for "over"
16. Kind of fish



ONE of the most difficult tasks in connection with playing a violin is to produce a good tone quality. This, of course, can be said about playing any musical instrument, but it particularly applies to the violin. "Screeches" are everything that music isn't and it is very easy to screech on a violin. Even some of the very best players are not entirely free from these unmusical tones. Very often violinists fear the screech so much that their playing in general becomes forced and impaired. Such an attitude detracts from the style of the player, to say nothing about the interpretation of the composition being rendered. When such a situation exists, both the performer and the audience are ill at ease, thereby giving no enjoyment to anyone. It would be better if such performances did not take place. The ideal performance takes place when the player is so well trained that his very confidence in himself gives his auditors the assurance that they may themselves enjoy the music without fear of any distracting shortcomings in the tone production.

A young violinist played a composition by Kreisler at a tea one afternoon. He did a rather nice job especially good, and he received the usual compliments from the enterprising ladies. One woman in particular mentioned that his tone quality was superb. The violinist thought that this was one of the greatest compliments that he had ever received. Because he had been conscious of tone quality he asked her if she wouldn't tell him what she particularly liked about the tone quality. It was her tone quality, she commented now. People love to give their opinions about music whether or not they know much about it. "Well," she said, "it sounded like a violin should sound. There was no screeching or screaming in that violin tone. People get so used to hearing poor tone on a violin that they expect it without reservation."

## A Tonal Misconception

That is the tragic answer that violin players and teachers should never erase from their memories. People judge violinists and violin tone by what they are used to hearing in their respective communities. It is not often that they hear violin perfectionists, and when they do, they simply attribute the miracle to the fact that the perfectionist is a genius but that violinists in general are not expected to sound that well.

This negative feeling is most devastating to the cause of violinists and violin playing. Parents don't want their youngsters to learn to play an instrument that cannot possibly sound any better than the average performance which they are accustomed to hear. The execution of good violin tone is really an execution insofar as they are concerned.

This article does not propose to analyze all the intricate methods and techniques connected with producing good violin tone. Many experts have written and taught these necessary essentials for a long time. These various devices are taken for granted and must be learned in order to play a violin at all; there is no escaping them, nor is there any short cut to them. Apart from this, however, there is a certain degree of psychological approach to the problem concerned.

## The Need for Artistic Development

Let us assume that a pupil has "mastered" a solo on which he has been working. He understands the fingering, positions, bowing, and other necessary technical points that confront him. He has worked diligently to please his teacher, his parents, and his community. He plays the number for a recital at which everyone applauds and showers him with the usual congratulations.

There is everything to be gained by having the pupil play in a recital what he has learned at home. Still, this may have a negative effect on him, musically speaking. He may actually feel that he has played the composition perfectly and that no improvement is necessary. This is a dangerous attitude. It is the beginning of a musical collapse for that individual. Certainly, he must be made to feel that he is progressing and that he is doing good work. At the same time, he must be made to feel that he can do much more with the composition. He must add clarity, perfect nuances, and any such name that indicates beauty of tone, depth, and finesse. Until he has developed this artistry, he has not mastered the composition. This may take much time, but time is the first prerequisite of musical training.

## An Approach to Violin Tone

by Angelo D. Vespa

This is not to say that the student must keep working only on this composition until he really has mastered it. He should go on to new work. The point is to keep him practicing the worked over solos until he really plays them with good tone quality and artistic interpretation. Most violinists will admit that after playing a composition for a few years their understanding of its interpretation increases until they can please themselves as well as their audiences. It is the work of the teacher to make the pupil feel that composition as a finished product. Inspiring the pupil to want to do this is the beginning of a real violinist. Because so many pupils do not go the whole way with the violin, it is best to instill this feeling within them just as soon as it is technically possible. It will make

violinist. When any solo is played with this attitude, it only satisfies a pseudo sense of accomplishment, but it far from satisfies the listener, if it is not played with some degree of accuracy and clarity of tone. In other words, only compositions that are within the technical comprehension of the player should be selected for public performance. If, for example, *The Old Refrain* by Fritz Kreisler can be played with all the depth of tone and beauty of nuance necessary, the violinist then has really done a remarkable job for himself, as well as for the cause of violin playing in general. Selecting only such compositions which are within the range of one's ability is very gratifying. These pieces should then be learned so well that when the violinist faces an audience his mind will not be on "that tough spot," and he will not be wondering how he is ever going to get through it. Such a mental attitude is bound to affect the performance of any violinist.

Good violin material for such a program is not difficult to find. One has only to look over the violin catalogues of representative publishers. Remember that a simple number of good material will go over better than a difficult number "smeared" over.

## A Gratifying Attitude

Selecting numbers of the program of the player's ability has progressive compensations for the player himself. His tone quality and playing will sound so good that he will actually feel he is pretty good. This is a gratifying attitude to have. The next step for him, then, is to want to play more difficult compositions in the same style and manner, and this will create a desire to work on them until that goal is attained. The inclusion of one or two numbers slightly beyond the student's technical ability will be a progressive step in the direction of good violin playing. This procedure is excellent, under the guidance of a capable teacher.

The emphasis for violinists should be on good tone quality and clear playing, not on making time to play more and better. This is a noble aim for teachers, pupils, and violin players in general. The violin should be sold to community audiences through its tone quality, and not by numbers that may fail to win them over. A screeching violin builds no monuments to violin composers nor to players.

## Versatile Surgeon

By Ida M. Pardue

NOT a poet, but an army doctor, and a Britisher at that, is credited with giving *Yankee Doodle* to America.

In 1758, a Dr. Richard Shuckburgh was with General Braddock's forces, then preparing to engage the French at Niagara. The sight of the ill-clad Colonials aroused no sympathy in the doctor—rather, it so amused him that he dashed off the now famous "Yankee Doodle" to town, using a melody already known in England.

Shuckburgh's lines were meant to make fun of the Americans. But the joke back-fired. The Colonials not only refused to be angry, but claimed the liltting tune for themselves. By 1780, the British had captured the *Lexington March*, and in 1781 Cornwallis' defeated soldiers laid down their arms while the American bands played as a song of victory, their favorite national air—*Yankee Doodle*.

EFREM ZIMBALIST  
Director of The Curtis Institute of Music, Philadelphia, distinguished for his rich and vibrant violin tone.

them better players and perhaps even keep them from relegating their violin to the well-known attic only to be found some day by a loving relative who will think it's a Stradivarius.

The failure of violin players to produce real violin tone is often the fault of the composition being played. Unfortunately, violinists, like other musicians, often select their programs because of the popularity of certain pieces. Because one plays a violin, one must be able to play *Tamborin Chinois*. This, of course, is the wrong psychology. This sparkling Kreisler composition should be played, not because it is being done by violinists, but because it is within the grasp of the

## VIOLIN

Edited by Harold Berkley



## Text Books on Melody Writing

Q. I value your page in *The Etude* each month, and I feel that you would be able to give me reliable information regarding practical books on "tune writing." I am conducting a class for a Junior Musicale next season on that subject. I will have young students and pupils from the Junior High School. They are not advanced in musical knowledge, so it must be very simple. Can you suggest a text or a plan of procedure?

—M. S.

A. The best known books on this subject are "Exercises in Melody Writing" by Percy Goetschius, "The Composition of Simple Melodies" by Robert T. White, "First Year Melody Writing" by Thomas Tapper, and "Melody Writing and Ear Training" by Deacy and French. The last named book also appears in a revised edition under the title "Practical Music Theory." Of these various texts, I believe that either one by Deacy and French would prove the most practical.

Unless it is absolutely required that you devote your time exclusively to melody writing, I wonder if it might not be better if you widened the scope of your course to include some of the other elements of musical theory. Such books as "First Theory Book" by Angell, "Fundamentals of Musicianship" (abridged edition) by Smith, Krone, and Schaeffer are well adapted to young students, and include the study of music notation, chord structure, keyboard training, and dictation, as well as considerable work on melody writing. I am inclined to believe that such a course might prove of more value to your students than one devoted entirely to melody writing. The books mentioned may be secured from the publishers of *THE ETUDE*.

## About Preparing a Pupil for College Music

Q. For some years I have been giving piano lessons as a means of earning family income, and the results with most of my pupils have been very gratifying. Now, however, I am faced with a problem on which I need expert advice. I have a high school senior who is planning to enter college next year and specializes in music. I want to plan her work for this year in such a way that she will be thoroughly prepared for her college music, and would appreciate his career for her. She is playing fifth and sixth grade pieces and is well along in Czerny. She is also studying Drewn's "Harmony Book for Beginners."

—E. S.

A. It seems to me that what you are doing is all right, and the only advice that I feel like offering is that you see to it that your pupil learns to play very perfectly the studies and pieces at which she is working. Most students who enter music schools have covered a lot of "easy" work, but have done it so imperfectly and superficially that they often have to "start all over again." In other words, they have to go back to simpler études and pieces and learn to do them more perfectly. Most colleges do not insist that the entering student shall have studied particular compositions, but if your pupil knows already to which college she is going it might be well for her to write to the head of the music department and ask about this.

You are right in having this girl begin the study of harmony, and I suggest that in addition to the written work, you also stress the analysis of some of the simpler harmony in the pieces she is learn-

## Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

or to let him stop. But I cannot answer either with a Yes or No—I can only say, "It depends."

On general principles I believe children ought to be given a chance at music, both in school and at home. But many times we teachers and parents are so inept in managing the affair, that children, instead of loving music because it is so beautiful and so satisfying, hate it because it involves so much drudgery. In the beginning practically every child loves music; but after a year or two of lessons and practice a great many of them hate it. What a pity; what a terrible, terrible pity!

Dull music with too many "exercises," a teachers' theory who solids too often and praises too seldom; a parent who says sternly, "No, you can't go out and play ball until you have practiced your music; but after a year or two of lessons and practice a great many of them hate it. What a pity; what a terrible, terrible pity!

If your pupil can play moderately difficult music really well, and if at the same time she is becoming interested in its structure and texture, she should have no difficulty when she gets to college—if she is intelligent and has at least a modicum of talent.

