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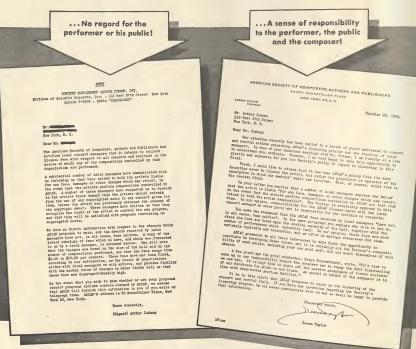
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Dr. Rob Roy Peery, Editor, Music Section Dr. Nicholas Douty
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New Keys to Practice Don't Be Dowdy!

MUSIC



A New Year Opportunity which the cauldron of war always boils.

the world in a position by which we shall all be judged by posterity. It is not enough

indeed, Mr. Hoover, vengeance

and revenge are the fires over

America now stands before

Editoria

that by the mighty feats of our military forces, backed by the resources of our industry, we have with our allies defeated our dastardly enemies. We must now reveal the towering greatness of the American spirit, sustained by the Golden Rule. If we fail in that, we have lost all wars, past and future. We must in every imaginable way help to lead the world to higher standards of thought, stronger evidences of faith, and more practical means of social and spiritual understanding,

In this issue of THE ETUDE Mr. Henry H. Reichhold announces his plan to send the Detroit Symphony Orchestra around the world during three months of each year as an ambassador of the ideals of culture and beauty to which Americans aspire. This great program of bringing countries together through the power of music is not new on this hemisphere. Experienced diplomats, economists, and sociologists have long realized that in Pan-American relations these bonds of music accomplish something which laws, commercial exhibits, long speeches, tornadoes of flattering adjectives, and high powered salesmanship are unable to accomplish. For instance, in this issue there is also a conference with Heitor Villa-Lobos, the brilliant and distinctive Brazilian master, who has brought us on his concert tours so many delightful and vital musical works with the luscious color of his native land. No ambassador from Brazil has done more to cement strong relations with our country. It is not enough that we should drink and enjoy Brazilian coffee every morning. We must know something of the art, taste, culture, and spirit of the people of Brazil. and Villa-Lobos has helped to bring these to us.

THE ETUDE for years has kept in very close touch with the serious educational musical developments in universities, colleges,

with startling suddenness, a great shaft of light came from the heavens, proclaiming that the carnival of bestiality, hate, intolerance, and unimaginable cruelty had been demolished. We all had the inspiring assurance that the world was going ahead, not staggering behind into a Hades of oblivion. The final operation was complete and devastating, but it was the only way to cut out the roots of the cancer which threatened to end civilization. It will take years for the world to recover from the shock of this horrific slaughter. It may even require decades to wipe out the misery and the debased indoctrination of the starved, devastated folk who permitted themselves to become pawns of Mars because they had no means of resisting the military and political gangsters who had enslaved them.

UST at the moment when.

to millions of people, the

world seemed to be tottering upon the brink of another

period akin to the Dark Ages.

hostilities ceased on two hem-

ispheres and mankind gave a

We had been moving blindly

through the most tragic mo-

ment of modern history when.

sigh of unutterable relief.

Might not the past five years well have been a part of some mystic plan of a Higher Power to awaken men in all lands to the utter futility and stupidity of war? The crimes of nations are no different from the crimes of men, and the evil men and malignant governments of the world can never change until they learn that crime does not pay.

After World War I our great humanist and economist, Herbert Hoover, carried food and help to millions of pitiful, prostrated sufferers in Europe. In a recent address at the seventy-fifth anniversary of Wilson College at Chambersburg, Pennsylvania, he said, "There is no such thing as a hard peace or a soft peace. It must be a just peace if we are to restore justice to the world. And without justice there is no peace. Justice demands that the war criminals be punished, but it also requires that we do not visit upon the children of millions of Germans and Japanese the sins of their fathers. Vengeance and revenge are not justice." Yes



MUSICAL AMBASSADORS OF GOOD WILL

Mr. Henry H. Reichhold, President of the Detroit Symphony Orchestra, announces in this issue his far-reaching plan to send the Orchestra on tours of the world three months of each year, to promote finer cultural and international relations.

