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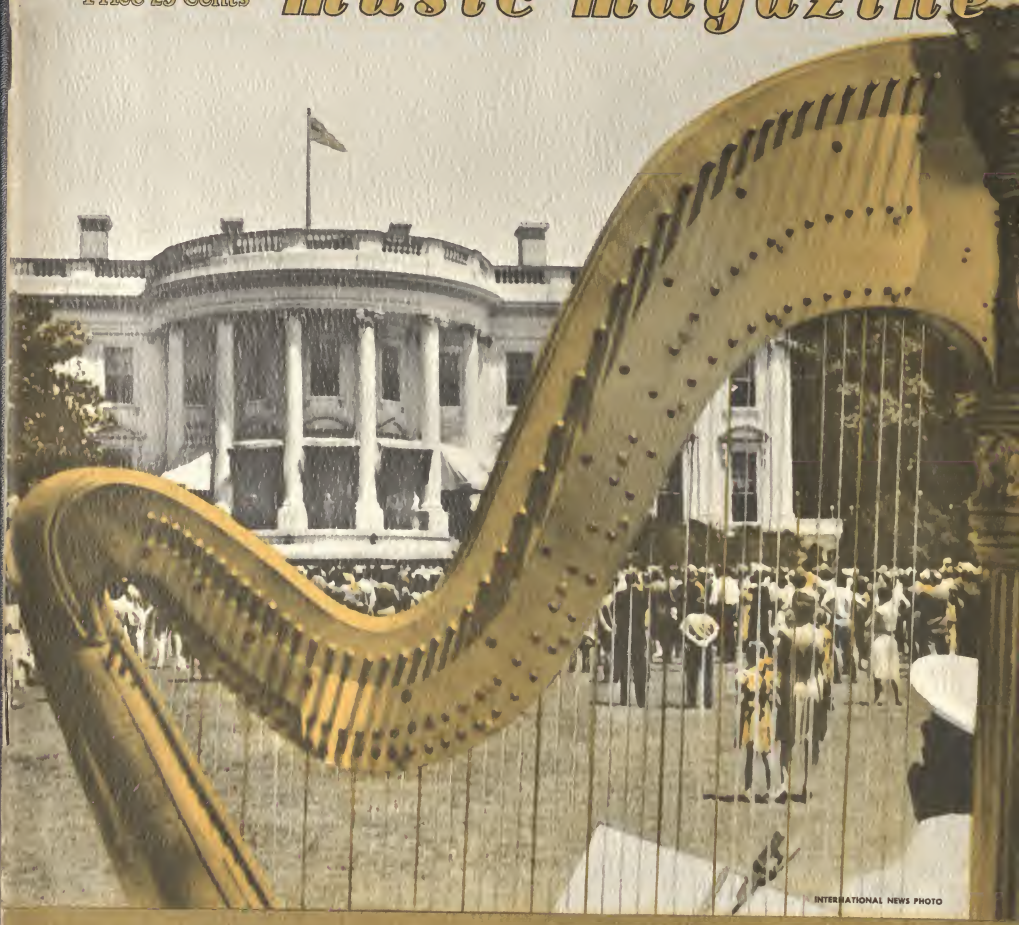

INTERNATIONAL NEWS PHOTO

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THE ETUDE

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Wanted—a Million Pianos

OUR COUNTRY is now confronting a piano famine and it may be necessary for thousands to wait for two, three, and even four years to secure a fine instrument of standard make. The demand will probably far exceed a million new instruments.

During the great Depression the manufacture of pianos was markedly reduced. During the War it went down to zero. The supply of existing instruments, together with all new instruments that can be turned out for some years to come, will hardly be adequate to keep pace with the enormously increased interest in music study and the consequent demand for musical instruments. The situation is really critical.

If you aspire to buy a new, fine piano, determine which make you can afford and register your name at once with a dealer, as you would for a new automobile. Even at that you may have to stand in line a long, long time to secure one. Fortunately, in the case of the piano, you need not "hold off" and wait for the manufacturer to bring out new models.

PIANOS BOUGHT

THE ETUDE prints this picture of a truck of one of the leading piano movers of the city of Philadelphia, indicating how eager the public has been to get old pianos during the great piano shortage. Papers from coast to coast have printed enticing advertisements headed "Pianos Bought."

From coast to coast the daily papers have been displaying advertisements for several years from dealers seeking to purchase second hand pianos. There was no ceiling price on these instruments, as there was in the case of used cars. The trading was sharp and exciting. Some dealers took ancient pianos, altered the cases, repaired the works, added mirrors or some other gimcracks, and behold—reborn pianos! In thousands of cases the "reborn" instruments are likely to last only a few years at most. Some of these reborn pianos remind us of the trick of the old-fashioned dishonest horse dealer who used to put mercury into the ear of an old nag and tickle it until it pranced around like a two-year-old. When the mercury flopped out, the tired old plug collapsed with it, like a punctured balloon.

Other responsible dealers did a fine job of reconditioning. In fact, many of the responsible music houses specialized in taking good, used pianos, thoroughly reconditioning them, and selling them at moderate prices, which represented very good value to the consumer. This was an important service at a critical time.

Now that OPA ceilings are off new pianos, you probably imagined that they would come tumbling out of factories like mass production automobiles. Fortunately, the making of fine pianos is both an art and a science. America has established a record for making some of the finest pianos in the entire history of the art. Our superb instruments have repeatedly been selected by the world's greatest artists in competition with those of the foremost manufacturers of the world. Ever since John Behrent made the first American piano in Philadelphia in 1775, we may be proud of the exalted standards of manufacture held by the foremost American makers for well onto two centuries. The best designs, the best materials, and the best workmanship have given American pianos a wonderful reputation for longevity. We often have played on American grand pianos over fifty years old which had been regularly tuned and repaired and which were in surprisingly good condition.

Not everyone has the means to purchase a new "top price" piano, and there is a class of excellent utility instruments which have character, tone, and stability, and which serve their purpose. It is this type of instrument upon which by far the larger part of American students have had to depend in their homes.

Then there is a third class of piano, made by commercial manufacturers without ideals, to meet a "price market." Many of these instruments might better be known as "junkos" rather than pianos. Inferior materials, rushed manufacture, poor workmanship, condemn them from the start. They are always poor investments and have a depressing effect upon the work of the students.

What will the piano dealers do to keep up standards in the post-war period? The public is growing more and more sophisticated and selective. Piano manufacturers know this, and we predict that the less costly pianos of the future will be made with more consideration for musical values than has been the case in the past. The elevation of musical taste, through the splendid models of piano tone heard when demonstrated by great artists over the radio, as well as on the concert stage, will make it increasingly difficult to dispose of instruments like the cheap Japanese pianos which we are told could sometimes be secured for as little as sixty-five dollars in the Orient. Dr. Helen K. Kim, President of the Ewha Womans University at Seoul, Korea, recently told us of the Japanese pianos they were forced to use during wartime. These pianos sounded like xylophones and rarely lasted over two years.

One remarkable thing about the piano is that it has been susceptible to so few changes or improvements during the years of its existence. On general principles the piano is the same as the primitive instruments of Cristofori. The character of the materials has changed, the style of the case has been altered from time to time, the *sostenuto* pedal was introduced by Dr. Hanchett in 1873, the tone has been broadened, improvements in the key and action assembly, as well as in the scale and iron frame have been

(Continued on Page 556)

Photo by Harris & Ewing

HARRY S. TRUMAN

Thirty-third President of the United States of America

Mr. Truman is the second President of notable musical attainments to occupy this exalted position. Thomas Jefferson, our second President, was a musician of unusual ability for his period. THE ETUDE is especially proud to give its readers Mr. Truman's opinions upon his favorite avocation.

Music's Significant Place in Modern Life

From a Group Discussion with

President Harry S. Truman

PREPARED ESPECIALLY FOR THE ETUDE MUSIC MAGAZINE BY LEROY V. BRANT

This interview was secured for THE ETUDE *by Mr. LeRoy V. Brant of San Jose, California, whose articles have previously appeared in* THE ETUDE. *Mr. Brant is an organist, pianist, and teacher who was born in Nebraska but who has spent most of his life in California. He studied at the College of the Pacific, at the Chicago Musical College, and with Xaver Scharwenka, Felix Borowski, and Clarence Eddy. He has the degrees of B. Mus., M. Mus., Associate Trinity College, A.A.G.O., and is the organist of Trinity Episcopal Church at San Jose. By special arrangement with the White House Mr. Brant flew from San Jose to Washington with a group of journalists to secure this interview.* —EDITOR'S NOTE.

MUSIC can make the life of the average man richer. Music can help to further a better understanding between nations. Music can clear the mind of the tired man, and can put to flight the troubles of the day. Thus the credo of President-musician Harry S. Truman, the while Congress was embroiled in a bitter debate about the extension of the OPA and the loan to England, the while the women's mushroom lobby for the OPA was headlined as accusing the Capitol police of "pushing the girls around" and then lying about the pushing, the while Iran was reported clamping an ironclad censorship on all news outgoing from her borders.

For months a group of California music correspondents had planned to discuss music with the President, had prepared for his consideration a case for music, the case contained in nine questions. Mr. Truman felt abundantly justified in giving some thirty minutes out of his busy career, to discuss earnestly the problems which the musicians saw confronting them. He gave time to music on the grounds, as he expressed it, that we must cultivate spiritual matters even in the midst of the plethora of problems offered by material ones, for when men become as close to each other in mind and spirit as they are in science, the material problems will, little by little, approach the vanishing point.

Nine major questions were asked the President, all of which he readily answered, with an evident insight into the purpose with which they were framed. The questions and his answers were:

Music's Contribution to Peace

1. "Do you believe that music can make a major contribution to a lasting peace between the nations, and if so, in what way?"

The President remarked that music is an art common to all great civilizations, and that it could help in war, when soldiers would better march to battle to martial strains. He quickly added, however, that if they might fight a better battle to the music of a military band, men might also make a better peace to the accompaniment of a great symphony orchestra. Music has been a great help in maintaining a civilization, and music is international. It was Mr. Truman's opinion that as nations sing and play each other's music, so they gradually grow to understand each other better; hence they will, little by little, ease some international stresses. When you have sung in a quartet, or choir, with a man, you are less likely to try to get the better of him outside the concert hall, so the President thought.

2. "Do you believe music has already made a major contribution toward lasting peace between this and the Latin-American, or other nations, and if so, will you cite instances from your own observation?"

Mr. Truman replied that unquestionably such contributions have been made, especially in the case of North and South American countries, where an interchange of orchestras, choruses, and other forms of music has been abundant for the past few years. A mutual adaptation of ideals, he called the exchange, and an adoption of mutual ideals. The Latin countries have helped us with their colorful rhythms; we have helped them with our elements of musical formalism and sound theoretical practices. In this common spirit of helpfulness, of good neighborliness, we have grown to understand each other better, and are therefore the less likely to fight when we disagree.

3. "How has music helped you in your own life, and to attain your present high station? (Note: We are not attempting to ascribe any definite political value to music, or any magical properties to it, but only to show how it may help any successful man in business, profession, or trade.)"

The President felt that music has helped him to enjoy life. This help is of a different type from financial or political help. It is a help which enriches the man's graces. It is a help which gives him relaxation from the sterner things, for the moment, and thus fits him better to meet them again. Also, the President thought that he might have gained some insight into the minds of other nations from what he has heard of their folk songs.

He told how he had begun the study of the piano at the age of eight or nine, had continued that study for some five years, and had then given it up because the other boys called the study a "sissy" one. But he thought all boys, as well as girls, should have such an enriching experience. His own daughter also began her music at about the same age, taught by her father. When reminded that Mary Margaret Truman is probably the only person living who can boast of having had piano lessons from a President of the United States of America, Mr. Truman chuckled and said he hoped the lessons did her some good.

Mr. Truman also wanted it distinctly understood, and gave his permission to be quoted on the point, that when he spoke of music he did not refer to the so-called modern music. He likes melody, harmony, and he does not like noise. His music is a relaxation to him, he repeated, and a pastime.

4. "Does the performance or hearing of music in these present trying days help to relieve your nerve fatigue, or the tensions engendered by your many duties?"

The President made it clear that he was not the worrying type, in any event, but he stated that he has a radio by his bedside and a piano by his desk. Obviously, music means much to him. He said that the effects of the two different types of music, that is, the music that he makes and the music to which he is only a listener, are different. He likes both effects, and considers that both effects are valuable. When troubles do come, music can take his mind off them.

Music and the Three R's

5. "It has been suggested that the subjects most important for young people to study are reading, writing, arithmetic, history, the subjects pertaining to their lives' work, and music, in the order named. Do you agree with this analysis, and will you cite your reasons for such agreement, or against it?"

The President was hardly inclined to assign a categorical order to the subjects named, but agreed with the main theory of the question. He thought everybody should, of course, know the three R's, and he esteemed history as one of the most important of all subjects because, he opined, if people understood the lessons of history there would be no more wars. He was emphatic in his belief that music should be included in the category, and prominently, because of his belief that a knowledge of music, at least enough to understand it, makes it easier to live.

6. "What, in your opinion, is the most valuable function of music for the average person?"

Entertainment and relaxation, was Mr. Truman's concise answer to this question.

7. "Do you believe that a national minister of music, or of the arts in general, could serve a national need and assist in building up a greater national culture? (Note. It has been suggested that it would be the part of wisdom to emphasize spiritual matters to a degree equal to that which material ones, especially war, are emphasized. Your answer to this question, if in the affirmative, will not be interpreted to be a nonrealistic emphasis on impractical matters, but rather a realistic attitude looking toward the day when it will be possible to lay aside the big stick.)"

The President pointed out that music is a phase of education, and should receive neither more nor less attention than any other branch of schooling. When he was reminded that the cabinet boasts no portfolio of education he said he was perfectly aware of that fact, that the question of a minister or secretary of education had been a bitter political one for a quarter of a century, and that he expects to have considerable to say about this particular matter within the reasonably near future. In the meantime, he pointed out, the state superintendents of schools of the various sovereign states have almost ministerial powers within their jurisdictions, and if those men elect to use their powers to promote the fine arts, and music, as well as the mill run of educational subjects, they are free so to do. What they do will be determined by two things, Mr. Truman thought; first by their own educational inclinations, and second by the requests or demands made on them by their people.

8. "In your opinion should the average American municipality subsidize civic music, such as orchestras, choruses, bands, and other like activities, when it is financially feasible so to do? If you believe in such subsidization, would you care to suggest a percentage of an annual budget which should go for such a purpose?"

Mr. Truman thought that such matters must in all cases be worked out locally, although, he added, it was his opinion that in most cases excellent bands, orchestras, and choruses, attract people to the cities which possess them. From that standpoint, he suggested, they might be very, very good business. He commented on the attraction which the orchestra in his own city, Kansas City, is to the public in general. When asked if he thought a twenty-five cents per capita annual expenditure for music about right for the average municipality the President (*Continued on Page* 556)

How I Taught Alec Templeton

An Interview with

Margaret Humphrey

Piano Instructor of Newport, South Wales

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

The visit of Miss Margaret Humphrey to America, this year, marks a climax in what Miss Humphrey herself terms her great "musical romance." Sharp, jolly, and above all, warmly kind, Miss Humphrey ranks as the foremost music teacher of South Wales. One of seven children herself, Miss Humphrey says that it was not easy for her to have the musical training she longed for. Her home environment was thoroughly musical. Her grandfather was a maker of violins, and music in all its forms was part of life. As a girl, she had lessons from a Newport teacher, and then had to wait until she could herself earn the means of securing further instruction. Only after she herself had begun teaching was Miss Humphrey able to go on with her own studies, this time under the instructor of her former teacher. Much of Miss Humphrey's completely solid musical background is self-acquired. Never content with simply teaching, she has constantly continued her studies, coaching and taking "refresher" work with Egon Petri.

Established as the ranking teacher of her locality, Miss Humphrey was brought to interest herself in a tiny boy named Alec Templeton. She at once recognized the child's phenomenal gifts, and set about developing them. Margaret Humphrey is Templeton's first teacher; the one who gave him his musical start, enlisted the aid of responsible patronage in furthering his studies, prepared him for his examination for Licentiate of the Royal Academy and entrance to the Royal College of Music, and guided his progress in musical taste as well as in formal scholarship. Miss Humphrey remains the one teacher with whom Templeton most enjoys working. From kindly, jolly little Miss Humphrey, at Newport, Wales, Alec Templeton still derives more stimulus and greater guidance than from any other master he knows. This year, Mr. and Mrs. Templeton have brought the beloved teacher to the United States for a well-earned post-war holiday. Miss Humphrey devotes much thought to the progress of her sixty-odd pupils in Newport, but her first thought is for "her boy." In the following interview, she explains to readers of THE ETUDE *her method of teaching Alec Templeton.*

—EDITOR'S NOTE.

"IT WAS through a cousin of mine that I first heard of a little boy who lived on one of the farms near Cardiff, Wales, and who was said to have remarkable musical talent. I was asked to hear the child play, and readily agreed to do so. I was prepared for a talented child. I was quite unprepared for a wee toddler, only four years old, who could play anything he had ever heard, and in the strangest manner. Too little to reach the keyboard from a stool, this babe would stand before the instrument, reach his tiny arms well over his head, and play piano with his fingers only—he never used his thumbs, probably reserving them for a sort of leverage on the front board, to keep himself going! That was my first encounter with Alec Templeton.

"I was happy to teach the child, never realizing that he would teach me a great deal more than I could teach him. Perhaps the first thing that gave me my really musical introduction to Alec was an outing we made together. I took him to the Fields, to hear the Grenadier Guards Band. He enjoyed the playing enormously—he has never heard music that he was not able to enjoy, for one reason or another—but what impressed him most was the Rachmaninoff *Prelude in C-sharp minor.* That he loved! All the way home, he begged to hear it again. 'Oh, play it for him!' he kept repeating—Alec always spoke of himself as *he* and *him*, never as *I* or *me*—'He wants that *Prelude*—he *must* have that piece!' So as soon as we reached the house, I sat down and played it for him—never stopping to think that the brass band had naturally transposed the sharp key of the original to a flat key of band instrumentation. Hardly had I begun to play, when the little one broke into heart-piercing cries. 'That's not *it*,' he wailed; 'that's not what they played—it's all different—he wants the piece he heard on the Fields!' Thus I learned the great responsibility that was mine in caring for the musical safety of a child so keenly attuned to tone that, at the age of four, he felt pain in key differentiations.

Absolute Pitch Plus

"Thus, Alec himself began to teach me my job. Keys and tonalities were natural to him. Not only has he absolute pitch, but a most highly sensitized development of absolute pitch. As a tiny thing, he would recognize the little friends that came to play with him, by the sounds of their bicycles. In later years, before he was accepted by the Royal College, we were both asked to tea by Sir Walford Davies, that grand old man of English music. Sir Walford had absolute pitch himself, and, just for the fun of it, he flicked his finger against a china bowl on the table, and said, 'Templeton, how many tones do you hear there?' Alec promptly replied, 'Seven.' 'Heavens,' exclaimed Sir Walford, 'he is right! There are seven, but I can hear no more than five!' Well, to go on with the story, tonalities themselves were natural to him, but he had to be taught names and relationships. He had to be made to understand that there were reasons why his *Prelude* might be made to sound different through the use of different keys.

He Learns to Use His Thumb

"As to his actual playing, Alec Templeton's first encounter with developing technique was a struggle. It seems incredible, today, that this should have been the case—but it was! Having done all his playing standing up, neglecting his thumbs, and often using his elbow when he wished to complete an octave stretch he couldn't reach, his habits were all wrong. Worse than that, he had to go through the sorry business of unlearning bad habits before he could be prepared for good ones. It was not easy. First, Alec had to be persuaded to sit down while he played. We tried higher chairs, and regular piano chairs with books on them; finally, he made friends with the notion of sitting on a chair piled with cushions—he was still not five years old. The next great problem was to get him to use his thumbs. I would explain that he had five fine fingers to work with, counting them over with him. One day, he suddenly cried, 'He has five fingers—and you're the sixth! You're his sixth finger—Sixey, that's who you are!' The name has stuck, and to this day, Alec calls me Sixey. However, he learned to use his thumb!

"Once he had a grasp of the barest fundamentals of music, his progress was rapid. We began by playing tiny, simple duets together. In all my teaching, I have never believed in too much 'system'. The great thing is to encourage in children an awareness of, and a love for, *good music*, and to enable them, by the most natural means possible, to make good music come out of the keys in a musical way. With Alec, though, I was hardly able to observe any 'system' at all. The point was, not to get him to learn, but to keep him from wearing himself out. I never gave him regular lesson periods; much later, he would come to me at weekends, when my regular teaching was done, and have a 'lesson' that might well continue for ten or twelve hours. When he was physically tired out, he would give a great sigh. Then I knew he could absorb no more, and we'd spend the time listening to things. The listening refreshed him, and then he was ready to go on—playing the music he had heard as relaxation, as part of the lesson!

"He got his new pieces by listening to them, either in my playing or on gramophone records. He had a little stool before the machine, and would literally wear records out by repeating them. For his own amusement, he could learn a piece by hearing it once; for formal study, however, we would repeat the composition, section for section, until he had mastered it thoroughly, in all its developments. There was never the slightest need for getting him to practice one hand at a time. He would hear the effects he wanted in his mind, and then find his own way of transforming his inner conception into tone. For that reason, I seldom interfered with his own way of fingering.

First Public Concert

"One day, in learning a tiny piece called *The Village Forge*, Alec stopped short over a certain chord, which he loved. I told him it was the dominant seventh. Immediately, he resolved it himself, and at once worked his way through all the keys, resolving their dominant seventh chords. After that, he marched through the house, chanting, 'He has learned the dominant seventh chord!'

"At six, he played his first public concert. Alec always loved playing in public; was never the least discouraged by it. Together we did the preparatory work for the Licentiate of the Royal Academy of Music—and presently, he was ready for the Royal College, where the Earl of Plymouth was his patron. The difficult written examination was not without its terrors for him, but he thoroughly enjoyed the oral examination. I waited in the anteroom while he went in. When he came out again, he was radiant. 'Sixey,' he cried, 'it was gorgeous! They simply asked me to hum a few tunes, and name a few notes, and place a few chords. It was just marvelous! I've got maximum marks!'

The Fibre of His Life

"To me, Alec's outstanding trait is not his playing, but his complete musical awareness. Tone is actually the fibre of his life. It was never difficult to teach such a pupil! I seem to see the little Alec now—a tiny boy, in a blue sailor suit, with his hair cut in a straight bang, and every nerve alive with eager enthusiasm. And he always knew what he wanted! Once when he was staying with me, a sister-in-law of mine came to take her lesson. She was studying Schumann's 'Etudes Symphoniques.' In working with her, I had quite forgotten little Alec, and when I looked up, suddenly I saw it was time to dress him and take him to the evening train home. So I excused myself to my sister-in-law, and the music stopped. Whereupon Alec, who had been sitting quietly by, set up loud objections. 'He wants the *finale*—the music isn't over, and he must hear how it ends!' He knew a definite *finale* had to come, and he wanted it. All the while I dressed him, he kept crying and got into a fearful state of grief. And all the way home in the train, the tears continued. Not until he had heard the last movement was he satisfied. It is this almost uncanny awareness that has made it possible for him to learn all his music through his ear, yet never to let that hearing influence his own interpretations. The feeling of music is in him. My teaching had to do with bringing music to him—and seeing that he didn't take too much of it at one gulp!"

Humor in Music

A Conference with

Alec Templeton

Internationally Renowned Pianist and Composer

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Alec Templeton needs no introduction to American audiences. His completely unique ability to combine artistic integrity with side-splitting fun has made his name a byward in every locality that has a concert hall and radios. If ever an artist treated music as a human thing, it is Templeton. His humor is never at the wise-cracking sort; entirely dignified, even scholarly, he simply realizes that music is one of the ingredients of living that make man rejoice. In demonstrating this belief, Mr. Templeton has done a great work in America. The following conference brings to the readers of THE ETUDE *Mr. Templeton's views on finding fun in music.* —EDITOR'S NOTE.

"ONE SOMETIMES hears it said that it is difficult to express humor in music," began Mr. Templeton, "and I think that is a greatly mistaken point of view. Music abounds in humor! Finding humor in music provides one of the richest sources of entertainment that the music lover can have. Certainly, he must keep his wits about him to find it, but that only adds to the fun. What is humor, actually? For centuries, philosophers have been trying to analyze the thing that makes us laugh. To me, the best explanation was put forth by the great French scholar, Henri Bergson who, in his monumental work, *Le Rire*' (Laughter'), tells us that the root of laughter is incongruity—the unexpected shock that comes when a completely unexpected result climaxes a normal set of circumstances. The lowest form of humor is the incongruity of purely physical situations. Take, for instance, the banana peel! If a tiny toddler or an infirm old man slips on a banana peel, we simply feel sorry; there is nothing incongruous about an infirm person's slipping. But when a pompous, inflated, fat man wearing a high hat slips on that banana peel, we experience a reflex of shock which, reflecting nothing on our powers of sympathy, makes us giggle. It is incongruous to see such a man go down in a hurry! The higher forms of humor, of course, move away from the purely physical and bring our mental activities into play. Reflexes are reinforced by intellectual perception. There we have the root of all jokes; and the keener the joke, the better its humor. For instance, there is that delightfully cerebral repartee credited to Disraeli. His great political rival, Lord Palmerston, sent Disraeli a volume of his speeches, for which 'Dizzy' returned this reply: 'I shall *lose no time* in reading your book'! You have to think it through a moment—then you are shocked by the incongruity in the two interpretations of *losing time*. That's what makes it funny!

"What has all this to do with music? Much! Incongruities in music make the best jokes in the world. There is music which is laugh-provoking in itself—some of the country dances of Beethoven, for example, and much of Sullivan's setting of Gilbert's words. To me, though, the best fun of all comes from exploring music for its unexpected developments.

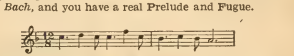
"Has it ever occurred to you, for example, that the last movement of Schumann's glorious *Phantasie* (Opus 17) leads directly into *The Merry Widow Waltz*? Well, it does! Have a look at the measures in the adjoining column.

Now follow them directly with the final theme of the *Widow* Waltz and you'll be shocked to find that the two were made for each other! And the *shock* is funny! Schumann and a hit waltz—who'd have thought it! In similar fashion, the *Jewel Song* from Faust slides into *Sweet Rosie O'Grady;* just at the end, where the horns take over, Gounod makes an unmistakable greeting to Miss O'Grady. I have often wished that the soprano singing the *Jewel Song* might make the switch! Again, one of the earliest examples of a pure boogie-woogie bass can be found in—von Weber! In the second movement of his A-flat Piano Sonata, there is a quick bass figure that simply begs for a superstructure of boogie improvisation. Weber's *Konzertstück* offers a similar bass figure. Both are excellent jive—I've tried them many times!

ALEC TEMPLETON

This picture of Mr. Templeton was taken in Chicago, at a convention of the American Legion, where he entertained an audience of sixty thousand.

"As far as I can analyze my own swing modernizing of the great masters, it is this incongruity that motivates me. It is difficult for me to analyze too deeply, however, because I never plan my parodies. They simply come to me. If I go to the opera and hear a voice quality that seems to me to be hooty, or forced, or in any way incongruous (and therefore funny!), it suddenly strikes me that it would be a great joke to incorporate that quality into an exaggerated skit. And then I do it. In none of my parodies, however, has there ever been the slightest intention of disrespect. When I wrote *Mr. Bach Goes to Town*, it came to my mind that one of the best reasons why Bach didn't write jive himself is the fact that there was no jive in his day. Had he lived now he might certainly have taken a try at it, if only for purposes of experimentation. So I made the experiment myself. What the sketch amounts to is simply a superimposing of jazz figures on real Bach. Take the jive out of *Mr. Bach*, and you have a real Prelude and Fugue.

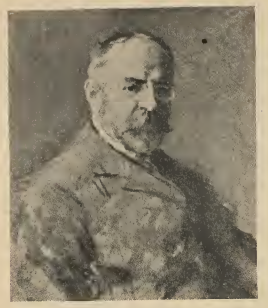


"There are ever so many ways in which great music lends itself to funny experimenting. Something about the opening bars of Mozart's *Fantasie in D-minor* set me to thinking that, by altering the harmonies a bit, something quite Wagnerian might result. And so it did! Merely by changing the bass, I switched from pure Mozart into *Tristan!*

"Another source of fun lies in tracing similarities between compositions. The most blatant form of 'similarity,' of course, is the open-handed borrowing with which hits are sometimes manufactured from classic themes. And that is not funny. Sometimes, of course, a theme simply cries out to be parodied. Much of the 'sweetness' of Tchaikovsky falls into that category, and explains, no doubt, the frequent appearance of Tchaikovsky tunes in hit song dress. For the most part, however, my feeling is that great music is best left alone.

Tonal Similarity

The similarity that I have in mind is a very different thing, illustrating what might be termed the 'common property' of tonal sequence. After all, every bit of music we have, is put together from some sort of combination of the surprisingly few notes of the chromatic scale. Hence, it is not difficult to see that similarities of combination might well have occurred to different people. Thus, the first bars of Haydn's B major String Quartet give us the tune of *Home Sweet Home* in three-quarter time. *The Londonderry Air* leads directly into the Rachmaninoff Piano Concerto (Number One); and a hit song of years ago, called *Oh, You Beautiful Doll*, grafts directly onto Beethoven's 'Emperor' Concerto! One of the most amusing examples of this tonal similarity is to be found in Strauss' *Village Swallows Waltz;* the theme to which it is not only similar but identical is—the *Bourree* of Bach's Suite in D! Again, you can build yourself a wonderful Theme and Variations (none of them original), by starting out with the song *It Ain't Gonna Rain No More* as theme, and following it, without a break, by the 'Raymonde' overture and the Prelude to 'Carmen.' You will find the identical figures in all! And Shostakovich, for all (*Continued on Page 593*)



JOHN PHILIP SOUSA
From his favorite oil portrait by Harry S. Waltman, member of the National Academy.

"The Stars and Stripes Forever" Around the World

by Curtis H. Larkin

THE AUTHOR is deeply indebted to Dr. Herbert L. Clarke, noted band conductor, who for many years was the cornet soloist of the Sousa Band and who some years ago told in serial form of this trip. Sousa always referred to Clarke as the greatest of all cornetists. He was with Sousa on the famous world tour, when the March King was often received with all the enthusiasm accorded nobility.

The tour, the greatest and longest professional tour ever attempted by a first class musical aggregation, commenced in August 1910 and continued until December, 1911. A total of sixty-eight people made up the group. Sousa paid nearly $4,000.00 a week in salaries during the entire journey around the globe. This was considered an enormous sum at the time.

The success of this remarkable tour was due in no uncertain way to the amazing personality, the judgment, the diplomacy, the courage, and the endurance of Lieutenant Commander Sousa himself. Entirely apart from his great musical achievements, Sousa was what men call "a real man," strong, courteous, witty, well controlled, and just. His men loved him and were eager to do his bidding. Years with the Marine Band and in official circles, which took him frequently to the White House, gave him a kind of international urbanity. No position was too complex for him. No presentation to high dignitaries ever was beyond him. Everywhere he was given a royal welcome.

The tour began at Willow Grove Park (Philadelphia) on August 14, 1910. The band made a four months preliminary tour throughout the Central and Eastern United States and Canada. It played a full week to crowded houses at the old Madison Square Garden (New York City) in December. On Christmas Eve the entire company boarded the White Star Line steamer, "Baltic," bound from New York to Liverpool, arriving on New Year's Day, 1911. Upon their arrival in London, Lafayette, the famous impersonator, met his old friend, Sousa, and the latter's family, taking them to the hotel in his automobile. Poor Lafayette later was burned to death in a theater fire at Edinburgh, Scotland.

The first foreign concert was played on January 2 at Queen's Hall, London. The first week's receipts approximated $22,500.00. Dr. Clarke states: "I remember one night that, besides the ten regularly programmed numbers, I counted thirty-seven encores." On January 9 the band began touring through the south of England. From Bournemouth they returned to London. Two members of the band missed the train, so they hired a taxicab, driving about one hundred and thirty-five miles, but reaching London's Palladium in time for the matinee concert.

JOHN PHILIP SOUSA
With the U. S. Marine Band, Cape May, New Jersey, August 26, 1882.

JOHN PHILIP SOUSA
With the Sousa Band, Hamburg, Germany, May 30, 1900.

A Near Catastrophe

At Merthyr Tydfil (Wales), the band played in a large armory. The stage was so small that a temporary platform, about five feet high, was built out in front of the stage. During the second part of the concert, Sousa's trombonists were lined up in front in the performance of one of Sousa's famous marches. Crash! Down came one-half of the hastily built addition, burying Mr. Sousa, with about ten of his men, beneath the broken timbers. Luckily no one was hurt. The remainder of the concert was played with half the band on the stage and the rest down below among the ruins. The local carpenter who erected the stage was also an undertaker. He denied, however, trying to get business both ways!

Leaving England en route to Cork, Ireland, the party passed through Holyhead, in Wales, observing Holyhead Castle, built hundreds of years ago, and still in existence. Their steamer crossed the choppy Irish Sea in quick time. After their baggage was transferred at Kingstown (they carried one hundred and fourteen large trunks), they arrived in Dublin half an hour later. All the baggage had to be carted from Kingstown to Dublin, as the Irish railway company could not supply cars large enough.

Unfortunately, it rained most of the time while the band was in Ireland, although this did not interfere with their sightseeing. A number of the players drove some eight miles to Blarney Castle to kiss the famous Blarney Stone. After the "operation" some "blarney" was kept going on in the band for many days, this jollity being worthwhile, as it prevented the "boys" from becoming homesick during so many dark and dreary days. The band played in Cork, Limerick, Dublin, Belfast, and Londonderry.

On February 17 the party sailed on a Laird Line steamship for Glasgow. No concerts were allowed in Scotland anywhere on Sundays. At Edinburgh the concerts were held in Waverly Market Hall, situated under the sidewalk of the Strand. There were no seats, yet the hall was crowded with thousands of "standees" to hear the band play. On March 4 the party began its three weeks' trip to South Africa.

On the tour of the British Isles the party covered four thousand, three hundred and sixty miles in nine weeks, played one hundred and eleven concerts in sixty-five different cities, and was received everywhere with wholehearted enthusiasm. This was the fifth visit of Sousa's Band to England. The first was in 1900, followed by six months through Europe; the second was in 1901; the third was in 1903, playing all countries in Europe, including Russia; and the fourth, in 1905, was in all the cities and towns of England, Wales, Scotland, and Ireland, for six months. Then, finally, came the World Tour of 1910-1911.

On to the "Dark Continent"

Although the boat, the "Tainui," was about one-third the size of the "Baltic," the sea was unusually calm while passing through the Bay of Biscay. During these three weeks on the water the various members of the band practiced daily in their respective staterooms, so as to preserve their embouchures. A few band rehearsals were held on deck. The "Tainui" arrived at Cape Town on March 23, just twenty days' sail from Plymouth, a distance of five thousand, seven hundred and seventy-six miles, according to the ship's log.