## How to Get a Boy to Keep on Studying Piano

Q. A twelve-year-old boy is just beginning to take piano lessons. He is a bright lad but he is the type of American boy who would rather do a hundred things in preference to practicing. Taking piano lessons was his mother's idea, not his. He protests that he has no liking for music whatever. What he might mean, of course, is that he has no liking for practice whatever. Music will be his career for the rest of his life, already decided to study for the priesthood. Nevertheless his mother feels that even if he studied for only two or three years he would learn to play the piano well enough to enjoy it later. I think I could persuade the boy to continue his lessons. Do you think it would be advisable to do so? What would you advise in a case like this?

—C. G. C.

A. The case of this boy is like that of hundreds of others. It is not so much that he dislikes music as that there are so many other things that he would rather do than practice piano—at least under present conditions. You ask me categorically whether to force him to go on

to make a professional pianist of him, but that ability to play the piano even to a limited extent is so satisfying that it is too long, or a little finger that might mean a great deal to him. I am him to tell you frankly if he would rather study under some other teacher, and if he says he would, let him choose the teacher. (3) Let his mother tell him that for the present he need only practice a half-hour a day, and that he may choose his own practice times. Fifteen minutes before school in the morning and another similar period at noon would leave the afternoon free for football or other interests. But let the boy himself decide; having decided on a schedule, let the mother cooperate with him by keeping the radio shut off while he is practicing, and not disturbing him in any other way. (4) Show this letter to the teacher and ask her for a time at least to limit the technical phases sharply, and to provide her pupil with pieces that are melodious or rhythmic—and not too hard. Let her sometimes play over several pieces, asking the boy to choose the one he would like to study. (5) Promise the boy—or let the mother promise him—that if he will be diligently at piano for a year, he will be allowed at the end of that time to transfer to cornet, clarinet, violin, or some other instrument if he wants to; and that if at the end of a second year he wishes to drop music entirely he will be allowed to do so.

I could tell you many more things, but this answer is already over-long, so I will close by suggesting that you show my picture in *THE ETUDE* and let him read this letter, so that he may understand that we are all friendly toward him and are not trying to "put something over" on him. If it after all, the boy's life that is being planned, so certainly he ought to have some hand in the planning.

## Will Piano Study Help Tubal Players?

Q. Will you kindly explain how the piano can be used to help one to learn the E-flat bass horn. —R. S. L.

A. I am not certain what your question implies, but I am guessing that some one is advising someone to study piano either as a preliminary to or as an accompaniment of the study of the tuba. I favor this plan for two reasons: (1) By studying the piano one comes to know the entire structure of the music, including chords, so the player on any "single tone" instrument, whether it be a string or a wind, becomes more intelligent about the music as a whole. (2) Specifically, so far as the notation is concerned, the person who studies piano becomes thoroughly familiar with the F clef and the bass staff, and thus to spend any time learning to read the tuba part, but is able to concentrate on the playing of the instrument.

This should insure more rapid progress and my opinion is that it is pay either while for anyone wishing to play either the tuba or some other orchestral instrument to take a year of piano first, and then to continue the study of piano at least another year, before beginning work on the other instrument.

THOSE who teach voice, or piano, often are confronted with the discouragement of students who believe that future chances of success are dimmed for them by certain physical handicaps. These may be minor: difficulty in breath control, a thumb that is too long, or a little finger that is too short. Sometimes the shortcomings are more serious. But in many cases the students' imagination tends to magnify their importance, and to minimize the possibility of overcoming them. Still, there have been through the musical history numerous examples of singers, instrumentalists, and composers who, through unkindness of nature, or an unfortunate accident, could well have felt that their artistic life was all over. They might have turned to other endeavors. Instead, through sheer force of character they turned the liabilities into assets. Others refused to abdicate before illness and suffering. A review of several outstanding names ought to prove singularly interesting and enlightening. Let us begin with the singers.

The great operatic basso, Luigi Lablache, was considered several decades and until his retirement in 1883 one of the foremost artists on the lyric stage. His impersonation of *Leporello* in "Don Giovanni," among others, won for him universal acclaim in Italy, France, England, and Russia. But if nature had endowed him with a voice of great compass and wonderful volume and flexibility, it was accompanied by the real hardship of an abnormal corpulence: Lablache weighed well over three hundred pounds! To one less determined, this tremendous bulk, through fear of ridicule, would have nipped his future stage career right then and there. But not so to him. It is said that once at a dinner party, he sang a long note from *piano* to *forte* and back to *piano*, then drank a glass of wine without having breathed, went through a chromatic scale up one octave in trills, still in the same breath, and wound up by blowing out a candle with his mouth open. One can imagine the gigantic proportions of his chest and lungs alone accounted for this freakish feat. One can imagine what results were achieved when such a powerful pair of bellows was put to work toward artistic purposes.

## A Matchless Performance

Another singer suffering from a major handicap was the French baritone, Jean Périer, of the Opéra Comique in Paris. His voice, if it could be called a voice, was hollow, uneven, lacking in resonance, and at the least effort it seemed on the verge of cracking. What was it, then, that caused him to be selected by

## Handicaps Did Not Stop Them

by Evangeline Lehman, Mus. Doc.

American Author-Composer and Vocal Teacher



by an overwhelming emotion. For several minutes Périer was cheered loudly and the performance actually stopped. After being stricken with polio at the height of his first World War vocal organ, he still continued on the spoken stage, proving how a truly artistic nature can emerge from the worst trials.

It is hardly necessary here to mention Marjorie Lawrence, for she is well known in the United States, and in the great applause which she invariably receives there is mixed admiration for her vocal achievements and for the marvelous courage which she demonstrated after being stricken with polio at the height of a successful operatic career. She was a star in her native Australia, in England, and in France at the Paris Opéra, before she came to this country. Her example will remain an inspiration for the generations to come.

In a recent issue of *THE ETUDE*, there appeared an interview with Paul Wittgenstein on the outlook for a one-armed pianist. It will be recalled that Wittgenstein lost his right arm after being wounded in World War I. Adding to the interview, may I mention here that Ravel admired him profoundly, and often said that his interpretation of the "Left-hand Concerto" written especially for him was insuperable. Ravel's loyalty to the recipient of the dedication was also further demonstrated when he refused to authorize the publication, or even the performance of an arrangement of that concerto for two hands by Alfred Cortot.

## The Case of Count Zichy

The name of Geza Zichy should never be forgotten in connection with one-hand pianistic possibilities. This Hungarian nobleman, whose right arm was amputated following an accident at a hunting party. Nevertheless he became a left-handed virtuoso of brilliant attainments and at the same time a prominent lawyer in his native Budapest. He was a friend of Liszt and on several occasions played with him his arrangement of the Rhapsody No. 15, the *Rococo March*, for three hands. Count Zichy gave many recitals and even undertook extended concert tours. He also published a series of original works and arrangements for the left hand, among which a book of *Études* still proves very valuable; it was honored with a prize by Liszt himself.

Conspicuous in the violin world is the case of Rudolf Kolsch, head of the string quartet which gained recognition in Europe before it came to America in 1935 and drew much attention by introducing such works as Béla Bartók's Fifth Quartet, and Arnold Schoenberg's Fourth Quartet. In his twenties the left hand of Kolsch was damaged in an accident. He could still use it to a certain extent, but no longer as the "leading" hand. Then he attacked the problem with head on and with unrelenting determination he proceeded to "exchange" hands, and patiently transferred his virtuoso technique to his right hand, leaving the left for the less exacting task of pushing and pulling the bow. The result was indeed gratifying, and most of those who now hear Kolsch at the head of (Continued on Page 50)

## BLÔTE IN COSTUME

As he appeared in European music halls, an accomplished musician, because of bodily infirmities, he took on the role of a clown and comical dances by his playing.

## BÉTOVE IN CIVIL LIFE

Bétove's musical ability was admired by many leading French musicians. His real name was Michel-Maurice Lévy.

outstanding composers for the creation of their works, that brought him the honor of being singled out by Debussy for the title role at the première of "Pelléas" in 1902? Simply, the excellent playing of Périer as a musician. Those who heard him then contend that never since has Maelzel's hero been impersonated with such sensitiveness and psychological acumen. And one of his matchless performances is still remembered by many who were present when he sang "Le Chemineau," by Jean Richepin and Xavier Leroux, at Deauville during the summer season.

In the third act of this opera there is an intensely dramatic scene in which the old Parisian, at the climax of indignation and wrath, rises from his couch in a supreme effort and stands face to face with the man who brought a stain on the honor of the family. That moment Périer reached such heights that the club men, race track fans, roulette addicts, and other members of the sophisticated smart set which formed the biased audience were overcome

GRISI AND THE PRODIGIOUSLY FAT LABLACHE

JANUARY, 1947

THE ETUDE

"MUSIC STUDY EXALTS LIFE"

"MUSIC STUDY EXALTS LIFE"



# A Master Lesson on the C. P. E. Bach Solfeggietto in C Minor

"Listen to Your Tone and to Your Shading"

by Heinrich Gebhard

Noted Virtuoso, Pianist, Teacher,  
and Leschetizky Exponent

AS HAS often been said in these times, we are living in a machine-age, and probably at the height of it. The machine has brought many blessings to mankind, but also some evils. Among those evils may be counted a crop of a certain type of young pianists that has blossomed profusely during the last seven or eight years.

These young pianists all play with a brilliant technic, rhythmically with the mechanical precision of the electronic, and often at terrific speed. Their tone in *piano* and *pianissimo* is brittle, and in *forte* and *fortissimo* hard. They play with no shading at all, going through whole pages of music with a wooden *mf* tone, or they play a slow piece exceedingly slow, monotonously *pp*, and pass that off as deep feeling—and then play a fast piece ridiculously fast, monotonously *f*, and pass that off as temperament or dramatic fervor. In other words, they have only two colors in their palette—black and white, that is, very loud and very soft, and they know only two tempos, very slow and very fast.

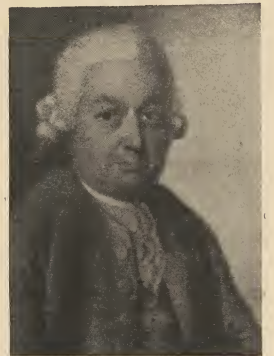
Such players are either musically insincere, posing to play to the gallery, or they are musically ignorant. When I sit through one of their recitals, I am utterly bored after ten minutes, and though I patiently wait through the concert, I have a terrific urge to leave the hall before it is half over. These players don't seem to realize that emotional, expressive playing can only be produced by a beautiful tone and a complete palette of colors, from *pp* to *ff*, with an infinite variety of gradations between these two extremes.