IANUARY, 1946

It is proper that music and musicians should be amply rewarded for this important service. The industrial phase of music and its allied arts has now ascended, we are told, to the towering income of two billions of dollars a year, One musician in Hollywood is reputed to have an annual income of a million dollars. However, many unpretentious music teachers like the teachers in many of our public school systems, are so disgracefully underpaid that the matter has become a national shame. We propose to make the music teacher's plight the subject of a later editorial.

Those who expected a millenium to evolve on V-E Day or V-J Day of course will be disappointed. There will remain for a long time countless problems in the conquered lands which can only be settled by farsighted, practical realists who can envision the whole new order of world affairs which the mighty events of 1945 have brought to the world. Without a new conception of the brotherhood of man, founded upon faith, mercy, righteousness, and the new light of a richer, world-wide understanding, all that we have gained might be lost

The world is definitely going ahead by a slow process of evolution. We are thrilled by the part that music is already playing in this evolution. From a social standpoint, this global progress in the affairs of man must be based upon a firm, friendly, homological concord of nations and a devout faith in God and in the best in man. Saint Paul tells us in I Corinthians, 7: "We walk by faith, not by sight"; and later, in Hebrews XI:1. "Now faith is the substance of things hoped for, the cyldence of things not seen"; while Lord Tennyson, the most prophetic of the poets of the past century, wrote: "Cling to faith, beyond the forms of

Have faith that the heaven-given power invested in music will enable you to join in the army of people who are working to bring real peace and happiness to the world this marvelous New Year.

> HAPPY NEW YEAR TO ALL ETUDE READERS EVERYWHERE

A Short Digest in Scale Practice by E. C. E. Ward

Many Pupils look upon scales with distaste.
Why? This need not be, if a new viewpoint and method of attack be adopted. Understanding them as being the solid foundation on which all beautiful music is built, we surely wish that foundation to be lasting, and well prepared for any additions of superstructure and embellishment which may take our fancy.

First of all, the essential points must be firmly fixed in our minds: (1) An absolutely correct knowledge of the notes in sequence of every major and minor mode. (2) A fixed, reliable, sensible system of fingering, which once decided on, must be rigidly adhered to, so that it becomes a habit which the fingers remember easily after constant repetition. (3) Slow practice to start with separate hands, over one octave, up and down a number of times, sounding each note clearly and in even time, listening carefully; when sure, close the eyes, and repeat blind; the speed can be gradually increased and further octaves included, always testing the playing blind; this will encourage the confidence and memory, and help concentration. As we advance in knowledge and technique, varieties in shades of expression, tone and tempo should be used.

Perhaps this is a new idea; try it, and see how you like it: Take any major scale, play with the right hand ascending two octaves; come back one octave, then up two again, back one, and so on covering four octaves in all; now reverse and play similarly descending, down two octaves, up one, down two, and so on, trying not to pause at all on the keynote, ascending and descending several times without stopping; then do so similarly with the left hand.

Each day take a different major key and its related tonic and relative minor, also the dominant and subdominant majors; after each of these, run through the extended chord with all inversions of each, over three or four octaves, concluding with the close chord on the

Follow this plan in more advanced stages of both scale and arpeggi; it is not necessary to detail the work, as all advanced students will understand. One initial key will supply sufficient work for a day's practice. All the foregoing, to be practiced from memory, has been proved one of the best methods for acquiring facility and agility on the keyboard.

New Keys to Practice by Julia Maison

How often we hear that artists do not believe in practicing exercises! The element of truth in this is that they do not believe in practicing only exercises. If you have lived near any great planist you have found that he, too, loosens up every day with what the student would certainly call "exercises." Usually these are of his own invention-something to suit his

Slow practice is often criticized even by excellent teachers. This, of course, depends upon how you practice slowly. If your touch is firm and your concentration never lags, great good should result. If your touch is undisciplined and your mind is allowed to wander, you may never get beyond slow practice.