The landing at the dock was the cause for great excitement among the populace. All the inhabitants seemed to have turned out to greet the party, and the band drove through the main streets in carriages to the City Hall, a magnificent structure, where they were received by the mayor and civic authorities, who welcomed Mr. Sousa and his men upon their first visit to the "Dark Continent."

On March 26 they left on a special train for Kimberly, called the "Treasure House of the World," famous for its diamond mines. Along the route the bandsmen purchased a quantity of grapes at two cents a pound, and the most delicious pineapples at six cents a dozen.

The band was invited to inspect the diamond mines, and the members were escorted over the entire operation, riding in a small tram-car a distance of twelve miles. The value of the daily output of these mines then averaged $400,000.00 On March 29 the party arrived at Johannesburg. The regular sleeping cars had three berths, one above the other, providing little head room for turning over in the night. The band played in many South African towns, the last stop being Durban.

Dr. Clarke describes the departure from Durban: "It was amusing to see the way in which the Kaffirs handled our baggage. There were some large instrument trunks, such as those for the Sousaphone, bass drum, and tympani, as well as the large harp box. These fellows were like bees around the pier, but where a couple of ordinary baggagemen handle all the trunks with ease, there were a half-dozen here on each trunk, always in each other's way. I took a snapshot of eight or ten Kaffirs trying to carry the harp box."

Arriving at East London, where there was no dock, the ship was moored about one mile out in the Indian Ocean. All the members of the party were lowered in wicker baskets by means of a derrick out over the side of the boat to the waiting tug. It was Good Friday, April 14. Two sacred concerts were played at East London. A short time later the party reached Port Elizabeth, the greatest market in the world for ostrich feathers, the finest specimens of which have always come from this district.

JOHN PHILIP SOUSA
With his famous line-up of great soloists and the Sousa Band playing "The Stars and Stripes Forever." in Johannesburg, South Africa, 1911.

On April 19 they left on "sleepers" again for Cape Town, playing a farewell concert there in the Pageant Grounds before sailing for Tasmania. This took three weeks on the water. Sousa's Band was the first American musical organization to visit Tasmania. It gave afternoon and evening concerts at Albert Hall, in Launceston, to cheering audiences which packed the hall at both performances. The next afternoon, May 13, the party sailed for Melbourne on the steamer "Ulimaroa." The first Australian concert was booked for Sydney, about five hundred and eighty miles from Melbourne. Each province (or state) in Australia then (1911) had a different railroad gauge, and as Melbourne was in the Province of Victoria, and Sydney was the capital of New South Wales, a change of trains was made in the middle of the night at a small town named Albury. No "sleepers" were provided on the second railroad. Great was the misery of the band "boys," some of whom growled: "Why did I *ever* leave home?"

JOHN PHILIP SOUSA
With the Sousa Band at the St. Louis Exposition, 1904.

Sydney and Melbourne

The City of Sydney accorded the "March King" and his party a royal welcome. An immense crowd of people escorted them in a parade from the depot to the Town Hall headed by a great massed band made up of all the musicians in Sydney and nearby towns. Sousa's Band played twenty-seven concerts here in two weeks' time.

On June 4 the party entrained for Melbourne, where a similar reception awaited them. An immense band of four hundred and fifty performers, led by a splendid looking fellow who directed from a high pedestal, played *The Stars and Stripes Forever* in front of the depot. It was a spirited and colorful rendition.

At Adelaide, in the Province of South Australia, seventeen bands headed the reception procession. Here, eleven concerts were given in one week at the Exhibition Building. On June 30 the party returned to Melbourne for another return date of a week, ten of the fourteen concerts being given in the beautiful Exhibition Building. Another return date was played in Ballarat, followed by another week of concerts (twelve) in Sydney. These last were even more successful in patronage than the previous engagements.

During the first engagement at Melbourne, the band played three weeks at the immense Glaciarium, with a seating capacity of five or six thousand, playing twice daily for a total of twenty-nine concerts.

The party arrived at Invercargill, New Zealand, on July 31. At the first concert, an amusing, if irksome, incident occurred. It was discovered that some of the large trunks were missing, including the trombone and tympani trunks. Mark Lyon, Sousa's second chair trombonist and baggageman, nearly collapsed. However, he arranged for a special train to run back to the "Bluffs" to see if the missing trunks had been left on the steamer. Meanwhile, Mr. Sousa, who was the very essence of punctuality, determined to start the evening concert on time, even without the missing instruments. Local musicians generously volunteered to lend their trombones to Sousa's four trombonists. But the New Zealand trombones were found to be high pitch; also, they were of a small bore and bell, and Sousa's men could not even use their own mouthpieces! Yet Yankee ingenuity and "gumption" came to the fore, and the concert was given as usual, with the large audience none the wiser. During the intermission, the missing trombone trunks arrived. But the tympani trunks went back on the boat to Hobart, and were not seen again for many weeks.

The next stop was at Dunedin, where the band was booked to play a week of ten concerts at Garrison Hall. Dunedin is admittedly the finest built city in New Zealand. Another week's series of concerts, eleven in all, began that same evening at King Edward's Barracks in Christchurch. Between the roof and the walls (the two not meeting) of this tremendous armory, there was an open space which made it practically like playing out-of-doors. There was some complaint from the band members regarding the cold. It was amusing the next night to behold a couple (*Continued on Page* 590)

A Promising Radio Year

by Alfred Lindsay Morgan

AT THE TIME of writing, summer programs by way of the airways are rounding out their term, and with the turning of the leaves and October's brisker days the resumption of the fall and winter programs will have taken place. Since broadcasting companies no longer reveal their plans very far ahead, we cannot give a true resumé of coming events. However, since, as Lord Byron once said: "The best of prophets of the future is the past," we can guess from the previous year's best broadcasts what will undoubtedly be heard this fall and winter. A very promising radio year is evidently ahead.

Columbia's **American School of the Air** should resume its schedule around October 1st. For those who follow its musical broadcasts, Tuesday afternoons are the periods for the "Gateway to Music" programs. Although designed primarily for children, these broadcasts have found considerable appeal among adults. Last year, in connection with these programs, Olin Downes, the music critic of the New York Times, said: "The greatest single force for the development of musical knowledge and taste in America is the radio. By this means, as by no other, has music become the common possession of the people. Young and old, in every walk of life, discover in this art a common experience. . . ." The manner in which the youthful listener acquires a knowledge and appreciation for music, Mr. Downes contends, begins with a melody or dance tune which catches his fancy. The child, he says, "finds later a growing interest in the way that tune is handled and developed by the composer. With the passing of the years this constructive element in the art grows upon him. At first its logic and symmetry are felt rather than explained. Later its architectural and even philosophic implications are consciously understood. Then there are the color elements of music, the changing tints of harmony and orchestration; also the relation of music to literature, drama, poetry."

Composers of Allied Nations

Many a person who has discovered music later in life has found a way to understand and appreciate it better through such programs as the Columbia Broadcasting "Gateways to Music" and those entitled "The Story of Music" which the NBC **University of the Air** brought to us last year on Thursday nights.

Since the completion of last season's NBC **University of the Air** Thursday night broadcasts ("The Story of Music"), a series of programs called **Concert of Nations** has been heard. These have turned out to be novel and interesting musical offerings, featuring as the broadcast has done each week a series of works by composers of different Allied Nations. At the time of writing, the program was a Polish one—presenting music by Moniuszko, Wieniawski, and Chopin. Frank Black and the NBC Orchestra officiated in these broadcasts, and also various soloists. The Polish program opened with the almost never heard overture to Moniuszko's "Halka," an opera regarded as a great national work in Poland. Max Hollander, the violinist, followed with the familiar *Romance* from Wieniawski's second concerto for violin and piano, and Earl Wild, the pianist, played Chopin's *Andante Spianto* and *Grande Polonaise* in the seldom heard version with the orchestra.

The two most important symphony broadcasts of the airways, the Philharmonic-Symphony Orchestra of New York under the direction of Artur Rodzinski and the NBC Symphony Orchestra under the direction of Maestro Arturo Toscanini, will be back again this fall.

One program begun in the late spring undoubtedly as a summer feature, **Let's Go to the Opera**, heard Sundays 7:00 to 7:30 P.M., over the Mutual Network has been extended through October 18. And there are rumors that it may become a permanent feature, for this program featuring young singers who may become the stars of tomorrow as well as many present-day stars has captured the attention of a multitude of listeners from coast to coast. At the time of writing, Lawrence Tibbett shared the spotlight with the talented young Negro soprano, Camilla Williams, in a prized gram in which the two singers joined voices in the *Love Duet* of *Nedda* and *Silvio* from "Pagliacci." During its past ten weeks, **Let's Go to the Opera** has presented an all-Wagner program, an entire broadcast devoted to highlights from Strauss' "Der Rosenkavalier," and among the stars heard in this series were Risë Stevens, Eleanor Steber, Richard Tucker, Emery Darcy, Frances Greer, Norman Cordon, Mona Paulee, Florence Quartararo and many others.

Through the summer months we have noted a sameness in programming of musical broadcasts which if it continues must fail to become a monotonous formula which may well defeat the purposes of broadcasters. An example of what we mean can be found on Sundays in the **RCA Victor Show**, featuring the talented young baritone, Robert Merrill, from 2:00 to 2:30 P.M. The program is divided into short selections, one for the orchestra, under the direction of Frank Black, and another for Mr. Merrill and the orchestra, and so on. At 2:30 to 3:00 P.M., comes the program **Harvest of Stars**, featuring a soloist, with Howard Barlow conducting the orchestra, and Raymond Massey as narrator. Save for the narration of Mr. Massey, the musical fare of this latter program follows too close a pattern to the **RCA Victor Show**. Sunday nights, over NBC, one runs into the same thing, **Manhattan Merry-Go-Round**, 9:00 to 9:30 P.M., **American Album of Familiar Music**, 9:30 to 10:00, **Hour of Charm**, 10:00 to 10:30, all run a potpourri of musical selections mostly in the popular genre. As programs go, each of these has its merits, providing one likes a series of short numbers, but the accent is often more on the performers than the music, and a great deal of the music chosen does not always show off the artists at their best.

On Monday nights, a similar group of programs vie with each other, pursuing the same type of programming rather than a variation of style. These begin with the **Voice of Firestone Hour**, featuring Eleanor Steber and the orchestra under the direction of Howard Barlow, 8:30 to 9:00; **The Telephone Hour**, featuring different stars with the orchestra directed by Donald Voorhees, 9:00 to 9:30; **The Carnation Contented Program**, with Harry Sosnik conducting the orchestra and two popular singers—Buddy Clark and Patti Clayton, 10:00 to 10:30, and finally **Highways in Melody**, with orchestra and chorus, tenor Nino Ventura, and several instrumentalists. Again, each of these programs in its own right has its merits, but one wonders if the listener who plans an evening of radio on Mondays can follow through with them all.

One can, of course, switch the dial and get another program. But dial twisting is by no means the best way to get profitable radio entertainment. We recommend to all listeners who plan an evening with their radio to review the scheduled programs in their evening newspaper. The Sunday paper usually provides the schedule of the best programs of the week, and this schedule is a good one to tear out and place beside the radio. It will save time and sometimes one's temper should it turn out that one of the family is engrossed in the evening paper and unwilling to part with it at the moment.

There is variety always on the airways. Columbia's Sunday and Monday nights, and other nights too, offer a far better variety than we get on NBC. A definite rival to the **American Album of Familiar Music** at 9:30 is the **Texaco Star Theatre**, featuring James Melton. But here again, the programming pursues a similar course. All of which leaves one with the impression that imagination in musical programming is badly needed on the radio. If one likes a good mystery, there is **Inner Sanctum** on Monday, 8:00 to 8:30, Columbia network, and two performances of plays, the **Lux Radio Theater**, 9:00 to 9:30, and **Screen Guild Players**, 10:00 to 10:30. It is our feeling that many musical programs of the air are forsaken for other

EARL WILD

fare because the programming follows too much the same pattern.

Of all the musical programs on the air this past summer, we have found none as interestingly planned nor as musically rewarding as **Invitation to Music**, which is dominated by the guiding spirit of Bernard Herrmann, its regular conductor. In the broadcast of July 31, Mr. Herrmann gave Manuel de Falla's puppet opera, "El Retablo," its radio première. The opera, presenting an episode from "Don Quichotte," was a delightful surprise. Prior to this Mr. Herrmann gave a two-weeks presentation of Handel's pastoral, "Acis and Galatea," one of the most delightful and rewarding radio features in recent years. **Invitation to Music** is definitely a program to be remembered; it pursues no set formulae in its broadcasts.

Maestro Toscanini will return to the podium of the NBC Symphony Orchestra on October 20. He will direct the orchestra in sixteen Sunday concerts from October 20 through December 8, and from February 9 through March 9. Between his two series of concerts, the noted conductor will return to La Scala in Milan, Italy, to direct several operatic performances. At Toscanini's invitation, Eugene Szenkar will make his first professional appearance in this country as a conductor, directing the NBC Symphony from January 12 to February 2. Szenkar, a European, has directed the Palestine Symphony in Tel Aviv. Fritz Reiner, director of the Pittsburgh Symphony Orchestra, will lead the NBC Symphony in the concerts from December 15 to January 5.

RADIO

The Etude Music Lover's Bookshelf

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

The Jazz Mania

"ESQUIRE'S 1946 JAZZ BOOK." Edited by Paul Eduard Miller. Pages, 201. Price, $2.00. Publisher, A. S. Barnes and Company.

This is a book review and not a review of your reviewer's opinions about Jazz. While there are millions who ask, "Why Jazz?" there are still other millions chronically infected with the jazz bacillus. In music these form two armed camps as hostile as mad bulls in a ring. On the sidelines are those who, while hearing some jazz productions that have high ingenuity and charm, are still bewildered by the senseless, monotonous din of groups of players who at best can only be looked upon with sympathetic tolerance.

The army of jazz enthusiasts is now enormous, and there are thousands who collect incredibly ugly jazz records, just as one woman we knew collected shaving mugs from old-time barber shops. The "why" of jazz is that millions want it and are reputedly willing to pay over a billion dollars a year for jazz music in various forms in night clubs, in vaudeville, on the radio, with name bands, and from other sources. That it has added a "punch," a "zip," and a color to American life cannot be denied. Moreover, fragments of jazz in spirit have permeated the work of some serious composers and have acted like a musical hypodermic injection to put new capers into what otherwise would be fearfully conventional. These make your reviewer think at times of the beautiful wild flowers which bloom on a dunghill. But that is merely a personal opinion.

"Esquire's 1946 Jazz Book" is a good job of book making, from the author's standpoint and from the publisher's standpoint. This year's edition concerns itself largely with jazz that has come from the lairs of jazz in Chicago. The number and types of people who make fortunes from it are quite staggering. It is a careful, colorful, category of the Jazzateers (some seventy groups in number), a large proportion of whom are Negroid. There are also lists of their best known records as well as an ingenious map of Chicago jazz spots which should be priceless for thirsty pilgrims to the Windy City.

Tchaikovsky Biography

"BELOVED FRIEND." By Catherine Drinker Bowen and Barbara von Meck. Pages, 475. Price, $1.98. Publisher, Dover Publications.

This book is a re-issue, at a much lower price, of Mrs. Bowen's highly successful story of the singular "platonic" romance of Tchaikovsky and his remarkable patron, Nadejda von Meck. It is rumored that it is destined for the movies, in a production by Hal B. Wallis, a la "A Song to Remember" and other cinema biographies of great composers.

For Young Violinists

"FAMOUS VIOLINISTS FOR YOUNG PEOPLE." By Gladys Burch. Pages, 227 (8 in. x 9 in.). Price, $2.00. Publisher, A. S. Barnes and Company.

A most effective and well illustrated introduction to the history of the violin and its virtuosi, which should be in the hands of every violin student. The book is authoritative and well presented, so that it will fascinate any young person of high school age.

Proceedings

"MUSIC TEACHERS NATIONAL ASSOCIATION VOLUME OF PROCEEDINGS FOR 1945." Thirty-ninth Series. Edited by Thaddeus M. Finney. Pages, 221. Price, $2.50. Published by the Association.

A collection of notable papers and addresses delivered at the Convention of the M.T.N.A. and always worthy of preservation in the musician's library. Among the notable American music workers represented are William Strickland, Henry Cowell, J. Frederic Staton, Charles Peaker, Maurice Dumesnil, Edward N. Waters, Peter W. Dykema, Elaine Lambert Lewis, Ilona Voorm, Augustus D. Zanzig, Christian A. Ruchmick, Edwin J. Stringham, Karl Eschman, George Frederick McKay, Herbert Inch, Gardner Read, Frederic A. Protheroe, Florence Lamont Hinman, Hugo Kortschak, Walter H. Hodgson, and William Krevit.

A Spanish Master

"NOTES HISPANIC." By the Staff and Members of The Hispanic Society of America. Subscription $1.00 per Year. Publisher, The Hispanic Society of America.

In the above-mentioned volume there is a seventeen page essay upon Granados and his opera, "Goyesca," which is so rich in new and important Spanish data about the master who was killed by a German submarine in World War I that the attention of ETUDE readers is called to it. The volume, containing other comments upon Spanish art, sells for one dollar and may be obtained from The Hispanic Society of America of New York City.

The Re-resurrection of Bach

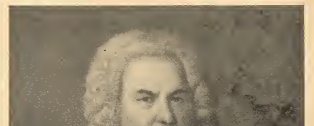
"THE BACH READER." A Life of Johann Sebastian Bach in Letters and Documents. Edited by Hans T. David and Arthur Mendel. Pages, 431. Price, $6.00. Publisher, W. W. Norton & Company, Inc.

The universality of Bach cannot be represented more eloquently than by the fact that new phases are being continually discovered by musical scholars, just as astronomers discover new stars. When Bach died in 1750 his life might have been looked upon as a failure, if we measure it by the opinions of his townspeople. He was just the regulation cantor of the Church of St. Thomas; perhaps too sober, too deep and unsensational to merit more than ordinary attention. Bach was no showman. He detested display. Possibly this was the reason why six years after his death the sales of his "Art of the Fugue" amounted to only thirty copies, and for several decades no composition of Bach was published separately. A few of his broader contemporaries realized his magnitude, but to the world at large he was a *Betelgeuse*, gigantic in size but too far away in the skies to be recognized with the naked eye.

Mozart, however, was too great not to realize the great power of Bach. Beethoven, when he was eleven, played most of the "Well-Tempered Clavier." Gradually, more and more Bach works were published, and in Europe and in England a Bach cult began to grow. It was not, however, until Mendelssohn resurrected the "St. Matthew Passion" in a telling performance in Berlin in 1829 seventy-nine years after Bach's death, that the interest of the musical world in the genius of the master was aroused.

Moritz Hauptmann, one of Bach's successors as cantor at St. Thomas's in Leipzig, together with Robert Schumann, Otto Jahn, and Carl Ferdinand Becker, founded the Bach-Gesellschaft in 1850, which led to the magnificent republication of the works of the master in a most comprehensive edition.

"The Bach Reader" may be considered as another resurrection of Bach, inasmuch as it brings to the English speaking countries such a vast mass of important, interesting, and fresh material that every lover of Bach must at some time secure it as a kind of keystone for his musical library. The book is put together in masterly fashion and is serviced by an excellent index, appendix, and biographical notes. Although the work is of course a pasticcio of authentic "letters and documents," it is so ingeniously arranged and put together that it has all the charm of an original, connected story and none of the spontaneous combustion dust of pedantic archives. There is even a section devoted to lighter Bach anecdotes. Section Six of the book (88 pages) is a translation of the rare life of Bach by Johann Nicolaus Forkel (translated into English in 1808 by Mr. Stephenson), indicating that long before the Mendelssohn resurrection of the "St. Matthew Passion" in Berlin, cultured musical folk in England had a Bach cult all of their own. Your reviewer has found much of interest on every page of this remarkable book.



JOHANN SEBASTIAN BACH

From a painting by Hautzmann owned by the City of Leipzig. This painting was for years in the Thomaschule.

BOOKS

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

Valedictory

Yes, faithful friends of the Round Table, this is the last time I shall sit down in this place with you. One of those "little birds" you hear about has been whispering in my ear that eleven years are long enough to preside at your table, and that spontaneity will soon be forced. Worst of all, I'm running out of answers! In fact many of the recent questions you have asked are too hard to answer.

So very regretfully I am writing my final Round Table Page. Already the Editor has plans for a new department—but that's another story which he will tell you in due time.

Here is an example of one of those questions impossible to answer: "How should one practice? None of my teachers has ever told me specifically how to practice, nor in school did any teacher tell me how to study. In my opinion this is one reason why so many of us make so little progress. Why are teachers so careless about this important matter? I want to get the most out of every hour I put into piano practice, for I hate that moron-robot kind of practice which is so common. Won't you please tell me and many others too, how to practice?"

—N. M., Oklahoma.

There's a poser for you! How can anyone even begin to tackle that one? For many years on these pages and in my lessons and classes I have proclaimed that teachers have two important functions: (1) to incite the student to *want* to study, to enthuse him to work regularly and avidly, and (2) to teach the pupil, week in and out, *how* to practice. No teacher is worth his salt who for even a day forgets these two responsibilities.

All I can say to N. M. is to go through the files of THE ETUDE for these last many years; read and think about everything you find in The Round Table and other pages, and you will gather a heaping barrel full of practice helps. To be sure they will need sorting and arranging, which also, can be done only by an expert.

But even this is inadequate. If N. M.'s teachers are not giving him a good *modus operandi* for practice, where else is he going to acquire it? A question like N. M.'s is the most serious indictment of music teachers and school teachers everywhere. No one but you, Round Tablers, can give a satisfactory answer. You can make up for N. M. and ten thousand other unhappy situations by persistently and enthusiastically showing your own students how to practice at every lesson from now on. Notice I did not say "how long" to practice but "how." Show the pupils that economical, mind-directed practice processes give technical facility, security, quality, speed, satisfaction, pleasure, and, above all, save time by their intelligent, short-cut approaches. You must prove this by demonstrating exactly how you require every exercise, scale, chord, phrase, and piece practiced. Limit repetitions to a small number, and be sure the pupil understands why each repetition is to be made. Be super-explicit. Give a written outline for every day, stating exactly what and how to practice. Each day when this assignment is finished the student is free to practice more, "fool around" at the piano for fun, or to stop practicing. If more of the lesson period would be spent in showing the pupil how, instead of listening to the deadly, dumb-drumming which so many teachers find so soothing, progress would be immensely speeded up.

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

So, Round Tablers, if you yourselves do not know how to practice concentratedly and economically you'd better start right in to learn! Let's not have any more N. M.'s rising up to condemn us. . . . You can easily verify the validity of N. M.'s accusation by looking back on your own student life and asking, "In my school studies and years of piano lessons how many teachers stirred me to want to work and taught me how to study and practice?" . . . The answer, I fear, will often be a zero. If you can recall two or three such true teachers, you are indeed a lucky mortal.

The Mother as Teacher

Here is another question I cannot answer: "Do you believe children appreciate the seriousness of learning to play the piano well if taught by their own mothers? I have a small son whom I wish to have thoroughly grounded in piano, even though in later years he should wish to change to some other instrument. I have made inquiries as to the ability of local teachers and noted the progress of their pupils and am not at all satisfied as to their methods or the results obtained. I have definite proof that there is not a suitable teacher near here by the fact that I am considered a fine pianist when in reality, my shortcomings would be glaringly obvious to anyone who really knows music.

"When I was younger, I took piano lessons for a number of years and still retain my teacher's address. I have in touch. But the intervening years between then and now have found me with little time to practice—often for months at a time, and now my duties as wife and mother have restricted my 'practice' to running over simple solo numbers which require very little effort or ability. Rarely a week goes by when I am not called upon to play some place, and I am constantly astounded at the praise which my playing elicits.

"How would I approach my son in such a way that he would regard my giving him lessons as seriously as if he were to report to someone outside the home?"

—M. L., West Virginia.

There's a danger signal, Round Tablers! If every one of those local teachers could command the respect of this obviously intelligent, musical, and competent housewife, the story would be different. Those teachers sound like the dumb-dumb kind who can neither play themselves, nor are able to show anyone else how to play. Dissatisfied parents are rising all over the land demanding greater competence from piano teachers. Mothers are becoming extra-intelligent, and music teachers must follow suit if they are to survive.

So once again, I say, get busy and learn to play the piano well. Study, practice, work every day to improve your own playing. Know your "stuff" and know how to teach it. Make out a regular daily practice schedule, however slight, and stick to it. Find a good teacher or a repertoire class to attend. If this is not possible, follow the plan of those five teachers in Aberdeen, South Dakota, who get together once every week or two and play to each other for mutual criticism. . . . (These meetings are often made more pleasant by planning "Pot Luck" suppers which the teacher's families attend; such a group of a dozen or fifteen persons makes an ideal "try-out" audience.)

Why spend the rest of your life drudging as a non-playing teacher? You are only half a musician if you cannot play well for your students. Even if you haven't played for twenty, thirty or fifty years, it is not too late. If you revive those glorious moments of making music for yourself and your friends, you will be repaid with spiritual bonds no government can buy or sell, no inflation can destroy. On the practical side playing the piano will increase your authority and "glamor" and enable you to raise your lesson fees. Above all, the inner satisfactions you will receive from practicing regularly and progressing in technical and interpretative mastery are beyond price.

I have no adequate answer for the mother concerning an effective approach to her son's lessons, for this will depend entirely on the relation she has built up with him since babyhood. If mutual sympathetic and loving understanding exists between parent and child, a mother or a father often makes an ideal teacher for a young son or daughter. How "seriously" the child would take the lessons would depend on (1) establishing the routine of a short lesson every day at the same time, a requirement which most mothers find difficult to meet; (2) treating one's own child with as much patience, forbearance, and humor as the regular outside pupils. This is almost impossible to achieve; (3) regarding the lessons as serious and inviolate as school lessons; (4) no unsupervised practice for many months; (5) frequent music-fun demonstrations at home before Dad and the rest of the family; (6) repeated and generous praise from Mother and Dad for accomplishments; (7) no nonsense or monkey-business at lesson.

Yep! It's a tough set of requirements. If our troubled correspondent has the "stuff," I am sure she will be successful with her boy.

Teaching Tidbits

Heavens! In looking over these growling pages I can plainly see the influence of Harold Ickes, whose articles I have been reading today. So, from now on, no griping! . . . Away with Harold! . . .

From Minnesota, Martha Baker sends this: "The following tidbits may be of interest to Round Tablers: When 'flips' (skips) are slow and stodgy I say, 'When you want to go somewhere but don't want anyone to see you go, how do you get there? By *Magic—Presto* change! and you're there!' Also I compare flips to the quick, flash movements of squirrels.

"I am interested to see that you advocate teaching parallel minor rather than relative minor scales first, as that has been my custom. When the subject of minor signatures arises I offer the following: 'The minor key, poor thing, has no signatures of his own, so he borrows from his relatives, His relative major lives a minor third (or three half steps) up the street. Since this borrowed signature doesn't fit him perfectly, he makes it over to fit himself by raising his seventh tone.'

"If anyone thinks parallel major and minor keys have no relation musically, let him study the *Rondo* of Beethoven's 'Waldstein' Sonata."

Miss Baker is an outstanding example of the vital, imaginative, know-how-to-study pianist and teacher. She offers a good argument on that parallel major-minor question.

More Easy Material

Muriel Fouts (New York) writes: "I just wore the last Round Table Page into shreds, strings and tatters! Bravo for Mrs. Hamilton of Missouri who says, 'Use large amounts of the simplest possible material for beginners, with increasing difficulty scarcely noticeable. There must be no anxiety on the part of parents or teachers to push for results.'

"I wish you'd begin every page with that theme song. Poor music reading is the cry from Maine to California, and why? Just because the children need more easy material, and loads of it."

Like Miss Fouts we've harped so long on this subject of feeding students more and more diversified material in their grade that by now we are sure every pupil has at least five books which he is playing

(Continued on Page 585)

Bland Memorial Dedicated

Negro Minstrel Who Wrote "Carry Me Back to Old Virginny" Honored by Governor William M. Tuck and Virginians

by Allan T. Bentham

FEW EVENTS of the kind have attracted more attention in recent years than the simple ceremonies on July 15, last, attending the dedication of a handsome monument of Barre granite erected by the Lions Clubs of Virginia during the convention of the International Association of Lions Clubs in Philadelphia. Bland's *Carry Me Back to Old Virginny* is the official State song of Virginia, and His Excellency, William M. Tuck, Governor of Virginia, made a special trip to Philadelphia for this occasion. Mr. Ellis Loveless, Assistant Business Manager of Norfolk Newspapers, Inc., for years had headed a movement to bring about this occasion.

Over a decade ago THE ETUDE Music Magazine received continual inquiries, "Who was James A. Bland who wrote *Carry Me Back to Old Virginny?*" "Is Bland a *nom de plume* of Stephen Foster?" Dr. James Francis Cooke, Editor of THE ETUDE, made a test and found that nine out of ten men he met in the streets were certain that the great musical genius, Stephen Foster, had written *Carry Me Back to Old Virginny.* Factually, *Old Virginny* was written eleven years after the death of Foster. Dr. Cooke then consulted all available standard musical reference books and encyclopedias, but no record of Bland could be found. He then wrote to Mr. William Arms Fisher of Boston, formerly Vice-President of the Oliver Ditson Co. (now owned and operated autonomously by the Theodore Presser Co.), publishers of the song. Mr. Fisher replied that he knew little of Bland, as the song (copyrighted in 1875) was first issued by another publisher (John F. Perry and Co.) in 1878 and later bought by the Oliver Ditson Co. (Incidentally, Ditson traces its roots back to 1783.) Mr. Fisher "thought," however, that Bland was a colored man. Thus began an exciting piece of research, lasting several years, before the story of the life of the composer of *Old Virginny, Climbing Up the Golden Stairs, In the Morning by the Bright Light, O Dem Golden Slippers,* and some six to seven hundred other songs could be traced. Finally this was accomplished, and after discovering that Bland had died in poverty in Philadelphia, it was necessary to find his burial place. This was located in a little Negro cemetery on the "Main Line" at Merion, Pennsylvania, about one mile from Dr. Cooke's residence. In the cemetery the grave was ultimately found covered with weeds, trash, and poison ivy. Feeling that a composer whose song had been sung by millions around the world deserved recognition, Dr. Cooke started several movements to bring this about. The war interrupted all plans, but the Lions Clubs of Virginia (notably the clubs of Norfolk) collected a handsome fund which not only provided for the monument but left a balance sufficient to permit a limited number of musical scholarships to be given to Negro students in Virginia.

In dedicating the monument, Governor Tuck said in part:

"I take great pride in being present today to participate in this ceremony commemorating the life and works of an eminent Negro composer who contributed so much to America's wealth of folk songs. A prolific composer, James A. Bland turned out some six hundred pieces, including the immortal *Carry Me Back to Old Virginny,* the official anthem of our fair Commonwealth.

"*Carry Me Back to Old Virginny* is familiar to ears throughout the length and breadth of our nation, and no Virginian or American hears the beautiful strain of this music without feeling a glow around the cockles of his heart for the Commonwealth it glorifies and for the warm-hearted man who composed it. It is a privilege indeed for me to be present on this occasion, and to lend insofar as I can officially do, the appreciation of Virginians for the work of the man whose memory we commemorate today.

"The history of people the world over is etched in the ballads that sing of their nations, and their songs afford a glimpse into the character and mode of life of the singers. James Bland has put into ever-ringing verse and rhyme an expression of the feeling which all Virginians have for their State, where the charm of our way of living has been recognized by all of America.

"I want to pay tribute to the Lions Clubs of Virginia for the role this fine organization of representative Virginians has played in gaining official recognition for *Carry Me Back to Old Virginny* and for its composer. The Lions sponsored a movement in the General Assembly of Virginia to glorify Bland's song by having it adopted as the official anthem of the Commonwealth. Successful in this effort, the Lions then proceeded to bring long-overdue recognition to this great Negro composer. It was through their efforts that this ceremony was arranged today.

"To me this occasion serves to refute the malicious charge against our fair Commonwealth and against other of the Southern States that there is no mutuality of understanding, no tolerance, no coöperation and no love between the members of the White and Negro races below the Mason and Dixon line. We in Virginia have a centuries-old tradition of respectful association between the races, dating back farther than in any other locality in the Western Hemisphere. We intend to continue this relationship of interracial harmony and we will be successful in our objective—unless the seeds of discontent, of mistrust, of misunderstanding, and even of hate, sown by perhaps well-intentioned but certainly misguided persons alien to our Virginia and Southern way of life, should take root and spread.

"Virginia Negroes, just as their white friends, love Virginia, its traditions, and its way of life. James Bland was not a Virginian. He was born in Long Island, New York. Yet his association with Virginia Negroes so impressed him with the affection that these people held for their homeland that he was inspired to write this lovely, nostalgic ballad.

"*Carry Me Back to Old Virginny* tells in inspiring song the innate patriotism and love of native heath of all our people, White and Negro alike. Let us all hope that peoples of all races may continue to sing this song and mean the message that it contains."

Other speakers included Dr. Ramiro Collazo, President of the International Association of Lions Clubs, Mr. Ellis Loveless, Mrs. Irene Jurix (James Bland's sister), Mr. William Edmundson of the "Southernaires," and Dr. Cooke. The latter, in his comments, noted that there could be no color line in music and called attention to the fact that although Bland was forgotten for years and left in a neglected grave, honor and respect were then being shown him by the State to which his simple and beautiful song had given a nostalgic sentiment felt by millions all over the world. He said, "When God sees fit to endow a man with greatness, He does not ask the color of his skin or his race." He also quoted the statement of Dr. Thomas E. Jones of Fisk University, pioneer in Negro education in our country: "If the Negro expects respect, he must do those things which command respect," and pointed out that in music we find the most democratic of all the arts, as evidenced by the fact that Negro musicians have gained world-wide fame and achieved great fortunes when they did those things which entitle them to deserve such rewards.

Photo by Jules Schick

LAST RESTING PLACE OF JAMES A. BLAND

At the dedication of the Bland Monument, erected by the Lions Clubs of Virginia in the cemetery at Merion, Pennsylvania, those present are: (standing) from left to right, Ellis Loveless, Director of the Lions International, Governor William M. Tuck of Virginia, Dr. Ramiro Collazo, President of the Lions International, and Dr. James Francis Cooke, President of The Presser Foundation and Editor of The Etude. Foreground, (holding wreath), are John A. K. Donovan and Albert Large, district governors of the Virginia Lions.

The story of Bland is a simple one and for purposes of chronicle it is presented here. In tracing the life story of Bland, Dr. Kelly Miller of Howard University, one of the most gifted and brilliant writers of his race, did valuable research work. His article on Bland which appeared in THE ETUDE for July 1939 was entitled "The Negro 'Stephen Foster'" and attracted national attention.