Many teachers teach excellently the technical difficulties of a piece, often producing a pupil with a brilliant technic. But when the pupil asks about the interpretation of the piece (which first of all implies the shading) some of these teachers merely reply with the glib phrase "give yourself up to the inspiration of the music." To this writer such an answer seems an easy way out of the difficulty, and does not bring any definite or reliable results.

At a tea-party I once met a lady who told me at great length how she practiced technically the Chopin *D-flat major Nocturne*. I quite agreed to all her explanations, but when I asked, "Don't you ever study the dynamics, the shading of the piece?" she replied, "No, never, I just give myself up to the spirit of the music." Then, a little later, she sat down at the piano and assumed an air of great "inspiration," looking to heaven like a Saint Cecilia, while her fingers produced the most prosaic, "dry as dust" performance of this highly poetic Nocturne I ever heard.

I do not believe at all in the popular notion that a finished, inspired work of art drops, in all its perfection, from heaven. Nothing could be further from the truth. Take, for instance, creative art.

The late Carl Engel, for many years editor of the "Musical Quarterly" and writer of keen and penetrating articles, wrote in one of these: "Beethoven's sketchbooks give the lie magnificent to the 'dear-not-a-thinker' theory."



CARL PHILIPP EMANUEL BACH  
From a pastel drawing by  
Gottlieb Friedrich Bach

When we look in the sketches of the "Eroica" Symphony at the opening theme of the Funeral March, we are amazed to note the many transformations and metamorphoses which this great theme went through under the hand of the master, until at last it emerged in its final form, an awe-inspiring thing of beauty and perfection.

Also very revealing is what Ravel says in his "Recollections" about his process of composing. Equally enlightening is Edgar Allan Poe's "Essay on the Genes of a Poem," showing how he wrote "The Raven." Contemporaries of many famous composers and authors tell us of the slow, painstaking way in which great music, great books, and great poems are gradually evolved out of simple, embryonic beginnings. We are all familiar with Browning's dictum, "Genius is the capacity of taking infinite pains."

As in creative art, so in recreative art. Every good piano teacher knows that in studying a piano composition we must first master it technically; in other words we must learn the right notes, with good fingering, good phrasing, and in the right rhythm. After that comes the study of the interpretation, which prominently brings in the shading, the dynamics, which means the different grades of loud and soft, the *crescendos* and *diminuendos*. It is this writer's opinion

that the shading of a piece should for some time be practiced specifically, that is, very minutely, with close attention, not merely depending on our intuitive feeling for it.

Once, in one of my lessons with Leschetizky, while playing a passage in the Chopin *G minor Ballade*, he stopped me and said, "This passage of eight bars begins *piano* and makes a *crescendo* to *forte* in the ninth bar." I said, "didn't I make that *crescendo*?" He replied, "I didn't hear any *crescendo*." And he added, "you play the *Ballade* technically very well, but as an interpretation your performance is colorless. You didn't interest me, nor did you thrill or move me. The reason for this is—you have not studied the shading *par se*, the shading as an item by itself." He continued, "Don't you know that you have two pairs of ears?" I said, "Herr Professor, what do you mean?" He explained, "We all have two pairs of ears. One pair is our outer (physical) ears, with which we do our actual hearing; the other pair is our inner (mental) ears, with which we hear sounds in our mind. Often, when you practice the interpretation of a piece, you are living in a day-dream. You hear all kinds of *crescendos*, *diminuendos*, *pianos*, *fortes*, and so on, in your imagination, and so forth, are in reality not producing the sounds you intend to produce, because you are using your inner ears instead of your outer ears. You are fooling yourself. You are not really listening to yourself."

This was a great lesson to me. It taught me that if we wish to learn how to give a colorful, vital performance of a piece—after we have mastered the technical passages and have decided on our interpretation, we should study and practice the shading scientifically with special consciousness.

The student may now ask, "Isn't that a rather mechanical proceeding? Is there not such a thing as inspiration?" To which I say that indeed, there is that wonderful, intangible thing we call inspiration. But before we can give ourselves up to that, we must first give out a lot of inspiration. Consider a great orchestra. In the rehearsal the conductor drills the orchestra in the various shadings of a Symphony most carefully, almost cold-bloodedly. After three or four such rehearsals the orchestra has assimilated all the shadings. Then, in the concert, the inspired conductor can let himself go, and lead his men through the heights and depths of the music with complete abandon.

As orchestras study and rehearse, so all great artists study and practice carefully all their effects—and all good piano-students should do the same—not interpret on Monday one way, on Tuesday differently, and on Wednesday still another way.

For example, let us take the *Solfeggietto* in C minor by Carl Philipp Emanuel Bach. In teaching this piece I would say to the student: For the first four or five days have a good time *right-reading* the piece, try to play the right notes with almost no fingering that comes to hand, in any tempo, and with some pedal as you happen to feel the music. During these few days try to get into the general spirit of the piece. Try to feel the up-and-down surge of the passages, look at the printed expression-marks, and by the fourth or fifth day try to make up your mind how you would like to interpret the piece. Where you feel in accord with the printed shading-marks (p. *f*, *crescendo*, *diminuendo*, and so on), leave them untouched, and in the places where you feel differently, mark your shading with pencil into your copy, and also change the fingering where you don't like the printed fingering.

Now "buckle down" earnestly to study the piece. For a week at least practice it slowly, just technically, without pedal, every note *mf*, even in tone and even in time. You must play each note with a good, rich, vibrating tone, without forcing it. Such a tone is best obtained by playing close to the keys, with the finger only slightly curved, touching the keys not with the finger-tips but with the "cushions," the fleshy, highly sensitive part of the finger next to the tips. Play very legato, and feel that about eighty per cent of the "stroke" is produced by the weight of the finger (with sympathetic weight from the forearm and the upper-arm, without moving the (Continued on Page 45))

## ENCHANTMENT

*Enchantment* is well named. It is an alluring fragment which, written as it is with a great economy of notes but richness of melody, must be played simply, with grace and charm. Grade 3½.

JOSEPH M. HOPKINS

Tempo di Valse, leggiero (♩ = 56)

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JANUARY 1947

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**Cantabile**

*mp* *mf* *mf cresc.* *f* *decresc.* *mf* *D.C.*

# SHIRLEY

This composition of the "novelty" type must be played with good humor throughout and with the snap and smartness that "teen agers" expect. Grade 3½.

Moderato e con grazia (♩ = 126)

CHARLES E. OVERHOLT

*mp* *Ped. simile*

*Ped. simile* *cresc.* *mf* *a tempo* *rit.* *mf* *Ped. simile* *1st time* *Last time* *f* *Fine* *Ped. simile* *cresc.* *mf* *poco rit.* *a tempo* *Ped. simile* *cresc.* *f* *mf* *D.C.*



# SOLFEGGIETTO

Father Bach expected his third son, Karl Philip Emanuel (1714-1788), to become a philosopher and a lawyer and sent him to the University of Leipzig and Frankfurt-an-der-Oder. The call to music was too strong, however; and when he was twenty-four, he became cembalist to Frederick the Great, holding office for twenty-nine years. Chiefly known for his reform of the sonata form, the little *Solfeggietto* is his most widely played composition. "Solfeggietto" is the diminutive for "solfeggio," a vocal exercise on sol-fa syllables. See Master Lesson by Heinrich Gebhard. Grade 5.

KARL PHILIPP EMANUEL BACH (1714-1788)

Allegro ma non troppo (♩ = 116)

The entire piece strictly in time.  
Take Pedal only in the few places indicated.



# PANIS ANGELICUS

## BREAD OF HEAVEN

César Franck originally wrote this ecclesiastical piece in 1872 for tenor, organ, harp, cello, and double bass. It is probably the most heard work of the Belgian composer of the great Symphony in D Minor. The arrangement is by the late able William M. Felton, long a member of the staff of The Etude. Grade 3 1/2.

CÉSAR FRANCK  
Arranged by William M. Felton

Poco lento (♩=69)

First system of musical notation (measures 1-16). The score is in G major (one sharp) and 4/4 time. It features a piano (p) introduction in the left hand and a melody in the right hand. Dynamics include p, mp, and mf. Performance markings include 'Poco lento (♩=69)', 'Like a cello', and 'a tempo'. Measure numbers 1, 3, 5, 7, 9, 11, 13, and 15 are indicated above the staff.

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Second system of musical notation (measures 17-32). The score continues the piano introduction and melody. Dynamics include mf and poco rit. Measure numbers 17, 19, 21, 23, 25, 27, 29, and 31 are indicated above the staff.

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# AVEU CONFESSION

Aveu is one of three short piano compositions written by the great Russian master, A. Gretchaninoff. In 1922 he left Russia and has since lived in Paris and in the United States. Play this little gem slowly and affectionately. Grade 3.

A. GRETCHANINOFF, Op. 173, No. 2

Andante amoroso (♩ = 76)

*p tenuto sempre mf sempre cantando*

*poco più f*

*poco accel. rit. rit. mf*

*a tempo*

*poco più f poco accel. rit.*

*a tempo*

*mf a tempo*

*dim. rall. ppp*

Grade 3.

Moderato espressivo (♩ = 60)

## SILVER BELLS

O. SCHELDROP OBERG

*mf*

*rit. a tempo*

*Fine*

*mf poco rit.*

*mf a tempo*

*D.C.*



# YESTERYEAR

Grado 4.

Valse (♩ = 54)

FRANK GREY

*mp*

*Ped. simile*

*poco rall.*

*a tempo*

*Fine*

*Ped. simile*

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*D. G. \**

*mf*

*poco rit.*

*a tempo*

*D. G.*

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

Tempo di Marcia (♩ = 108)

SECONDO

BERT R. ANTHONY

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# RIPPLING WATER

Tempo di Marcia (♩ = 108)

PRIMO

BERT R. ANTHONY

JANUARY 1927



PAUL BLISS

Con moto (♩ = 132)

**VIOLIN**

**PIANO**

*mf*

*f*

*pp*

*p*

*rit*

*III str.*

*Fine*

*a tempo*

*D.S.\**

*TRIO*

*con delicatezza*

\* From here go back to the sign (S) and play to Fine; then play TRIO.