CORRECTION

In The ETUDE for October 1945 we referred in an editorial to President Truman's memorable performance at the Potsdam Conference. THE ETUDE accepted the press reports that he had played the simple Minuet in G by Beethoven, A reader of The ETUDE questioned this and we wrote to the President's musical daughter. who has very kindly sent us the following note

> THE WHITE HOUSE WASHINGTON

Dear Mr Cooke

Thank you for your letter of November 8th. My father said he played a theme and two variations of the Mozart Sonata IX and the Minuet in G by Paderewski at the Potsdam

> Sincerely yours. (Signed) MARGARET TRUMAN.

November 16, 1945,

The error by the press doubtless came from the fact that the Beethoven much played minuet is usually known as the Minuet in G, whereas the far more difficult composition (also in the key of G) of the great Polish patriot, Paderewski, is sometimes entitled Menuet a l'Antique. However, the main point of our editorial was that at a very critical moment in world affairs our President was prepared to relieve the tension by his carefully developed ability to play before such a critical audience.

Don't Be Dowdy! by Julia E. Broughton

WONDER if I am the only piano teacher who keeps a chart recording the clothes worn each day in the week? This is how it came about: A young lady, age twenty, at New York University once said to me, "Miss Broughton, do you always wear that red blouse?" to which I replied, "Oh, no! I have several different outfits." It seems that she saw me only one day each week and on that day I happened to wear the same apparel. This student was a good one, receptive and easy to teach. So I proceeded to "take a

At present I am teaching privately and I feel that the matter is more important than ever. One little girl pupil is very enthusiastic whenever she sees me wearing something new. Now I realize that this matter is unimportant from a musical standpoint, but quite important to children, Children love change and colors So I plan to wear reds, purples, greens, and avoid dark

An entire black ensemble may be the correct thing for a Park Avenue parade but I feel that browns and black are too drab for teaching purposes. In fact I recall two very efficient public school teachers of mine who invariably wore white blouses and dark skirts. No wonder I had trouble learning English, history and

A friend sometime ago insisted that I wear carrings. She feels that they add just that feminine "something" which completes the picture. So I have many kinds and colors, the most useful being white pearl which go well with any costume and are inexpensive.

The successful teacher must be "every whit whole' and should give thought to these small matters. Even now, if I should see a "famous" teacher "run down at the heels" I would be a little suspicious of her musicianship! As we are obliged to be most orderly in our methods of instruction, keeping records and so torth why not be just as particular about our appearance?

Last Easter a young boy came to my door with a lovely new hat, one of those "maline and flower creadons" one hesitates to buy because of their impracticality. This lad is a member of one of my public school piano classes and can only afford class le sons at fifty cents each. His mother is a milliner and made this hat for me, to show her appreciation of the opportunity her boy enjoys in class work. The card written by the pupil himself said "To my best music teacher." Incidentally this boy likes to practice and continues his lessons during the summer when school is closed for vacation.

We know how much attention concert artists pay to appearance. Can you imagine Gladys Swarthout looking dowdy? Recently I attended a very inspiring talk by Ada Richter, composer of music books for children. I don't know what I had been expecting, but I surely was delighted to see on the platform a pretty, stylish, young woman in bright red who looked as well as she

Let us teachers strive for beauty of tone and appearance. The "dowdy" woman teacher is as out-dated as the "long-haired professor."

"Bang!" Goes the Cymbal Out Comes the Tooth!

In these days, when musical therapy is so widely discussed, we must not forget the methods of old-time street dentists. They employed a drummer and a cymbal player and sometimes a horn player. When the crowd gathered around the stand and the dentist adjusted his forceps, he signaled his band to blare away. and in the roar of sound, the dentist gave a yank which removed the offending tooth to the accompaniment of a clash of the cymbals. The patient's yells were drowned in the din and the "dentist" then made a 'spiel" upon the marvels of painless dentistry.