James A. Bland was born in Flushing, Long Island, October 22, 1854. His parents came from a long line of free Negroes; that is, Negroes who had been freed from slavery. His father, Allen M. Bland, was born in Charleston, South Carolina, and his mother in Wilmington, Delaware. Bland's father was graduated from

Wilberforce University, named after William Wilberforce whose labors led to the abolition of slavery in England in 1834. (Allen Bland later became President of the university, the first Negro to become a college president.) He attended the preparatory department of Oberlin College from 1845 to 1848. The family moved to Flushing, Long Island, New York (where James was born), and then to Washington, D. C., where the elder Bland became an examiner in the United States Post Office, the first Negro to be appointed. A short distance from their home was the Negro university founded by the United States Government in 1867 and named for General O. O. Howard, a strong supporter of Negro education. Both Allen M. and James A. Bland entered the University, the father studying law. James' habits were convivial. He developed a fine singing voice and the ability to play the banjo, which made him so popular with his friends that college was neglected, although he was graduated from Howard University in 1873, in his eighteenth year. He had been a page in the House of Representatives, where he joined an organization of colored clerks known as the "Manhattan Club." In those days it was the custom to engage groups of singers to entertain and to serenade one's friends. Young Bland organized a Negro glee club which was much in demand in Washington society.

Minstrelsy In Its Heyday

Then minstrelsy was in its heyday and it was natural that Bland should try his hand in this very popular field. Minstrel performances were attended by the foremost people of the land. Bland became associated with the Billy Kersands Minstrels and also the Callender Minstrels, the original Georgia minstrels, advertised as "the great Southern Slave Troupe." This minstrel show was purchased by "Colonel" Haverly. The company visited London in 1884. James A. Bland was both the composer and one of the end men of the group. He met with immense popularity and remained in Great Britain upwards of twenty years. It is reported that his salary in those days was ten thousand dollars a year, not counting the royalties from his songs. Today this would probably be considered equal to twenty-five thousand a year. The leading men and women of England heard Bland sing and King Edward VII, then Prince of Wales, paid him unusual honor.

Just why Bland left the lucrative field of minstrelsy in England no one knows, but he returned to Washington, D. C., poor and homeless. An old friend took him into his office and gave him desk space. Evidently he never recovered. He drifted to Philadelphia, where he died unknown and forgotten at 1012 Wood Street, on May 5, 1911. His funeral was reported to have cost twenty-five dollars, but all that his friends could subscribe was five dollars. On behalf of The Presser Foundation Dr. Cooke phoned the undertaker the morning of the dedication of the monument and offered to clean up the account. The undertaker replied, "Oh, no. Please don't think of it. Just forget it. We are proud to have helped so remarkable a man."

Many Songs Unidentified

Most of Bland's six to seven hundred songs were evidently routine productions composed to fill the ever changing and incessant demands of a minstrel program. Sometimes a song was written in the morning and tried out the same night. Many of these songs remain unidentified and unpublished. He rarely attempted to have his works copyrighted. Those that are less popular than "Old Virginny" but are still remembered include *In the Morning by the Bright Light*, *In the Evening by the Moonlight*, and *O Dem Golden Slippers* (the theme song of the famous Philadelphia Mummers in their New Year parade). Time Magazine, in an article of August 21, 1939, stated: "Today's music connoisseurs are beginning to call Bland 'the Negro Stephen Foster,' to rate him after Foster as the second greatest U.S. writer of Southern songs. During his lifetime, Minstrel Bland called himself, more modestly, 'the best Ethiopian song writer in the world.'"

The Significance of the Bland Memorial

THE SIMPLE and sincere ceremonies of the dedication of the Bland Memorial had, in an altogether unexpected way, international import. The convention of the International Association of Lions Clubs, held in Philadelphia at that time, brought over ten thousand delegates from all over the world, including those from countries in which many of the citizens were not of white blood. It was a very fortunate and impressive move for the Hon. William M. Tuck, Governor of the splendid state of Virginia, to give two days of his time in order to travel to Philadelphia to dedicate this monument, showing to the world that notable achievement is warmly and understandingly recognized without regard for color. It is action that counts in human affairs. Just as the Nazis murdered millions in cold blood, for racial reasons, and brought indelible disgrace to Germany, one occasion such as the dedication of the Bland Memorial has done more to promote normal racial understanding through the publication of thousands of news reports and photographs in this and other countries, than could millions of words. With calm wisdom, understanding, and justice on both sides, there could be no color problem in our land.

James A. Bland's sister, Mrs. Irene Bland Jurix, now eighty years old, in a letter to the Editor of THE ETUDE, writes:

"Now that your efforts, in alding and bringing to completion the erection of a Monument, and the dedicatory service in honor of my brother's life and works, in Merion Cemetery, Philadelphia, Pa., 15, inst., have borne fruit, I am grateful to you for the great interest and part you have played in this matter.

"I shall never be able to express my gratitude to you for your tireless efforts in bringing to and keeping before the public the unrecognized genius of James A. Bland, my brother. Indeed it was you, to whom I owe and to whom America owes a deep debt of gratitude for discovering the ivy covered spot where the remains of James A. Bland lie in repose.

"When I looked into your face the other day, and heard you say that music has no color line, I realized that words of such depth and truism could come only from a noble mind, and if all Americans felt and thought as you feel and think, America would indeed be the ideal place in which to live."

At the dedication, Mrs. Jurix made the following able address:

"Mr. Chairman, Governor Tuck of the grand old Commonwealth of Virginia, Honorable Ellis Loveless, President of "Carry Me Back" Memorial Association, Officers, Members of that grand organization the Lions Clubs, originators and founders of this movement to erect a Memorial honoring my brother, James A. Bland, and friends . . .

"I desire to express the thanks of my race to the Dominion State of Virginia, which by a legislative act made *Carry Me Back to Old Virginny* its State song, also to Dr. Cooke, who did so much in publicizing and bringing to the attention of the American people the musical compositions and works of my brother, James A. Bland; and to the Southernaires who, in 1932, by their untiring and unselfish efforts brought to the attention of the American people the name of the true author of *Carry Me Back to Old Virginny*, James A. Bland, and proved the falsity of the statement and information that *Carry Me Back to Old Virginny* was a product of the mind and pen of Stephen Foster. *Carry Me Back to Old Virginny* for the first time was broadcast by the Southernaires over the NBC network from New York City. To them, too much credit cannot be given. Had it not been for them, I believe that the public in general would still be laboring under the false impression that Stephen Foster wrote this much beloved, famous, melodious ballad.

"I salute all of you and thank you for this occasion—one of the happiest moments of my life. For this granite slab will carve in the minds of the present generation, and generations unborn, the great appreciation of the grand old State of Virginia for music—art for art's sake.

"By this monument, and the provisions for establishing, through the generosity of Virginia and Virginians and all who contributed to its success, particularly the provision for musical scholarships for the outstanding Negro youths of Virginia, you have established a monument eternal for liberalism and justice so characteristic of Virginia and Virginians throughout its noble history.

"In a broadcast by the Southernaires in 1936 I stated that I hoped the State of Virginia would do something to honor the memory of my brother, and you, Mr. Loveless, your organization, the State of Virginia, and officials have made my dream come true—for here is inscribed on this granite tablet the name of James A. Bland."

Photo by Jules Schick

Mrs. Irene Bland Jurix, sister of James A. Bland, thanking Governor William M. Tuck for his Dedicatory Address.

New Keys To Practice

by Julie Maison

IX.

To inspire others with your playing, your pieces must be kept fresh. This is not easily possible if the technical passages of these works have been the only mechanical exercises used to keep up your technic. A pianist can become very weary of any composition which has been the foundation of all technical study.

You cannot revive a forgotten piece by practicing it for six hours one day—and then expecting to know it as well as ever. You *can* revive it by practicing it one hour a day for six days.

Great Sopranos of Yesterday

A Retrospect of Famous Prima Donnas Dear to the Memories of Our Grandparents

by Elise Lathrop

Part Two

In a previous article by the critic and writer, Miss Elise Lathrop, she discussed the highlights in the careers of Patti, Materna, Lilli Lehman, Nordica, Calvé, Melba, and Farrar. —EDITOR'S NOTE

LUISA TETRAZZINI

MARY GARDEN

ALICE NIELSEN

TWO SOPRANOS of great distinction yet highly different were introduced to New York by the enterprising Oscar Hammerstein.

Mary Garden, American but of Scotch birth, was living in Chicago when a wealthy woman of that city became interested in her and sent her to Paris to study, loaning her money which was all repaid at a not too distant date. She made her debut in Paris in the new opera "Louise," and became a favorite there, but was new to American audiences. Her debut in New York in Massenet's "Thais" was sensational. Her voice, said originally to have been beautiful, was uneven; she by no means always sang well, in the second act of "Thais" she invariably did some beautiful singing—but she often sacrificed vocal beauty to get the effects she wanted. She was a great actress. Her Thais, the widely different and pathetic *Juggler*, in "Le Jongleur de Notre Dame," *Monna Vanna*, *Cendrillon*, and later *Marguerite* and *Carmen* will long be remembered. After Hammerstein sold out to the Metropolitan she went with others of his company to Chicago and was hailed there as a gifted daughter of the city. One new role which she sang in Chicago and Philadelphia was that of the Indian maid *Natoma* in Victor Herbert's opera. In this she again showed what a great artist she was. To say that her English diction—the opera was sung in English—was admirable might seem self-evident with an American artist, but this is by no means always the case. But she *was* the Indian girl. Of course her make-up, as always, was perfect, but she *walked* like an Indian. Always she entered wholly into the role she sang, and her repertoire was both large and varied.

The other newcomer, Luisa Tetrazzini, came of a musical family. Her sister, Eva, wife of the conductor Cleofonte Campanini, was a promising young dramatic soprano, and after her marriage accompanied Italo Campini, the tenor and her brother-in-law, with her husband as orchestra conductor to this country for a short season in opera, given in New York at the old Academy of Music, former home of grand opera, but which had not been used for it for some years. One of the operas in the repertoire was "Otello," and Mme. Campanini made a charming *Desdemona*, her singing of the prayer with a *pianissimo* high *A* at the end, being memorable. But Campanini insisted that she retire from the stage very soon after their marriage, while her prospects were still brilliant, and although she met his wish she never ceased to think regretfully of her career thus cut short at such an early date.

Luisa used to hear her older sister practicing and would imitate the sounds, the trills, and runs until her mother would bid her "Stop making that noise!' whereupon she would retire to an upper story and continue her efforts. Finally she was allowed to study, but after only six months of lessons married a man connected with the theater in her native Florence. She was always deeply interested in opera and her husband's connection with the theater allowed her to attend rehearsals and also hear of the inner doings.

Covent Garden by Way of California

At one time the management was looking for a soprano to sing a certain role and had tried a number of singers without being satisfied. She informed the management that she could sing it. Both management and her husband pooh-poohed the idea but she persisted that they hear her. Finally they did so, with the result that she was given the role and made her operatic debut. From then on she adopted a stage career.

She sang in Russia without (*Continued on Page 586*)

(Photo by Aimé Dupont)

LINA CAVALIERI

Music's Significant Place in Modern Life

(Continued from Page 545)

said that it was not for him to tell city officials how much money they should expend, nor in what manner, but that he could see a great deal of good that might come from such an outlay for civic music.

9. "In practically no state in the Union is there any regulation of private teaching of music, such as does exist in practically every state in the Union with reference to teaching in the public schools. In your judgment, should such regulations be set up by the individual states, whereby each person desiring to teach music would be compelled to satisfy a duly accredited board of his fitness to teach?"

Emphatically Mr. Truman thought this should be done, and he seemed surprised when he was informed that his interviewers had made a survey of each state in the Union some years ago, to learn that at that time none of the forty-eight states barred any person whatsoever from engaging in private music teaching, regardless of his qualifications, educational or otherwise, so to instruct. Mr. Truman thought if doctors and lawyers, to say nothing of school teachers, should be licensed, so should teachers of music. The President declared that he was against quacks at all times, and would like to see every possible barrier raised against them.

The President of the United States of America talked tenderly, lovingly, of his favorite art. Outside the windows of his quiet office a huge chorus of birds sang an anthem of spring, while the symphony of the fountains' falling waters accompanied them. The Union's first citizen rose, offered his hand, and smiled, and said that he was glad, when he could, to talk about music.

Wanted—A Million Pianos

(Continued from Page 543)

effected, and a few minor gadgets have been tried out, but the piano (apart from some new electronic developments) is now very much standardized. There is no such thing as a yearly model, such as those which the automobile and typewriter manufacturers advertise. The skill of expert designers and scientists, employed by enterprising manufacturers, results in refinements in quality which point to higher standards of excellence in the modern piano.

One of the handicaps of the piano is that it has to be tuned and regulated by an expert. Unlike tuning a violin, the ear has little to do with the skill of the piano tuner. The process is a mechanical one in which the tuner listens for "beats" or vibrations. This is because the tuning is tempered after the scale attributed to Johann Sebastian Bach. It is not scientifically accurate, but is an artistic compromise, without which musical composition would be quite too involved for human grasp.

A writer in "Time" magazine for July 10, 1944, skillfully described the perplexities of tuning thus: "Piano tuning is difficult mainly because the piano is an imperfect musical instrument. It does not possess enough keys to play all the notes in music. (One key, for example, must do for both F-sharp and G-flat.) The compromise by which piano strings are tuned to represent musical tones that are close in pitch, but not identical, involves a mathematical theory of Einsteinian complexity. Practically, the problem is to put the piano systematically and artistically out of tune; by exactly what distances between the black and white keys. In getting each note of the piano just enough out of tune, the piano tuner cannot trust to any such simple measuring device as his own sense of pitch. Once he has tuned up Middle C with the aid of a tuning fork, he hammers away at fourths and fifths. He listens not to pitch but to the frequency of minute oscillations known as 'beats,' produced by the conflict of vibrations when two notes are struck simultaneously. The struggle to bring these 'beats' to the proper frequency is what breaks tuners' nerves."*

At the present moment the matter of tuning calls for the creation of a small army of well trained new tuners to take care of the huge coming production of pianos. There are not nearly enough tuners now for the pianos already in existence, if they were tuned as regularly as they should be. If a piano is used excessively, it might be tuned to advantage once a day, as is required by the touring virtuosi. Broadcasting studios make it a practice to have their pianos tuned once or twice a month. Some require much more frequent tuning. The ordinary piano, in use or not in use, should be tuned two or three times a year, to keep it up to the required pitch.

We are continually asked what the prospects are for the piano technician. No musical knowledge is necessary for the piano tuner, although such knowledge is, of course, an asset. We have often wondered why more women did not take up this work. Generally speaking, the work does not call for heavy lifting. It does call for some manual strength, which all pianists have, and more important still is the need for a sensitive hand to make accurate adjustments.

What does it pay? We have known some tuners who have averaged from three to five thousand dollars yearly; some claim even more. A great deal depends upon the personality of the individual, his location, and his business methods.

There are several schools in various parts of our country which are working overtime to supply the demand for new tuners. The Manpower Training Committee of the National Piano Manufacturers Association recognizes the following tuner-technician schools:

Frank Wiggins Trade School
664 West 17th Street
Los Angeles 15, California

Mr. John George Miller, Principal
School of Pianoforte Technology
Chicago Musical College Bldg.
64 East Van Buren Street
Chicago 5, Illinois

Dr. William Braid White
Cincinnati Conservatory of Music
Highland Avenue and Oak Street
Cincinnati 19, Ohio

Mr. George H. Klusmeyer, Manager
Edward Bok Vocational School
Eighth and Mifflin Streets
Philadelphia, Pennsylvania

Dr. William E. Brunton, Principal
New York Trade School
304 East 67th Street
New York 21, N. Y.

Mr. George H. McLaughlin, Director
The Henry L. Pierce School
Washington Street
Dorchester District
Boston, Massachusetts

and in Canada:

C. W. Lindsay & Co., Ltd.
Montreal, Quebec, Canada

Training & Re-establishment Institute
Toronto, Ontario, Canada

Dr. William Braid White, of the Chicago Musical College, mentioned above, has done much to raise the standards of piano tuning as an occupation. The American Society of Piano Tuner-Technicians has done a splendid work in this field, in educating the public to understand the need for better and more frequent piano tuning.

Learning piano tuning is not a trifling matter. It requires patient and expert training and long experience. There are many poorly trained piano tuners in America, and the average piano owner is at a loss to know a good one from a poor one. The only way to find out is to ascertain what backing the tuner has; that is, whether he is sponsored by a reputable piano firm. Be sure to find this out, as a poor tuner might do your piano irreparable harm.

If you were going to buy a new automobile, you would not go to your butcher or to a dentist for information and advice, but to an automobile expert. When the time comes to buy a new piano, consult your teacher as to the reputation of the maker.

During a recent forty-five hundred mile motor trip in the South and in the West, we were impressed by the great number of colleges and music schools planning to double the size of their music buildings. At the same time we were impressed by the incessant demands, "Where can I get a new piano and when can I get it?" The demand is so much greater than the supply, that again we advise all of our readers who want a new instrument not to delay in seeing their dealers.

* Courtesy of TIME. Copyright Time Inc., 1944.

Did You Know?

Before the seventeenth century, music was literally without expression marks of any kind. In 1640, D. Mazzocchi published a book of madrigals using the signs *f, p, cr.* As this developed in Italy, the Italian language became the language of music.

Opportunities For Piano Tuners

by John Collins Cake

Mr. J. C. Cake, who conducts The Harmony School of Pianoforte Tuning in Harrisburg, Pa., gives eight reasons why piano tuning, as an occupation, is desirable. —Editor's Note.

1. You'll earn more money—piano tuners and technicians can afford to buy more of the better things life has to offer.
2. You can be the boss—easier hours, longer vacations, no one to supervise you when you work as an independent tuner.
3. If you prefer to work for a music house, organization, or factory, there are plenty of big pay jobs open all the time.
4. No capital investment required to get started in business, no overhead, no business slumps, no salesmanship needed.
5. Clean work, minimum danger of accidents, few tools to handle, not confining, not tedious.
6. With natural aptitude, you can learn the science of piano tuning in a few short months.
7. Training cost is reasonable.
8. As a piano technician you'll win new respect and recognition among the people of your community.

A Band Question Answered

by William D. Revelli

A Clarinet Teacher Needed

Q. I am a student of the clarinet and am experiencing considerable trouble with tone quality. Most of the time my tone is very reedy and inclined to be rough. However, I do frequently produce a very good tone and realize that I am blowing differently during these periods. When again attempting to produce this good quality, I cannot find the correct approach that has produced this type of tone. Can you advise me as to some means for retaining good quality and would you please recommend some book that emphasizes clarinet tone production? —L. B. H., Indiana.

The very fact that you so readily recognize the difference between a tone of good quality as compared to that of inferior quality is all to your advantage. It is quite amazing how many people play upon the clarinet yet are totally unaware of the unmusical sounds that they actually produce. Hence you are indeed fortunate that your ears have come to recognize and discriminate between good and poor tone quality. As for improvement and consistency in your performance I suggest that you immediately contact a good clarinet instructor. He will guide you properly in the problems concerned with tone production. He will also recommend the best clarinet text for you. This is absolutely essential to your future progress. The development of a beautiful clarinet tone cannot be achieved by correspondence or remote control. You should have at first hand the advice of a competent clarinet teacher.

Learning to Play the Organ

by Camil Van Hulse

Camil Van Hulse was recently awarded first prize of one hundred dollars in the fiftieth Anniversary Contest conducted by the American Guild of Organists and sponsored by J. Fischer & Bro. of New York, who also guarantee publication of the winning composition. This is the eighth time Mr. Van Hulse has won a first prize in a contest for composition. He came to this country twenty-three years ago from his native Belgium, where he studied under his father Gustave Van Hulse, Frans Lenaerts, Edward Verheyden, Lodewijk Martelmans, and Arthur De Greef. Almost upon landing in the States, he wrote his first musical article in English, which was accepted and printed in The Etude. *This was followed by a number of other ones during the ensuing years. In recent years, Mr. Van Hulse's activities as composer, conductor, and teacher have left him little time for writing—although his writings on other subjects had already gained him admission in the "Directory of American Scholars" (Lancaster, 1942). The choir of All Saints Church in Tucson, Arizona, where he is organist-director, has given first performances of most of his choral works, including a Mass and a cantata ("The Beatitudes") for soli, mixed chorus, organ, and piano.*—Editor's Note.

CAMIL VAN HULSE

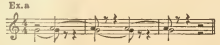
THERE IS scarcely an organist anywhere who has not been approached dozens of times by young people, mostly piano students, with that typical query: "I would like to learn to play the organ; is it very different from the piano?" There is a certain glamour attached to organ music; a lump comes to many people's throats when powerful chords and brilliant runs peal forth from the mighty instrument; and the comparative ease with which the man at the console produces his most tremendous effects leads many a student or amateur to believe that the transition from one keyboard to the other is easy to accomplish. Hence the oft repeated question quoted above. The organist who finds himself suddenly confronted with it cannot give a quick, comprehensive, and satisfying answer; the transition from piano to organ is not quite as simple as the majority would have it; and it is the object of this article to try to clarify matters for the benefit of those who "would like to learn to play the organ."

As a matter of fact, proficiency on the organ demands a much higher type of musicianship than pianistic ability, and also a far greater versatility. For many years a most unfortunate custom has prevailed among pastors of small churches who, through musical ignorance or a misguided zeal for thrift, invite a pianist or piano teacher to take over their little organ and choir and to preside over the musical part of the services. And, unfortunately, those offers are too often accepted—with good intentions, to be sure—with unpleasant results. Some of these appointees will go to a trained organist for help and advice; but a surprisingly large number of them will not. That is why the "improvised organist with piano fingers" remains a standing joke amongst the profession.

The main difference between piano and organ is *not* in the pedal keyboard, nor in registration, nor in handling the swell pedals or any contrivances proper to the organ; those differences are all too obvious. The main differences are those which may escape the attention of the layman; they are to be found in the player's fingers and in his background.

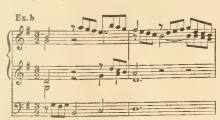
The first of these can be described in a nut shell thus: "Whereas the average pianist devotes almost all his attention to striking the key at the right time with the proper touch, and seldom devotes much care to key-release, the organist has to consider key release just as important as key stroke, and must give to both the same meticulous care for every note he plays. It is easy to give a graphic representation of the *legatissimo:*

Ex. a



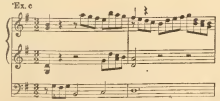
but this can by no means be taken as a norm in organ playing; it may, at best, only be used for a special purpose in special occasions. The kind of legato which is of the greatest moment in organ style becomes apparent in a passage like the following:

Ex. b



which, if tried by the average pianist, produces anything but the desired effect, and will frequently be heard distorted somewhat as follows:

Ex. c

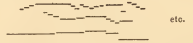


In order to acquire the discipline necessary to execute this passage properly, the student must first train his eye and his mind to see and think polyphonically. This is probably easier said than done—but it is absolutely essential to the training of a competent organist. Where the pianist sees dots:

Ex. 1

the organist sees lines of various length:

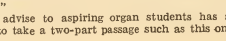
Ex. 2



If the discipline starts with the eye and mind, and if the ear is unremittingly on the job as a last arbiter, the fingers will soon respond and acquire "organ touch."

My advise to aspiring organ students has always been to take a two-part passage such as this one:

Ex. d



and to practice it in the following manner:

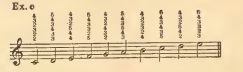
1. Play top part with R. H. *and listen attentively;*
2. Play low part with L. H. *and listen attentively;*
3. Play both parts together with both hands *and listen attentively;*
4. Play both parts in the R. H. *and listen carefully to make sure that the effect obtained is identical to 3;*
5. Repeat practice 4 with the L. H.

There is a number of "tricks of the trade" which an organist's fingers are forced to perform almost constantly, and which are not in the usual run of things for the pianist. These must be assiduously practiced until thoroughly assimilated. The main ones of these are: shifting—gliding—substituting.

The shift, or passing over and under, can be acquired by means of exercises like the following:

ORGAN

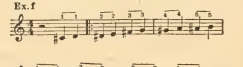
Ex. e



(It is to be understood that this and all other short exercises given in this article are condensed to a minimum, and are to be extended up and down, for the right and for the left hand.) This shifting exercise should be practiced first on the chromatic scale, and later on the diatonic scales; C major is the most difficult. Pianists use this technique very little, but we like to mention one famous instance in piano literature: Chopin's Study in A minor, Op. 10, No. 2.

The glide is another useful expedient for the organist, and one which the pianist does not frequently use, because the second note of the glide is almost beyond his control as far as touch is concerned. This exercise may help acquire facility in gliding:

Ex. f



The glide of the thumb should be the object of special care and practice, not only from black key to white, but also from white to black and from white to white. In some cases, like Ex. F in playing *legato* octaves, the glide of the thumb is the deciding factor in obtaining a good *legato.*

By far the most useful of the finger devices for organ technique is *substitution.* It is (Continued on Page 588)

Percussionists Can Play Musically

by Robert W. Buggert

Robert W. Buggert decided an a career as a percussionist after having won the National High School Drum Solo Contest in 1934. Upon his graduation from high school, Mr. Buggert attended the Vandercook School of Music, Chicago, where he was graduated in 1938. While a student at that school he became a member of its faculty and attracted much attention through the unusual success of his students. Mr. Buggert is at present a member of the faculty at the University of Michigan, after having served in the Army with the 383rd Army Service Forces Band. He is one of America's most successful teachers of the percussion instruments. Without a doubt our school percussionists are among the most inadequately trained musicians at our school bands and orchestras. The following article should be of great interest and help to every high school percussionist. —EDITOR'S NOTE.

EVERYONE in the field of Music Education hears many excellent concerts and witnesses performances by school bands and orchestras which have outstanding percussion sections. The drummers in these organizations play musically. In direct contrast to this excellent school music, we hear the bombastic type of percussion and are thankful for the measures of rest which offer relief from the sounds rendered by those enthusiastic boys and girls behind the drums and cymbals. Unfortunately, there are very few musical percussion sections in the school bands and orchestras of the nation. To obtain better musical performances, student, teacher, and conductor must stress the following three "T"s: tone; technic; taste.

Tone

The tone quality produced by a percussion instrument is one phase of drumming seldom mentioned in high school and grade school instrumental classes; this neglect is responsible for much of the unmusical drumming done by the young percussionist. Lack of tone quality is most prevalent among students playing those instruments which have no definite pitch. A fine tone is necessary to create the correct blend which will make the percussion a desirable part of the entire ensemble.

Tone, although a separate study, is dependent partially upon correct technic and good taste. It will be improved by careful study and application of the following:

1. The model of snare drum sticks and bass drum beaters which are used.
2. The manner in which these sticks and beaters are held.
3. The style used when making a stroke.
4. Equipment.
5. Mental conception of the type of tone to be desired.

Good results cannot be obtained with sticks or beaters of improper size and weight or ones which do not balance. For snare drum I prefer a 2B model stick; this size stick is heavy enough to produce the required volume for concert work, and it is sufficiently light for all *pianissimo* passages. Although it is sometimes believed that an extremely light stick is desirable for very soft playing, this is not true. A stick which is too light produces a tone which lacks firmness, body, and character. Some school organizations are hampered for the present, and must use field drums for indoor concerts; here the 2B stick is also satisfactory. Heavier sticks make fast, light playing difficult, whereas a lighter stick fails to produce any snare tone whatsoever.

For the bass drum, beaters of the double end concert type are a necessity. These are made of a good grade of lamb's wool and with correct technic, a fine bass drum tone will be obtained. A hard felt beater is most undesirable. I would use one when performing indoors, only when required to do so for a certain desired special effect.

The manner of holding the sticks or beaters is of prime importance as it has a direct effect upon flexibility which is essential for playing with good tone.

For concert snare drumming, the stick in the right hand should be held with the thumb and first finger; the palm of the hand should be down, and the back of the hand horizontal. The butt end of the stick must be kept under the hand allowing the forearm and stick to form a straight line. Although the other three fingers of the right hand have no part in the actual holding of the stick, it is advisable to curve them, thereby preventing tension which obviously will be present when they are allowed to remain straight or rigid.

The left hand, using a different grip than the right, must hold the stick in the crotch formed by the thumb and first finger. With the palm of the hand facing up, the ring finger and little finger curved, have the stick rest on the second joint of the ring finger. The first and second fingers must be curved but not allowed to interfere with the action of the stick. Although the right and left sticks are not held in a similar manner it is important that each grip be the same distance from the butt end of the stick; on a 2B model this distance is approximately four and one-half inches.

The Bass Drum Beater

The holding of the bass drum beater is a modification of the grip used on the right snare drum stick; two changes are necessary. The back of the hand must be vertical rather than horizontal and the beater should be held with the middle finger and thumb. All fingers must be curved, with the first finger remaining against the handle of the beater to give support.

The style with which the strokes are made very often is the cause of poor tone. Snare drums and bass drums are frequently struck in a manner which produces thick, harsh or "thuddy" sounds; these are usually the result of an improper stroke.

The stroke made with the right hand when playing a snare drum must be a very flexible but controlled action of the wrist. The point where the stick is held becomes a pivot and as the tip of the stick goes up the butt end goes down and *vice versa*. The height to which the stick is raised depends upon the amount of volume desired. Arm motion, necessary for parade drumming, is not advisable for concert purposes or when practicing. A playing height of ten or twelve inches is most conducive to the improvement of the stroke.

Left Hand Action

The left hand, holding the stick a different way, must use another style to make a good stroke. The action used is not a flexing of the wrist; it is a turning of the forearm very much like that applied to a door knob when opening a door. Although the wrist is kept straight it must not be rigid nor show signs of tension. The left stick pivots at the point where it is held by the thumb. The action of the stick is the same as that of the right, regardless of the difference in the grip and the motion of the wrist and forearm; both sticks pivot four and one-half inches from the butt end, and with the left, as with the right, the tip goes up as the butt goes down and *vice versa*. When playing fast the left stick will merely touch the ring finger between strokes. It must not be in contact with this finger at the instant it strikes the head of the drum.

The stroke when applied to bass drumming is executed very poorly in the majority of cases. The tone of a bass drum must have life; a dull tone lacking resonance is frequently the result of an inferior manner of making the stroke. When playing the bass drum, strike the head of the drum between the center and the rim and use a glancing blow. Better tone will result from an upward blow in which both the action of the wrist and the arm are coördinated. Begin the stroke with the beater at the approximate center of the drum and four inches away from the drum head; as the arm moves up, a quick flexing of the wrist will cause the beater to strike the drum head. Practicing this style of bass drumming will help the player of the instrument produce a tone far superior to that brought about by an unorganized, unmusical manner of playing.

The poor tone quality of many school percussion sections is due to inferior equipment or improper care and adjustment of good equipment. Every effort should be made to purchase percussion instruments of the best quality and the proper size. The students using this drum equipment should be trained to keep it in excellent condition. One would need to inspect the equipment of only a few school bands and orchestras to notice the sheer neglect which is evident. Shells become warped, broken heads are not replaced immediately, snares are uneven, rims are out of shape and sometimes cracked, tightening rods are stripped, and instruments are not kept in cases or covers. A small amount of daily attention along with periodic cleaning and oiling where necessary will keep drums in good condition, and as most of the above factors affect tone quality, they must be given persistent attention.

Proper adjustment of heads and snares is a requisite if an instrument is to sound well. Adjustment must be made so that the heads are in correct proportion to each other and each head itself receives the correct tension at every tightening rod.

As we discuss the factors which affect the tone quality of the percussion section, one more is necessary—namely: mental conception. The teacher, the student, and the conductor must know what they would like to hear. In their minds they must be able to hear a good bass drum tone and the type of snare drum tone which is most desirable.

Technic

To the requirements necessary for correct tone production add careful, persistent practice; then technic will improve. Percussion sections must learn to play rapid passages lightly, correctly and with ease; likewise, playing must not sound forced when a large degree of volume is required.

To obtain the technic desired a thorough study of the rudiments is necessary and these rudiments should be practiced in the following different styles:

1. Begin slowly—accelerate to a maximum and retard to the original speed.
2. Using a metronome, practice the rudiments in tempo at various speeds.
3. Practice them at all dynamic levels from *ppp* to *fff*.
4. Apply them to many different time figures. As an example: the Flam Accent may be practiced in the following ways: (*Continued on Page* 592)

Can Conducting Be Taught?

by William D. Revelli

CONDUCTING is truly a complex art, one which, due to its intangible qualities and innumerable responsibilities, presents seemingly unsurmountable barriers and is ever challenging even our most famous conductors and musicians.

To analyze the qualities or qualifications of the conductor is indeed a most difficult task. In observing the performances of our "top" conductors we note that no two employ similar methods of baton technics, neither do they use like means for securing expression, nuance, dynamics, and other elements of interpretation. We find that their *tempi* disagree and discover that not always do those possessing extraordinary control of the baton, achieve the best results. On the other hand, we likewise find that not always do those possessing the most exhaustive knowledge of the score, accomplish the best performances. If such observations are of any value in our attempt to arrive at some basic qualifications of the conductor, they tend to prove that baton technic is not as important as musicianship, and neither one or the combination of the two is sufficient for the complete equipment of the successful conductor. We also discover that only a few possess the qualities of personality which in turn bring forth the power of true individual leadership. Is it these inherent qualities that serve to distinguish the few truly great conductors from the mass, or is it their complete mastery of the composer's score, or their power of leadership—the ability to "play" upon a group of one hundred musicians as if they were but one large instrument? It is the answer to these intangibles that makes conducting one of the most complex, yet fascinating forms of all music.

Many excellent textbooks on the subject of conducting have served to provide valuable information on the aspects of the art, particularly in regard to the physical problems such as baton technic. Unfortunately, however, the mastery of baton technic while of extreme importance, nevertheless represents but a very small part of the conductor's complete qualifications and equipment.

If one were capable of defining the powers of individual personality and thence was able to apply or transfer the same to the equipment of all conductors, the conducting field would be flooded with Toscaninis, Koussevitzkys, and Stokowskis. Yet, as the talents of a Heifetz or a Caruso are extremely rare, so are the indescribable powers of a Toscanini. Hence, we must acknowledge that, while textbooks and classes in conducting are valuable, we must also recognize that no course of study nor treatise upon the subject can develop those qualities which are a part of every conductor and no amount of reading or teaching can develop a competent conductor out of an inferior musician, any more than leadership can be developed from a weak character or personality.

A Need for Leadership

As in other fields of music, a teacher's success with the student of conducting is dependent to a marked extent upon the innate talent, character, perseverance, and attitude of the student, and in addition to these qualities the student of conducting must possess or acquire, the quality of leadership as a basic requisite to a career as a conductor.

Another and most difficult problem with which the student of conducting must cope is that of *securing a teacher*. Even though he should possess unusual talent and the desire to conduct, just where and with whom can he study? However, should he be an instrumentalist or a student of voice, composition, or theory there is no such problem.