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THE STUDENT

Words and Music by  
JAMES FRANCIS COOKE

The musical score for 'The Rose Tree' is presented on two staves. The top staff is for the Violin and the bottom for the Piano. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as dynamics (p, mf, f), articulation (pizz., arco), and performance instructions (D.S. al Fine, rit.). The melody is characterized by triplet rhythms and a descending line in the final measures.

## TWILIGHT

Words and Music by  
JAMES FRANCIS COOKE

**Lento**

**Moderato**

Play grace notes *ppp* like fairy bells.

*una corda*

*pp*

*i.h.* *r.h.*

*ril*

*f*

When gold - en shad - ows  
I see a star up

fill the skies, I al - ways think of you. The trees are filled with lul - la-bies; The  
near a cloud, A star so clear and bright; A two-light star to lead us on And

bees are dream - ing, too. I hear a call with - in my heart, A call at end of  
light us through the night. For you are com - ing back a - gain To hold me at your

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day side; That some-how fills my life with joy And al-ways seems to say:  
When twi-light falls, I hear our song, Our song of e-ven-tide:

Dreamily  
Twi-light, in the won-der-ful twi-light When we met by life's road side,  
And I kissed you good-bye; Twi-light, we will meet then for-  
ev-er In the glo-ri-ous twi-light, Just you and I.

*falsetto ad lib.*  
Just you and I.

*rit.*

# THE OLD YEAR NOW HAS PASSED AWAY

Swell: Oboe, Strings, and Flutes  
Ch. or Gt. Flutes 8, 4  
Pedal: Soft 16; Coup. to Ch.

DAS ALTE JAHR VERGANGEN IST  
Johannes Steurlein, b. 1546

JOHANN SEBASTIAN BACH  
Edited by Edwin Arthur Kraft

Adagio e mesto (♩ = 52)

MANUALS  
Sw. *p* *tr* *tranquillo*  
Ch. *pp*

PEDAL  
*pp*



Grade 1.

## MELLOW MOON

BRUCE CARLETON

Slowly ( $\text{♩} = 116$ )

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Grade 1½.

## HOPPING ALONG

LEWIS BROWN

Allegro ( $\text{♩} = 132$ )

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#2

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Grade 2½.

## COLONIAL TEA PARTY

ADA PAYMER

Allegretto ( $\text{♩} = 80$ )

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#2

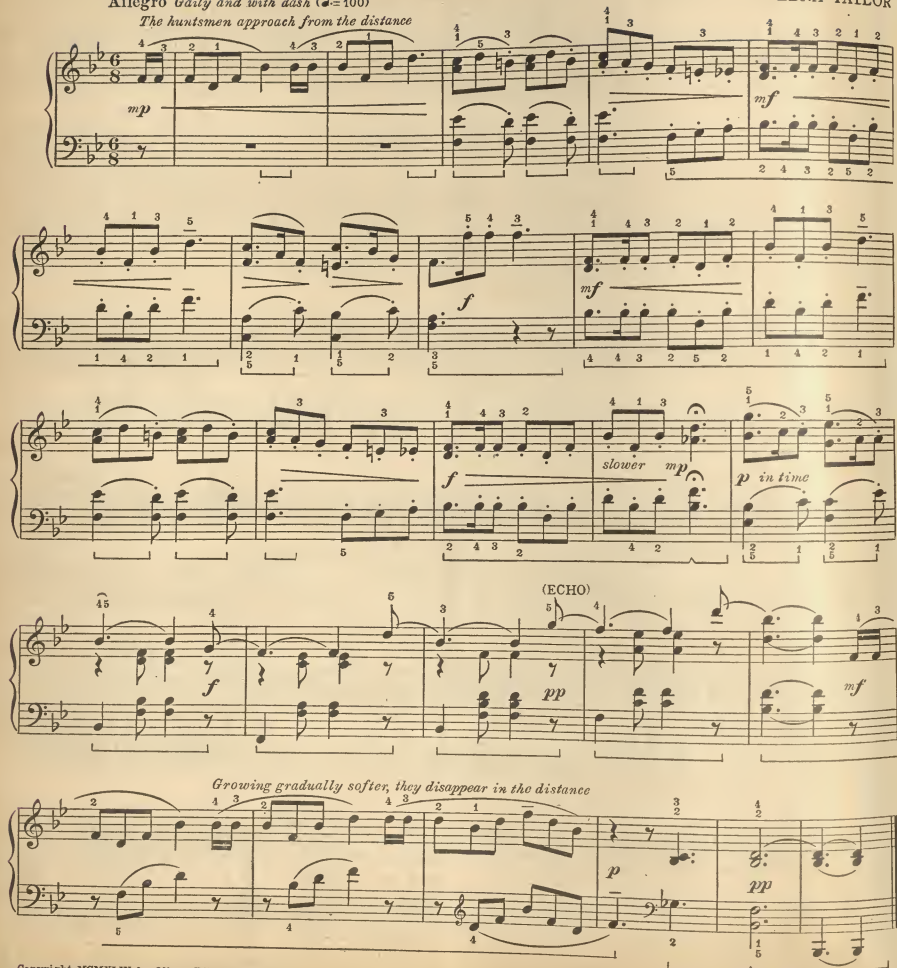


## THE CHASE

**Allegro** *Gaily and with dash* (♩ = 100)

*The huntsmen approach from the distance*

EDNA TAYLOR



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THE ETUDE

## A Master Lesson on the C.P.E. Bach Solfeggietto in C Minor

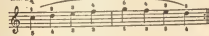
(Continued from Page 24)

[illegible]

As you practice the *Solfeggietto* this way, gradually increase the speed—and finally you have created a nice picture all “in gray.” Now the time has arrived to put “color” into the picture, which means you are ready to study the *shading*.

As a preliminary practice in shading (coloring, “nuances”) take this simple finger exercise (right hand):

Ex. 1



(Left hand two octaves lower) and play *it slowly in close touch*, in five different dynamics (degrees of strength)—*pp*, *p*, *mp*, *mf* and *f*. First the exercise three times through every note *pp*. This means the smallest amount of tone, yet not so thin brittle tone, the tone must still "carry." (As a great pianist once said amusingly, "the strange thing about music is that it should *sound*!") Some pianists glide superficially over the keys while they play *pp* or *p*. But music should "sound" even in soft passages, that is, should *vibrate*.

So make yourself feel a small amount of weight (call it one ounce) at the end of your fingers. As you play from note to note, legato, try to feel an equal amount of weight (if ever so small) transferring itself from finger to finger and thus from key to key, each note "one ounce." If you play any note on the piano with "weight," even ever so little weight, it will not sound superficial in tone; it will vibrate. Listen in the most wide awake manner to the tone you are creating.

After having played the exercise three times, slowly with intense concentration, trying to make *each note sound piano* with carrying power, do the same with the left hand two octaves lower. Then rest about fifteen or twenty seconds. Now play the right hand three times up and down *each note p* (piano). This time feel little heavier weights on your finger ends. Each note must be

sound a little less soft (two "ounces") but *all equal in amount*. Then do the left hand the same way three times, and take a short rest.

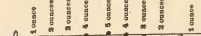
After that the right hand, *each note mezzo-piano*. Imagine the weights a little heavier still (three "ounces") and now add a little pressure from the hand knuckles, wrist and fore-arm. The same with the left hand, and short rest.

Now the right hand plays *each note m* (mezzo-forte) *four* "ounces," adding still more pressure. Then the left hand the same way, and rest. Finally the right hand *each note f* (forte) *five* "ounces," this time using quite a bit of pressure on the wrist coming down a little with each note. The left hand the same way, and rest.

During all this, try to have a wonderful coordination between your sense of touch and your sense of hearing. Analyze the sensations of your fingers, hand, wrist, and arm, as you try to produce the five degrees of volume of tone, and at the same time analyze the sensations of your ears as you hear the five degrees of dynamics. As you listen intently with your outer (physical) ears, realize vividly the effect you are producing. Hear yourself play with full consciousness.

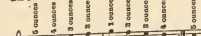
Now one other exercise before practicing the shading of the *Solfeggietti*. Instead of playing the exercise up and down all tones equal in volume, play increasing each note and diminishing each note, *crescendo* upward (pp to ff) and *diminuendo* downward (f to pp).

Ex. 2



*pp p mp mf f mf mp p pp*  
*legato*

Ex 3



very slowly with great concentration. To put on each note the proper amount of weight (ounces) and in *mf*, *mp* and the proper amount of pressure added, feel the ounces increasing and diminishing. Listen hard. It should produce the most perfect *crescendo* and *diminuendo*. Now, for the shading of the *Sol*/*leggitto*

I do not share the purist's idea that playing the old music on the modern piano we should reproduce the effect of the harpsichord in a general way. In slight way, yes, which comes about using the pedal sparingly. But since we happily have the modern piano, I believe in playing the old classics as well as other piano music with great variety of color, using crescendos and diminuendos (which we cannot get on the harpsichord).

(Continued on Page 55)



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For stressing rapid visual

## Handicaps Did Not Stop Them

(Continued from Page 23)

the "Pro Arte" Quartet are unaware of the fact that his splendid playing was saved only by an unusual amount of unwavering will power—a marvelous display of self-discipline.

In the realm of the music-hall we find the interesting story of the French musician, Michel-Maurice Lévy. While studying piano and composition at the Conservatory, Lévy was afflicted with a hip trouble which caused a pronounced limp and obliged him to wear heavy steel braces. Besides, he was abnormally short-sighted and had to use thick glasses; his hair was unruly, his body ill-proportioned; really he had been born under all the unlucky stars as regards a stage career. Did he get discouraged? Not in the least. Soon he realized his gift for comedy, when the impersonations which he did at friendly gatherings met with genuine success. He then decided to capitalize on his physical handicaps, and worked up a vaudeville act in which he appeared as a music teacher of the old school, wearing an incredible old-fashioned "Prince Albert" frock coat, enormous pince-nez glasses, a floating tie, his shell glasses still much larger than his own, all capped by a bushy red wig.