Maggie Teyte's return to the United States, after an absence of six years, has had three singularly happy results. First, the superb artistry at this distinguished musician has given lov to millions, through her concerts and broadcasts. Secondly, her reappearance proves that the great tradition of pure singing has not been lost. And in third place, the thrilling perfection of her tones demonstrates that, when basic vocal technique is sound, time deals kindly with voices, Maggie Teyte is fifty-six

years old. She was born in Wolverhampton, England, began her musical education at the Royal College at Music, in London, and, when hardly past her mid-teens, was accepted as a pupil by the great Jean de Resiké, in Paris. After caaching with Reynaldo Hahn, she made her debut at seventeen, as Zerlino in a cancert performance of "Don Giovanni," with a cast that included Lilli Lehmann, Edouard de Reszké, and Mario Ancana, at a Mozart Festival in Paris. Shortly thereafter she appeared with Paderewski at a concert in Monte Carlo, and during that same week, made her stage debut as Zerlina in the Monte Carlo Opera. Next, she was engaged for the Opéra Comique, in Paris, where she song the rale at Mélisande ("Pelléas et Mélisande"), having prepared this exacting part under De-bussy himself. She was then nineteen. From then her career, together with the acclaim that accompanied it, became international. In 1910, Sir Thomas Beecham braught Mme. Teyte ta London. The following year, she made her American debut in Philadelphia, and earned wide popularity as a member of the Chicago and the Boston opera companies, After World War I in 1923, she emerged from semiretirement, to appear with the Royal Covent Garden Opera, the National Opera, and the Sadlers Wells Opera Companies, as well as with the BBC. In 1939, Mme. Teyte again visited the United States, Returning to England she gave richly of her art in war-time broadcasts

and concerts. Although she commands a vast repertaire af roles and songs, Mme. Teyte has become known as a "specialist" in French art songs—especially in the songs at Debussy. Actually, she is a great deal more than a "French specialist." She is a master of the art of pure singing, and a searching, sensitive artistic inter-preter. The ETUDE has asked Mme. Teyte to discuss the vocal and interpretative methods that have gone into the building of her own notable career.

"HE VOCAL CAREER begins, not with 'art.' but with the voice, and the moment you speak of the young voice, you find yourself involved in questions of vocal production. Have you ever asked yourself exactly what voice production should do? To me, production has but one function-to preserve the voice in its natural state. Not to change it, or to 'place' it, but to keep it as Nature made it when she put it into the throat in the first place. I cannot sufficiently stress this.

"Production can improve a voice; it can rectify bad habits that, consciously or unconsciously, have been allowed to creep into voice management. One hears strange statements about this matter of voice production! People say, for instance, that proper production can make a fair-to-medium voice into a fine one; or, conversely, that the possessor of a naturally fine voice had best keep away from teachers, since too much 'production method' might harm it! We have all heard talk of that kind, and once we understand production to mean the preservation of the natural voice, we perceive its folly.

Guard Against Bad Habits

"If it were possible to have a fine natural voice. soaring forth naturally and freely without the slightest vitiating influence of bad habits, 'production' would be quite unnecessary. Training the voice to precision, and maintaining it would be sufficient. But, alas, bad habits do creep in-especially under the stress, physical and emotional, of public performance. It is then that production becomes valuable-but only in the sense of restoring the voice to its natural estate and keeping it there. Obviously, the best plan, then, is to guard against bad habits! The worst vocal habits result from a lack of proper musical preparation. The moment the singer feels insecure, nervousness sets in, breathing becomes unmanageable, and the tone suffers. Any sort of emergency produces the same result-selfconsciousness, stage fright, tiredness, illness, or an upsetting incident on stage. Often enough, these circumstances cannot be avoided (lack of adequate musical preparation can be avoided!), and then the only prop that the singer has to fall back on is the soundness of his singing methods.

"My method, which is the De Reszké method developed by my great teacher, Jean De Reszké, after long years of studying various methods and a full career

JANUARY, 1946



Music and Culture

MAGGIE TEYTE IN HER PRIME

The picture on the left shows Maggie Teyte as she appeared in 1911 at the Metrapalitan Opera Hause. The picture on the right shows the same artist in 1945, during her triumphant tour of America.

A Philosophy of Vocal Study

A Conference with

Maggie Teyte

World-Renowned British Soprano

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

of practical application, is based entirely on diaphragmatic breathing. Its secret lies in remembering that the tone is supported by the diaphragm, and that the diaphragm lies just above the belt and not below it. Thus, the muscles of the abdominal region are not the ones upon which to concentrate! The breath should not 'push against' the diaphragm-and for reasons of plainest common sense, No one will disagree with the statement that tone is produced by the vibration of air (breath) against the vocal cords. If the air, then, goes through the vocal cords, how can it still go on pushing against the diaphragm (or anywhere else, for that matter)? The support originates with the diaphragm; the air does not push against it, or struggle with it! The correct conception of diaphragmatic support can clear away many of the difficulties of uncertain tone.