Many of the world's greatest artists have made their services available to talented students of their respective fields; likewise many great composers have accepted students. Except in rare instances, such as the Berkshire Music Center, this has not been true of our great conductors. Hence, the student of conducting has had little opportunity for study at first hand with the great men of the baton. While other fields have provided students with the opportunity of working with famous musicians and means for a carefully planned program of study, the student of conducting has found it necessary to learn his art by observation, and whatever contacts as are possible, plus the experience he can gain by working with musical organizations. While this type of knowledge is very important and essential, it is also frequently undesirable and detrimental to the student's progress.

There are those who insist that conducting cannot be taught, that it is a God given gift and no amount of training or study can produce a conductor. With such viewpoints I take violent exception, for I am firmly convinced that while the student of conducting must rely more perhaps *on his own* power of learning, observation, and capacities than does the student in any other branch of music, he can also be taught many aspects of the art, and will, with proper instruction, develop his conducting capacities to their fullest extent.

If the critics who insist that conducting cannot be taught wish to use the great conductors as the criteria then I will agree that no amount of training or study can produce a Toscanini, unless the natural innate talent is present. However, I will ask these critics if every student of the violin can become a Milstein or if every student of the piano can become a Horowitz. I will also ask if all students of the violin or piano should refrain from the study of these instruments knowing that they can never match the achievements of these great artists.

A FUTURE TOSCANINI?
Maestro Kelley Rea, two years of age, calls for a *fff* from his "Sand Box Symphony."

I will ask, "What about the thousands of musicians who are conducting our high school, college, university, and municipal music groups throughout this nation?" These are the groups that are representative of approximately eighty-five per cent of the musical life of America.

I will ask, "What should these organizations and their conductors do?" Should they abandon their musical desires and experiences simply because they can never match the performances of the Philadelphia Orchestra or Mr. Ormandy? I will ask, "What are we doing to improve the status and training of these conductors?"

Are we going to continue to ignore the possibility of improving their conducting or shall we give proper heed to their training and design means for their development? The answer to this question rests with the schools of music of this country. We are producing some of the world's greatest singers, instrumentalists and orchestras; we can also produce some of the world's greatest conductors.

Conducting, without doubt, is the most intangible field of musical performance and perhaps many of its elements are indefinable. Yet by the same token many of the inferior, unbalanced, and unmusical performances as presented by many of our bands, orchestras, and choruses are a direct result of the inadequate conducting technics and equipment of the conductors of these organizations. It is with this particular group of conductors that we are most interested and to whom we must give more attention and training. They must be provided with definite conducting technics — developed step by step in a constructive systematic manner.

Perhaps the greatest teacher of conducting is "*experience*," providing this experience is gained *after* one has acquired a thorough musical background. Unfortunately, too often the reverse is true and the student is conducting before he has gained the necessary training. This situation is most common in the field of music education where we find many music educators prepared as teachers but not sufficiently trained as musicians. In many instances these conductors find their limited musicianship a serious handicap to the development of their musical groups as well as to their own personal advancement. If such musicians could see the importance of thorough musical training as a part of their equipment, the music education program would undoubtedly realize its greatest strides since its inception in the public schools.

Following are the divisions or categories into which conducting might well be divided:

1. Musicianship
2. Leadership
3. Score Reading
4. Baton Technic
5. Interpretation

Conducting, just as performance, (*Cont. on Page* 592)

The Absorbing Art of Violin Playing

JOSEPH SZIGETI

by Joseph Szigeti

Distinguished Hungarian Violinist

The following article is an abridged chapter from a notable book upon violin playing, "With Strings Attached," by Mr. Szigeti, which is being published shortly by Alfred A. Knopf. The book is a keen and ingratiating insight to the art of which Mr. Szigeti is one of the foremost contemporary masters. —EDITOR'S NOTE.

WHAT A PARADOX that we start a career in boyhood to the tune of ". . . miracle . . . young musical god . . . who draws his bow across the heartstrings of *all* humanity . . . ," as a phenomenal, clairvoyant interpreter, and after decades of profound study and achievements at last reach the stage when we become the "always dependable X, who gave the usual creditable account of himself in the Y concerto."

A similar grotesquerie, of an Alice in Wonderland topsy-turviness, is the paradox that while the curly-headed little genius, at the beginning of his concertizing, is teamed up with "decrepit old" conductors, concertmasters, and orchestral players—who are, in fact, young or middle-aged—he ends his career at sixty or so as a vigorous, forward-looking virtuoso, full of youthful magnetism, surrounded by conductors, concertmasters, and orchestral players of twenty-five to forty or so, whom he *now* of course considers his contemporaries!

At one time or another we all are faced with this situation, and the real test is how successfully we meet it. The failure to face facts often keeps us from accepting the musical responsibilities of our maturity. I remember Artur Schnabel telling me, after an admirable performance by his friend Carl Flesch of the Ernst F-sharp minor Concerto (a superannuated work in the virtuoso style of the mid-nineteenth century, bristling with "wunderkind" difficulties): "To think that Flesch, great master that he is, at his age, with his paunch, should be sweating over a piece like *this!*" Almost fifteen years after Schnabel made this remark to me I find it restated in his book *Music and the Line of Most Resistance:* "Old actors play the parts of old persons. Sportsmen at a certain age stop their attempts to break records . . . one could easily define what kind of musical performance is not quite appropriate for people in full maturity (for instance, mere bravura)." *

To come back to this retrospective stock-taking, I am amazed at the lack of solid musical foundation and outlook in those all-important and very brief years of my studies. It may have been the latent desire to duplicate (and duplicate quickly) a sensational pedagogical success: Hubay had just presented to the world Franz von Vecsey, then aged ten or eleven. Vecsey made his Carnegie Hall debut on January 10, 1905, after having given in 1904 a dozen concerts in three weeks in Berlin and repeated the same feat in St. Petersburg. It may also have been the unavowed wish to meet the challenge—still pedagogically speaking—of the flow of miracle-products coming from Leopold Auer's camp. The fact remains that when I set out to make my Berlin debut, in 1905, my repertoire consisted of only the Wieniawski, Ernst, Mendelssohn, and Viotti concerti, the Bach *Chaconne* and the solitary Prelude movement of the E Major Partita, Paganini's *Witches' Dance*, Tartini's "Devil's Trill" Sonata, sundry Spanish dances by Sarasate, Saint-Saëns' *Rondo Capriccioso*, salon pieces by Hubay, and last (and definitely least) Fantasias on *Carmen* and *Faust* and on Russian and Hungarian airs, strung together by Wieniawski and Hubay respectively in the prevailing potpourri style of the 'eighties.

Parents and Prodigies

I don't remember ever hearing in class a Bach concerto or the Brahms Concerto or César Franck's Sonata or Chausson's *Poème* or a Handel or Mozart or Beethoven sonata. I did play the Beethoven Concerto, but without awareness of its place in the cathedrals that Beethoven's scores represent for us. The quartets, piano concerti, the piano sonatas, and even the symphonies (except for the Seventh, which the school orchestra had played) remained *terra incognita* for me.

In our classroom in Budapest there prevailed an atmosphere of such puerile technical rivalry, we were so completely absorbed by the externals of our craft, that I have difficulty in conveying this satisfactorily, still more in explaining it. Hubay was not only a great virtuoso but also an excellent musician who had come under Joachim's spell, and under that impulsion had formed a quartet which became famous and with which Brahms and other great musicians often appeared. He was by no means the shallow *fin-de-siècle* virtuoso that one might suspect him of being from these remarks of mine. I am afraid they do not quite reflect the enchantment that distance is said to lend to most things.

One should, in justice to Hubay, ascribe this unfortunate state of affairs in the classroom not to him but primarily to us so-called prodigies and, above all, to our parents who generated such an unhealthy impatience. Naturally this impatience led to shortened periods of study and to a more and more sketchy curriculum from which everything but the "useful" war horses was eliminated. It was quickened by the coincidental meteor-like ascent of Vecsey, the sensational success—as a violinistic technical wonder—of Sevčik's disciple Kubelik, and the rumors about a violinist from Auer's school—more glamorous and emotionally exciting than either of these—Mischa Elman.

When I came to Berlin in 1905 thus inadequately equipped, I heard for the first time not only this phenomenal young violinist but also Kreisler and Ysaÿe. To make clear the impact of their playing on me—a playing of a fire, an elegance, a rhythmic incisiveness which I had never even imagined—I should have to be able to convey the style of playing of the only virtuosos I had heard during my conservatory days: Burmeister, Kubelik, Marteau, Hugo Heermann. It is obviously impossible to do this. These first impressions were too amorphous, too lacking in critical perception, too biased by schoolroom prejudices. In Berlin I was on my own, and I was bowled over by Ysaÿe, Kreisler, and Elman.

An Arbitrary Distinction

I lump them together because that was how, in my childish unpreparedness, I felt their individual revelations merge into one collective impact on me. This was not so childish as it would seem on the face of it. I sensed a dividing line between the violin-playing I had heard during my Budapest days and what I was hearing now. One I associated with the past, the other with the future. It was not until some years later that I was to hear Thibaud, Enesco, Huberman, and Casals —greatest of all string players, as Kreisler calls him; and Heifetz, of course, had not yet been revealed to the world.

In thus instinctively drawing a dividing line, I was making a no more arbitrary distinction than grown-ups do when they refer to styles of art in terms of centuries without taking into account the finer shadings caused by overlappings. But even as I see it now my instinct in roughly grouping my listening experiences into two camps was justified. I remember rehearing Willy Burmester in Berlin in 1905. In the previous Budapest years I had, along with the rest of the city, applauded him with childish enthusiasm. My still vivid disappointment at his Berlin performance, the let-down I felt, clearly showed me that I had passed a turning point in my esthetic awareness with I abandoned myself wholeheartedly to the impact of Ysaÿe, Kreisler, and Elman.

I know now, with critical hindsight, how different they were; their nationalities (Belgian, Austrian, Russian), their roots in three distinct schools, their ages alone, were enough to make them so. But together they formed in my mind an entity—the opening of a door.

A New Quality in Violin Playing

The fact that players of the first decade of our century, like Marteau, Juan Manén, Felix Berber, César Thomson, Arrigo Serato, and no doubt others, could not take roots in the United States, could not build up a following that would have enabled them to resume—after World War I—where they had left off, bears out, I think, my observation that a new ideal of beauty in violin-playing was being formulated around that time and that those whose style did not develop toward this new trend had little chance of maintaining their hold.

In the spring of 1945 Ferruccio Bonavia, the London critic whose background (he was a pupil of Joachim) gives his words added weight, referred to this cycle. He pointed out the *apparent* novelty of the style of a young player that "vindicated theories to which all the great players of the last generation—Joachim, Sarasate, Ysaÿe—would have subscribed." He credits her sensational success to a (*Continued on Page 590*)

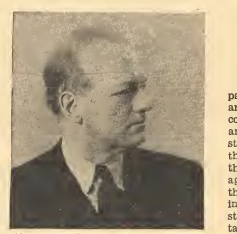
* *Music and the Line of Most Resistance*, Princeton University Press, 1942, p. 75.

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor



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

To Develop Finger Strength

. . . I have been very interested in your suggestion for practicing trill exercises; I mean the idea of lifting each finger alternately instead of holding the lower one down. It has worked wonders with my trill, and with my pupils, too. . . . But it has occurred to me that this method might be improved a little . . . by holding down the finger behind the trilling fingers . . . holding down the second finger while the third and fourth are trilling. What do you think of this? And would you advise practicing other exercises in this way, or, should it be confined to trill exercises only?

—Miss C. W., Massachusetts.

Many thanks for your friendly and complimentary letter, of which I can quote only a small part. I hardly need to say that it is very gratifying to hear from people who have found my suggestions helpful in their own work.

Your idea regarding the trill exercises is sound and constructive. Holding a lower finger on the string while trilling with the two fingers next above it is an excellent way to develop the strength and independence of the fingers. But it is much more tiring. This is the reason I have never mentioned it in these columns. I hesitate to recommend an exercise that is very taxing on the hand, lest some enthusiastic student overdo his practice of it and develop a strained muscle. Some things can be suggested in the studio that it would be unwise to recommend in print.

Actually, lifting each finger in a trill study is quite tiring for a player who has never done it—unless, of course, he has already a strong and supple hand—and I never let a student complicate things by holding down an extra finger until the independence of his fingers has been pretty well developed. However, as his hand gains strength and flexibility, your idea can be increasingly valuable to him.

This modern method of developing finger-strength need not be confined to exercises that are specifically for the trill. Almost any "finger-exercise" study can and should be practiced in this way. For example, the thirteenth and nineteenth of Mazas—of which more next month—the thirtieth of Kayser, and the ninth of Kreutzer all lend themselves admirably to it. But keep this point always in mind: the raising of the finger is every bit as important as the dropping of it, and demands as much attention.

The Whole Bow Martelé

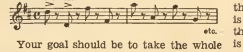
I have been reading your Violinist's Forum for nearly a year . . . and I notice that you have referred to the Whole Bow Martelé several times as a very good exercise for the bow arm. But you always referred your readers to the copies of THE ETUDE that were published in December, 1943, and January, 1944. I did not read THE ETUDE at that time and I have not been able to see those copies, so I don't quite know how this bowing should be practiced or what I should look out for. . . . Would it be possible for you to describe it again soon? . . . I know something is wrong with my bowing and I hope this exercise will help me. . . . I am working on the Concerto in D major by Mozart at present.

—K. N., Ontario.

Your letter came at a psychological moment, for I had been thinking that it was a long time since I had written in any detail about the Whole Bow Martelé and how it should be practiced. So important an exercise deserves more respectful treatment!

The great value of the Whole Bow Martelé lies in the fact that it makes use of all six of the Basic Motions of bowing (see THE ETUDE for November 1945); thus it develops flexibility, agility and, most important, coördination, more quickly than any other one bowing exercise.

It is best practiced on a study in which the bow must skip a string after almost every note, such as the eleventh of Mazas, in G major, or the seventh of Kreutzer, in D major. Let us use the latter as an example.



Your goal should be to take the whole length of the bow rapidly, with a strong accent on each note. Try to do this, and see what happens. If there is any lack of coördination in your hand or arm, the bow will not travel in a straight line; in fact, it may even slip around on the string in a very disconcerting fashion. Should anything of this sort happen, it is a sign that you must temporarily modify your ambition. You must be content for a while to take only the first four or five inches of the bow rapidly, slowing up the remainder of the stroke so that you may observe what your hand and arm are doing.

Before the first note of this Kreutzer study is played, the bow must grip the string firmly at the point by means of the Rotary Motion of the forearm; that is, your forearm should roll towards you in the elbow joint, so that the first finger presses down on the bow stick. The initial accent is produced by relaxing this pressure at the exact moment the bow leaps towards the frog. The feeling in this should be as if the bow were picking up the string.

As you pass the middle of the bow your elbow should begin to rise, so that at the end of the stroke it is at the same level as the frog. The crossing to the lower string is made by flexing the fingers (particularly the fourth) and rolling the forearm slightly towards you. There should be no need to raise the elbow further.

Before taking the Down bow, you should pause in order to prepare for the accent, and also to see that your arm is in the correct position for the stroke. Your forearm, wrist, and hand should be in a straight line, approximately parallel to the floor. With the arm in this position, the grip of the bow on the string should again be felt before the stroke is made; then the bow is drawn rapidly for a few inches, and again slowed up so that the straight line of the arm may be maintained. Try to feel that the first half of the Down bow is made from the shoulder joint, the stroke being prolonged from the elbow after the middle of the bow is passed. And remember that the fingers should remain bent until you are ready to change to the Up bow. At the end of the Down stroke the whole arm drops, from the shoulder, to the higher string.

As each stroke is completed, the bow should be resting lightly on the string. Many players, when they first practice this exercise, have a tendency to "grab" the string at the end of the stroke. This is caused by a stiffening of the arm, and the tendency can be eliminated when it is realized that at each end of the bow the arm must be completely relaxed. Keep very clear in your mind the fact that pressure is applied only *before* the bow moves, and that it must be released at the exact instant the bow begins to move; if it is released too soon there will be no accent, and if too late there will be a scratch. This calls for perfect timing and is not acquired without very attentive practice.

Don't be in a hurry to increase the tempo at which you are playing the study. Make a decided pause after each stroke so that your arm is poised and ready for the next. Even when the bowing can be played with ease, the notes should be spaced at least one second apart.

As you gain control, take more and more of the bow rapidly, giving always more bite to the accent. Finally, you will use the entire length of the bow in one quick motion, and the accent will have a fiery, electrifying vitality.

Violinists should bear in mind one important thought regarding accents: that they are compounded of two ingredients —the pressure of the bow, and the speed with which it moves. The faster the bow moves, the greater the pressure that can be used at the start of the stroke. Conversely, more pressure calls for a more rapid stroke if a scratch is to be avoided.

After you have thoroughly practiced the Kreutzer and Mazas studies, and have acquired a good control of this bowing, work on the thirtieth study of Fiorillo in the same way. This is the best study I know for the Whole Bow Martelé; the many high notes require a much greater sensitivity of touch than is needed in the lower positions.

If you will practice this bowing daily for a month or two, I feel certain that you will notice a pronounced improvement in your entire right-arm technique. But don't stop practicing it when you feel that things are going better. Spend a few minutes with it every day—there is no finer exercise for the bow arm.

Concerning Ševčik Exercises

I am a violinist, sixteen years old, and I wonder if I could ask you to help me. . . . My teacher has gone away for about six months and I won't get any lessons in at least that time. . . . At my last lesson my teacher gave me Part III of Ševčik's School of Violin Technics, Op. 1, and told me to learn it while he was gone, but he did not tell me how to practice it. The exercises look as if they must go fast, but should they? Will you tell me how to go about learning this book?

—Miss H. M. K., Wisconsin.

This is one of the most valuable books Ševčik wrote, and it will do a very great deal for your technique if you practice the exercises carefully. But put out of your mind all thought that they must be played fast. There is no tempo in this book. The speed at which you should practice each exercise is the speed at which you can play it accurately. No matter whether it is written in eighths or in thirty-seconds, it must be practiced slowly. If you play one of the exercises four times out of tune and four times in tune, you will not be in the least sure that you will play it well the ninth time; but if you play it in tune the first four times you go over it, you can be fairly sure that all will be well the fifth time. Try to have the intonation exact the very first time.

This kind of technique-building is mechanical, and is unsapiring at best, so don't spend too much time on the book—forty-five minutes daily would be quite enough if you practice it every day. However, try to make every moment you spend with it constructive and valuable.

To get the best results in the shortest time, you should take three to five exercises from each of three different sections and practice them for a week. Then, the next week, take three or four more in the same sections. And so on, until you have finished the sections you started with. Then take three more sections and work through them in the same way.

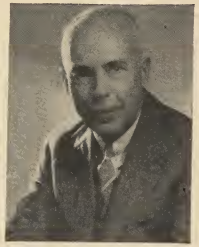
It is more or less a matter of personal choice what sections should be grouped together, but I would suggest the following plan: Numbers 3, 5, and 9; 4, 6, and 10; 7, 8, and 11; 12, 13, and 14. Sections 1 and 2 you can ignore. The fingerings given are old-fashioned and impractical —you would do better to practice your scales from another book, such as the Schradieck Scale Studies.

I can't recommend the fingering given for the diminished and dominant seventh arpeggios (the arpeggios in sixteenths) in Section 7. In each of these the four highest notes are better taken with the first, second, third, and fourth fingers. If you look up the Violinist's Forum page for last December you will find the fingering I use for these arpeggios. It would be a good experience for you to work out this principle of fingering and apply it to all the chords of the seventh in this section.

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



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

Polyrhythms

Q. Will you kindly tell me what books I may obtain on how to solve problems in polyrhythm? I have "Playing the Piano for Pleasure," by Charles Cooke in which Appendix B explains to some extent Katherine Ruth Heyman's method, but it didn't seem quite clear enough, except on two or three examples. I would like a book or correspondence course that will explain this problem in detail with scientific accuracy. I shall be very grateful for any information you can give me on this subject.—Mrs. E. R.

A. First I would recommend "Rhythm in Music" by George Wedge. The last three pages of this book give a simple but very clear explanation of two against three and three against four. Next study "Rhythmical Problems" by Germer. This volume contains not only a precise explanation of many polyrhythmic problems, but also many exercises for perfecting your performance of them. If you feel in need of any more material, try "Master School of Modern Piano Playing and Virtuosity" by Alberto Jonas, Book V, pages 216 to 226. These books may be procured through the publisher of THE ETUDE.

When Should a Boy Begin Vocal Lessons?

Q. I will be fourteen in October, and will be a freshman in high school. My voice has not changed yet and I sing first soprano in a choir. I can vocalize to the E-flat above high C and can sing high C easily. I have talked with a voice teacher from a nearby college and she says I ought to wait until my voice changes to start lessons. But another voice teacher told me that if I wanted a tenor voice I should start lessons now. Will you tell me what to do?—P. H.

A. My advice is that you postpone singing lessons until your voice is entirely "changed" and settled. The natural change that takes place in a boy's voice during adolescence is likely to begin at any time now, although it sometimes does not take place until the age of fifteen or sixteen. When the change comes you will find that you cannot sing as high as you do now, and your voice may get a little husky. Lower tones will begin to appear, and the low tones that you can now sing will grow fuller. When these changes begin it is a good thing to sing alto for awhile, and, a little later, alto-tenor. Sing lightly, however, and do not force your voice even if you are urged to sing more loudly. Your vocal cords are growing longer, your larynx is enlarging (watch your Adam's apple grow!), all the parts are increasing in size. But they are like "green wood" in the spring—they have little strength and are easily harmed; so now you must give them time to ripen, to mature, before putting your voice to hard use. This may take several years, and although there is no objection to singing during the period of change, yet the singing ought to be light, never forced, lest you harm your voice permanently.

By this time you are probably impatient with me and are muttering "But doesn't the man understand that I want to be a singer? Then why does he tell me to postpone lessons for several years?" To which I reply with a chuckle, "Yes, my boy, I understand; but a singer must also be a musician, and there is no reason why you should not work at becoming a musician during the time your voice is changing and maturing. So I advise you to study piano, to sing in your school glee club, to take a course in music appreciation if your school offers one, and to listen to as much fine music as possible so as to acquire what is called 'taste.' Then you will be ready, when your voice settles down to tenor or bass, to go forward very much more rapidly in the direction in which you evidently want to travel." But if you begin to study singing before your voice is reasonably mature, and especially if your teacher is one who does not understand young voices, you run the risk of never having a fine vocal organ—and of never becoming a real musician!

A High School Music Club

Q. 1. One of the first things I do when I receive my ETUDE is to read your "Questions and Answers" page, and I have gained a great deal of knowledge from your answers. Now I wonder if you could help me. I am eighteen years old and have taken five years of piano. I have played in high school orchestras and have given several recitals. I also play with a violinist and a 'cellist at social gatherings. I read books about music and have a good collection of classical records. I attend many concerts and other musical events, and some day I hope I may be a music critic.

My problem is that I have been asked to organize and conduct a music club among a group of young people who are all interested in good music. We would discuss composers and music and would perhaps sing some at each meeting. I don't feel that I am very well qualified for that job and I should like your advice as to how to proceed.

2. Could you please give me the address of the chap who asked the question, "How to become a music critic" in the March issue? His initials are M.E.M.—R. P.

A. 1. It seems to me that you are on the right track and I advise you to continue with all your activities, including the organization of the music club. I suggest that you follow the suggestions that I made to the young man to whom you refer in your second question, and I hope that you may also have time to play tennis, go in swimming, and perhaps play a bit of baseball—using a soft ball of course for the sake of your fingers.

As to running the music club, I think the experience would be good for you and it would also be a fine musical and social experience for the entire group. Such a club must of course have a leader who will see to it that a room is provided and that each meeting is carefully prepared for. You are pretty young for such a job and you will have to be especially careful not to assume a bossy or know-it-all attitude. But if you consider that you are just one of the crowd who has happened to be chosen as leader because he has had more music than the others you will probably be accepted more readily than an older person would be.

Why not adopt a three-fold program for each meeting, the first part to consist of the singing of one or two part songs under a student conductor chosen by the group—perhaps a different one each time; the second to be the performance by one or more of the members of some musical composition that he is studying, the performance to be followed by a frank discussion of both the music and the performance; the third part to be a discussion of a chapter in some book—a chapter that has been previously studied, or at least read, by all the members. This book might be some history of music—Theodore Finney's, for example; or it might be one of the many volumes on the appreciation of music now available; or possibly the four volumes of "Studies in Music Understanding" published some years ago by Oliver Ditson Company for the National Federation of Music Clubs. The first volume in this series, by the way, is my own "Fundamentals of Music."

The main thing is to limit the group to people who really love music and who are trying to understand it better and are therefore willing to put in some time in study.

2. I am sorry that I cannot give you the address of the young man.

Why and How

Q. 1. Why should two notes, one a quarter and the other a half, be printed side by side on the same pitch and for the same hand?

2. What is the explanation of ditto marks in the left-hand clef directly below the right hand?

3. Will you please recommend a book on how to form chords, to transpose, and how to explain to pupils what is tonic, and so forth.?—E. A. W.

A. 1. This notation is used to show that two melodies or voices meet at this point, and that one melody should sound for the duration of a quarter-note only, and the other for the duration of a half-note.

2. These ditto marks do not mean that the left hand is to play the same notes as the right hand directly above it, but rather that the left hand is to repeat the figure (or entire measure) that it has just played.

3. For chord structure I would recommend either "First Theory Book" by Angela Diller (for grade-school children); or "Harmony for Ear, Eye, and Keyboard" by A. E. Heacox (for students in high school or college). For transposition, try "Keyboard Harmony and Transposition" ("Preliminary Studies," and Volumes One and Two) by Anna H. Hamilton. All of these books may be obtained through the publishers of THE ETUDE.

If you know little or nothing about harmony yourself, you will find it very difficult, not to say dangerous, to try to teach this sort of thing to your students. Before trying to pass it on to others, I would advise you either to study harmony with as fine a theory teacher as you can find, or else to take a piano normal course at some college or conservatory.

Many Questions

Q. 1. Please answer these questions concerning Chopin's *Polonaise in A-flat*, Op. 53:

a. At what tempo should it be played?
b. Should the middle section be played more slowly, and if so, at what tempo?
c. In the last measure of Page 10 (Presser edition), should the D-sharp, F-sharp, D-sharp chord be struck once or twice? I notice similar cases in the piece.

2. On the last page of the Chopin *Scherzo*, Op. 31 (Church edition), near the passage marked "*Stretto e cresc.*" I notice that the lower G is natural while the higher G is flatted. Is that correct?

3. What grades are the following: (1) *Rhapsody in Blue* by Gershwin (2) *Clair de Lune* by Debussy (3) *To a Wild Rose* by MacDowell (4) *Capriccio*, Op. 2, No. 4 by Dohnanyi (5) *D'un cahier d'Esquisses* by Debussy.—R. A. D.

A. 1. a. You realize, of course, that the choice of *tempi* often varies with the taste and technical capacity of various performers. The most I can do, therefore, is make a general suggestion to you. I believe that for this composition you will find that ♩ = 72 is a satisfactory tempo.

b. This section may be played slightly more slowly if you prefer. However, it is often played at the same tempo as the rest of the piece, or even a shade faster.

c. I do not have at hand the Presser edition of this composition, but I believe I know the place you mean. The chord should be played twice, exactly as written. Observe, however, that the middle note of the chord is F-double sharp, not F-sharp.

2. Your copy is correct.

3. The approximate grades are as follows: (1), grade 6; (2), grade 4; (3), grade 2; (4), grade 5; (5), grade 4 or 5.

Important Announcement

DR. GUY MAIER, eminent pianist and teacher, after eleven years of brilliant, able and loyal service as editor of the Teacher's Round Table page in THE ETUDE, now finds that the pressure of other professional matters makes it impossible for him to continue in this arduous work. THE ETUDE, however, takes pleasure in announcing that Dr. Maier will retain his association with our magazine in a new and distinctive feature page beginning in the January 1947 issue.

Dr. Maier's cordial spirit of coöperation and his friendly inspiration have been among the most valued aids in THE ETUDE in the experience of your Editor. As a virtuoso, a thinker, a teacher of virtuosi, and as a lecturer, Dr. Maier repeatedly has gone far out of his way to extol the ideals and the practical accomplishments of THE ETUDE, and we cannot praise his splendid attitude too enthusiastically. Our readers we know join with us in congratulating Dr. Maier upon his notable achievements. They may now look eagerly forward to his new department in the coming January issue.

The Teacher's Round Table, upon which our readers have depended for over half a century, was written originally by Mr. Theodore Presser himself. Mr. Presser was both a genius and a master in this field. His answers were clear, sound, direct, adequate, but never verbose. Occasionally the late famous teacher and critic, James G. Huneker, when Editor of THE ETUDE, wrote the Teacher's Round Table. For many years, the sensible and practical Dr. Newton J. Corey of Detroit was Editor of The Teacher's Round Table. He was followed by the wise and lovable Clarence G. Hamilton of Wellesley College. On various occasions during the interims, the department was written by the present Editor of THE ETUDE. Its objective always has been to provide in the most interesting, authoritative and clear manner, advice and suggestions upon the latest ideas and methods in piano study. In this way it has had a formative and inspirational effect upon piano study in America which has been widely recognized and praised in this and other countries.

THE ETUDE has the pleasure of announcing that the Teacher's Round Table will now be conducted by the distinguished French-American virtuoso pianist, conductor, lecturer, author and teacher

Maurice Dumesnil

who has been known as a welcome and brilliant contributor to THE ETUDE for many years. Mr. Dumesnil was born in Normandy, France, and educated at the Paris Conservatoire, where he studied with Maître Isidor Philipp and other noted teachers. He was graduated with the Grand Prize (Grand Prix) and started immediately upon his career, touring France, Holland, Belgium, England, Germany, Spain, Portugal and all of the South American republics and Mexico. His last tour as pianist and conductor took place in 1940. He has appeared as soloist with the Colonne and the Lamoureux Ochestras of Paris as well as the great symphony orchestras, the Berlin Philharmonic, the Cologne (Gurzenich) Orchestra, the Frankfort Museum Orchestra, the Concertgebouw, the Madrid Philharmonic and the Zurich Tonhalle Orchestra.

In 1926 he brought Chopin's historic piano to the United States for a six month's trans-continental tour, sponsored by the Government of France. Since then he has come many times to our country for concerts, lectures and Master Classes, until he made the United States his permanent home, becoming an American citizen.

His large number of Master Classes in the United States has brought him directly and indirectly in contact with hundreds of American teachers and thus he has become intimately acquainted with the problems and needs and materials of American elementary instruction and the musical, educational development peculiar to our country.

At the present time he is artist teacher at Michigan State College. Mr. Dumesnil is a fluent linguist, speaking French, German, Spanish and English. He has written two notable books in English including "Claude Debussy—Master of Dreams" in which his English style has been praised by no less than the late Dr. William Lyons Phelps of Yale. All of Mr. Dumesnil's articles for THE ETUDE have been written originally in English. His Debussy book is also published in Spanish and has a large sale in Spanish speaking countries. Mr. Dumesnil has known intimately many of the great composers, pianists and conductors of the world. For eleven years he was closely associated with Claude Debussy, all of whose compositions Mr. Dumesnil plays from memory. He has conducted many of the world's famous orchestras, including the famous orchestra of the Societé des Concerts du Conservatoire at the Trocadero in Paris. On his last tour he appeared as piano soloist and conductor with the National Orchestra of Peru in Lima, the Municipal Orchestra in Santiago, Chile, the Colon Orchestra in Buenos Aires, and the SODRE Orchestra in Montevideo, Uruguay.

The well known American composer, Dr. Evangeline Lehman, many of whose articles and compositions have appeared in THE ETUDE, is Mrs. Maurice Dumesnil. *Editor of* THE ETUDE

The Piano Student's Problem of Memorizing

Blackstone Studios, Inc.

DR. EDWIN HUGHES

by Edwin Hughes

Edwin Hughes, the American pianist and teacher, studied in this country with S. M. Fabian and Rafael Joseffy, and in Vienna with Theodore Leschetizky, becoming one of the latter's assistants. He has been soloist with the New York Philharmonic on its regular subscription series in Carnegie Hall and with other major symphony orchestras, has given many New York recitals, and has made numerous tours of America, in solo recitals and in two-piano programs with Jewel Bethany Hughes, Mr. and Mrs. Hughes were invited to present the first two-piano program ever given at the White House. During his seven years' residence in Europe, Mr. Hughes appeared in many important music centers in recital and as soloist with famous orchestras. During the past war Mr. Hughes was appointed Expert Consultant on Music to the Secretary of War, and took an active part in promoting the national use of music during that period. He was the first president of the National Music Council and was for two years president of the Music Teachers National Association. He has been president since 1941 of The Bohemians, famous New York musicians' club. The following very practical article is from an address by Mr. Hughes delivered in Detroit last February, at the meeting of the Music Teachers National Association, and is reprinted by permission from the Music Teachers National Association "Volume of Proceedings" for 1946. —Editor's Note.

A PUPIL of mine told me that she had once asked a former teacher, "How do you memorize?" He answered, "Oh! I memorize very easily." Such a reply would hardly have given that teacher a very high rating in the psychology of education, and it certainly was of scant assistance to the student in solving the problem. At the other extreme, lengthy and learned discussions on the psychology of memory also offer little practical help in the matter of musical memorizing, any more than lectures in the anatomy of the muscles, given by a college coach, would teach his track team how to run faster. I propose, therefore, to offer a few practical suggestions on the subject, a few ideas that may be of use to the teacher as he sits by his pupils during the daily schedule of lessons.

The possession of a good memory is not necessarily a sign of intellectual superiority in other directions. Cases have been recorded of imbeciles who could repeat page after page of books they had heard read, even in a foreign language. Blind Tom certainly possessed a remarkable musical memory, yet he could hardly be held up as an intellectual paragon in other ways. As a whole, however, a good memory is more likely to be associated with first class talent than with mediocrity, and it is, for the pianist who plays in public, one of the requisites for superior accomplishment, as in other lines of mental endeavor.

Apt children are likely to memorize quickly, but to forget just as rapidly, and this is sometimes the case with older students who commit music to memory easily. In general, impressions that are intense, interesting, or often repeated are better remembered than others. This applies to all kinds of memorizing, and most certainly to the memorizing of music. The span of memory usually increases with the age of the child, just as does his span of attentiveness.

Hearing, seeing, and speaking, all aid the child at the same time in learning his letters or words, and so we can conclude that hearing, seeing, and playing at the same time similarly assist in memorizing music. The hearing part, and even the seeing part, may afterwards be transferred to the mental ear.

Memory ability is to a great extent inborn. It is difficult to actually improve this birthright, although many students do not use to the full the memory ability they possess, and can be taught to employ it more effectively. With proper training and persistence much can be accomplished in most cases.