His entrance on the platform elicited unrestrained merriment from the audience, and his witty quips, his clownlike imitations of great composers or virtuosos, his operatic parodies, and burlesque impressions on song hits soon had everybody in hysterics. It was not long until he commanded high fees, was in demand everywhere, and billed as an "étouffe" in such theaters as the Folies-Bergère, the Casino de Paris, the Empire, and others. Still these activities did not prevent Michel-Maurice Lévy from pursuing his work as a serious musician, and in 1927 his opera *Le Cloître* ("The Cloister") after the Belgian poet Verhaeren, was performed at the Opéra Comique. But although he subsequently wrote songs, incidental music, and dramatic works, and even a ballet, it was the act based on his very physical deficiencies which brought him fame and fortune. Americans who visited Paris between the two wars will remember Michel-Maurice Lévy: his professional name, fashioned after the popular French pronunciation of Beethoven, was "Bélèvre."

what tremendous amount of fortitude had been needed to permit the writing down of five organ symphonies, some chamber music, piano pieces, an orchestral symphony, and a Mass. When a heart ailment grew steadily worse he refused to renounce his duties at the great organ of Notre-Dame.

On June 22, 1937, he gave a recital in that cathedral for the *Société des Amis de l'Orgue* (Society of the Friends of the Organ). A new composition of his, *Trépiques*, was featured as the middle group. A large audience was present, the nave of the magnificent basilica. The program proceeded as scheduled, and the *Trépiques* came to its closing bar. But suddenly the last chord turned into a suddenly the last chord turned into a shrill and incoherent maze of tone which stirred the listeners. Soon a gentleman came down from the organ loft, volunteered an explanation: "M. Vierne has become ill and has to go home. I regret to announce that the recital is terminated." But sprawled across the manuals of the instrument upon which he had collapsed, the great organist lay dead. Against the advice of his physicians he had insisted on climbing the long steep stairs, to give the first performance of his new work. This he had done, but the strain on his life had come to their closing point at the same time.

### The Case of Massenet

When Beethoven was stricken by this greatest curse of musicians, deafness, he continued to hear in his soul the masterworks which he conceived, and thanks to his unconquerable spirit the last great string quartets were created. Chopin, undermined by consumption, mustered enough strength to write a admirable compositions, and he still appeared in public even if giving more and more space to his assisting artists in order to spare himself. And nearer to us there is Massenet, who worked until the last day of his life and continued to compose, and incurable disease. Idolo! Philip recounts how dreadful it was to meet him in his declining years, bent and sad, that man who had been so elegant, so gay, so full of vitality, the "fleur" of Paris. One evening they left a reception where they had gone together and where as usual Massenet had been cheerful and witty, leaving from one fine host to another, kissing hands, laughing. Suddenly in the street he pulled up the collar of his coat, said not a word, and gave every evidence of suffering. "What is the matter, dear master?" I. Philip asked. "Oh . . . nothing at all, my friend. I have just taken off my mask."

In 1912 and desperately ill, Massenet found the energy to write one last opera, "Roma," lying on the floor with cushions under his chest, manuscript paper in front of him and pencil in hand. At death's door, he did not lose his lucid, his fluent emission of high C's! The young singer who is interested opera at all must feel the conviction that few words of art is a career in itself, and one worthy of the deepest consecration. Let our young artist steep himself in

## VIOLIN QUESTIONS Answered by HAROLD BERKLEY

**Concerning the Maker Klotz**  
Mrs. N. C. D. Virginia—You will find many good hints on bowing in the little book, "Practical Violin Study," by Frederick Hahn; and I can, with a clear conscience, recommend my book, "The Modern Technique of Violin Bowing." Both books may be obtained from its publishers, *The Etude*. To answer your question regarding the violins, would require a full-length article, so I must refer you to the July 1944 issue of this magazine. If you do not possess it, you may be able to buy it from the publishers.

**Concerning Strings**  
Miss S. K. Massachusetts—The A string made of gut wound with aluminum is in many respects superior to the old-fashioned gut. A: they keep their tone quality longer, are less likely to be false, and they stay in tune better. The strings made of steel wire wound with aluminum are very good in a hot climate, for they rarely go out of tune. But they have a slightly metallic quality that many violinists don't like.

**Value of a Gagliano Violin**  
Mrs. C. R. B. Ohio—Januaris Gagliano (born about 1700, died about 1770) was one of the best makers of the Gagliano family, and a specimen of his work could be worth as much as \$500 today if in good condition. But I can tell you whether or not your violin is genuine: a mere transcription of the label gives no evidence upon which to base an opinion. It is interesting-looking. "Old Gagliano" labels, that were made within the last hundred years. Januaris himself rarely put labels in his instruments. Paolo Maggini did not spell his first name as it appears in your violin. It is not likely that he was a pupil of Stradivari. His father, Alexander, may have been, but it is very doubtful.

**Is it a Genuine Maggini?**  
C. A. H. Nebraska—There is not much I can tell you about your violin except that it is evidently a German copy of a Maggini—did not invent or create. Paolo Maggini died in 1632, so it would have to be a very careless imitator who put the date 1631 on a "Maggini" label. The violin is probably worth only forty dollars.

have little to do with the question, since it is one of control and not of innate endowment.

It would seem, then, that the young American artist is called upon to develop himself under the hardest possible working conditions! In one sense, this is difficult—in another, it is an advantage, since the hard way is always the best. It serves as a challenge to the individual powers of determination and perseverance. America has a wealth of magnificent young voices, and the fact that so many of them do succeed in developing themselves worthily proves the value of struggling against difficulties.

"If I were asked just how the young singer should work at an individual development which general operatic conditions do very little (alas!) to foster, I should advise him to begin by realizing that voice alone is never enough; that the heart and soul of opera is to project human emotion; and that, to achieve this, a great deal more is needed than the fluent emission of high C's! The young singer who is interested opera at all must feel the conviction that few words of art is a career in itself, and one worthy of the deepest consecration. Let our young artist steep himself in

**Material on Bowing and the Vibrato**  
Mrs. N. C. D. Virginia—You will find many good hints on bowing in the little book, "Practical Violin Study," by Frederick Hahn; and I can, with a clear conscience, recommend my book, "The Modern Technique of Violin Bowing." Both books may be obtained from its publishers, *The Etude*. To answer your question regarding the violins, would require a full-length article, so I must refer you to the July 1944 issue of this magazine. If you do not possess it, you may be able to buy it from the publishers.

**A Genuine Stainer?**  
C. A. H. Pennsylvania—I am afraid I cannot tell you how to determine whether or not your violin is a genuine Stainer. The most detailed description of a genuine instrument would still read like a description of any fairly well-made copy. Those subtleties of workmanship and of warmth that distinguish the work of the master from that of the imitator cannot be put into the printed word. It takes years of experience in handling and observing instruments to be able to say what is genuine and what is a clever copy. If you have any reason to believe your violin is a Stainer you should take or send it to a reputable firm of violin dealers, and have it appraised. But you should remember that for every genuine Stainer in existence there are thousands of imitations.

**Is it a Genuine Maggini?**  
C. A. H. Nebraska—There is not much I can tell you about your violin except that it is evidently a German copy of a Maggini—did not invent or create. Paolo Maggini died in 1632, so it would have to be a very careless imitator who put the date 1631 on a "Maggini" label. The violin is probably worth only forty dollars.

## Preparation for the Operatic Career

(Continued from Page 4)

the art of the theater, reading and seeing classic plays of all styles and schools, and learning dramatic feeling and dramatic structure from them. Let him work at language and history, at the feeling of the various epochs and the various lands. Let him remember that the finished product of great art is a past together from a mass of small detail—detail of style, of gesture, of costume, of facial expression. And even when he begins to have interesting engagements, let him continue faithfully to work and to coach, in a small way, with the teachers who best understand his abilities—his limitations as well as his powers. The greatest mistake a young singer can make is to imagine that there lies a sort of invisible line between 'studying' and public-career 'singing,' which can be passed like a milestone along a road! Actually, that line can never be passed.

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THE ETUDE

JANUARY, 1947

"MUSIC STUDY EXALTS LIFE"



## Uses and Abuses of Cup Mouthpieces

(Continued from Page 19)

reasonable mouthpiece. It is usually a question of developing this control, and not entirely of mouthpiece construction.

With leaders in the brass instrument profession taking an advanced stand for individual mouthpieces, there is good reason to hope that many of the contemporary habits and practices will be replaced by methods in harmony with modern science and proven results.

It has been shown that the universal remedy for lip problems should be, and eventually will be, better mouthpieces for brass instruments. There is reason to believe that they will meet definitely those requirements of each individual

player. There are no inferences that there will be less need for intelligent practice and methods; however, when these things have failed to produce a responsive embouchure, it is only reasonable to believe that the mouthpieces are individually not correct.

All of the proved things regarding brass playing are valuable, and we can not do without the finest psychological methods, teaching, and the fine literature on the problems. We do not find in them any dependable method whereby we can control the wholesale failure of embouchures. If you have a weak embouchure, is that not proof that there are

no practicing methods that enable you to solve your problems? Would we not know about them?

Is it any wonder that we do not have a reliable embouchure when our lips and muscles are being crushed between the mouthpiece and teeth? Yes, the brass instrumentalist is asked to build his embouchure in this manner. There is reason to believe that a change from a misfit rim to one that is fitted correctly would eliminate much of the vice-like pressure on the delicate lip structures. With lip punishment eliminated one can practice under more favorable conditions, thus solve the problem, and mouthpieces made for the individual have proved it.