"But breathing is not the whole story! No voice can be kept in good condition without scales and exercises. These are the gymnastics, the discipline-givers, the precision-makers, without which voices cannot remain healthy. De Reszké's pupils sang all of them-and De Reszké himself did too, even though he was at that time well past the prime of his career. Our scales were interesting (incidentally, I still practice them exactly as I did when a girl of seventeen). First there came the proper eight-note scale, sung clearly, freely, with rhythmic precision and no slurring! Next came a

the eight notes plus a third-C to C and then to Esung in the same fashion; then C-sharp to C-sharp, plus a third, and so on. Then the octave plus a fifth. The extent of this drill depended on the student's natural range. If the range was high, the exercise comprised as many as thirty full scales-sung every day! Arpeggios were taken in the same way; that is to say, first the octave, then the octave plus a third, then the octave plus a fifth, beginning on each note, in chromatic progression. Also every day! Next came both scales and arpeggios sung markedly staccato-not once, but twice and in strictest rhythm. I seem to see De Reszké before me, keeping time! The number of our exercises was endless. We had ten daily that took in any difficult passage in any written opera.

"Of course, individual vocal problems (probably resulting from conscious or unconscious bad habits) require individual correction, and that must come from a thorough and conscientious teacher. The drills I have outlined are valuable, provided that the entire singing organism is in adequate condition to benefit from them. Thus, for instance, the development and training of diaphragmatic breath will produce steady tones if no obstacle exists to make them unsteady. It can happen, though, that wobbly tone results from some cause other than incorrect breathing . . . the position of the throat, for example. If the throat is kept too tight, tone becomes unsteady through tenscale vocalise that progressed, chromatically, through sion; if it is kept too loose, (Continued on Page 16)

"FORWARD MARCH WITH MUSIC"

Two Aspects of the Cuban Musical Landscape

by Pedro Sanjuán

Noted Cuhan Musical Authority

TRANSLATED BY ETHEL S. COHEN

HE MUSIC of Cuba has an indescribable charm. It is largely based upon many dances of which the following are the best known:

A the following are the best known:

Native Music of Spanish Origin and its Derivatives:

Rative Music of Spanish Origin and its Derivatives:

Subdidary Types: El Galarcha, La Guistra, or

Funto Criolio, La Habadaran, El Preson.

Negros of Cuba and the Derivatives: El Son, El Tango

Congo, La Conga, La Comparas, La Kumba, Ritual

Naniso Ritte Oroba Rite Cucioni). Pantonime: The

Naniso Ritte Northe Rite Cucioni). Pantonime: The

Naniso Ritte Northe Rite Cucioni).

The folk music of Cuba, with the beauty of its melody and the power of its rhythm, provokes an immediate and intense emotion in those who come under its irresistible influence for the first time. To attain its present state of purity and color, the rhythmicmusical essence brought to Cuba by the Spanish colonists, and later by the Negro slaves imported from North Africa, had to undergo a constant evolution, an evolution in which such agencies as climate, society, ethnographic factors, politics, and so forth, partici-

While the Spanish-Andalusian melody was gradually being transformed in the pleasant atmosphere with its sensuous, changeable, almost tropical climate, to the native music with soft contours and caressing echoes, the music of Negro origin retained its sharp outlines, the strong primitive accents of the African virgin forests. Not only have the essential Negro qualities been preserved intact and with vigor but

they have persisted as the catalyst in all Cuban music. The Negro element is the rich substratum in which are to be found the roots of Cuban music, So powerful has been the infiltration of African rhythm and accent in the Cuban musical stream that, save for a few indigenous musical forms, there are very few musical forms without some Negro influences.