The First Step

As practical suggestions in the memorizing of piano music I offer the following:

In memorizing a new composition the first step should be to play the work through slowly, in order to find out how it sounds and to become acquainted with its general form and structure. Start to memorize it immediately, even though at first you may be able to retain only a few salient points. Remember that first impressions are always lasting ones, whether it be a new person you are meeting or a new musical composition. Play slowly for some time, with no attempt to master all the technical difficulties at once, or to achieve the final tempo of the piece. Play understandingly—and *listen!* Do not memorize by playing wrong notes and then correcting them. Let the impressions on the brain be only of right notes, always, no matter how slowly you play them.

Take the piece measure by measure, or phrase by phrase, if the phrases are short ones. Play the hands separately at first, noting and analysing everything, letting the keyboard-images, the feeling for the fingering-groups, and above all, the sound, impress themselves on your mind. Put the music over on the top of the piano, back of the rack. The extra effort of having to get up each time to look will make you concentrate more intensely on your task.

After you are able to play the first measure hands together, close your eyes and see if you can visualize it, saying over the notes to yourself without touching the keys. You will afterwards be able to visualize whole pieces, even away from the piano, if you practice this method assiduously. Go through the same process with the second measure or short phrase. Then add it to the first, and play both consecutively. You remember how, as a child, you learned "The House that Jack Built." Well, it is the same process. Learn a small portion; add another to it; establish continuity between the two.

When you begin the next day you may find that the first day's work needs some refurbishing. Do not be discouraged; begin all over again, if necessary. The new grooves in your mind will soon be there to stay, and you will probably be astonished to find how quickly you have conquered an entire page. Along with the notes, memorize simultaneously the phrasing, dynamics, pedaling, fingering, and so forth, for all these things must be learned and stored in the mind, as well as the mere notes.

Try to get in the habit of taking in mentally groups of notes or short phrases all at once. William James said that the present time is not like a knife-edge but more like a saddle-back. It lasts perhaps from five to ten seconds with most of us. What has happened during such a period is simultaneously in our consciousness. Otherwise in conversation, or in reading, we could not take in a sentence as a whole; and likewise we could not take in a phrase or period in music.

Remember that the best memorizers are ear-memorizers, those who hear what is coming before their fingers play the notes, those in whose mind's ear the music unrolls, just as it does on a player-piano roll, and who can get these mental musical images down to the fingers in proper time and order. If you only have even a rudimentary gift for ear-memory, cultivate it constantly. It will improve with practice and use. Hear what you play before you play it, and train your fingers to go where the inner sound directs them.

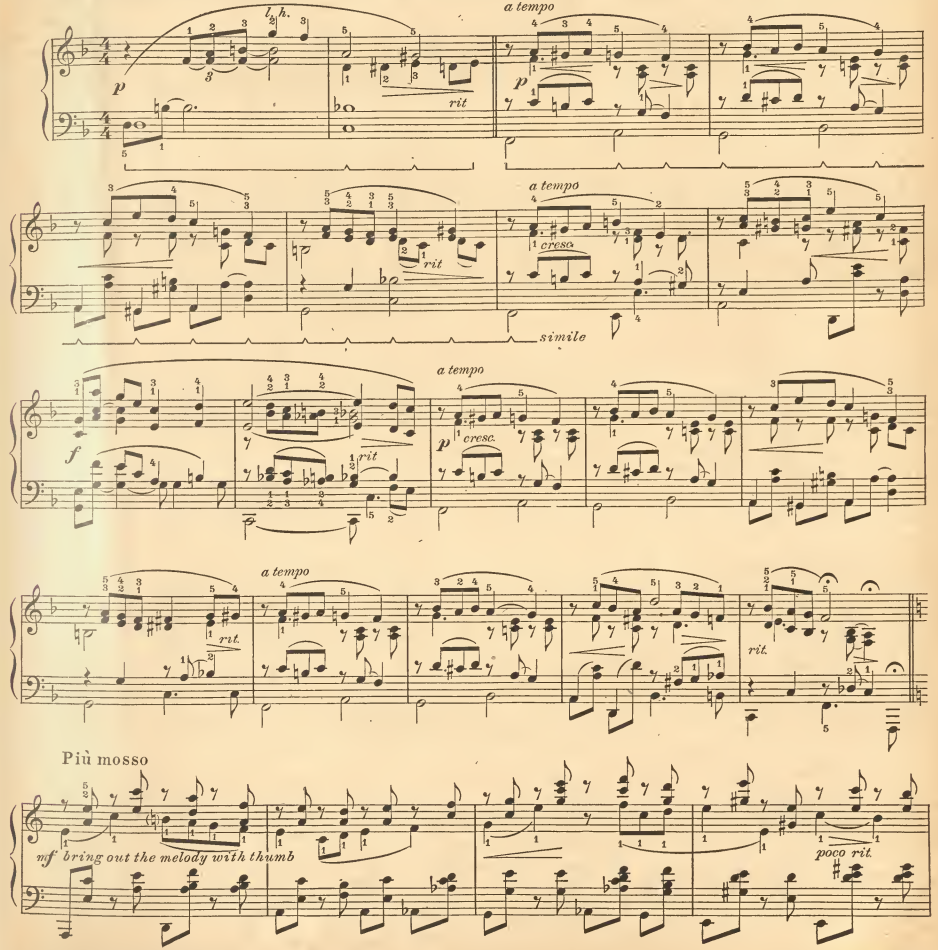
Ear-Memorizing

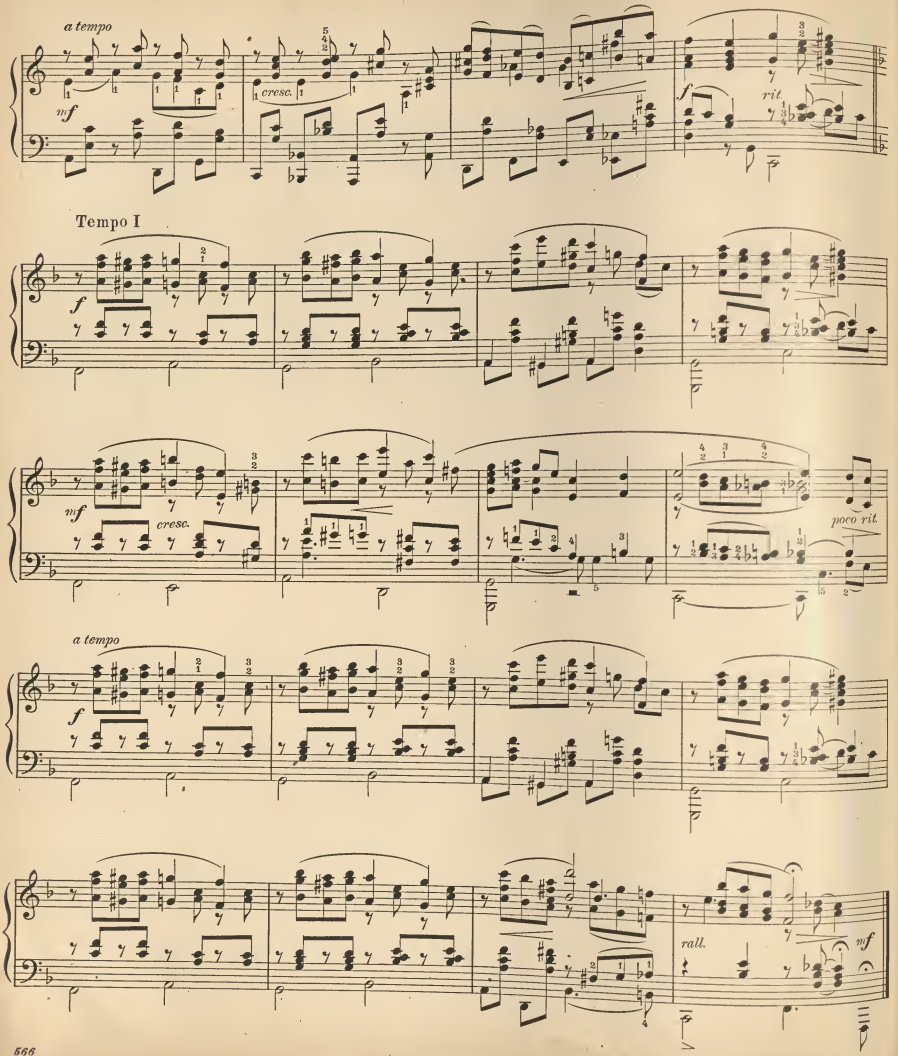
Gifted ear-memorizers usually retain what they have learned longer than others, and are often able to play perfectly from memory pieces which they have not touched for years. Like persons with so-called photographic memories, these gifted ear-memorizers do not usually have the slightest idea of how their gift functions, and are therefore completely unable to explain it or to pass it on to others. (*Continued on Page 585*)

AUTUMN MOODS

The reiteration of a simple five-note rhythmic motif, over and over again, has been responsible for the success of many a composition. Put words such as "I love you dearly" to this motif (as it first appears in the third measure), and the student will catch the vocal lilt of this theme. Grade 4.

GRANT CONNELL

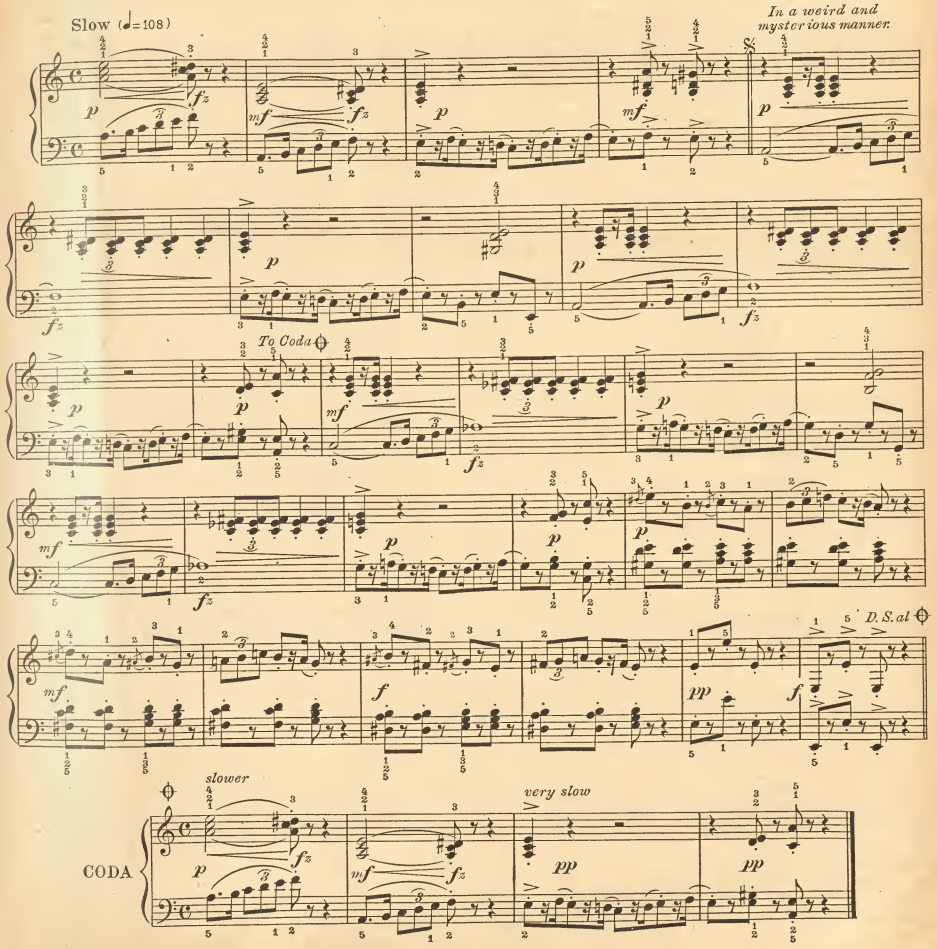




DANCE OF THE SPOOKS

The late Bert R. Anthony wrote an endless number of themes which have charmed many children. Play this piece *misterioso*, with exaggerated attention to strict tempo, the accents, the staccato marks, the sixteenth rests, and the phrasing in the left hand. Grade 3.

BERT R. ANTHONY, Op. 275, No. 2

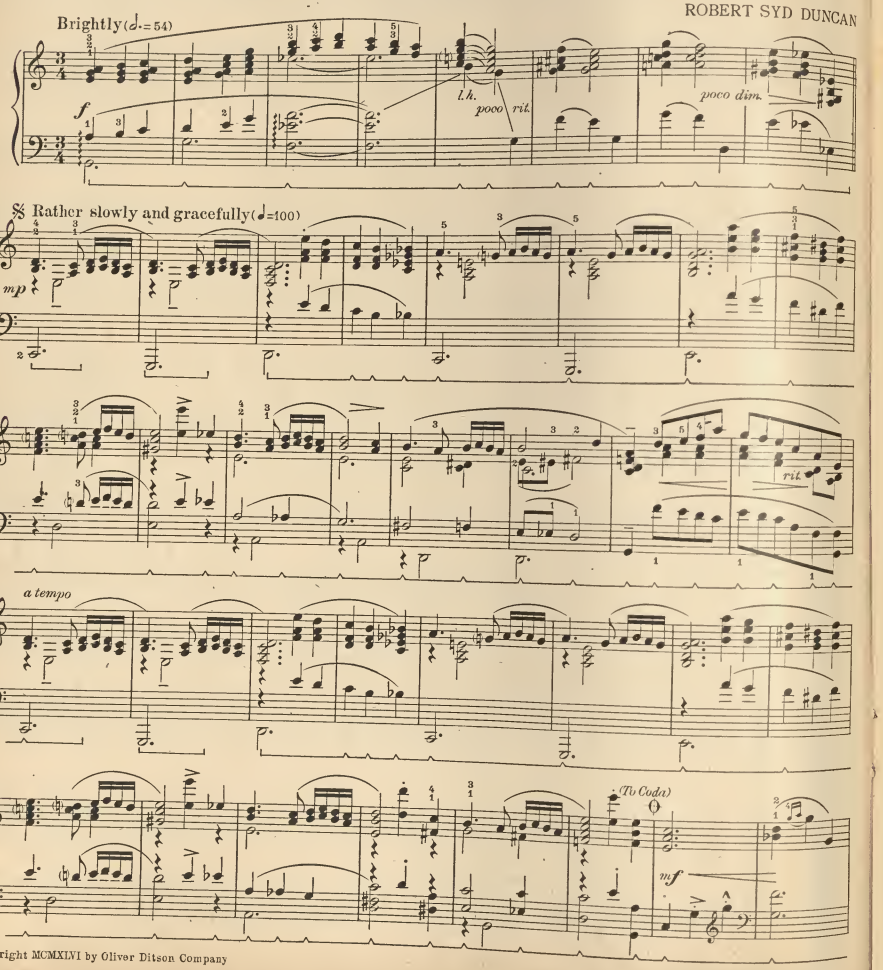


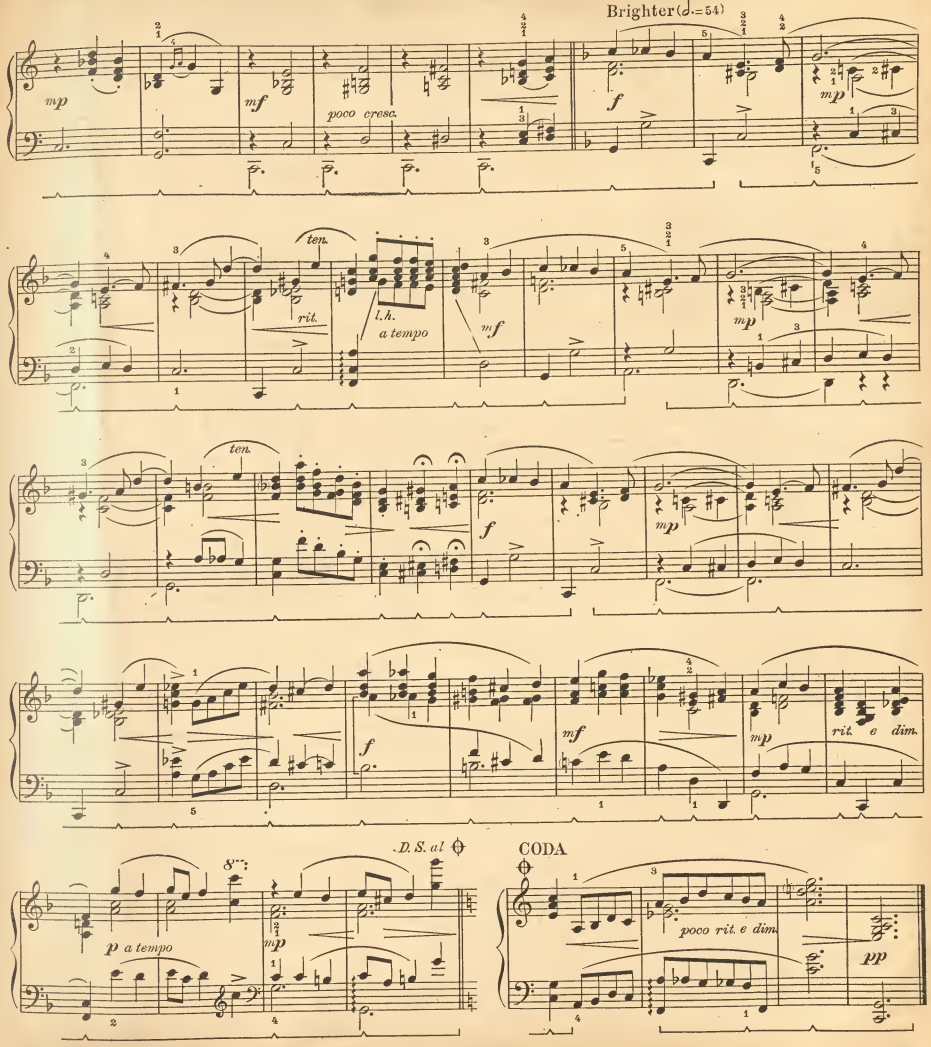
OCTOBER 1946

PROMISE OF THE DAWN

The harmonization, with its seventh, ninth, and altered thirteenth chords, adds a distinctive flavor to this composition. Be sure to play the right and the left hand exactly together; that is, do not anticipate the right hand by playing the left hand a fraction in advance. Grade 3-4.

ROBERT SYD DUNCAN

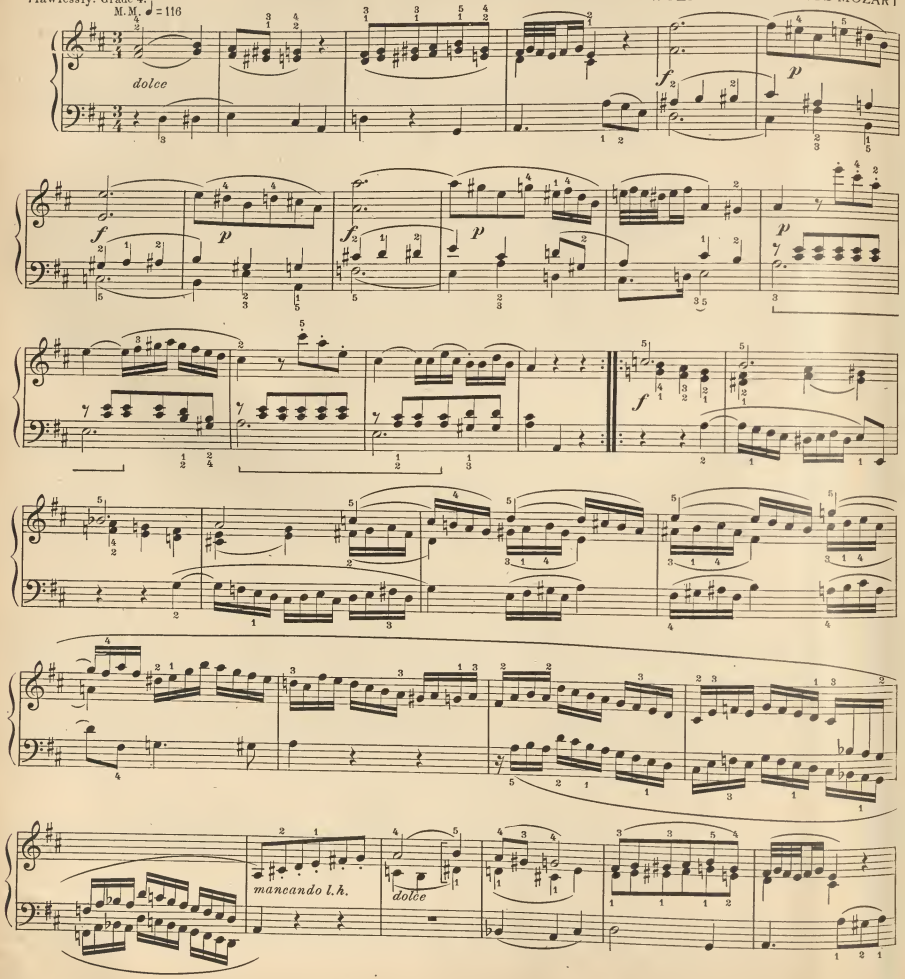


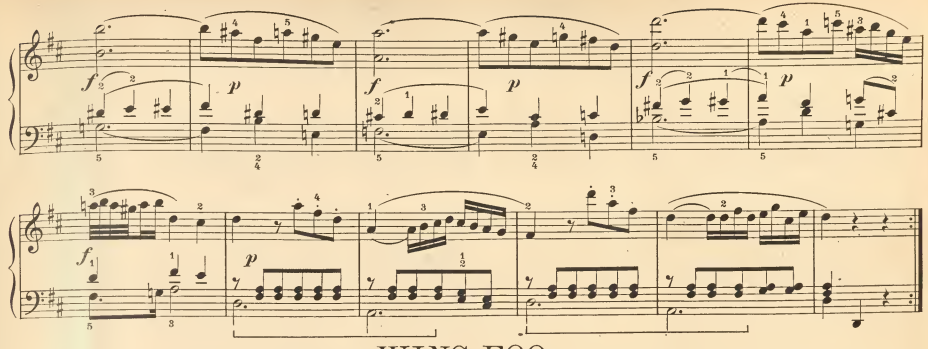


MINUET No. 6, in D MAJOR

The lure of Mozart and his perfectly balanced phrases is evidenced in this fascinating minuet, which should be played over and over until it flows flawlessly. Grade 4.

WOLFGANG AMADEUS MOZART

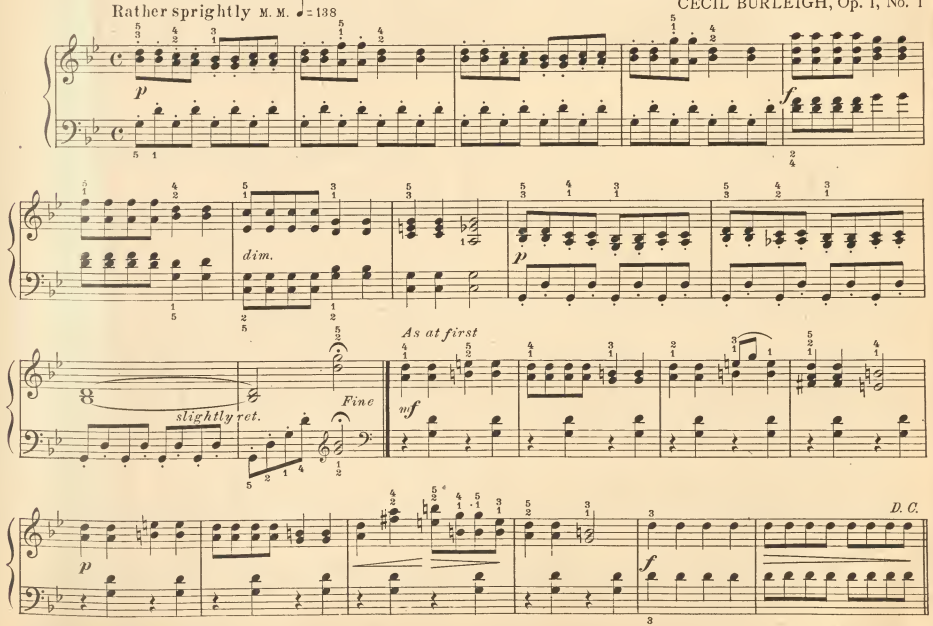




WING FOO

The distinctive originality of Cecil Burleigh's compositions accounts for their lasting appeal. In *Wing Foo* with a relatively few simple notes he creates an extremely picturesque impression of Chinatown. Grade 3.

CECIL BURLEIGH, Op. 1, No. 1



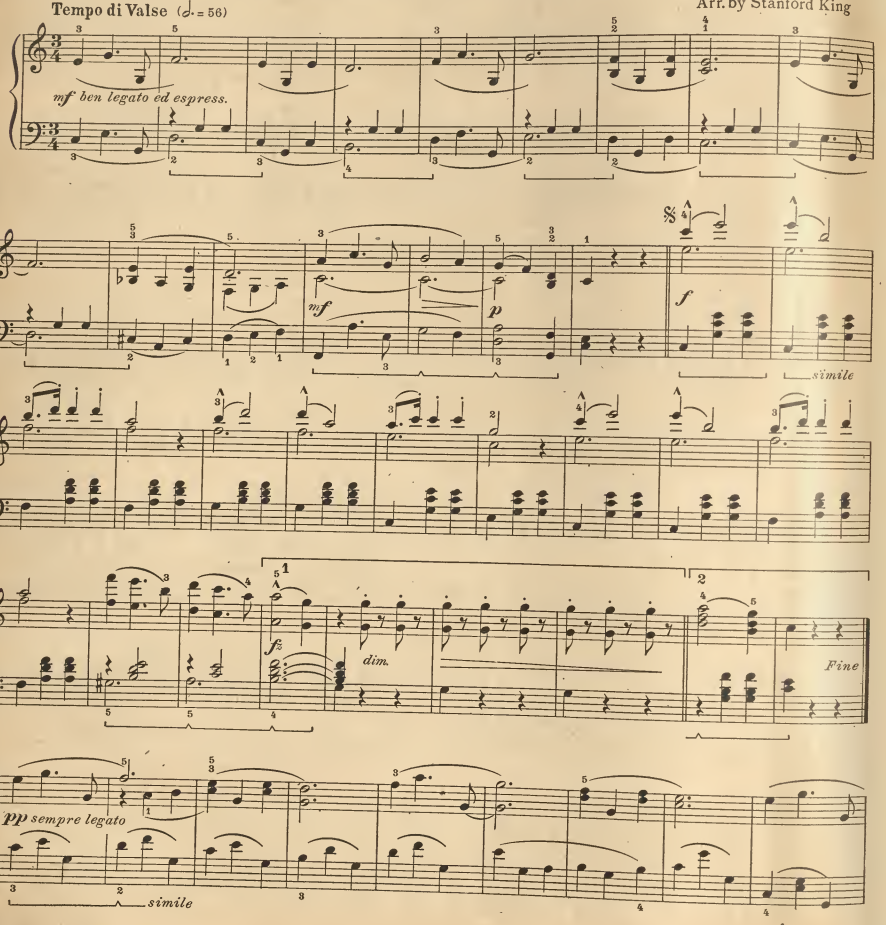
EMPEROR WALTZ

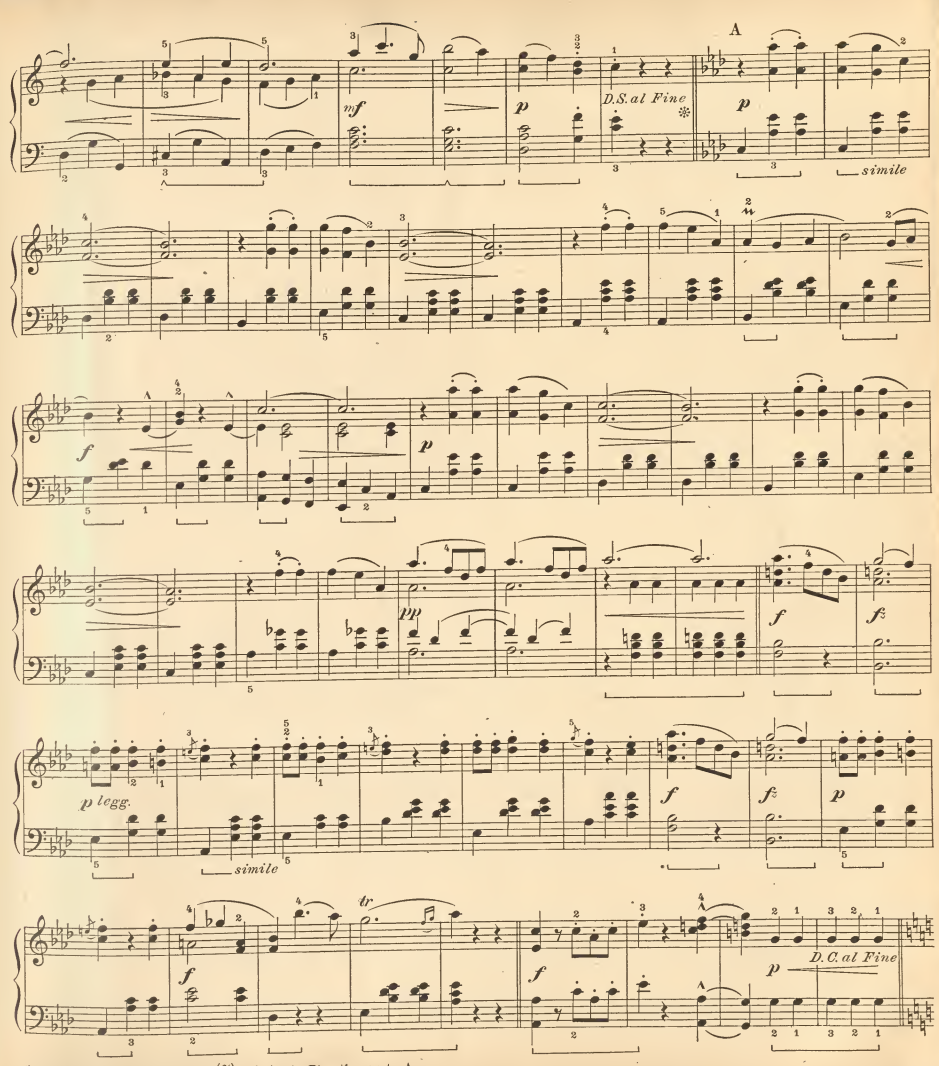
(EXCERPT)

During the last century the nobility of all Europe danced to this dignified waltz, written by the great Johann Strauss for his festive emperor, Franz Josef, whose life was to end in such tragedy in his seventy-sixth year during the First World War. Grade 3.

JOHANN STRAUSS, Op. 437
Arr. by Stanford King

Tempo di Valse (♩. = 56)





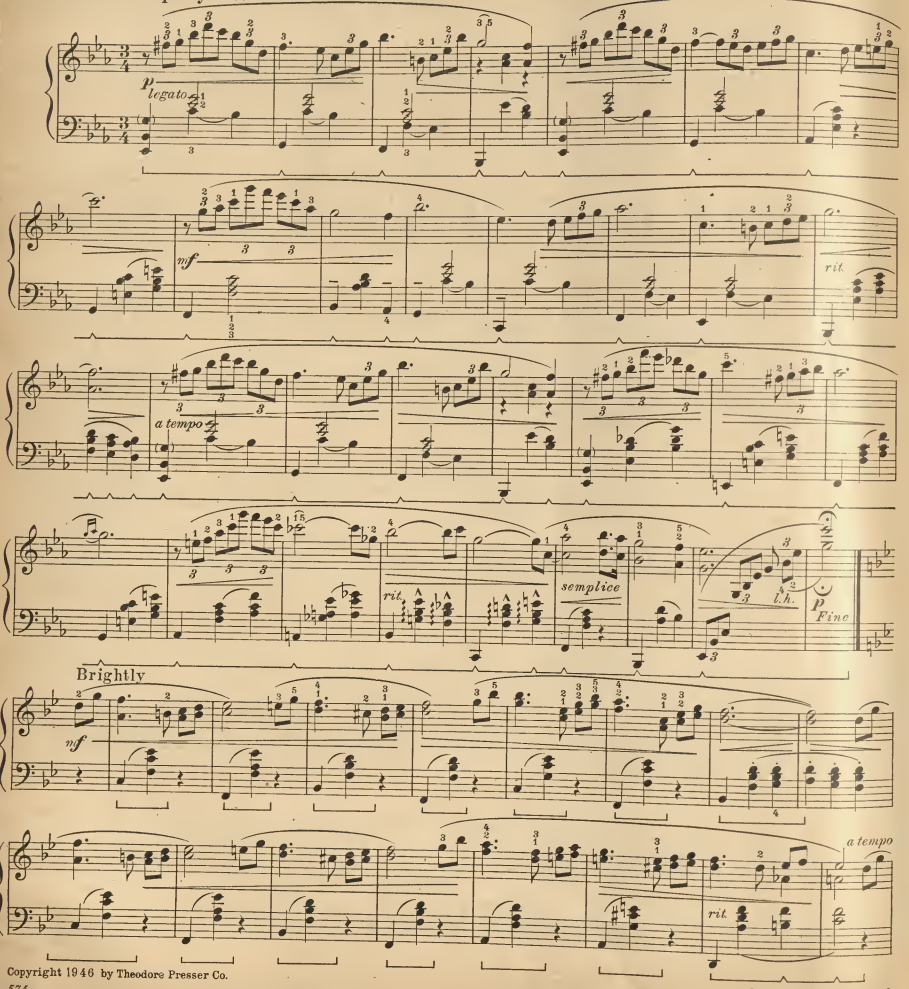
* From here go back to the sign (𝄋) and play to *Fine*; then go to A.