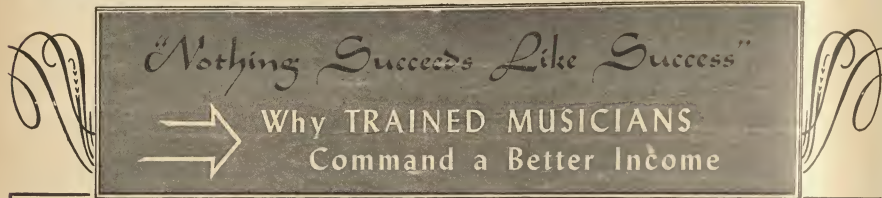
The mouthpiece subject, especially the cupped class, is a controversial one. There is a way, as has been suggested, that the brass instrumentalist can solve his embouchure and mouthpiece problems. The fact that over ten thousand individual mouthpieces were made by one specialist

An experienced instrumentalist will not question the statement that a change to a mouthpiece which is a little more suitable individually will strengthen and will be a great asset to the embouchure. It is reasonable that his embouchure can

be developed only as far as the individual correctness is employed in the mouthpiece. It has been said, "An instrumentalist can be as good as his embouchure permits." Thus, it is evident that his embouchure can be as good as his mouthpiece allows, and no better.

A vital point to the brass instrumentalist is that he use a mouthpiece that is individually correct. In the past we have had this type of mouthpiece and it was based on the fact that although everything else has had more than a fair trial, there has not been a proved remedy to solve the problem, and mouthpieces made for the individual have proved it.

The mouthpiece subject, especially the cupped class, is a controversial one. There is a way, as has been suggested, that the brass instrumentalist can solve his embouchure and mouthpiece problems. The fact that over ten thousand individual mouthpieces were made by one specialist



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is good criteria to believe that relief and improvement can be gained by having such mouthpieces made.

The embouchure and mouthpiece thing has been thoroughly educated into a set groove, unwittingly of course. Always their natural expectation is to find something that will fit in nicely with their education, or in other words, something that will not interfere with what they already believe.

This groove is a sort of stereotyped general consent to accept, without questioning, traditional beliefs regarding mouthpieces and embouchure development. It is a firm conviction that embouchure problems can be overcome only by sticking closely to customary methods of practicing, and through using the conventional type of mouthpiece. But isn't that just what we have always done? And do we not always have embouchure problems of wholesale proportion?

Our stock-model mouthpieces, merely as mouthpieces, are fine, but as instruments for correcting individual embouchure problems they are individually wrong; just as eye-glasses are individually wrong when selected from a tray in a drug store.

Except for one fact, the best advice ever given to brass players is as follows: "Get a good mouthpiece and stick to it; practice a well-planned routine and your embouchure will be right." The catch in this is, that a mouthpiece to be good, must be individually good, and if it is not individually good then it is not a good mouthpiece. So as things are, that advice is really the worst advice ever given out.

It is evident to the investigator that "When you play with a mouthpiece and that is the one the individual can use to the best advantage. There are many false beliefs regarding mouthpieces that must be overcome. Each player using a cup mouthpiece should have the desire to reason for himself and believe things that are scientifically true—things that have been tested many times and that have been proved positive with a small error.

may be undertaken by the accompanist, without giving the impression that the soloist is a "thin-ice player," whose refuge is in speed. Nor will damage have been done to the structure of the composition.

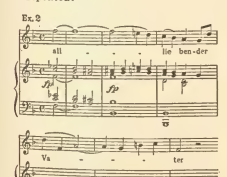
I recall the occasion, many years ago, on which I played this work with Albert Spalding for the first time. Having had experience with violinists who were unable to carry the opening tone on one bow, if an undeviating, rigid tempo was preserved in the piano accompaniment, I gave a slight impetus to the tempo in order to make his task easier. Mr. Spalding stopped playing, put his hand on my shoulder, and said, comprehendingly: "When you play with a mouthpiece and that is the one the individual can use to the best advantage. There are many false beliefs regarding mouthpieces that must be overcome. Each player using a cup mouthpiece should have the desire to reason for himself and believe things that are scientifically true—things that have been tested many times and that have been proved positive with a small error.

One exceedingly important aspect of the piano accompanist's special equipment is the technique of the damper pedal, frequently and incorrectly referred to as the "loud pedal." It might well be claimed that the very different application of the pedal in accompanying is more frequently misunderstood, even not grasped at than any other of the piano accompanist's special equipment. Each player using a cup mouthpiece should have the desire to reason for himself and believe things that are scientifically true—things that have been tested many times and that have been proved positive with a small error.

## The Accompanist's Background and Equipment

(Continued from Page 7)

pease, Schubert requires that the phrase, in the following more difficult version, be repeated:



by an imperceptible increase in tempo. Such a hastening, if properly timed and adjusted, would only be noted by a metronome, but never by the audience. If done obviously, a nervous conclusion to the song would be effected, even if the vocalist "saved face."

Such subtle and necessary adjustments in tempo, which arise occasionally, should be perceived by the accompanist, who supplies the quiet, constant current which carries the composition along naturally and inevitably, and not be left as a refuge to the soloist, who, occupying the spotlight, would immediately be revealed in unfavorable light to the auditors, not to mention the irreparable damage to the artistic value of the performance.

The second example is Bach's well-known Air, which appears on many violin programs as *Air for the G String*. The opening of this requires the long sustained note of one note on the part of the soloist which must be accomplished on one continuous, unbroken use of the bow. Many violinists are unable to meet this demand if the accompanist stolidly maintains a leisurely tempo. Here, again, an imperceptible forward urge to the tempo

can be undertaken by the accompanist, without giving the impression that the soloist is a "thin-ice player," whose refuge is in speed. Nor will damage have been done to the structure of the composition. I recall the occasion, many years ago, on which I played this work with Albert Spalding for the first time. Having had experience with violinists who were unable to carry the opening tone on one bow, if an undeviating, rigid tempo was preserved in the piano accompaniment, I gave a slight impetus to the tempo in order to make his task easier. Mr. Spalding stopped playing, put his hand on my shoulder, and said, comprehendingly: "When you play with a mouthpiece and that is the one the individual can use to the best advantage. There are many false beliefs regarding mouthpieces that must be overcome. Each player using a cup mouthpiece should have the desire to reason for himself and believe things that are scientifically true—things that have been tested many times and that have been proved positive with a small error.

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Maintaining the Balance  
Since it is the function of the accompanist to supply background and unobtrusive support to the soloist, as well as undercurrent to the whole, the injection of too lavish piano "color," through over pedaling, inevitably results in upsetting that finely adjusted balance which must be sustained at all times. In other words, and more specifically, the pianist simply cannot allow himself to pedal in accompanying as he might be inclined to do, and more appropriately, when playing a solo.

The purpose of the "background" to be

(Continued on Page 60)



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## It's Fun to Teach Piano In a Small Town

(Continued from Page 13)

In a small town, cooperation with the schools is also a matter of importance. Since the teacher usually lives within a few blocks of the school, she can arrange to have pupils excused for their lessons, so that bus-riders can leave during the passing of cars. High school pupils during free periods, and four o'clock pupils can be on time by leaving school a few minutes early. Schools need accompanists; it is gratifying to go to an opera, band concert, or Christmas program and hear one of five of your pupils accompany soloists and ensembles. Most of them play a band instrument or sing; and, in addition to the interest a teacher takes in these achievements, they give her valuable insight into the special aptitudes and interests of each pupil, and help her treat each one as an individual. We have made arrangements here to have the outstanding pianist in the junior class play the professional for Baccalaureate Services and Commencement.

Pupils get chances to use their musical training in church, too. Since the teacher knows the churches, she and her students often come to the service of district program committees. Playing in public only once a year at a recital is of little value, but frequent appearances at church and school give confidence to the young performer, so that when the climax of the year arrives and he wants to play his best, nerves will not be so apt to upset him. It is most enlightening to the teacher, too, to hear pupils outside the studio.

The most fun of all is knowing one's pupils. All information about them is given to the teacher's null. Is Anne listless? You know she's genuinely overworked from too many activities and needs a rest. Is Eleanor lax with practice? She's busy with her school work. Tommy can't be excused from a lesson? It's permissible because there is illness at home. Does Vivian really need to skip three lessons? No, she's a busier than Hazel, so you insist that she keep on. Is James slow at note-reading? He needs coaching, and you know which older pupils need the money and lives close to James. Is Audrey slow at the keyboard? You have patience and interest because she sings beautifully. Is Johnny talented but lazy? You know he's spoiled at home. Is Nancy industrious and ambitious? You feed her gobs of material because you know her parents are glad to pay for it. Do you want to talk over a project with a group? You know what time will most likely find them all free. Would a two-piano number be good on the program? You know which two pupils enjoy being together to stimulate the pupils who want to stimulate the pupils with the promise of an award? You know what they'd like to get. Are some pupils really tired, or do they only pretend to be? Is Jane shy or supercilious? Is Jack surly because he dislikes music, or is life in general?

### Problems Easily Solved

As years go by you become so well acquainted with your pupils that problems of approach and choice of material almost cease to exist. It is easy to find out which ones are honor students at school,

which ones enjoy frivolous pastimes only, and which ones are interested in serious things. Jean isn't just a young girl learning to play the piano; she's a sweet, kind, friendly person, with a vein of poetry and a glint of humor to make her playing warm and vital. Paul loves to read good books; he's independent, and has good powers of concentration; he plays with an alert mind, and enjoys mental exercise. Knowing people so thoroughly, one's approach is sure and successful. With the passing of years, an increasing number of pupils are your own. You know their background because you are responsible for it. Perhaps one doesn't realize the value of this fact until a new pupil turns up, with previous training from several other teachers and perhaps a period of idleness directly behind him. You have the sensation of being a new person, with a new, intricate machine. Where to start? Technique, rhythm, note-reading, phrasing, touch, pedal, theory—what has he learned? Invariably you spend hours of overtime before you can get him smoothly and you feel secure that you and he are working together.

Pupils' associations with each other contribute to an understanding of their attitude toward music and life in general. They learn to respect the accomplishments of others, and to regard their own more or less as a matter of course. They discover that musical proficiency is not a talent, but many; physical dexterity and control, retentive memory, keen ear, power to concentrate, depth of feeling, buoyancy of rhythm, feeling for form, and the ability to work. They listen courteously and enjoy hearing each other's pieces, and they learn to say appreciative things to each other. They become older, and the mistakes of others, and do not despair over their own. There is a singular absence of jealousy under these conditions. Above all, music becomes interesting and important; the teacher finds she can treat teen-agers as adults (and what do they love more than that?) When four intimate friends are working on Bach, they are willing to listen to his comments on the depth and grandeur of his music. When twelve or fifteen youngsters enjoy being together, they want to keep a club alive, and to meet certain requirements for membership. Their friends are all at about the same level technically, you must give them different pieces, so you keep searching for new things. Over a period of five years you know when you can safely repeat certain pieces, and as a rule your teaching repertoire is varied and extensive. When you know and love your pupils, you can find music that suits the taste and temperament of each one, and their interest in music is kept alive.