Two Dominant Influences

It must be clearly stated before describing the two predominant streams in Cuban music-Spanish and African—that the aboriginal Indian, the Siboney, has left no trace which might be considered an initial source in the development of Cuban music. It may safely be stated, and with the utmost assurance, that two dominant influences in Cuban music are first the Spanish-Andalusian and second the African. There is also a Spanish subsidiary stream, genuinely Cuban, created in the warm, sun-baked fields by the white peasant, of which the Guaracha, the Güajira and the Criolla are the most authentic. The first two are genuinely folk while the third, the Criolla, is somewhat ambiguously half folk and half

It is not possible in this short space to treat fully the popular musical types mentioned in the first paragraph of this article. Each separate one has a long evolutionary history meriting a complete and thorough statement. It may, however, be possible to present the most salient characteristics of the principal types of music known as "native" Cuban.

Bolero, Zapateo

The Bolero and the Zapateo are native forms almost certainly of Spanish origin. The Bolero has preserved its Spanish name, while Zapateo is a corruption of the Spanish Zapateado-Andaluz. It is frequently said that these two popular forms express the soul of Cuba. They are heard even today in every field in the land. The Zapateo is danced by men and women separately, in opposite rows (never in mixed couples) who tap out the rhythm with their feet. The rhythm is a combination of six-eight and threefour time; the instruments used for the dance are the tiple and the tres (small guitars) as well

as the güiro (a beaded



LUCUMI DRUMS

Common Cuban instruments obviously of African heritage.



The Bolero, derived in all probability from the Polo Jitano-Andaluz, underwent a gradual transformation until it reflected the genial temperament of the Cuban, absorbing at the same time the Negro rhythmic pulse so essentially a part of Cuba's music.

The Bolero



Danza, Contra-Danza, Habanera

The Danza and the Contra-Danza were the musical forms most in vogue during the Colonial period. Their echoes have vibrated for many decades in the concert halls, salons and theaters of Cuba. As for the Habañera, it has been heard all over the world. Who does not know the Habañera of Bizet's "Carmen" or the Habañera Tu by the Cuban composer, Sanchez de

In spite of their immense popularity, these types are not entirely folk in essence. On the contrary, they are decidedly expressive of the Italian and Spanish taste of the Colonial period, Although in the Habanera. which is incontestably of native savor and tropical color, neither the Negro element of rhythm or melody is present, in the Danza (Continued on Page 48)

THE ETUDE

MERICA is still the land of amazing opportunity now as much as it was in the days of the heroic boy romances of Horatio Alger. Do not be fooled by the pessimists and calamity howlers who hold up the transparent bugbears of inflation, race hatred, labor conditions, and political confusion which are employed to frighten a public which really knows better. How do I know this? Well, if you had been brought up under the conditions which surrounded my youth in Europe you would have an idea of what American freedom and liberty really mean. On the European continent there is practically no real liberty of thought and initiative. Every young person is hemmed in by tradition, convention, government, and social regulations so that for each opportunity he has in the Old Country he can find a thousand here in America. Here we have freedom of action in all things. There is nothing in the way of a young man doing what he wants to do at any time if he will only take the trouble to study and learn how to do it correctly. I often think that our young people, who have not lived under the contrasting conditions I have described. never really appreciate what liberty in America means, and how zealously it should be guarded, as thousands, of our young men have done in the European and in

"Do not fear this present period of adjustment of



HENRY H. REICHHOLD President, Detroit Symphony Orchestro

post-war conditions. And do not fear inflation. Science is making opportunities for an untold number of jobs. Labor and economic problems will be settled gradually. as the public begins to realize the great opportunities that lie ahead for everyone, An Optimistic Outlook

"Our young men and women coming back from the wars will have a quite different aspect of life. They have, in many instances, been greatly advanced, from the standpoint of respect for just authority, personal discipline, experience, and education. On the battle fronts they have seen the worst in life-the unspeakable horrors of war-and they certainly don't want any more of that. Their characters have been strengthened. They have become more determined, They have learned the power to win, and they will carry that into civilian life in a way which will surprise all of us. They

"Most of all, they have learned to discard fear (save in those tragic cases which have suffered grave nervous

ties, and great gifts and enormous national wealth. form the real basis of American prosperity. because I see in music at this time in the world one of

and an appreciation of our common rights, opportuni-"Why am I giving so much time and attention to music? First, because I always have loved music. Second,

shocks during conflict). They must now learn to have

no fears of rabble rousers, the civilian Hitlers and Mus-

solinis, Tojos and Lavals-destroyers of the world's

wealth of faith, men, and materials through barbaric

military, political, and social aggression. All of our

civilian problems will work out because the American

people have shown that they always have the balance,

the common sense, which makes them revolt against

anything which might lead to totalitarianism in any

phase of our national life, particularly in commerce

and in industry. Our people have revolted time and

again, when the emergency has arisen, and that is the

"Profitable understanding between labor and capital

true vision as to the mutual benefits of cooperation.

reason why America is still a free country.