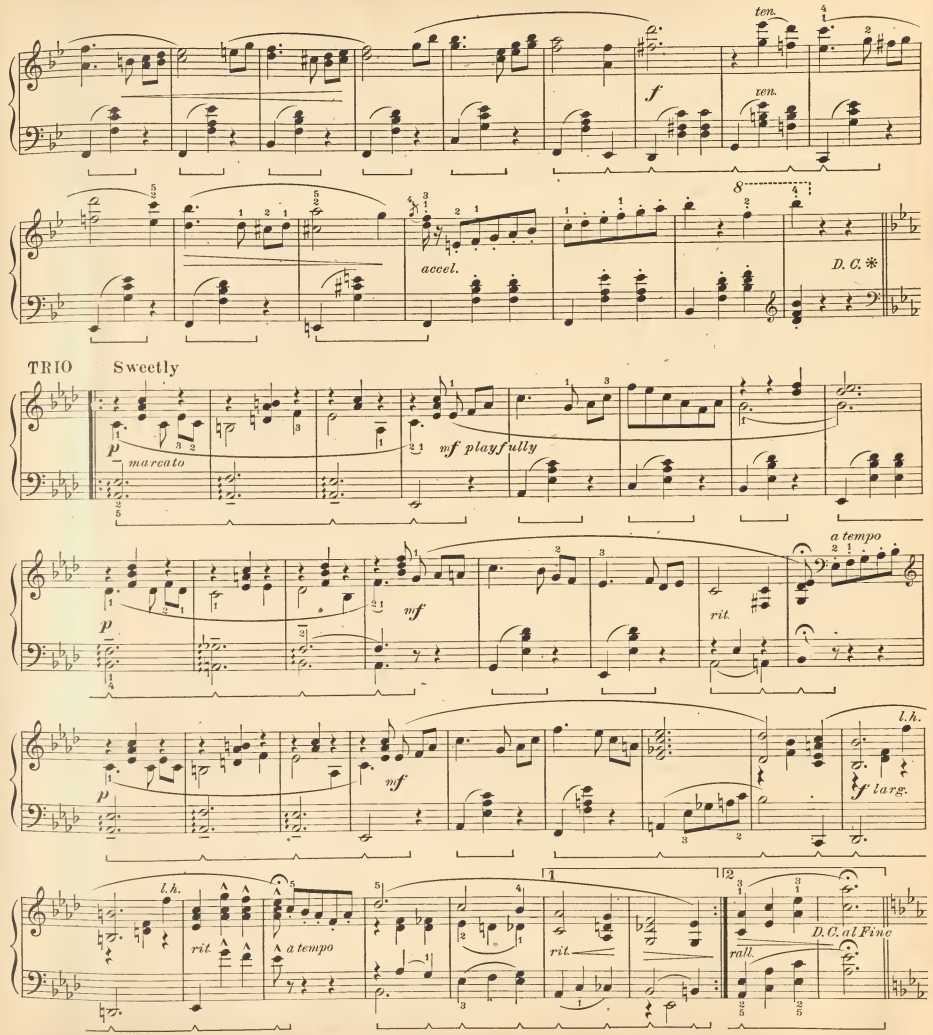
Grade 4.

DRIFTWOOD

WALTER E. MILES

Tranquilly (♩=96)

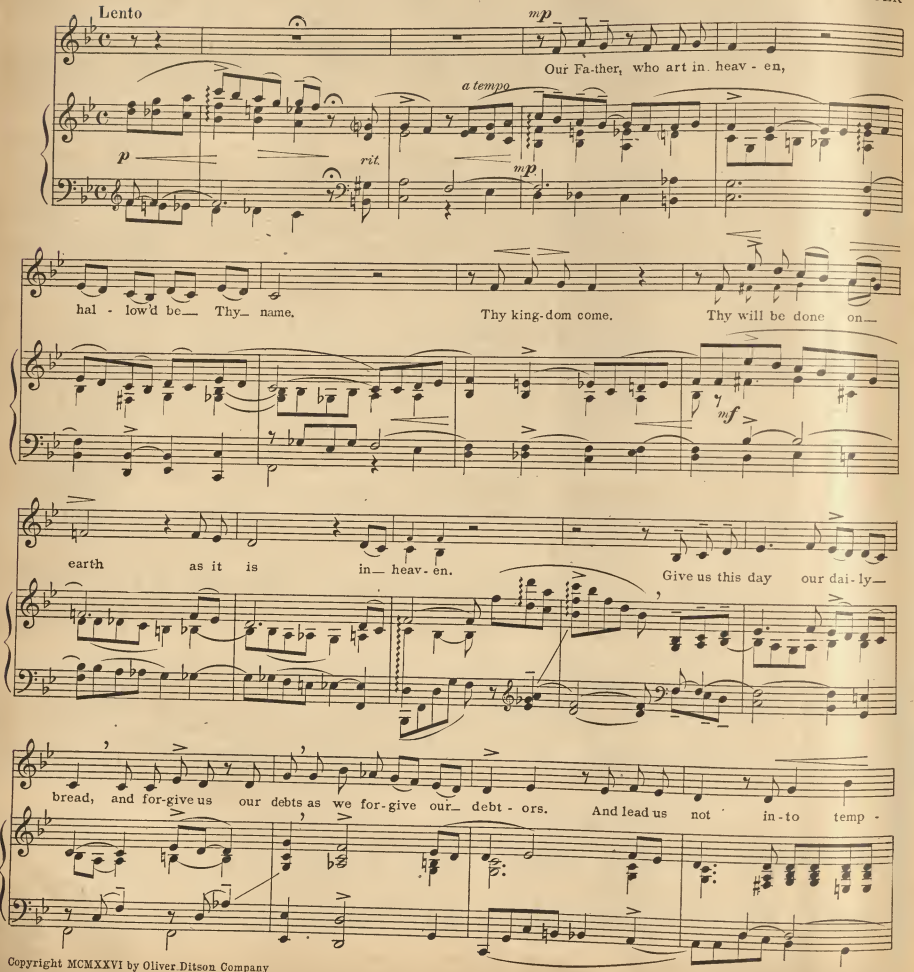


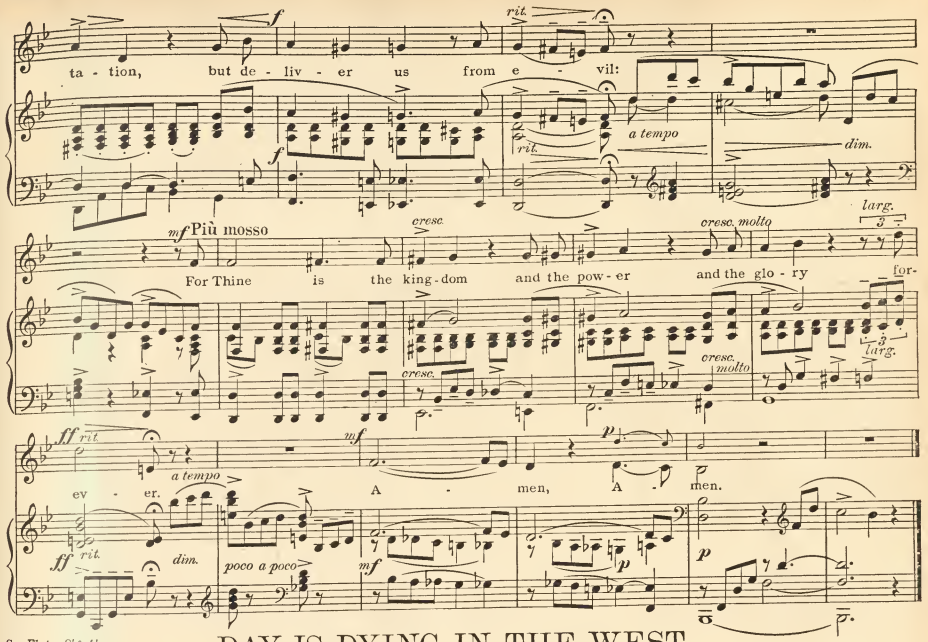


*From here go back to the beginning and play to *Fine*; then play TRIO.

THE LORD'S PRAYER

CARL A. PREYER





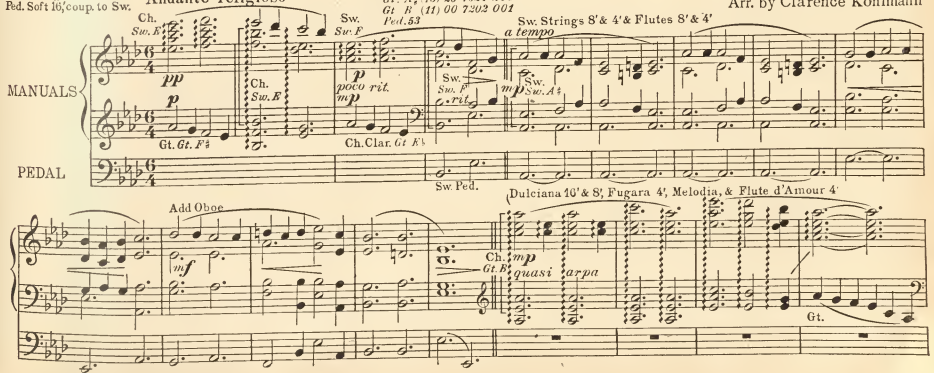
Sw. Flutes 8' & 4'
Gt. Flute 8'
Ch. Strings 8' & 4'
Ped. Soft 16' coup. to Sw.

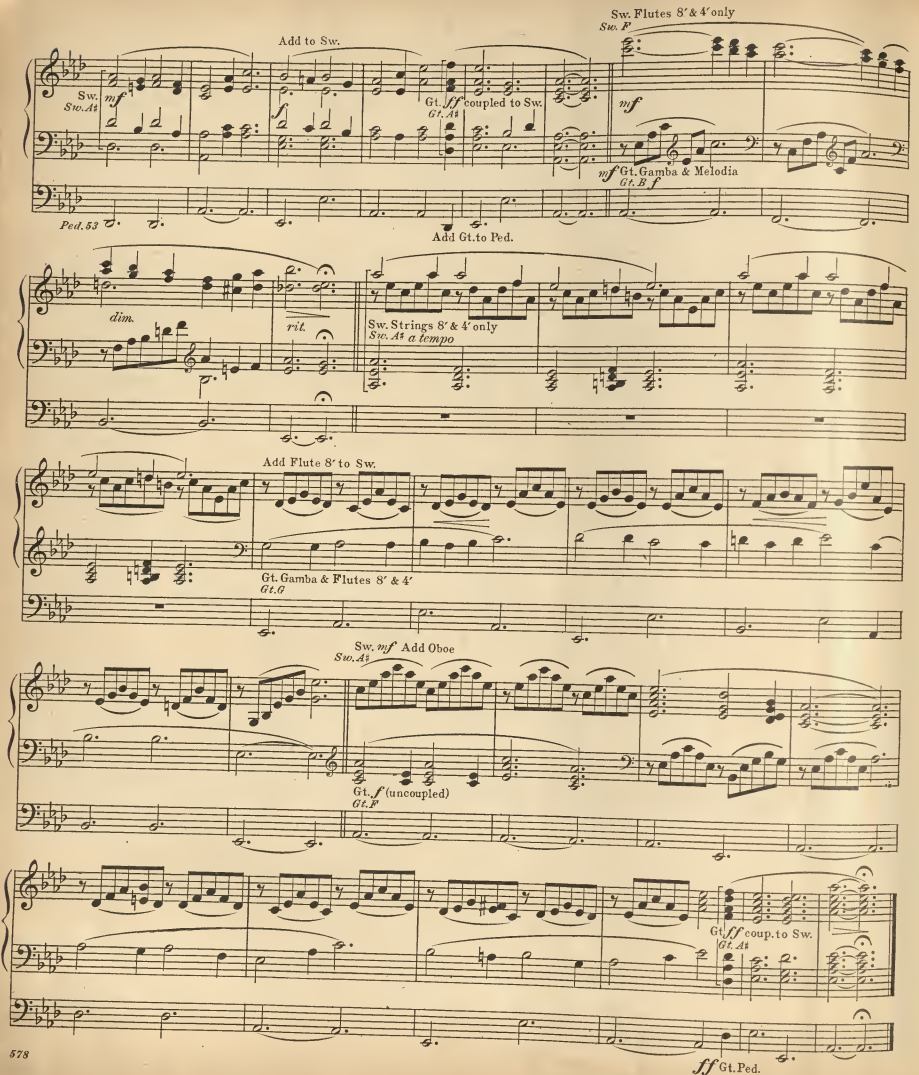
DAY IS DYING IN THE WEST

Sw A♯(10) 10 5613 100
Gt A♯(10) 20 7624 201
Gt B (11) 00 7202 001
Ped. 53

WILLIAM F. SHERWIN
Arr. by Clarence Kohlmann

Andante religioso

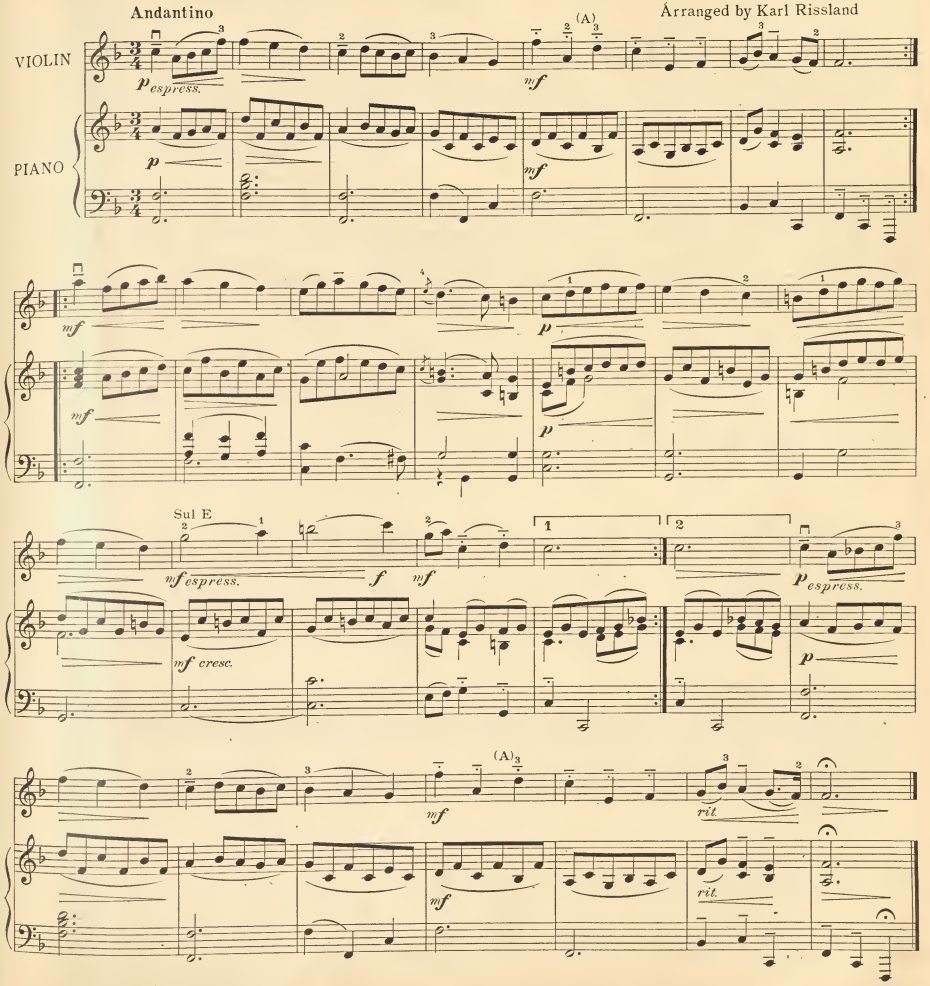




MENUET FROM "ORPHEUS"

CHRISTOPH WILLIBALD VON GLUCK

Arranged by Karl Rissland



JOLLY DARKIES

SECONDO

KARL BECHTER

Allegretto (♩ = 108)

(To Coda) ⊕

p

rit. *p a tempo*

p

Banjo

mf *p* *mf* *p* *mf*

p *mf* *p*

D.C. al ⊕

Coda ⊕

p

JOLLY DARKIES

PRIMO

KARL BECHTER

Allegretto (♩=108)

(To Coda) ⊕

p

rit. *p a tempo*

p

Banjo

mf *p* *mf* *p* *mf*

p *mf* *p*

D.C. al ⊕

Coda ⊕

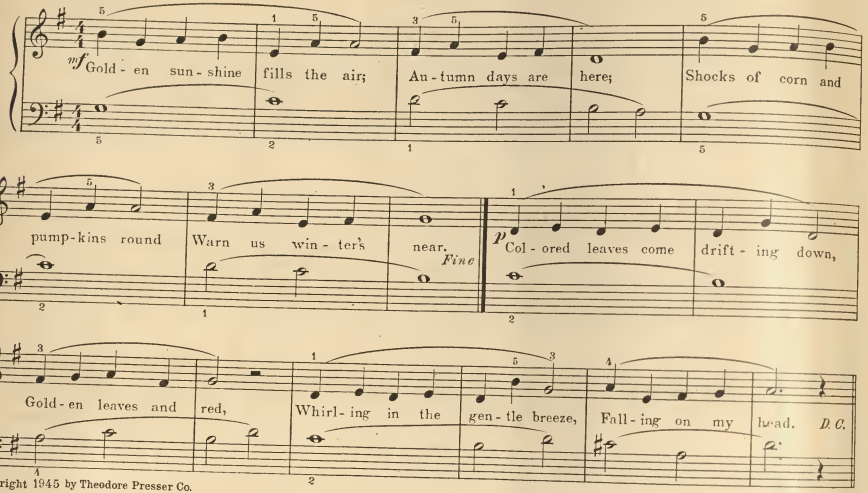
mf *p*

Grade 1.

AUTUMN DAYS

SIDNEY FORREST

Allegretto (♩ = 120)

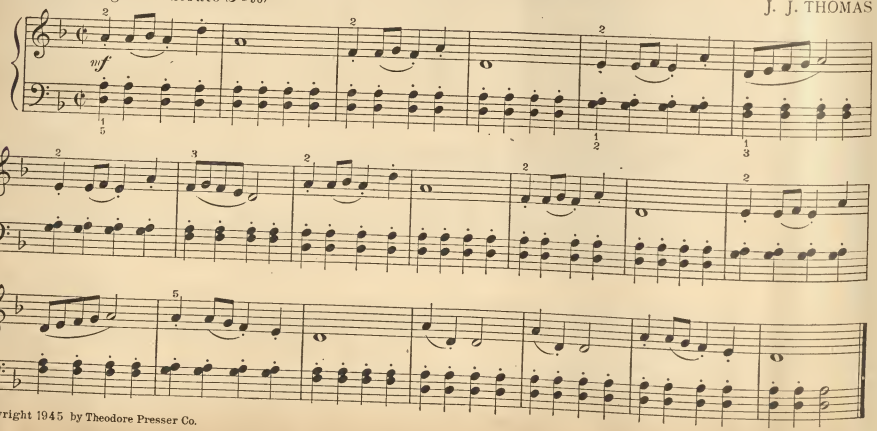


Grade 1½.

AT AN INDIAN CAMP

Allegro moderato (♩ = 96)

J. J. THOMAS



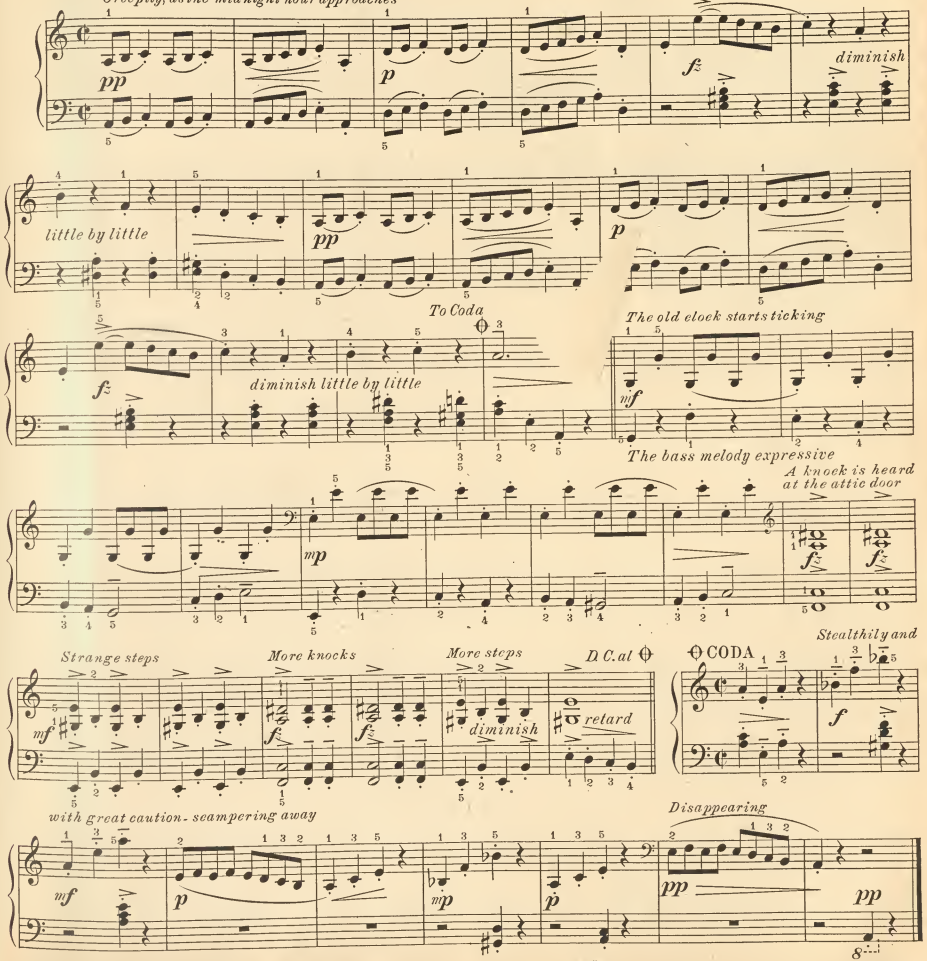
Grade 2½.

SPOOKY TIME

ROXANA PARIDON

In March Time (♩ = 88)

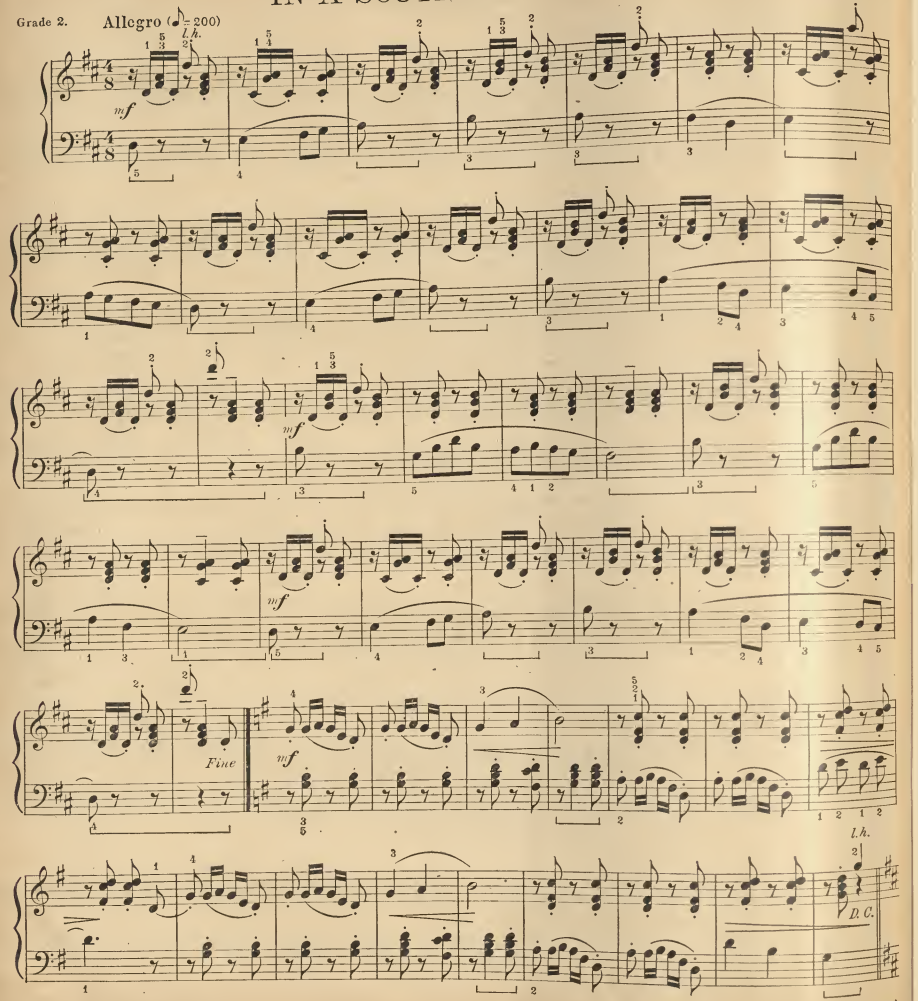
Creepily, as the midnight hour approaches



IN A SOUTHERN CABIN

ELLA KETTERER

Grade 2. Allegro (♩ = 200)



The Teacher's Round Table

(Continued from Page 552)

and practicing simultaneously. . . . And is he having fun!

Miss Fouts mentions California. May I fervently plead with musicians and teachers not to go to live in the "Sunshine" State at this time? To prove that there is not even a cave in California for anyone to crawl into just now, I quote here a home-for-sale advertisement from today's newspaper: "For sale, house suitable for living quarters for couple, six and one-half by eight feet, constructed with best of materials; must be moved. . . ." I wonder, do the specifications refer to the size of the sumptuous shack or the couple? Where would you put the piano? And where could you move the "house" after you bought it? The price I am sure would stagger you. So there's the situation in a drygoods box! No houses, no studios, no pianos, no nuthin' in California for prospective residents. Won't you please stay away for a little longer?

Our state is sometimes called by vulgar wise-crackers "The Land of the Screwball. . . ." There is plenty of justification for this quip, I must admit! Here's an example again, this one from today's newspaper:

"From Concert to Corn"

That's the title of a solo program presented last night in our town. The local "critic" reports that the performer presented "Tales of Troubadour Wanderings with song and piano, guitar, and accordion accompaniment." He adds further that, "This artist has mastered the Hammond organ, Solo Vox, Novachord, and Celeste as well as the piano, guitar, accordion, and voice. Able to sing in seven languages, she is now doing eighteen broadcasts a week.

"She sang and played *Ouvre Tes Yeux Blues, Kitten on the Keys, Clavelitos, Real Street Bounce, Cactus Polka, Play Fiddle Play; Amor, Amor, One Kiss, Tabu,* and *Pictures from Life's Other Side,* which was on the zither."

Now there's a program to tax anyone's talents. . . . Makes us Round Tablers ashamed of ourselves—or does it? Quick, back to our piano practice! We have such a heck of a time learning to play even one instrument tolerably well—poor, hard worked critters that we are.

The Pianist's Ideal

Many teachers have asked for a copy of a paragraph on pianistic and musical aims which I read to my summer classes. Here it is: "What is our highest ideal in piano playing? . . . To aspire toward such physical and intellectual control of our medium that we shall be able to re-create the masterpieces of the great composers and the lesser works of these and other creators, so that each composition shall become alive in the image of its composer, that every piece shall bear the stamp of style and authority as well as breathe the beauty of craftsmanship and emotional content designed for it by its creator. . . . No performing musician can aspire higher than this."

Goodbye for now. . . . I'm sure we'll see each other soon again in the columns of our old, faithful friend, THE ETUDE.

The Piano Student's Problem of Memorizing

(Continued from Page 564)

The average piano student, if not possessed naturally of a good ear, usually memorizes by the look of the patterns of notes on the keyboard, coupled with kinaesthetic, or muscular feeling for the next chord or bunch of notes. Some supplement this form of visual memory with a memory of how the notes look on the printed page, although these printed note memorizers are rare.

Knowledge of musical form, of the patterns of musical composition, is always a valuable asset, but it cannot take the place of the actual remembering of the notes to be played. Just so, the knowledge of harmonic structure and progression is an aid, but it can never tell us which notes of a chord the composer has selected for a certain passage, nor their exact sequence, nor the octave in which they are located. However, writing out the chord progressions under the notes is usually helpful.

Finger memory, that functioning of reflex action which, after many, many repetitions, guides our fingers to the right keys, cannot be left out of the picture. In fast passage playing it is probably impossible for any mind, no matter how gifted and agile, to follow and direct the playing of every note. The general form of the figurations, and the hand positions in such playing may be under mental control, but the actual impulses which direct the fingers in rapid performance come from nerve centers nearer to the fingers than the brain.

It is this function of the nerves which enables us, when completely uninhibited, to play parts of pieces, or even whole compositions, without consciously thinking about the performance. But beware of this habit! It may do you a scurvy trick on the concert platform.

Piano music, then, may be memorized in three ways: by ear, by visual memory, either of the notes on the keyboard or the notes on the printed page, and by finger memory or reflex action. A combination of these three methods of memorizing produces the most successful results. Good memorizers use all of them.

You will never feel quite comfortable in the public performance of contrapuntal music, such as Bach's, until you can play each hand separately and fluently from memory. To cultivate this ability, begin with pieces in two-part counterpoint, such as the Little Preludes or the Two-Voice Inventions of Bach. You can then proceed to pieces in three, four, or even five voices. You will also feel ten times as sure of a Chopin Valse, or of any composition in the romantic style, if you can play the hands separately from memory.

After you can play a piece from memory by yourself, try to imagine that there are other listeners in the room, and say

(Continued on Page 600)

Great Sopranos of Yesterday

(Continued from Page 555)

great success. Her voice was considered small. It was while making a tour in Mexico that Mr. Leahy of San Francisco, a great lover of opera, heard and engaged her for the opera season which each year he was giving in a theater owned by him in the California city. Here her success was instant, and she was engaged for the season at London's Covent Garden, and again was a success. But it remained for Oscar Hammerstein to hear her and engage her for the Manhattan. Her debut was made in "La Traviata," and when, holding a high note in the big aria of the first act she suddenly stooped and picked up her train, all the time holding a beautiful tone the house rose to her. Assuredly it was a trick, and not artistic, but it captivated the public. However, she needed no tricks to win. Her rich voice with its exquisite unforced high tones would have insured that, although she did have the disadvantage of being too stout. She was great enough to profit by criticism. The voice was lovely in coloratura, but when singing in the medium register, especially in recitative, had a strangely white quality which disappeared entirely in florid passages. This was commented on and she set herself to correct it.

She prided herself on never if possible disappointing an audience and once sang a matinee performance of "Lucia" while suffering with an abscessed tooth, yet unless one were very familiar with her voice one would hardly have realized that she was not at her best. She had a remarkable memory and once a role was mastered, it needed but a couple of rehearsals after she might not have sung it for years, to insure a note perfect performance.

Her fleshiness was not due to over-indulgence in food or drink. Her heartiest meal would usually consist of a chop, or some chicken, a green vegetable, salad, nor did sweets figure on the menu. She had such small feet that much walking was impossible, which may have partially explained her weight. This bothered her not at all, and since she could not look the consumptive *Violetta* in "La Traviata" she always coughed most realistically.

She never forgot that it was "Papa Leahy" who gave her her first big chance and one year, to the delight of San Franciscans and much subsequent boasting of climate, she sang on Christmas Eve for a huge crowd in the open air in that city. Her last appearances in this country were in the Paramount Theatres, singing five times a day, which amused her greatly. She remarked: "When I was young I sang twice a week in opera, now I am sixty I sing five times a day!" Her numbers were selected so as not to demand the very high notes formerly taken so easily, and the voice remained pure and true. Unfortunately her appearances were but few. After three highly successful days in Boston she came to New York, but caught a bad cold, and although she sang twice on the opening day the cold developed into pneumonia and for a time her life was in danger. She did recover but sang no more. Returning to her native Italy for a time she gave lessons, but did not live long to do so.

Young singers of the present day are fortunate in that they can now hear records of some of these artists and profit by them, even though they can no longer hear the beautiful voices in person.

A number of other sopranos of these days come to mind, but space forbids more than brief mention.

Pauline Donalda, a Canadian, was one of the young popular prima donnas of the Manhattan, and her performances of *Nedda* especially stand out, although she sang in many other operas. Her career was brief and it is not easy to understand why, for she sang well. Beautiful Lina Cavalieri, with a good but not great voice, was a delight to the eye, and also loved by the other members of the company for her sweet disposition. She married the tenor Muratore and soon left the stage.

Minnie Saltzman Stevens, an Illinois girl, stepped from Jean de Reszké's studio to the stage of Covent Garden, making her debut as *Isolde* with the great Richter conducting. Neither her voice nor that of the *Tristan* was large, but she sang beautifully and not once did the conductor allow the orchestra to drown the voices. It was a memorable performance and the soprano made one appearance in the Metropolitan, but the critics pronounced her voice "too small." It was considered large enough for Covent Garden.

Another singer who made a debut, this time at the Metropolitan, without any previous stage appearance was Marie Rappold. Conried engaged her after trying various sopranos here and abroad for the role of the *Sulamith* in Goldmark's "Queen of Sheba," which was to be given with Edith Walker in the title role, because she had the requisite high tones. She remained with the company for several seasons. Her voice was lovely, but she was no actress.

Three other Americans should be mentioned. Alice Nielsen, who sang several times and showed what study can do for a naturally lovely voice. But the critics kept urging her to return to the field in which she had been so highly successful, that of light opera. But she loved grand opera, had always aspired to sing in it, had had much success in it in Europe and also in this country, and refused some high priced offers to return to the other variety.

Bessie Abbott, of the Abbott sisters, who were well known in vaudeville, also achieved the Metropolitan stage and showed that she too had studied well and intelligently. Her *Mimi* in "La Bohême" was charming. Her career was cut short by illness.

The present time, and especially since World War II prevented foreign singers from visiting this country, has seen more young American singers of both sexes appearing in our one great opera house than ever before in its history, and some of these have already won notable successes, and have worked hard to win further distinction.

VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

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

The Young Boy's Voice

Q.—*I have a thirteen year old son, who has a high soprano voice, which is considered by the public to be of very good quality. He has been singing in public since he was three years old. His voice is just beginning to change. He cannot reach the high notes, which only a short time ago were very easy for him, and also he is not sure of the high notes when he sings them. Could you tell me if his vocal study should be stopped during this period, or is it best to continue his voice lessons?*—F. R. O.

A.—It certainly sounds as if your thirteen year old son has reached that unfortunate period of life when his voice is changing. Usually this occurs between the ages of thirteen and fifteen, although in some rare cases it does not happen at all. This is a very sad time for the musical boy and his parents too. Because your boy sang unusually well you should be all the more careful so that his mature man's voice when it appears should not be imperiled. The usual remedy is for the boy to discontinue singing until his voice is settled, or in other words until he has become a young man. We should advise you to have him examined both physically and vocally by a competent physician and an experienced singing teacher. These men are on the spot and can both see and hear him, while we, from a distance, can only theorise about what is the best thing for him to do.

The Veteran Who Finds it Difficult to Obtain a Place in the Music World

Q.—*I am a tenor twenty-four years old, and I am confident that I have "The little touch of God's finger" that Mr. Lauritz Melchior says in his article in the April 1946 edition of* THE ETUDE, *is absolutely necessary to the success of the singer. I have sung in some concerts professionally, and the results were encouraging, but I have found such obstacles, as not knowing the right people, incompetent teachers, and the lack of sources to get started. It seems to me that Americans are willing to listen to a potential artist but unwilling to do very much. I sang in Italy while in the navy and they are enthusiastic but helpless at present. I am not bemoaning my condition, because whether I ever gain recognition and the degree of artistry I desire or not, I will sing for the sheer joy derived from such a gift. I saved money for a year and visited New York hoping to get a contract. I failed for two reasons; I knew no one and I had too little money to interest an agent. I believe it would be a fine thing if these beginners could be heard and the best weeded out and organized into a company that would travel an annual circuit, presenting a program and earning expenses for such a program of establishing American leadership in music as well as other ways. Such a project would necessitate the support of the entire nation's musical organizations but it could be done with a leader and coöperation. I wonder if there are not other young people who would support such a program?*—R. V. R.