Although most of us small-town teachers do not depend on our income for livelihood, we certainly enjoy having the extra money. What fun to have one's own "Grove's Dictionary," a growing library of reference books and musical biography, concert tickets, and occasionally periods of study! What a joy to be able to keep a good supply of teaching material on hand and to buy new publications for students! And how gratifying to be able to spend money on awards for students who deserve them. If one has a pet project, like well-equipped music room, a second piano, or an electric organ, even modest fees count up fast when they can be saved instead of used for necessities.

But more than anything, pupils keep

a teacher alert and alive. As they reach concerto level, the teacher must study weeks you try to play the piece at the piano to it, dream over it, in order to give them what they have a right to expect. And when your young fledgling finally plays a piece really beautifully, you can't spare, and now you don't think of "ouces." As you play, feel the surge of the passages like waves coming and going. Finally you play the whole piece without stopping. Excitement, and reached this stage of comparative perfection, go back to slow systematic shading—practice at least once a week.

Is this music should practice all quick compositions (even many Preludes of Chopin), and all quick passages in pieces for a part of the time, besides working in other technical ways. When your playing will not only be technically fluent, with musical phrasing, but it will be rich with a grand variety of color.

Is this music should be a piece played through with the perfection of a machine, but without color.

(In my next article I shall deal with singing tone on the piano applied to melodies and chords.)

Let us suppose that the shading-marks which I have put into the *Sollegietto* found in the music section of this issue of *The Etude*, constitute your interpretation of the piece, as you have finally decided upon after your five days of sight-reading. (Other conceptions, shadings are possible, of course. But if the marks we have decided upon are well executed, it will produce a musical and colorful interpretation.) Do let us try the scientific shading-practice on these marks.

Practice at a moderate tempo, and try to follow the marks of shading literally, and don't forget that any shading mark holds good until you see another one! And try to have the most perfect collaboration between your sense of touch and your sense of hearing.

The piece begins piano (*p*) and in the whole first bar there is no other mark of shading (two ounces). Feel two ounces of weight on each note, and listen to make sure that the entire sixteen notes sound evenly soft (*p*). In the second bar there is a small crescendo from *p* to *mp*, and *diminuendo* back to *p*. So during the first eight notes increase the weight most gradually from two to three ounces, and in the next eight notes decrease very gradually to two ounces. The third bar again is all *p*, and in the fourth bar there is a little bigger crescendo from *p* to *mf*, and *diminuendo* back to *p* (two ounces to four ounces and back to two ounces). Feel it and hear it vividly. The fifth and sixth bars are all *p*. In the seventh bar have one long crescendo from *p* to *f* (two ounces to five) and in the eighth bar one long *diminuendo* from *f* to *p* (five ounces to two).

In this manner follow and execute most accurately each shading-mark. In some places there are sudden changes from one color to another (for instance, bar thirteen is all *f*, bar fourteen is all *p*). A few places are marked *f* (*fortissimo*), very loud. There give still more pressure than *f*, and call it six ounces. Try to make the last long *diminuendo* of bar thirteen (*f* to *p*, five ounces to all *p*) a one ounce) particularly gradual and effective, like the flight of a bird.

While you practice the shading in this super-conscious way, don't do it in a stilted, stiff manner but with suppleness (not flabbiness) of hand and fingers, remembering also the slight up and down wrist-motions which the arrows occur.

Go through the shading in this way at least three times a day for a week. After

that increase the tempo, while you "let yourself go" more, until after two or three weeks you try to play the piece at the tempo of the concert-tempo (*Metronome 116*). By this time you give yourself up with freedom and abandon to the flow of the music, practicing sections of about eight bars at a time, and now you don't think of "ouces." As you play, feel the surge of the passages like waves coming and going. Finally you play the whole piece without stopping. Excitement, and reached this stage of comparative perfection, go back to slow systematic shading—practice at least once a week.

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(In my next article I shall deal with singing tone on the piano applied to melodies and chords.)

## The Wit and Humor of Musicians

(Continued from Page 48)

Sonata, was asked what he was going to play at his next concert. "The new Sonata by Korngold," was the answer. "Is it dark?" "Is it grateful?" "No, but the father is!" The dialogue closed.

Richard Strauss is likewise witty and sarcastic, but for the most part good-natured. At one of the international musical festivals the young Hindemith was presented to Richard Strauss, who had just heard a work of the young composer. Strauss said to him: "Say, fellow, you certainly are talented. Why do you compose at all?" Another story David Ewen tells in his book: "Listen to the Mocking Birds." Once a dinner was given in Budapest for Strauss. The toastmaster designated him as the Buddha of modern music, a remark which caused Strauss to reply: "If I am the Buddha, the Buddha must be dead, for the toastmaster is 'his' pest."

Among modern pianists the late Moritz Rosenthal was the witliest. A young pianist who always, again and again, played the same piece, was asked, at a party, to play. He considered a long time what it was to be, but Rosenthal impatiently said: "Why don't you play your own repertoire?" Another pianist gave a concert that proved unsatisfactory. Impatiently he waited for Rosenthal's criticism. Rosenthal apostrophized him pathetically: "If I don't hear anything, I have experienced Rubinstein, I know Anserme and Lamond—but nobody ever sweated as you did."

A couple of neat jokes about George Gershwin are told by Oscar Levant in his book, "A Smattering of Ignorance." Gershwin had one passion: to play his own works as often and as long as he could. He was a real "Gershwin" even when he was particularly generous. He not only played but accompanied his playing with comments on his career, and his future. "Play my Concerto in E-flat!" "Well, George, if you had to do it over again,

(Continued on Page 60)

by the author of the famous  
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# Junior Etude

Edited by

ELIZABETH A. GEST

## Quiz No. 17

### Instruments

1. Does a viola have seven, five or four strings?
2. Should you say clarinet or clarionet?
3. Is the lowest tone playable on the violin middle-C, A or G below middle-C?
4. What instruments comprise a string quartet?
5. Name four string instruments

6. What is a Sousephane?
7. What is a transposing instrument?
8. Name four transposing instruments in a symphony orchestra.
9. Fagot, or Fagotto is another name for what instrument?
10. What is a mute?

(Answers on next page)

## Music Tables

by Gertrude Greenhalgh Walker

JOAN usually came home from school happy as a lark, but to-day she was quiet. "What's the trouble, Joan? Arithmetic too hard?" asked her mother.

"Oh, no. Arithmetic is easy. I can say these multiplication tables in my sleep. I was just wondering how I can make the school orchestra, because Betty is moving away and there is to be a try-out for her place. I'm afraid I would not have a chance."

At last the day of the try-out arrived. Joan was called upon first, but he forgot to look at the key signature, so Mr. White stopped the orchestra and called on Bert. He counted three in several measures instead of four, and threw the whole orchestra out! Then came Mary. "Here is where I lose," Joan thought. But Mary played entirely too many wrong notes. Glancing around, Mr. White saw Joan and called her to the piano. She took a quick glance at the key and time signatures, looked the page over carefully, reminded herself to count, and then, with Mr. White's down beat, started exactly on time and went through the piece without a mistake. Of course Mr. White was pleased and told her she was selected for the next semester.

Afterwards Mary asked her how she could read that piece so well, adding, "I thought it was a terrible piece to ask any one to play at sight." Joan laughed and said, "Well, my

teacher stresses scale practice, major and minor, in all forms; also triads and arpeggios in all keys. You see, these are like music tables, just like the multiplication tables in arithmetic; if you know them you have a better chance to read correctly and also watch out for fingering, phrase marks, and expression. Good sight-playing, my teacher says, is a must for all pianists."

"Well, congratulations. But I'm going to practice music tables," Joan warned Mary. "So watch out for me the next time there is a try-out."

## The Spinnet

by E.A.C.

I often wonder what it's like To play upon a spinnet, But even if I had a chance I haven't got a minute.



My days are filled from morn till night With practice school, and study; I really don't know any one Who's such a busy body.

## The Accompanist

by Elsie Duncan Yale

"WHAT do you think, Miss Morris?" exclaimed Daisy, as she came for her lesson, "my cousin Cella is visiting us and she plays beautifully. She is majoring in music at college, and all she wants is to be an accompanist. Now, there isn't much to that, is there?" "Well, there is a great deal. What do you think about it?" asked Miss Morris.

"I know you must be a good reader and not play too loud or too soft, and if you are very good nobody notices you at all."

"That is not bad for a start, but in the first place you have to be a very fine, artistic pianist, because many accompanists are extremely difficult. Take Schubert's 'Erlkönig', for instance, for a short song, with those difficult octaves in the bass suggesting a galloping horse; or take the Caesar Franck Violin Sonata, to say nothing of the very difficult Brahms Violin Sonatas. Then if you have attended song recitals you will remember the accompanist often plays a group of difficult piano solos, so of course the accompanist must be a fine concert artist. You are right about being a good reader, for that is an absolute necessity. No one would be bothered using an accompanist who was a poor reader. You must not only keep your eye on your own score, but also on the soloist's notes, for soloists sometimes do very unexpected things. Then you must be able to transpose readily at sight, for often a song must be played in a different key than that in which it is printed, to suit a singer's voice."

"And tact! An accompanist needs lots of tact and judgment, too, to know how to give just the right amount of support—not to be too prominent nor too 'wishy-washy'." "I never knew there was so much to being an accompanist," said Daisy. "That's only half of it," laughed Miss Morris. "The accompanist must be thoroughly familiar with vocal solos, with opera and oratorio scores and their traditional interpretation; he must have a good working knowledge of German, French and Italian; good English diction; must be familiar with sonatas and solos for violin or cello. A good accompanist even makes himself familiar with flute compositions, as well as with solos for other instruments. Also, he must have a thorough knowledge of musical terms. He must have the ability to improvise an accompaniment when none is written; and this requires a good ear and knowledge of keyboard harmony; and he must have a keen sense of rhythm, yet be flexible in accompanying the soloist."