A.—There are indeed many thousands of young people with good voices spread over the entire territory of the United States, who like yourself, lack the financial backing and the social opportunities to make a name for themselves. They find the fees of the managers too expensive and they must discover some other means of bringing themselves before the public, or fall back into obscurity. Many organizations have been founded and a great deal of money annually spent for the very purpose that you have indicated, namely the finding of very talented young people and helping them to a career. I need only mention The Juilliard Foundation in New York City, The Curtis Institute and The Academy of Vocal Arts in Philadelphia, although there are many others in various parts of the country. Then there are many choruses devoted to the production of the very greatest music, which have a magnificent effect not only upon the musical but also upon the social life of the communities that support them. We need only mention the wonderful Bach Choir of Bethlehem, Pennsylvania and the remarkably fine chorus of Linsborg, Kansas, to make clear to you what we mean. If you really have the fine tenor voice, "The little touch of God's finger," and the burning desire to get somewhere as a singer that you say you have, why do you not organize some sort of a society for the advancement of music in your own town? "Great oaks from little acorns grew," and you might be astonished at the results that you could attain. At any rate you will be making an attempt that is always better than sitting around idly grousing.

A Young Lady With an Exceptional Voice

Q.—*I am sixteen and have studied for over a year. Everyone agrees that I am a high soprano, but different teachers disagree on my type of voice. My range is from A-flat below Middle-C, to F above High-C. My lower tones are exceptionally good, my high tones are very clear and well placed, and I have no break between the two registers.*

2.—Is it possible for a soprano to have a falsetto? One of my teachers says that one can sing higher than one can hum. I can hum nearly an octave above High C. Will my higher tones develop naturally as I grow older or should I attempt vocalizing higher?

3.—Some teachers say I am a lyric, some say I am a coloratura. I sing such songs as Je suis Titania, Solvejg's Song *and* One Fine Day. *These are all easy for me and well within my range. Is my range long enough for operatic roles and concert work?*—J. H.

A.—If you really have the range of good tones you specify in your letter, and if the lower notes are "Exceptionally good" while the higher ones are "Clear and well placed" and there are no breaks in the scale, you are certainly unusually gifted. This range is long enough to sing the majority of operatic roles and all the French, German, and Italian songs usually included in a song recital program. Is your musical knowledge as extensive as your vocal range? Are you sufficiently acquainted with foreign languages for you to be able to sing the words of French, German, and Italian songs (not to mention the ones in the vernacular) with a just accent, a clear enunciation, and an understanding of their meaning? These two questions immediately occur to us and we hope that you can answer them in the affirmative. If so, you are very well equipped; if not you must study until you are, if you hope to succeed.

2.—The word falsetto, as it is used in English means a production of the adult male voice in which the pressure of breath is slightly decreased and the vocal cords less firmly approximated than in the normal, natural tone. It is sometimes quite effective especially in the higher tenor, but it is somewhat thin and effeminate in quality and it is very difficult to swell into the natural tone.

3.—What advantage could there be in humming tones one octave higher than High-C? We know of no music written this high for a hummed tone, so how could you use it?

4.—It would be hard for us to determine whether you are a lyric soprano or a coloratura without hearing you personally. *Je suis Titania* is designed for a coloratura. *Solvejg's Song* for a lyric and *Un bel Di* is quite dramatic in style though a lyric very often sings it. If you sing them all three easily and well as you say you must be quite versatile. If you have any doubt as to the correctness of the classification of your voice write to two or three of the most famous singing teachers and operatic conductors in the greatest city nearest to you, and ask for an audition and advice. It will cost you some time and some money but it should ease your mind.

5.—You are still very young and perhaps your voice has not reached maturity. It is quite likely that it will still develop as you grow older, if you are well taught, and do not strain it. Be careful that you sing your scales, vocalises and songs with due attention to voice placement, that you never sing out of tune, never strain your throat by singing too loud nor too long at a time.

Photography: Paul Hesse *Film Star Irene Dunne shown enjoying her Magnavox*

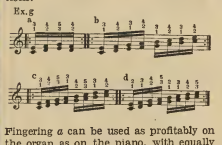
Learning to Play the Organ

(Continued from Page 557)

as indispensable on the organ as it is exceptional on the piano, and it is a duty of every student to practice it until it has become second nature.

When examining the standard fingerings for a plain double-note scale on the piano, we make the following observations:

Ex.g



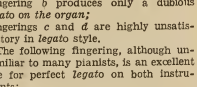
Fingering *a* can be used as profitably on the organ as on the piano, with equally good results.

Fingering *b* produces only a dubious *legato on the organ;*

Fingerings *c* and *d* are highly unsatisfactory in *legato* style.

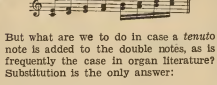
The following fingering, although unfamiliar to many pianists, is an excellent one for perfect *legato* on both instruments:

Ex.h



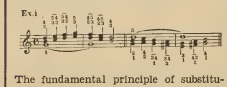
But what are we to do in case a *tenuto* note is added to the double notes, as is frequently the case in organ literature? Substitution is the only answer:

Ex.i



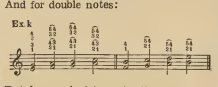
The fundamental principle of substitution is not hard to learn; some simple exercises such as the following will go a long way:

Ex.j



And for double notes:

Ex.k



But let me insist again that the most vital feature of all these exercises should be: their continued practice *until they have become second nature.*

It was stated above that playing the pedal keyboard is not one of the main difficulties for the pianist to overcome; since he has to start from scratch, he is not hampered by any set of acquired habits. Any student can, with about twenty minutes daily practice on the pedals, acquire in a year enough foot technique to be able to play the pedal parts of the majority of Bach's works. Rather, the combined handling of hands and feet will be a difficulty to the beginner, and he will find it necessary to patiently learn to play his pieces: 1, feet alone; 2, left hand and feet; 3, right hand and feet; 4, both hands and feet.

At this point I would like to say a word about *expression* on the organ. It is evident that the means of expression will be widely different on piano and organ. For instance, where the pianist makes a frequent use of dynamic accents, the organist uses by preference (and by necessity) the agogic accent. Without, however, going into more details for which we have no space, I would like to mention one item which has perhaps not been sufficiently emphasized. This is the organ *staccato.* The organ *staccato* is as a rule much more effective than the piano *staccato.* In piano playing everything is based on a percussion touch, even the smoothest *legato.* But the organ being such an ideal *legato* instrument, it stands to reason that when we use *staccato* touch on it, the contrast will be more marked and the effect more convincing. The second main point of difference between pianistic training and organ training is the *background.* This is a most comprehensive subject, and one about which even more musicians are in the dark than about the technical differences between both instruments. It would swell the size of this article beyond proportions if we were to go into any details. To mention only a few items: an organist must be steeped in the polyphonic style; he must know harmony thoroughly, including the working out on sight of a chorale tune; he must be conversant with counterpoint; he needs to know musical form, so that he may learn to improvise intelligently and coherently; he should be able to modulate and transpose with ease; he should know something about instrumentation; in some churches, as the Roman Catholic, he must be intimately familiar with the old modes and the old notation in square notes, which are used for the Gregorian Plain Chant; it is his daily duty to read, transpose, and accompany the chant on *sight.* Then, considering that church services have to keep to a straight course without intermissions or intervals, that the organist bears on his shoulders the burden of the whole continuity, that he is compelled to launch into every anthem, chorus, interlude, responsory, or chant without hesitation, and that no two church services are alike, it will be patent that he needs more quick witted readiness and cool presence of mind than do most other musicians.

The student who registers in the organ department of an established and proven school will soon find out in how far an organ background is more comprehensive than a pianistic background, when he discovers that he is obliged to include many more additional subjects in his curriculum than do pianists.

If the reader wishes to know more about this, there is no better book on the subject than Lavignac's "Musical Education." This work, written with Gallic directness and precision, should be consulted by every student who wishes to prepare himself for professional training in any branch of music.

Organ and Choir Questions

Answered by HENRY S. FRY, Mus. Doc.

Q. Please give suggestions as to the various uses of Church Tower chimes—appropriate times to play them, the type music to be used other than hymn tunes and any other help you might give. Is there any book I might read on their uses, or is there any special music that might be obtained? Is it correct to use the organ and chimes in combination? —S. H.

A. You do not state whether the church chimes are tubular or not, or whether they are controlled from a separate key board, or playable from one of the manuals of the organ. Much depends on the authorities of the local church as to the use of the chimes, though, of course they can leave that to the discretion of the organist. We suggest that they might be played as a Prelude when hymns would be appropriate, and special numbers of the type requiring the use of organ and chimes in combination, if such numbers are available as to arrangements. We suggest numbers such as *In Moonlight,* Kinder, which contains a part that can be played on chimes alone. We mentioned at one time a book by William Gorham Rice, but that book is now out of print, we believe, although the publishers of THE ETUDE have one by Mr. Rice, we believe, treating of the bells in Holland and Belgium.

Q. We have a reed organ in our church, two manuals and pedals, with blower. The upper manual has the following stops:
Swell Voix Celeste, 8'. Swell to Great.
Swell Salicional, 8'. Tremolo.
Swell Oboe, 8'. Octave Coupler.
Swell Flute, 4'.
The lower manual has the following:
Open Diapason, 8'. Swell to Pedal.
Clarinet, 16'. Great to Pedal.
Dulciana, 8'. Pedal Dulciana 16'.
Trumpet, 8'. Pedal Bourdon 16'.
Will you please suggest general church music for such an instrument? It may be in book or sheet form. Will you also name a book that will assist the organist to understand the stops?—H. A. D.

A. We have arranged the table to give the speaking stops first, then the mechanical stops and the Pedal stops. Incidentally the Pedal stop is Bourdon, not Bourbon as you give it. The Pedal stops include the Dulciana 16' and not Bourdon 16'—the latter produced of this organ we believe, by an opening of the swell on the Dulciana, accomplished mechanically. The instrument, combining two manuals and pedal, except for limited registration can accommodate pipe organ music. A suggestion for a book is "Landon's Reed Organ Method," which contains an article on "Stops and Their Management." Generally speaking 8' stops produce normal pitch, same as piano, while 4' and 16' stops produce a tone one octave above, and one octave below, respectively.

Q. Enclosed find list of stops of our one manual church organ. I do not know just how to handle the stops? So far I have used Diapason stop on each side.—J. W. D.

A. You have picked out the proper stops to combine thus far, in the use of the Diapason on each side. The Dulciana appears to be the soft stop to use on each side. The Flute 4' appears on the left hand side, and the Flute d'Amour seems to be the soft 4' stop on that side. You can ascertain this relative strength by trying these 4' stops. The bass coupler evidently couples the notes one octave lower than the key being played, while the treble coupler couples notes one octave higher than the key being used. Vox Jubilante (the loudest stop on the right hand side) is evidently an undulating stop, there being no 4' stop on the right hand side. Try using the 4' flutes on the left hand side to balance the Vox Jubilante on the right hand side.

Q. I am acting as organist in our little village church and have been experimenting with some of the really good music which I can keep within the limits of a small reed organ. Is it ever permissible to play such things as Handel's and Bach's Bourrees, Bagatelles, Gavottes and so forth and Sarabandes and Toccatas?—A. L. P.

A. Much depends on the ruling of the local authorities, the preferences of the local organist and so forth. If any numbers are omitted we suggest the Bagatelles, Gavottes and so forth, although there is no question of the musical qualities of the compositions you specify.

Q. I have just been appointed organist in a Congregational church, in which was installed a Hammond organ, with which I am familiar, but would appreciate any suggestions you can make as to what numbers are most appropriate for Preludes, Postludes and Offertories.—F. J. T.

A. In addition to numbers given in THE ETUDE, including registration for Hammond Organ, we suggest the following collections:
Chancel Echoes, arranged by Felton; *At The Console,* arranged by Barton; "Master Selections of Compositions for Organ," Diggle; "Standard Compositions for Organ," Diggle.
Also for Organ and Piano, including registration for Hammond Organ: "Album of Duetts for Organ and Piano," Kohlmann.

Q. Will you tell me whether there is an organ in the Metropolitan Opera House, and if there are chimes on it? I would also like to know the specifications and the number of manuals. Is it played at all operas? Is there an organ at Madison Square Garden, New York? I would like to know the name of the builders, the specifications, and whether it is concert, theater or church make, also the number of manuals.—K. E. W.

A. We are indebted to Mr. T. Scott Buhrmann, Editor of "The American Organist" for the following information in answer to your question: "The Metropolitan Opera House has what might be called an organ which is used quite considerably, in fact wherever any orchestral score actually calls for organ tone. It has but one manual. The organist gets his beat by remote control as he cannot see the conductor at all. This organ has the regular tubular organ chimes. It is not used at all operas. Madison Square Garden has a Hammond Electrone and a Novachord. The player is on duty virtually full time, and does a good job."

Q. We are making plans to dedicate our church organ, two manuals, in the near future, as well as a set of chimes (19) which our organ service man is installing on the upper part of the Swell manual. There will also be a large chime imitating a tolling bell. Can you suggest a dedicatory program, including the music to be used? We should like an organ and piano prelude, numbers for organ using chimes stops, and several anthems for about twenty voices and organ, part. Music may be moderate to difficult.—J. C. N.

A. We are assuming that a matter of economy is deciding the position of the chimes, as we prefer them on the Great organ, being included in that expression box, or if it is not present, in a separate expression box. The dedicatory program will depend on the type church. We suggest a selection from the following numbers. For Organ and Piano numbers—*Pastorale,* by Guilmant; *Fantasie, Grand Aria* or *Rhapsody,* by Demarest; and organ and piano arrangements of Dvorak's *Largo,* and the slow movement from Beethoven's "Moonlight Sonata." For Chimes numbers we suggest a selection from *In Moonlight,* by Kinder; *Far oe'r the Hills,* by Frysinger; *Evening Bells and Cradle Song,* by MacFarlane; and *Sunset and Evensong,* by Federlein. For anthems we suggest a selection from *How Lovely are Thy Dwellings Fair,* by Brahms; *Except the Lord Build the House,* by Gilchrist; *Praise the Lord,* by Randegger and *All Thy Works Shall Praise Thee,* by Vaughan; Hawley and other composers.

"The Stars and Stripes Forever" Around The World

(*Continued from Page* 549)

of gas heaters placed in the immense auditorium to keep an audience of at least eight thousand people warm. The temperature in August in New Zealand is about that of January in the Middle Atlantic States!

On August 12 the party entrained for Littleton, where they boarded a steamer for a night's sail across Cook Strait, which separates the South from the North Island; their destination, Wellington, the capital of New Zealand. Twelve concerts were given here, at the Town Hall, under the patronage of the Governor General, who attended most of the concerts. This "Empire City" is situated at the head of Port Nelson, one of the most commodious harbors in the Islands.

After a brief series of concerts in several towns, the party reached Auckland, the largest city in New Zealand, where they were booked for eight days, playing thirteen concerts here to crowded houses. Auckland is built at the base of extinct volcanoes, of which Mount Eden is the highest. By climbing to the top and looking around, one may see fifty dead volcanoes within a radius of five miles. The party left Auckland on September 1 for Victoria, Canada, a three weeks' sail across the Pacific Ocean. Sousa's Band was at last "homeward bound."

Early in the morning of the fifth day out, the first island in the Fiji group was sighted. About 3 P.M. the ship sailed into the beautiful harbor of Suva, the capital, situated on the island of Viti Levu. The log aboard ship registered one thousand, one hundred and thirty-nine miles from Auckland. About 5 P.M. the party went ashore to look at the town.

Some of the band "boys" were induced by the natives to hire carriages for a drive into the backwoods, but they were terribly frightened, after riding a mile or so, by a lot of black people who came out of the brush and rushed towards them in a seemingly unfriendly manner. There was a scurrying of horses and carriages headed for town, the bandsmen remembering a warning not to go beyond the town limits, as these islands still contained cannibals.

About 7 A.M. on September 12 the ship sailed into the lovely harbor of Honolulu, where the band was booked for two concerts. All the members of the party went sight-seeing. The theater had a covering at the top, but the sides were open, creating perfect ventilation, and the cool breezes kept the audience quite comfortable. The mileage from Suva to Honolulu was two thousand, seven hundred and thirty-six miles.

The native Government Band, in Honolulu, in 1911 had a full instrumentation of fifty or more players under the direction, then, of Bandmaster Berger, who had been a resident of Honolulu for forty-one years and who had built up his organization to a point of high excellence. Now called "The Royal Hawaiian Band," it plays every day in the year for tourists from every country in the world.

Following the two concerts, the party boarded ship, and as the steamer slowly left the pier, the Government Band struck up Mr. Sousa's *The Stars and Stripes Forever*, with majestic dynamic effects. Following this it broke into the Hawaiian national air, *Aloha Oe* (*Farewell to Thee*) with the solo sung by a native soprano with a sweet and powerful voice. Sousa and his men were deeply affected.

The Absorbing Art of Violin Playing

(*Continued from Page* 560)

reversion to a former style, to "the classical styles of older schools which did not know the graces and elegances of a later age," and goes on to say that "it is a lamentable but undeniable fact that the raising of the average technical standard has been accompanied by a curious reduction of other values."

"One especially," he continues, "in other days so true an index of character, has lost both power and variety since it came to be an accepted rule that vibrato is more important than bowing in the production of a warm, pleasing sound. No doubt the new systems led to easy successes, but now Mlle. Neveu has won greater success by ignoring them."

Although most of the great or near great at the turn of the century are no more than names to us, it is nonetheless possible to piece together from evidence gathered here and there a composite picture of players like Henri Petri, Adolf Brodsky, Arnold Rosé, César Thomson, Hugo Heermann, and Franz Ondricek, in which the sensuous beauty, coloristic finesse, and dramatic contrasts, the vibrant and scintillating quality and streamlined smoothness that we have come to expect from modern violin-playing would be conspicuously lacking. I had sensed that a new quality had been added to violin-playing ever since that first visit to Berlin in 1905. This feeling was intensified when during this same winter I heard Joachim's disciple, Carl Halir, the second violinist in his quartet, give a singularly heavy-handed performance of the Mendelssohn Concerto at one of the Nikisch concerts. This coming right upon the revelation brought by my first hearing of Eugene Ysaÿe, Mischa Elman, and, soon after, of Fritz Kreisler (in Viotti's A minor Concerto under Nikisch) must also have had its share in our not deciding on the obvious course of studying under Joachim. Many years later this "new quality" in violin-playing was brought home to me with particular force by reports of fabulous fiddlistic doings in America, centering around the stellar figure of Jascha Heifetz, reports brought to me sometime around 1919 by a Swiss pianist who was making annual tours in the United States. I was then teaching in Geneva and, as the interchange between European and American concert halls was not yet well under way after the First World War, I was naturally curious to hear as much as possible about these prodigious new players. When I pressed my pianist friend for some concrete descriptions instead of his vague generalizations, all he could do was to repeat over and over again and stutter: "I can't describe it . . . but it's different. *C'est toute autre chose . . . c'est . . . c'est . . . scintillant!*" That was the best he could do.

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

Concerning Violin Concertos

A. G. S., Iowa.—There is a sharp difference of opinion regarding the authenticity of the *con sordino* indications in the slow movements of the Second and Fourth Concertos by Mozart. It is a question for the musicologists to settle—if they can! Most violinists are agreed, however, that the quality of the music is not enhanced by the use of the mute. (2) Of the concertos of Viotti, Rode, Kreutzer, and De Beriot, only the Twenty-second Concerto of Viotti is still used in concert by established artists. It is a noble piece of music. Brahms himself thought so highly of it that he modeled his great concerto upon it. However, the concertos of the other composers have a place in a series of historical recitals such as you have in mind. I would suggest the Seventh of Rode and the Seventh of De Beriot; they are both good music, and they would be very effective in such a recital.

Viola Studies and Solos

A. H., Washington.—You should buy the 41 Studies for Viola by Campagnoli, edited by Samuel Lifschey. They are excellent technical practice. And you should certainly work on the Six Partitas for unaccompanied 'cello by Bach, arranged for viola by Lifschey—they would develop your tone, style, and general technique. As for solos with piano accompaniment. I should advise you to write to the publishers of THE ETUDE and ask to have catalogs sent to you. You would find available a large number of interesting solos in all grades of difficulty.

A Question for the Record Collector

F. S., British Columbia.—I am not sufficiently versed in the mysteries of record collecting to be able to tell you whether you have anything of value in your collection. Even the names of some of the artists are unknown to me. Your best plan, I think, would be to write to The Gramophone Shop, 18 East 48th Street, New York, N. Y., and describe in detail the label on each record. The patent numbers would not be necessary, but be sure to give the serial number. I hope you will find that you possess one or two choice items.

Will Try To Answer Later

I. S., Delaware.—The name of Alexander Dolphino is not given in the reference books I have at my disposal here in the country. When I return to New York I will make further inquiries, and will send the results in a later issue of THE ETUDE. There are a good many Italian makers whose fame is strictly local; in this country their violins would be valued individually on their workmanship and tone quality.

A Well-Made Instrument

H. W. S., Wisconsin.—Hornsteiner was the name of a large family of violin makers who worked in Mittenwald, Germany, during the eighteenth and nineteenth centuries. They all followed much the same model and the wood they used is plain, but the workmanship is good and their violins are known for their excellent quality of tone. Martin was one of the better makers of the family, and his violins are worth today between one hundred and sixty and three hundred and fifty dollars, according to workmanship and condition.

Material for Violin Beginners

F. B., Illinois.— Your letter made gratifying reading, for I was glad to know you found my books so interesting. I hope you will find the columns of this magazine equally helpful. The "Very First Violin Book" by Peery, the "Primer Method" by Applebaum, and the "Folk and Master Melodies" by Sontag may be out of print for the moment—there is still an acute paper shortage—but there is such a demand for them that I am sure they will be available very soon. Although it uses too many words, "The Art of Violin Playing" by Carl Flesch has the best analyses of left-hand technique that I know of. If you have the patience to wade through it you will, I am sure, find many ideas that you can use. I would also suggest that you refer to the issues of THE ETUDE for December 1943, April 1944, April 1945, and February 1946. As regards the tribunal, look up the issue for July 1944. You can certainly find these back numbers at the Public Library in your home town.

An Obscure Maker

G. J., Wisconsin.—In the books at my disposal there is no mention of a maker named Alois Adler. There was a family by that name that worked in Markneukirchen at the beginning of the last century; Alois may be a descendant. The violins of such an obscure maker would have to be valued individually on the basis of workmanship and tone quality.

Kief or Rief

R. A. S., Iowa.—I think you have misread the label in your violin. There is no record of a Tyrolean maker named Kief, but there was a very good maker named Anton Rief who worked in Vils in the Tyrol during the first half of the eighteenth century. His violins would sell today for two hundred and fifty to three hundred and fifty dollars. There is no evidence to support the idea that early violin makers were forced by wars or other disturbances to take refuge in the mountains of the Northern Tyrol. The reverse, rather, is true: many Tyrolean makers went down into Italy and settled there.

To Our Readers

The content of text and music in this issue of THE ETUDE is in no way reduced. Owing to the acute paper situation, however, the paper in THE ETUDE is much lighter because, for the time being, adequate paper is unobtainable. Our mills promise us paper of former ETUDE weight to accommodate expansions of our publishing plans (after a period of a few months). The national paper shortage has forced this condition upon us for which THE ETUDE is in no way responsible. We appreciate the understanding, patience, and indulgence of our readers.

Can Conducting Be Taught?

(Continued from Page 559)

is a reflection of the artist's musicianship. Just how one whose basic musicianship is inadequate can hope to be a successful conductor is not easy to understand. Yet just as we find many school bands and orchestras playing "notes" without making "music" of them, so do we find the conductors of these groups "grinding" out the time; the results of which are due to the lack of musicianship. On the other hand, anyone who has heard the superb performances of our outstanding school and civic bands and orchestras will readily agree that the musicianship of the conductor of such groups was largely responsible for the fine results obtained by those groups.

Leadership

Many conductors with adequate musicianship have failed because of their inability to inspire and weld their musicians into fine ensembles. This is perhaps the most intangible element of conducting and is the one which cannot be taught. It is the conductor's personality, his character, that part of his equipment which causes his players to respond to his every action. Even his musicians know not why they react so to his commands —but they do. The barrier between conductor and musician seems to disappear when conductors possessing this quality take to the podium. Fortunate indeed, is the person blessed with such a personality, for his success in conducting is assured.

Score Reading

The art of score reading is very complicated and requires years of study and experience. When the violinist or pianist performs a sonata or concerto upon his instrument he can actually reproduce the sounds as designated by the musical score from which he is reading. Such is not so with the conductor; he must depend upon his inner ear to reproduce the tones for him, and even though he might reproduce the contents of the score upon the piano keyboard for his own personal reference, he still must be able to "hear with his eyes" when rehearsing the work with his organization. Unfortunately, the student of conducting cannot have an orchestra, band, or chorus "on tap," so that he may hear or try over a doubtful bar when he so desires; and though he might have a piano score available for study purposes, and thus gain an idea of its effect on the piano in "black and white," of concept of the music as it will sound in its intended dress has to be purely imaginary. Unlike the painter who can see his creation develop under his hands, or the sculptor who can model and remodel his clay, the conductor has no such tangible evidence of the score before him; on the other hand he must conceive the contents of the score and hear it within himself just as the composer intended it. To acquire such skill, of course, necessitates a knowledge of theory, harmony, ear training, instrumentation, transposition, and much experience. The study of the scores of string quartets, small wind ensembles, quintets, sextets, octets, or small chamber orchestra is an excellent path to follow if one is interested in acquiring practical experience in score reading. Another valuable means of increasing one's ability to read score is that of using recordings while following the score; this is also an excellent means of studying instrumentation.

Baton Technic

Baton technic is the primary means by which the conductor may relay to his musicians his concept of the score. It is by this means that he expresses the many phases of the score that result in the desired performance. The baton is to the conductor what the painter's brush is to the painter. Baton technic is essential in clearing the way for musical expression. Meaningless circular and unnecessary gestures only tend to confuse the players but the competent conductor will possess a clear, precise, simple baton technique. The virtuoso type of conductor is not to be taken as a model, as in most instances he is much more concerned with himself than with the music, and his cheap baton exhibitionisms are to be condemned rather than encouraged. The true artist conductor is constantly seeking to achieve the desired effect with the utmost of simplicity. The study of baton technique is one of the most challenging and fascinating of the conductor's problems and can be mastered by any person possessing the necessary persistence.

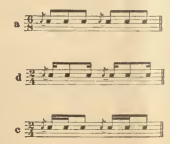
Interpretation

The interpreter must possess a style of his own. He must not imitate but rather create. The musicians become his instrument and the musical score his painting; with the two, plus his brush (his baton) he is capable of interpreting the composer's ideas and thus re-create the works performed.

It is in this element that the conductor realizes the mastery of his art and proves his complete understanding of the music, the score, and his musicians.

Percussionists Can Play Musically

(Continued from Page 558)



Bass drum technic is dependent upon practice, and in our school organizations the proportion of bass drummers who do any practicing except when playing in the band and orchestra is extremely small. Technic used for playing bass drum must be studied and emphasized as a bass drummer who plays with good technic is a valuable asset to the school music group.

In addition to playing with good tone and fast, clean technic, grade and high school drummers should be trained to exercise judgment and play with better taste. Parade drumming is responsible for much of the poor taste evident in percussion sections; this type of work requires power, volume, and an open style of playing; whereas, concert performances demand greater *pianissimos*, delicate rolls, flams, more flexibility, and better control. Power and volume are necessary, but the percussion department must never overbalance the ensemble.

Taste will be improved by listening carefully to fine professional bands, and orchestras. Notice the percussion—listen for the effects it creates. Although not overbearing nor continually prominent, it would be missed if it were not there. Study your own conductor's scores with the drum parts in mind and make them fit into the pattern portrayed by the band or orchestra. When playing band transcriptions of orchestral selections, concert band drummers could learn much regarding this matter of playing with taste if they would compare their band parts with the original parts of the orchestra.

Percussionists!—become tone conscious, strive for good technic, and use taste; play musically and listen carefully to your own band or orchestra as you play.

Humor in Music

(Continued from Page 547)

his modernity—and may I say, for all his weirdness?—is another who gives us 're-peat' themes. One of the big themes of the last movement of his First Symphony is a skeleton version of Bing Crosby's theme song. I say a skeleton version, because certain in-between notes are missing. The Crosby tune is *When the Blue of the Night Meets the Gold of the Day;* the notes that Shostakovich has left out are those for *'When the'* and the second *'the'*. Hence, I call his Symphony, 'Blue Night Meets Gold Day.' And it's an exact duplication!

Rachmaninoff's Musical Signature

"For years, I used to wonder whether Rachmaninoff purposely signed his name at the end of his Concerti (and in many other of his works, as well). So one day, I plucked up my courage and asked him. 'What do you mean?' he replied, with complete amazement in his voice. Sign his name? So I played the passages I had in mind. Always, there are four short chords at the end of his works, which clearly give the rhythm of Rach-ma-ni-noff. He seemed a bit startled—but he never did say whether it was a purposeful signature, or merely an accident. Once you know how to look for it, though, his name is on his works, as plain as can be. Yes, music can say things; actually *say* them, I mean. At the end of Debussy's *L'Après-Midi d'un Faune*, just before the oboe solo comes in, the horns laugh; in four sharply aimed little notes, they say, 'Ha-ha-ha-ha!' You can't possibly mistake it.

"Again, although Ravel lived too early to experience Frank Sinatra, he most certainly foresaw the Sinatra swoon. The *Rhapsodie Espagnole*, for orchestra, starts with four notes that are repeated. Then we hear nothing more about them until the very end of the piece, when suddenly they reappear. And directly they do, the strings are so overjoyed to find them again, that they give a complete swoon. *Oooooh!* they cry, rushing down the scale with the exact tones of a breathless swoon! Ravel was very fond of making just plain scales do things for him in an amusing way. The 'cello part of his String Quartet includes the pure scale of F major, running up for about an octave, and then stopping on E on the way down!

"I have never failed to 'catch' musical people by playing for them three sprightly, catchy tunes that could easily be popular hits, and asking where they come from. Naturally, I play the tunes out of their context! Well, my friends say, possibly they're jigs, or dance airs—or somebody they're jigs, and silly. Then I tell them that one of the 'silly' tunes comes from the Bach Violin Sonata; the second is lifted from the violin and viola parts of Haydn's 'Lark' Quartet; and the third, from the Brahms Piano Quartet in A major!

"But the best musical joke of all took the form of a Christmas present made, quite unwittingly, to the National Broadcasting Company, through the good offices of Richard Strauss. In the Christmas season of 1945, two important orchestral broadcasts took place on successive days. On the Saturday, Strauss' 'Domestic' Symphony was performed by the Boston Symphony Orchestra, over the American Network. The day after, that same work was played by the New York Philharmonic, over the Columbia System. Now comes the joke! The 'Domestic' Symphony ends with the *sol-mi-do* sequence—which forms the call signature of the National Broadcasting Company. Modesty enough, NBC was the one network which did *not* use its own call! I wonder what Mutual was doing?

"There's plenty of fun and humor in music, quite apart from the funny songs and airs that are designed to make people laugh. The trick is to watch out for it! Aside from the fun you'll have in doing so, you'll give yourself a wide and happily painless education in music! There's so much sheer joy to be had from living, and music-fun provides so much of it, that no one need ever be bored or dull while there are tones to be made and tunes to be heard. Let's keep ourselves alert to fun in music!"

A Bach Correction

To The Etude:

The item from the World of Music page of The Etude of June, 1946, entitled "Luther-Bach Festival," errs when it refers to the "Catechism for Organ" by Bach as "the Lutheran liturgy set to music." True, Bach does here offer chorale preludes to the metrical versions of the *Kyrie* and the *Gloria in Excelsis*, but beyond that the "Catechism for Organ" is a musical version of the Small and Large Catechisms of Luther for organ in the opinion of some Bach commentators. Thus, Terry says in his biography of Bach (page 247):

"Bach's purpose in it (The Third Part of the *Clavieruebung* or the 'Catechism' preludes) was, to illustrate the Lutheran Catechism by treating the melodies of Luther's familiar hymns on the Commandments, Creed, Prayer, Baptism, Penitence, and Holy Communion, prefacing his exposition of Lutheran dogma with a triple invocation of the Trinity, a characteristic gesture of reverence. Less relevantly, he added a Prelude in E flat *pro organo pleno*, four Duetti for cembalo, and, to conclude, the Fugue in E flat known as 'St. Anne's'."

For a further discussion of the "Catechism" preludes of Bach see The Diapason of July, 1946 (page 18) and the excellent book, "The Chorale Preludes of Bach," by Stainton De B. Taylor (Oxford University Press, 1942-1944), pages 58-72.

—Herbert D. Bruening

THE NORTH AMERICAN GUILD OF CARILLONNEURS, comprising more than fifty bell-musicians representing churches and educational institutions in the East and Middle West, held their first post-war congress at Princeton, New Jersey, on August 28, 29, and 30. The program featured concerts on the Class of 1892 Carillon in Cleveland Tower of the Princeton Graduate College as well as visits to various churches in Philadelphia and to the Carillon Tower at Valley Forge.

FLUSHING, LONG ISLAND, the New York City suburb in which the 1939 World's Fair was held, is planning an 800,000 square feet $50,000,000, super-modern Oo! la! la! Dream Center for business and amusement which will be tops in this form of civic development. There will be sliding sidewalks, parking space for 5,000 cars, three-ten story buildings, underground passages—in all, a kind of expanded Radio City, the center of which will be a huge concert hall and movie theater seating 4,000. The project will be financed by the Metropolitan Life Insurance Co.

ROBIN HOOD DELL in Philadelphia had the most successful season of its seventeen years' history. A closing night audience on August 11 of eleven thousand brought the season's total to over 206,000. The previous high mark was 195,000 in 1943. Perfect weather conditions permitted the entire first half of the season to go on without a single postponement, and only four concerts were postponed during the second half. Dimitri Mitropoulos, regular conductor of the Minneapolis Symphony Orchestra, is musical director of Robin Hood Dell. James Melton and Eleanor Steber were among the outstanding soloists of the season.


JAMES MELTON

THE SILVER JUBILEE SEASON of the Cincinnati Summer Opera Association closed on August 10 with a performance of "Madame Butterfly," which drew a record-breaking crowd. The total attendance for the six-week season was 80,506.

THE NATIONAL MUSIC COUNCIL has been designated as one of the fifty associations appointed by the Department of State to membership in the National Commission of Educational, Scientific and Cultural Coöperation, which will work with the United Nations Educational, Scientific and Cultural Organization, UNESCO.

THE CONCERTGEBOUW ORCHESTRA, of Amsterdam, is to embark on a novel venture. A second symphony orchestra is to be formed in Amsterdam, the new group to confine its activities to Holland, while the original orchestra will go on a wide tour abroad. Eduard van Beinum is the conductor of the original Concertgebouw, and Karel Mengelberg is said to be the conductor of the new orchestra.

AN ORGAN INSTITUTE has been formed by the Trustees of the Methuen Memorial Music Hall, at Andover, Massachusetts. Arthur Howes, organist and instructor of music at Phillips Academy, Andover, is director of the new organization, whose primary object will be the "promotion of interest in organ music and the development of opportunities for organists." A series of paid-admission recitals will be given on the Methuen organ, which was originally built in Germany, nearly a century ago, for the old Boston Music Hall. It is now being improved according to specifications drawn up by G. Donald Harrison, in consultation with Mr. Howes, Carl Weinrich, and Ernest White.

ELLABELLE DAVIS, young American Negro soprano, who in August made a sensational appearance in Verdi's "Aida" with the Opera Nacional in Mexico City, followed this success with an equally sensational opera and concert tour of Central and South America. During the week of September 8, she made three appearances in "Aida" in Santiago, Chile, as a highlight of the Chilean government's gala opera season at the Teatro Municipal, the director of which is Renato Salvati.

SARATOGA SPRINGS, New York, was a center of contemporary music during September, when the Saratoga Spa Music Festival presented a series of programs from September 3 to September 15. A string orchestra of twenty-four members of the New York Philharmonic-Symphony Orchestra, directed by F. Charles Adler, coöperated in presenting no less than forty-three premières. A number of the works were written especially for the occasion.

THE FIFTIETH ANNIVERSARY of Brahms' death will have a significant celebration in the City of Baltimore this season. The Baltimore Symphony Orchestra, conducted by Reginald Stewart, will join forces with the Peabody Conservatory of Music and a long list of soloists in presenting the complete work of the master.

THE NATIONAL FEDERATION of Music Clubs has announced that its Biennial Young Artists Auditions, to be held in March and April, 1947, are open to "over-age service men who were able to meet all requirements at the time of prior auditions," and also to "musicians discharged from military service who passed the age limit while they were wearing the uniform."

THE CHAUTAUQUA SYMPHONY ORCHESTRA, Franco Autofi, conductor, presented first performances of five works during the season which closed August 23. These were *Elegy* by Tibor Serly; "Appalachian Sketches" by Isadore Freed; *Lost Valley* by Florence Anderson; *Aubade* by Michal Spisak; and *Sonatine* in C by Dimitri Kabalevsky, transcribed by Walter Eiger.

EUGENE ORMANDY, conductor of the Philadelphia Orchestra, has returned from a most successful tour of guest appearances in Argentina and Chile. His original schedule of ten concerts was doubled to twenty and the tour was lengthened by several weeks.

THE RACHMANINOFF FUND, Inc., which is conducting a contest to discover youthful piano talent throughout the country, has received a total of seventy-five applications for auditions from the regional centers which have been established in various cities. This is especially noteworthy when one considers the extremely high standards of requirements. Twenty-two states and the District of Columbia are represented in the list. Auditions will be held throughout the fall of 1946 and the early part of 1947. Regional winners will compete in the national finals, which will be held in New York City in the spring of 1947. Vladimir Horowitz is president and Dr. Serge Koussevitsky is chairman of the artists' advisory committee of the Rachmaninoff Fund, Inc.


LEONARD BERNSTEIN

BENJAMIN BRITTEN'S much discussed opera, "Peter Grimes," which reopened London's Sadler's Wells Theatre following the war, had its American première on August 6, at the Berkshire Music Center, Lenox, Massachusetts, where it was given by the students' orchestra, chorus, and soloists of the center, conducted by Leonard Bernstein. The performance was attended by the composer, who came from London especially for the première.

BREVARD, North Carolina, was the scene on August 9, 10, 11 of the First Annual Brevard Music Festival. The programs for the three days included a Young People's concert; a Mendelssohn program, with Carroll Glenn, violin soloist; an operatic program, in which the soloists were Selma Kaye, soprano, and Mario Berini, tenor; and a program by contemporary American composers, played by the Festival Little Symphony Orchestra, conducted by James Christian Pfohl, who was also musical director of the festival.

The Choir Invisible


BEN STAD

BEN STAD, noted violinist and founder of the American Society of Ancient Instruments, died at his summer home in Gloucester, Massachusetts, on the 19th of August. Mr. Stad was born in Holland in 1885 and became a protegé of the Queen of Holland. He studied at Rotterdam and at Brussels, and became concert master of the Leipzig Philharmonic. In 1911 he came to America and in 1920 settled in Philadelphia. The recordings of the performances of the American Society of Ancient Instruments have had a very large sale and Mr. Stad attained great prominence through his valuable services in this field.

ARNOLD ROSÉ, violinist and leader of the Vienna Philharmonic Orchestra for fifty-seven years, died in London on August 25, at the age of eighty-three.

MRS. HARVEY D. INGALSBE, pianist, composer, teacher, poet, and for more than fifty years a piano teacher in northern New York, died on August 15 at Glens Falls, New York.

JUST AS we are going to press news is received of the death of Moriz Rosenthal, one of the greatest pianists of history. He died in New York on the third of September. He had been in ill health for some years. Rosenthal was born December 18, 1862, in Lemberg (now Lwow), Poland. He studied with Chopin's pupil, Mikuli, with the eminent Rafael Joseffy, and with Franz Liszt. He was an indefatigable performer and few pianists have made so many public appearances in different countries. His technical feats astounded the world for years. Rosenthal was a man with extraordinary mentality and wit, and was richly endowed with knowledge on many subjects. Etude readers will remember him as the contributor of numerous articles and master lessons to the magazine. We regret that time limitations and paper restrictions make it impossible for us to give the deserved attention which the passing of so great an artist deserves. THE ETUDE has lost a valued friend, who for years supported its policies with unlimited enthusiasm.

DR. BASIL GAUNTLETT, head of the music department at Stephens College, Columbia, Missouri, died suddenly on August 31.

DR. JOHN A. HOFFMAN, director and dean of the faculty of the Cincinnati Conservatory of Music, died at his home on July 27, aged sixty-four. He was a past president of the Ohio M.T.A.

MRS. GRACE TURNER TAYLOR, who as Grace Hamlin was a well known contralto of the Chicago Opera Company, died in New York City on August 1.

MRS. GERTRUDE ELIZABETH FRITTS, one of the leading women organists of America in the early part of the century, and the first woman to become a Fellow of the American Guild of Organists, died at Bergenfield, New Jersey, on July 23.

FRANZ KALTENBORN, violinist and orchestra conductor, who directed orchestra

(*Continued on Page 600*)

Junior Etude

Edited by

ELIZABETH A. GEST

Soldier in His Tent

by Gladys Hutchinson

When playing scales, let's pretend our hand is a *tent* and our thumb is a *soldier*.

In the scale of D, we start with the thumb; then, as we play E with our second finger, the soldier goes in his tent (which, of course, means thumb under the palm of the hand immediately, so it will be ready when it is needed on G). Then, when we play A, using our second finger again, just think "soldier in his tent" again, so the thumb ducks under to be ready for the next D.

You must be ready to get the "soldier in his tent" in the right hand as you go up the scale, but it is not necessary to think about it coming down. But with the left hand it is just the opposite—you must think "soldier in his tent" on the way *down* the scale, but not on the way up.

Don't you think it is more fun to play "soldier in his tent" than to remember that you must get your thumb under the palm of your hand promptly? And you will be more apt to do it correctly, too; and soon you will produce nice, smooth scales with no twisting of the wrist nor jerking when thumb "goes under."

King David playing on Psaltery

A Real Youth Orchestra

HOW would you like to organize and conduct a real symphony orchestra when you are still in school?

The Gavlan Symphony Orchestra, of Tulare, California, was not organized by civic-minded men and women, not by the Chamber of Commerce, not by some well-known patron of music, but by two boys themselves, Kenneth Lange (Age 16) and Aristotle Gavras (Age 17). They used a combination of their last names for the name of the orchestra, of which they are the conductors, as well as the organizers.

Two requirements for membership were established by the boys: at least five years of musical training, and recommendation by their teachers. Soon there were forty members, all grammar and high school students. The boys selected the music, started rehearsals, then announced what was going on! Six public concerts was the successful result the first year.

Their programs included Mozart's Concerto for Horn and Orchestra, with a special soloist; Schubert's "Unfinished" Symphony; *España Rhapsody*, by Chabrier, and other numbers of equal importance and difficulty, placing the orchestra close to our best symphony orchestras in program repertoire. The printed programs included well written program notes, giving information about the composers and compositions.

This is certainly a splendid record of achievement for young American musicians, and a good example for other young musicians to follow.

(Names of players on next page)

Gavlan Symphony Orchestra, Tulare, California.

Music in Biblical Times

by Martha V. Binde

IT IS INTERESTING to think that our melodious violins and 'cellos came down to us from the twanging of the bow of an ancient hunter; or that the mellow trombone or golden trumpet came from an animal's horn picked up in the meadow by an early shepherd; or that clarinets came from reeds growing by the river bank.

Early in the history of the Hebrew people we read about musical instruments. Jubal, the Bible tells us, "was the father of all such as handle the harp and the organ." David was a skillful harpist. Moses commanded silver trumpets to be made for festival use. Of course these ancient instruments were not just like ours, and it has been hard for historians to trace some of the old names; but they had three types of instruments, strings, wind, and percussion, just as we do today. The kinnor was a harp or lyre; the nebal, a psaltery; the asor, an instrument with ten strings; the keren was a cornet; sophar, a ram's-horn trumpet; chalil, a flute. There were also bells, tambourines, cymbals, triangles, and drums of various kinds.

King David playing on Harp

In the titles of some of the Psalms are sentences like this: "To the chief musician on Gittith (or on Negi-noth)." These words are thought to mean instruments. Other words found, mean directions for singing. The Psalm (one hundred and fifty), tells us to "Praise the Lord with sound of trumpet: praise Him with psaltery and harp."

The ancient Hebrews had music for just about everything: for their daily work and for public use. There were reaping and gleaning songs, working songs, romantic songs, music for bridal processions through the streets; music for banquets and festivals. When a victory was won there would be dashing triumphal parades with minstrels and singers; for funeral processions and for mourners there would be sorrowful chants.

King David playing on Rebec

Hymns of thanksgiving were used in the harvest festival. The Feast of Tabernacles was full of songs of rejoicing. Again we read in Psalm eighty-one, "Sing aloud unto God our strength"; and in ninety-six, "Sing unto the Lord, all the earth."

Music was very important to the ancient Hebrews. The temple was a great school of music whose walls resounded to the singing of splendid choirs. King David selected four thousand musicians, men and women of the Levites, for the great choir, and from these he picked nearly three hundred for special leadership training. There were twenty-four choirs of over one hundred singers each. The leaders played on cymbals, keeping time for the songs and chants. The music master Asaph, whose name means assembler, started a group of musicians and poets known as the Sons of Asaph. He was also a composer and wrote several of the Psalms.

King David playing on Organistrum
Thirteenth century medallions in Munich

Yes, the early Hebrews were a singing people, leaving us their beautiful hymn book, the Psalms, in which we read (ninety six). "Oh, sing to the Lord a new song." And in Chronicles we are told that "when they all sounded together . . . and lifted up their voices on high, the sound was heard afar off."

Original Drawing Contest

Last year The Junior Etude original drawing contest brought some very good pictures, so this month there is another.

Your pictures may be any size, done in soft pencil, charcoal, pen-and-ink, crayon or water-color, but the subject must, of course, relate in some way to music. Follow regular rules which appear above. Closing date is October 22nd and results will appear in the January issue.

Junior Etude Contest

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

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

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

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

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

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

QUIZ No. 14

1. What minor scale has four flats in its signature?
2. How can you express the value of four thirty-second notes plus two sixteenth notes in only one note?
3. In what century was music printing invented?
4. Who wrote the opera "Parsifal?"
5. What does *piu mosso* mean?
6. What is the subdominant triad in the key of F-sharp major
7. What is meant by enharmonic change?
8. What term means as soft as possible?
9. Was Verdi a pianist, composer, violinist or conductor?

Answers to Quiz

1, F minor; 2, by one quarter note; 3, end of fifteenth century; 4, Wagner; 5, more motion; 6, B. D-sharp, F-sharp; 7, Changing the letter name of a tone but not its pitch, as C-sharp, D-flat; 8, *pianissimo;* 9, composer.

Letter Box

(Send answers to letters in care of Junior Etude)

DEAR JUNIOR ETUDE:
I have just begun to read the Junior Etude and I find it helps me a lot in my music lessons, and it made me ambitious to begin my piano lessons again, which I had dropped for a while. I take piano and flute lessons and will begin vocal lessons soon. My mother is a piano teacher and I take lessons from her. Please let me know how I can become a Junior Etude Club member. My name is often confusing as to whether I am a boy or a girl and I wish to say I am a girl.
From your friend,
BIJOU M. WHITESON,
Pennsylvania

N. B. There is no official membership in the Junior Etude. Any one may enter the monthly contests, write to the Letter Box, or send kodak pictures whenever they wish and the Junior Etude is always glad to have all of its Junior readers do these things.

Gavlan Symphony Orchestra, Tulare, California

(See previous page)

Donald Rogers, Charlene Mullins, Margery Langdon, Lewis Hunter, Margot Whiteside, Richard Guerin, Esther Furst, Aristotle Gavras, Barbara May Allen, Charlotte Whiteside, Dorothy Gavras, Vaughan Shahinian, Dorothy Newman, Marilyn Gist, Mary Gavras, Winifred Pearson, Vernon Henrich, Patricia Heiskell, Hubert Erwin, Wendell Kilgore, Kenneth Lange, Eleanor Heiskell, Dale Olson, Phyllis Carroll, John Peterson, Carol Girdner, Doris Damron, Martha Bruce Bottom, Jesley Actis.

Results of Original Puzzle Contest

Prize winner, Class B, Ruth Hart (age 13), Wyoming. Prize winner, Class B, Marjorie Scott (age 14), North Dakota. Prize winner, Class C, Alison A. May (age 11), Ohio.

N.B. The most popular type puzzle received was composer squares. No entries were received in Class A, so two prizes were awarded in Class B.

Janis Smith (Age 11) D. C. (R.)

Mary Jane Riddle (Age 11) Ohio (L.)

DEAR JUNIOR ETUDE:
I have been taking piano lessons for several years and love to play duets with my older sister. We enjoy your duets each month. I have played in several recitals and will play in another one soon. There are five in our family who play the piano.
From your friend,
Carolyn Solomon (Age 13),
Tennessee

DEAR JUNIOR ETUDE:
I am in the eighth grade in school and have been taking music lessons for seven years and have been studying harmony for two years. I play the pipe organ for church services and also play the flute. At present I am studying Mozart's Sonatas.
From your friend,
Rose Marie Murphy (Age 13),
Maryland

DEAR JUNIOR ETUDE:
I have been getting THE ETUDE for three years and like it very much. I play the piano, the piano-accordion, the clarinet, and the oboe. And when I was younger I took tap-dancing lessons. I like my music very much and would like to hear from some other Junior music lovers.
From your friend,
KATHLEEN BEPTOLENE (Age 14),
Wisconsin

Honorable Mention for Original Puzzles:

Mayne Miller, Ann Koch, Helen Mae Koder, Carole Schrenk, Janice Martin, Hilda Tredway, Carol Miller, Eudora Harding, Alice Jacobs, Bennie Trentman, Lucile Phillips, Marianna Lester, John E. Linden, Laura Hickman, Janet Elmore, Martha Thompson, Dolores Lewis, Edina Wilson, Ethelind Scovil, Billie Cahill, Margaret O'Daniel, Wilma Rogers, Betty Peterson, Doris McLay, Mathilde Carter, Marian Scudder, George Walker, Francis M. Heiner, Angela Doppio, Willis Buck.

THE COVER FOR THIS MONTH—This month's cover is based on a photograph supplied by International News Photos, New York. This is an unique picture of a ceremony on the portico of the White House taken through the upper portion and over the top of a harp of the U. S. Navy Band which played at the ceremony. This musical framing of the White House occurred on the occasion of Fred M. Vinson being sworn in as the 13th Chief Justice of the Supreme Court of the United States.

UNDER WAY—Now is the time when things in every field of music endeavor are well "under way." In the orders received and filled by the THEODORE PRESSER Co. during a number of months past it has been apparent that thousands have been planning for their teaching work, their choir directing, their choral directing, their orchestra or band programs, and other activities which they now have well "under way."

During the summer months, of course, there usually is leisure time to plan for Fall activities, but it takes a more careful management of affairs to find some time in the midst of a rush of current activities to plan well ahead for the next needed delivery of materials to keep things going smoothly during a busy music season.

THEODORE PRESSER Co. is happy to report that the majority of those who had to go off into the services of our country during the war are now back in their places on the Presser staff, making it possible to handle orders and inquiries more promptly than was possible under the handicaps of war-time shortages in help and material.

The paper situation, however, is still very serious and it is not possible to have new editions pushed through in every instance in time to avoid stock depletions of certain items. Dealers will take stock depletions existing and likely to occur on additional items at any time it can not be urged too strongly upon everyone having need for securing music publications that ordering be done as far in advance as is possible before the actual time of need. The world's most complete stock of music of all publishers is maintained by the THEODORE PRESSER Co., and with this stock and a fine staff of willing and experienced workers your most convenient, helpful, dependable, and economical source of supply for music or musical information is THEODORE PRESSER Co., 1712 Chestnut Street, Philadelphia 1, Pa.

RHYTHMIC VARIETY IN PIANO MUSIC FOR THE PLAYER OF MODERATE ATTAINMENTS—This book for pianists of about third grade ability should be of interest to those who have limited time for piano study and practice. It also should tend to stimulate the interest of the third grade pupil who needs variety of rhythmic patterns. No two compositions in its contents are alike. A few are among the most successful publications in past years which include: *Swaying Daffodils* (Overlade); *Star Sapphires* (Renton); *Dance of the Cornbugs* (Keats); *Little Colonel* (Hellard); *Under the Hawaiian Moon* (Grey); *Jack in the Box* (King); and about a dozen others. Thus one can readily see the vast possibilities this book has as recreational and sight reading material, as well as rhythmic variety. One copy may be ordered now at the special Advance of Publication Cash Price, 40 cents, postpaid.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

October, 1946

ADVANCE OF PUBLICATION OFFERS

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

The Adventures of Peter the Piano—An Illustrated Story for Children
Dorothea J. Byerly .50
The Child Chopin—Childhood Days of Famous Composers—Lottie Ellsworth Coit and Ruth Bampton ..... .20
Ella Ketterer's Book of Piano Pieces—For Piano Solo ..... .35
Fantasy in F-Sharp Minor—For Two Pianos, Four Hands ..... Ralph Federer .35
King Midas—Cantata for Two-Part—Treble Voices ..... Thaxter-Strong .35
Let's Play—A Piano Book for Young Beginners ..... Ella Ketterer .25
The Light O'er Bethlehem—A Christmas Cantata for Mixed Voices
Louise E. Stairs .40
Mendelssohn's Organ Works ..... Kraft .75
More Themes from the Great Concertos—For Piano ..... Henry Levine .40
The Music Fun Book—A Work Book for Young Piano Beginners
Virginia Montgomery .25
Rhythmic Variety in Piano Music for the Player of Moderate Attainments ..... .40
Selected Second Grade Studies for Piano
David Lawton .25
Ten Etudettes in Thirds and Sixths—For Piano
Mana-Zucca .25
Tunes for Little Players—For Piano
Robert Nolan Kerr .25
Twenty-Four Short Studies—For Technic and Sight Reading for Piano ... L. A. Wilmot .30
Twenty Teachable Tunes—For Piano
Opal Louise Hayes .25
You Can Play the Piano, Part One .. Richter .35
You Can Play the Piano, Part Two .. Richter .35

THE ADVENTURES OF PETER THE PIANO, *An Illustrated Story for Children, by* Dorothea J. Byerly—Here is a new work which, from a fanciful point of view, will appeal to the child with or without musical inclinations. However, Miss Byerly relates her clever and imaginative story with so much interest that we anticipate its appeal to readers ranging from Kindergartners on up.

THE ADVENTURES OF PETER THE PIANO is not a collection of music, but is designed solely for recreational pursuits away from any musical instrument. It relates the experiences sad and glad of Peter, the piano with personality, who sets out from a dusty warehouse on the life of adventure. A succession of exciting events occupy his time before he finally settles down as the devoted friend of a musical little girl. There are sixty-nine delightful drawings in color to illustrate the story.

Prior to publication, a single copy of this refreshing story may be reserved at the special Advance of Publication Cash Price of 50 cents, postpaid.

FANTASY IN F-SHARP MINOR, *for Two Pianos, Four Hands, by* Ralph Federer—As a sequel to his well-known RHAPSODY IN D MINOR, Ralph Federer has composed this interesting number, also for two pianos, four hands, and also designed for concert rendition. The work is in one movement, and will prove to be a favorite because of its special melodic quality, so characteristic of all this composer's music. The sections marked *Maestoso, Allegro con spirito, Andantino con moto,* and *Allegro agitato* are climaxed in a stirring *Grandioso* section, and the various thematic developments are constantly interesting to follow.

While Mr. Federer's FANTASY IN F-SHARP MINOR is being made ready for the market, a single copy may be ordered now at the special Advance of Publication Cash Price of 35 cents, postpaid. Delivery will be made immediately after publication.

THE MUSIC FUN BOOK, *A Work Book for Young Piano Beginners, by* Virginia Montgomery—When used in piano classes or with private students, this work book will supplement regular instruction materials for young beginning pianists. Music fundamentals are presented in a variety of interesting ways, which make learning a delight. Each lesson is devoted to one phase of the subject matter, an organization which allows the teacher to decide in what order Alphabet, Notation, Position, and Time should be taught to each pupil. The child just learning to read can understand the instructions, which are plainly and simply given. Repetition through a variety of drills will imprint upon the pupil's mind the fundamentals of music and add immeasurably to his pleasure and satisfaction in the study of it.

One copy may be ordered now at the special Advance of Publication Cash Price, 25 cents, postpaid.

MORE THEMES FROM THE GREAT CONCERTOS, *Compiled and Arranged for Piano Solo by* Henry Levine—To the tens of thousands of piano players who are acquainted with Mr. Levine's immensely successful collection, THEMES FROM THE GREAT PIANO CONCERTOS (75c), no detailed description of this new book is necessary. There are ten additional "themes" in this book, including the popular First Movement from Rachmaninoff's *Second Concerto;* the Slow Movement from Tschalkowsky's *Concerto in B-flat minor;* and the most melodious themes from Beethoven's *Concerto in G major;* Brahms' *Second Concerto;* and Grieg's *Concerto in A minor.* Of course, these are about of the same moderate grade of difficulty as those in the first book. A single copy of the new collection may be ordered now at the special Advance of Publication Cash Price, 40 cents, postpaid.

MENDELSSOHN'S ORGAN WORKS, *Edited and Revised by* Edwin Arthur Kraft—Organists and organ teachers will be delighted to know of Mr. Kraft's new edition of the complete organ works of Mendelssohn. The distinguished organist of Trinity Cathedral, Cleveland, Ohio, is well known for his extreme thoroughness, care and discretion as an editor. This edition of Mendelssohn's Organ Works will provide the organist with one of the most careful editions in regard to fingerings, pedaling, and registration.

The Three Preludes and Fugues, Op. 37, are No. 1 in C Minor, No. 2 in G Major and No. 3 in D Minor. The six sonatas, Op. 65, are No. 1 in F Minor, which contains the famous *Adagio in A flat;* No. 2 in C Minor; No. 3 in A Major, in which we find the ever lovely *Andante Tranquillo;* No. 4 in B flat Major; No. 5 in D Major and No. 6 in D Minor, which has the beautiful, lyric *Finale in D Major.* A single copy may be ordered now at the special Advance of Publication Cash Price, 75 cents, postpaid.

TWENTY TEACHABLE TUNES, *for Piano, by* Opal Louise Hayes—The composer of this book is a successful teacher of beginners, and is well equipped to prepare a collection such as this one. Consequently we are certain that her new book, with its attractive pieces and engaging illustrations, will be welcomed by the many teachers constantly seeking good supplementary materials for their students. The contents, some with words, range from simple first melodies, divided between the hands, to pieces in grade one-and-one-half. Only easy major keys are used, and the book will be published in the oblong format so widely used in teaching today.

In advance of its release from the press, a single copy of TWENTY TEACHABLE TUNES may be reserved now at the special Advance of Publication Cash Price of 25 cents, postpaid.

TUNES FOR LITTLE PLAYERS, *for Piano, by* Robert Nolan Kerr—Adopted as the official instruction book by the school authorities in some of the larger cities and used by thousands of teachers as the first instruction book of young piano pupils, the author's LITTLE PLAYERS (50c) enjoys an enviable reputation. Its wide use has brought about a demand for appropriate "follow-up" material, now presented in this book. Preceding each little tune is a "Finger Parade," and appropriate verses and attractive illustrations accompany each "tune." The special Advance of Publication Cash Price, 25 cents, postpaid, is for a limited time only, and teachers wishing to take advantage of this offer should place their order for the single copy available.

TEN ETUDETTES IN THIRDS AND SIXTHS, *for Piano, by* Mana-Zucca—Known far and wide for her melodious songs, the versatile Mana-Zucca has also produced many fine piano solos and studies. She now gives third and fourth grade piano pupils challenging study material in thirds and sixths for both hands. The melodic style prevalent in Mana-Zucca's compositions characterizes these ten etudettes, and there is an interesting variety of keys and rhythmic patterns.

Discerning teachers interested in the better class of instruction materials will want to reserve single copies at the special Advance of Publication Cash Price of 25 cents, postpaid.

YOU CAN PLAY THE PIANO! *A Book for the Older Beginner, In Two Parts, by* Ada Richter—As has been said in previous announcements of this method, the author realizes that the beginner wants to play things with which he is familiar and has included interesting arrangements of well-known melodies to attract the pupil. Part One, for instance, contains Stephen Foster's *Some Folks Do* and *Old Folks at Home;* a number of American folk tunes such as *Pop! Goes the Weasel, It Ain't Gonna Rain No More, Shortnin' Bread, Skip to My Lou, Old Gray Mare,* and an early American song, *Lubly Fan,* recently popularized under the title, *Girl with a Hole in her Stocking; The Marine's Hymn; Reveille* and *Taps;* several hymn tunes, sea chanties, and mountain songs like *Down in the Valley* and *Billy Boy.* Classic selections include Brahms' *Lullaby* and the popular Strauss waltz, *Artist's Life.*

This novel method meets the requirements of the beginner of Junior High School age, the adult beginner, or the player who merely wants to "brush up" on his music. It is illustrated with unique cartoon drawings which will appeal to youth and grown-up alike. A single copy of either or both parts of this work may be ordered now at the special Advance of Publication Cash Price of 35 cents each, postpaid.

KING MIDAS—*Cantata for Two-part-Treble Voices, Lyrics by* Celia Thaxter, *Music by* May A. Strong—Teachers of public school music, especially in the upper elementary grades and junior high school, are constantly searching for an attractive cantata. This cantata will surely answer the above description, for it requires no solo voices, the music is not difficult and is written in a singable, easy range. Diversity of moods, rhythm and character in the score will appeal to pupils.

The lyrics are based on the familiar myth of King Midas, to whom was granted the power to change everything he touched into gold, but who begged release when his food and little daughter turned golden. For any music program or Spring Festival, this cantata will be well worth the time spent in producing it. A single copy only may be ordered at the special Advance of Publication Cash Price, 35 cents, postpaid.

THE CHILD CHOPIN—*Childhood Days of Famous Composers—By* Lottie Ellsworth Coit *and* Ruth Bampton—The current romantic opera *Polonaise* and the motion picture *A Song to Remember* have both created a new interest in the life of Chopin, his music, and his tunes. In order to bring the lyrical melodies of Chopin to younger musicians at a time when their interest has already been aroused, *The Childhood Days of Famous Composers* series presents as its sixth book THE CHILD CHOPIN.

Children between the ages of five and twelve will find benefit and delight in performing the easy-to-play arrangements. The book appeals to children's sense of the dramatic with directions for making a miniature stage and settings and suggestions for presenting the story and music as a musical playlet. The story of Chopin's boyhood years and the appropriate pictures assist the teacher in a correlation of music, art, and literature.

Each customer may order one copy now at the low Advance of Publication Cash Price of 20 cents, postpaid.

SELECTED SECOND GRADE STUDIES FOR *PIANO, Compiled by* David Lawton—This book, a logical sequence to the author's Selected First Grade Studies, represents composers who have a reputation for creative writing for children. Each number included is not only valuable from a technical point of view, but is of interest musically as well. *The Tambourine Dance* contains legato and staccato passages. *The Tiny Rubber Ball* is an excellent etude in repeated notes. *Fairy Bells* offers cross hand exercise, and *The Witch Rides Her Broomstick* is a brilliant little piece with attractive scale work between the hands. The rhythmic *Pickaninny* is a study in syncopation which will undoubtedly be a favorite.

A copy may be ordered now at the special Advance of Publication Cash Price, 25 cents, postpaid. This offer applies only in the United States and its possessions.

ELLA KETTERER'S BOOK OF PIANO PIECES, *for Piano Solo*—This collection will boast a content both educative and recreative, for in its entirety it is from the pen of a musician well known for the educational quality of the music she has composed. The titles in this book will cover a variety of subjects, and interest will be sustained throughout by the diverse rhythmic patterns and contrasting styles of the music. The contents will be in grades two-and-one-half and three.

There is no doubt that this new collection will bring Miss Ketterer many new admirers. A single copy may be reserved now for delivery when published at the special Advance of Publication Cash Price of 35 cents, postpaid.

THE LIGHT O'ER BETHLEHEM, *A Christmas Cantata for Mixed Voices, by* Louise E. Stairs—Choir directors are becoming increasingly familiar with the religious music of Louise E. Stairs, who has long been widely known for her piano pieces for early grades. Succeeding her INFANT HOLY, TIDINGS OF JOY, and CHILD OF BETHLEHEM, this new Christmas work is now in preparation. Deeply devotional in both text and music, it is designed for presentation as a worship service by the average volunteer choir. There are solos for all voices, a duet for soprano and alto, a trio, and passages for women's voices and for men's voices alone.

At the Advance of Publication Cash Price, 40 cents, postpaid, a single copy may be ordered now.

LET'S PLAY, *A Piano Book for Young Beginners, by* Ella Ketterer—Piano teachers, everywhere, are acquainted with the instruction books and practical, melodious compositions of this successful teacher-composer. Making an invariable practice of ascertaining the value of her works by first trying them out with her own pupils, Miss Ketterer has won real success with her ADVENTURES IN MUSIC LAND ($1.00), ADVENTURES IN PIANO TECHNIC (75c), etc.

All teachers of young students know that considerable variety in materials is necessary. Here is a happy start with lesson-by-lesson progress at the piano keyboard, and with texts provided to aid in mastering the rhythmic and melodic flow of each little piece.

Teachers wishing to become acquainted with this latest of Miss Ketterer's works may order a single copy now at the special Advance of Publication Cash Price, 25 cents, postpaid.

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The Piano Student's Problem of Memorizing

(*Continued from Page* 585)

to yourself that you must go through it with perfect continuity the first time. Remember that in public playing there is only one time—the first. Better still, call in someone to listen to the performance, a member of the family, or even the cook. The presence of just one listening person will, if you are successful in the performance, help to build up your confidence to try the piece before a group or a larger audience. You will be learning to combat that tension which all, even the most seasoned performers, feel when they have to face an audience with a new composition for the first time.

Know your pieces, don't just remember them; make them a very part of yourself. Remember that the study and memorizing of a great part of the piano literature makes extraordinary requirements on the mental capacity, and also that the training of the mind which it gives can hardly be overestimated, its value in this respect being fully equal, perhaps superior, to the study of the dead languages or mathematics, since it demands not only a full use of the mental processes of learning, but also the ability to reproduce in performance the material learned in precise sequence and with unbroken continuity, all very exacting.

The problem of memorizing piano music and performing it successfully is by far the most exacting mnemonic task in the entire field of music. It is many times greater, from its very nature, than the task of memorizing music for a single-tone instrument, or the voice, for the pianist is melodist and accompanist at the same time. He is often called upon to execute complicated and divergent figurations with both hands at once, and in a fugue he must perform three, four or even five voices simultaneously. In addition, the piano literature is already enormous, and is growing constantly. A pianist worthy of the name must be more than superficially acquainted with a large part of it, and if he is a public performer, must carry with him in his head a goodly portion of it, in such shape at least as to make it readily available on short notice.

To be a successful memorizer and performer from memory, you must bring to your task time, patience, unflagging interest, and the complete focussing of attention on your work. The success of your efforts will be measured by these ingredients, coupled with the amount of natural ability the gods have bestowed upon you.

The World of Music

(*Continued from Page* 595)

concerts on the Mall, in Central Park, New York City, for twenty years prior to 1931, died in that city on August 27.

ALBERT GARCIA, professor of singing at the Royal College of Music and the Guildhall School of Music, London, died in that city on August 10 at the age of seventy-one. He was a son of Gustave Garcia, his distinguished predecessor as professor of singing at both schools, and a grand nephew of Mme. Viardot-Garcia.

WILLIAM R. SPENCE, composer, pianist, organist, for many years widely known in Canadian musical circles, died on July 26, at Perth, Ontario. He made valuable contributions to the catalogs of leading publishers, including those of Ditson's and Presser's.

Competitions

A PRIZE OF one hundred dollars is offered by Monmouth College for the best setting of a prescribed metrical version of Psalm 121 in four-part harmony for congregational singing. The contest, which is open to all composers, closes on February 28, 1947. All details may be secured from Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored by the National Jewish Welfare Board to encourage composers "to write musical works of Jewish content and which shall reflect the spirit of the Jewish people." The contest is open to all composers, without restrictions, and full details may be secured by writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

THE COLUMBIA UNIVERSITY BAND offers a first prize of one hundred dollars to the winning composer of an original composition for full symphonic band. The contest closes November 1, 1946; and full details may be secured by writing to Harwood Simmons, 601 Journalism Building, Columbia University, New York 27, N. Y.

AN AWARD of one hundred dollars is offered by the H. W. Gray Company, Inc., under the auspices of the American Guild of Organists, to the composer of the best anthem submitted by any composer residing in the United States or Canada. The text, which must be in English, may be selected by the composer. Manuscripts must be submitted not later than January 1, 1947; and full details may be secured from the American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

THE UNITED TEMPLE CHORUS announces the third annual competition for the Ernest Bloch Award for the best new work for women's chorus based on a text taken from, or related to the Old Testament. The competition is open to American and foreign composers. The winning work will receive an award of one hundred and fifty dollars, with publication guaranteed by Carl Fischer, Inc. The closing date is December 1, and full details may be secured from United Temple Chorus, The Ernest Bloch Award, Box 736, Woodmere, Long Island, New York.

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