"Wheel!" exclaimed Daisy. "I know I could never be an accompanist. I see my cousin has a hard job ahead of her after all!"

"Yes," answered Miss Morris, "a really good accompanist is a very important person in the musical world and your cousin has a worthwhile ambition. She will work hard, but she will love it."

## Would You Be Surprised?

Would you be surprised to find that people could not read their handwriting? Most of the Junior Etuders write fairly well in the body of the letter but names and addresses are not always clearly written. Of course, you know your name and address so well yourself you may forget that other people have never heard it. And there are times when names are almost "un-make-outable." We have two or three letters in our files that were returned for better addresses, yet they had exactly the address you gave us. So, be careful, if you want to receive your prize or have your name correctly spelled in our columns.

Once, a letter came to us from Florida which required an answer. With the help of the post-mark, the town and State could be identified, but nobody in the Junior Etude office could make out the name of the writer. We wrote the information she requested and cut her name out of her letter and pasted it on our envelope, hoping the local postman would be able to deliver it. But, no, indeed! The letter was returned to the Junior Etude; even the postman was unable to make out the name.

So be careful!

## Junior Etude Afghans

First time I saw them, I received asking if the Junior Etude is still making the Red Cross afghans. Yes. Of course, after the war stopped, many of our readers thought there was no longer any necessity for such things and not many squares have been received since that time. But, as there are still a great many wounded soldiers in the military hospitals, and as we have a large number of squares on hand, yet not enough to complete the afghans begun, we are glad to receive afghans of all sizes. (Four and one-half inch) or woolen goods squares (six inches), so that the afghans partially finished may be completed.

Squares have recently been received from Constance Saunders (who sent fifty squares), Nora Ament, Clara McCochran, Edna Tallman, Marian Zeck, Alberta Farris, and three packages of squares have been received with names given. We thank them, nevertheless. The afghans have been made from the Junior Etude squares, with three other afghans made from squares. The Junior Etude thanks all who contributed squares. The completed afghans went through the Valley Forge (Pennsylvania) Military Hospital.

## Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the next six months for 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 years; and Class C, ten to 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 any one copy your work for you.

Essays must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa. by the 22nd of January. Results of contest will appear in April. No essay contest this month. See below for special contest announcement.

## Drawing Contest

### Prize winners

Class A, Mary Louise Emery (Age 17), Pennsylvania.

Class B, Mary Louise Strehr (Age 12), Missouri; and Jerry L. Daly (Age 13), Missouri.

Class C, Miriam Feldman (Age 9), District of Columbia.



MARY LOUISE EMERY (Age 17), Pa.

### Honorable Mention for Drawings:

Fredrick Turner, Julie Owen, Frances McCall, Mary Gregory, Janis Ruth Smith, Ethel Mae Scholer, Charlotte Deanna Hommel, Marvin Henrich, Betty Ann Huff, Calvary Adamsky, Shirley Ann McColl, Shirley Kalland, Dolores Lewis, Betty Jean Peters, Rene May Council, Anita Goodman, Willie Barnes, Ann Stummig, Evelyn Winters, Marjorie Watson, Annabell Black, Edwin Wartman, Ruth Kerner, Frances Merryman, Hilda Johnson, Ruth Mariner, Holladay, Gladys, and Betty. Also, Neva Lewis, Delsine Kaufmann, Louise Goyner.

DEAR JUNIOR ETUDE: I have never written to you before, but here I do! I play for the Grade music in school and for other things. My Mother is my teacher. I started when I was six years old and hope I can continue.

From your friend,  
SIOBANN M. (Age 14),  
North Dakota

## Letter Box

Letters have been received which limited space will not permit publishing: Ruby Ellen, William Smith, Nancy Germer, Mary Ellen Russell, Margaret Ann Rea, Anita Mae Sneed, Lucy McDonald, Beverly Jean Auchmuty, Joanne Page, Elaine Pense, Doris Elaine Strand, Louise Henriques.

## Special Contest

This month the Junior Etude holds its third annual contest for original compositions. Pieces of any length or any type may be submitted but must be received by January 22. Send a piece you have already written, or write a new one.

Follow the regular contest rules which appear elsewhere on this page.

### Answers to Quiz No. 17

- 1, four; 2, clar-i-net; 3, G below middle-C; 4, first violin, second violin, viola and violoncello; 5, banjo, guitar, mandolin, ukulele; 6, a large brass wind instrument, its bell rising above the performer's head, usually associated with military bands; 7, an instrument which sounds the tones of one key while their notation is that of another key; 8, clarinet, English horn, French horn, trumpet; 9, bassoon; 10, a device which can be attached to an instrument to soften its tone.

## Letter Box

(Send answers to Letters in care of the Junior Etude)

DEAR JUNIOR ETUDE: I have been reading your magazine. I am one of the lucky music pupils who has a very good teacher. I have been studying about seven years. My ambition is to go to a college of music. I would be very happy to have letters from some one who also enjoys music.

From your friend,  
MARY LU VALK (Age 13),  
Missouri



JO GRADY RICE (Age 13), Texas

DEAR JUNIOR ETUDE: I play the telephono and piano and some day I hope to major in piano as I am very fond of it. I am taking a serious composition course and have composed an Adagio in E major and a Prelude in C-flat and am working on others. I have been publishing such a fine magazine as THE ETUDE. I recently bought my first copy of it and from now on I will be a regular customer.

From your friend,  
KIMBERLY HONRA (Age 15),  
Texas

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man Austria.

## The Accompanist's Background and Equipment

(Continued from Page 53)

supplied by the accompanist might well  
be compared to the setting of a rare gem.  
The setting should not become so ornate  
or colorful that it obscures instead of  
intensifying the beauty of the jewel. Like-  
wise the pianist must restrain his fond-  
ness for color in order that the balance  
is not upset, and so that the constantly  
maintained relation between the parts  
results in placing all musical values in  
perspective. Even in music where the use  
of pedal-enriched tone is appropriate and  
fitting, the accompanist must refrain  
from its lavish use. In fact in certain  
compositions, such as Schubert's *Wohin?*  
and *Zie Forelle*, I abjure the use of pedal  
completely, playing very crisply, in order  
not to mar the delicate color which must  
be supplied by the singer. Similarly in  
serenades, where the accompaniment  
simulates the plucking of strings in an  
informal manner, no pedal should be  
used. It is only too true that many pi-  
anists have recourse to constant use of  
pedal in order to obscure defects of touch.  
Hence the accompanist who would achieve  
the highest results must have a deli-  
cately adjusted, sensitive touch in which  
evenness and crispness may be main-  
tained without subterfuge.

Even in the *Ständchen* by Richard  
Strauss and also that by Schubert, the

skilled accompanist may refrain from  
pedal color. In the latter, the Schubert  
*Serenade*, particular care should be taken  
to sustain the two-beat bass octaves their  
exact duration, playing the right hand in a  
light, plucked staccato. Then when the  
melodic, piano phrases occur, if they are  
played *molto legato*, the desired effect  
will have been achieved: one of the most  
spontaneous simplicity. Such is "the art  
which conceals art." One must be artful  
in order to seem to be artless!

A less exacting, but nonetheless im-  
portant, aspect of the accompanist's  
equipment must be a cultivated ability to read  
at sight, not only the two staves which  
every competent pianist should be able  
to encompass fluently, but, simultane-  
ously, the additional staff line of the  
soloist's part.

From this introduction to the art of  
the piano accompanist, it may readily be  
comprehended that the expert accom-  
panist must have a knowledge of the  
whole similar to that which is possessed  
by a conductor, with these two essential  
differences: he must direct, without  
*seeming to direct*, and, in addition, he  
must play a dual role, one as pianist, the  
other one of self-effacement. But, unlike  
what many may think of him, he does  
not "lax the heels of others."

## It Does Happen Here

(Continued from Page 18)

for "grooving" the tempo, beat them off.  
Many of the boys felt relieved of the  
usual nervous tension (or so they said)  
and soon came to the conclusion that  
they played better when Herb was not  
there. It was a "good" job from start to  
finish—loud and fast and plenty of spirit.

Long after "lights out" I used to talk  
with Herb in his room, and I never left  
without feeling richer for some gem of  
wisdom derived from his conversation. He  
was actually pleased to hear that the  
band had played well without him. I  
was puzzled; until finally the truth hit  
me. It was not the leader's absence that  
had made the Seaside job such a suc-  
cess. It was his presence on the scores of  
jobs preceding and the many hours of  
lip-killing, lip-building rehearsal.

Of course, there is little comparison  
between this army band and the Emory  
Church group. In the latter, all members  
play because they like to play. Their at-  
titude is relaxed and mature. The men do  
not have to live with each other twenty-

four hours a day. No one details every  
minute of their time to a training sched-  
ule "by order of Colonel So-and-so." The  
rehearsals, while exacting, are not labori-  
ous. Herb's job often was to give bits  
of personal satisfaction in seeing grad-  
ual progress. Ken's job for one short eve-  
ning a week is nearly all lasting pleasure  
and good fellowship. But both are leaders  
of real quality.

When that memorable rehearsal of the  
Emory Band was over, I hoped for Ken's  
quick recovery and return to the podium,  
but my fears of what would become of  
the band during his stay in the hospital  
were thoroughly calmed. For once again  
had been proved the final test of true  
leadership—the ability to make one's  
presence so vital that he can never be  
truly absent.

Would that the world were blessed with  
many more musical outlets like the  
Emory Church Band, whose only objec-  
tives are fellowship and music for music's  
sake.

## The Wit and Humor of Musicians

(Continued from Page 55)

would you still fall in love with yourself?"  
Gershwin loved his mother tenderly  
and she in turn was intensely proud of  
her son. Once in praising her to the skies,  
he said: "And what is more, she is so  
modest about me." These Gershwin jokes  
are characteristic of the attitude of  
numerous musicians. They prove that the  
artist always needs confirmation, en-

couragement and praise and not a few  
of the jokes told betray that many mu-  
sicians are not hesitant about raising  
themselves by lowering others. But that  
is understandable, forgivable, and neces-  
sary. If anywhere, the words of Terentius  
are applicable to the musician:  
"Homo sum; humani nil a me alienum  
puto."

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