Paying Our Debt to America

From a Conference with

Henry H. Reichhold

Well-Known Industrialist and Chemical Engineer President, Detroit Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

Henry H. Reichhold is an inspiring and extraordinary example of the possibilities of this land of rienty i. rectamila on impring one erroordingly example of the possibilities of this load of magnificent opportunities. In less than twenty years he has built up a notional industry on firm scientific and business foundations, employing o force of two thousand people, monufacturing materials in the field of synthetic resins of great importance to our present standard of living. Now he has turned his attention toward music and has been booking the Detroit Symphoay Orches. tra in a monner which has been commanding national attention. Not only has be been the means of making the archestra o "paying propasition," but he has affered fabulous prizes of \$32,500 for the best symphonic compositions coming from citizens of any at the twenty-one Pon American republics. He is particularly anxious ta make clear that he has entered this field with a deep sense of duty to support cultural ort in the land of his odoption, which has brought such omazing success to his efforts.

Mr. Reichhold was born in 1901 of Grunewald, neor Berlin, Germany. Thus, when the First World War broke out, he was a child of hirteen and was obliged ta go through the terrors of a war that resulted in ruin, starvation, and an army of broken youth filled with revenge, disillusion, and hate He revolted against canditions that promised nothing but still larger armies of "Kanonen-futter (connon food). His father was a man of culture, o monufacturer, interested in music, and his mother played the piono. The younger Reichhold studied violin far fifteen years and developed a deep love far music. He studied chemistry of the University af Munich and of the University at Vienna. Economic canditions after the war grew worse and worse. Germany ond Austrio were struggling to climb out at the wake of wor, with its discouragements and disillusionments and subsequent inflation, which wiped aut family fortunes like reeds strewn by o cyclone. The elder Reichhold decided that his son should visit Americo and see if he cauld not find in this country the chance to lead or icher and finer life than was possible in Germony. Therefare, young Hot Reichhold come to America in 1924 and received his first Job in the Ford Motor Compony plor at Detroit, where he remained until 1928. From his training as a chemical engineer he realized that ane of the great fields in the future would be that of plastics—synthetic resins. No industrexisted in this field at that time. Therefore, he started bravely out with an office and one gi helper, who worked part time. In the amazingly short period of seventeen years he has developed his work until he now has plants in Detroit, Michigan; Elizabeth, New Jersey; Brooklyn, New

York; San Francisco, Californio; and Tuscalous, Alabomo.

A few years ago he become convinced that the time had come to pay back to the lond of his oppartunity and to his home cammunity o debt which he felt must be discharged. Therefore, he is since devoted two ar three hours of each day to the promotion of music and hos made money ronts which are munificent. Nevertheless, he feels that these initial outlays are really an invest nent and that eventually, by reason of good business methods, his musical venture can be mad to pay financially and at the same time be of great value in cantributing to all efforts toward peace, higher living standards, mare normal mass psychology, and to the national progress of au lond. Mr. Reichhold is pointully modest about his personal position in his musical enterprises and accepted the presidency of the Detroit Symphony Orchestra only because he deemed it necessor. accepted the presenting of the person of the

> the providential provisions to lead us all to a higher way of thinking and living. Third, and this is probably the principal reason-because I have been so innately grateful for the fine opportunities that have been given to me by the land of my adoption that I consider it a privilege to pay in some measure a huge debt of thanks to my city and my country. As music is now well recognized, not merely as a means of personal enjoymen but as a powerful and necessary force, it naturally attracted me as an avenue in which I might find new delight in being of service to the land which had brought me so many opportunities,

Opportunity Through Service

"Thousands come to America from foreign countries and do not succeed, largely because they have a feeling that they are bringing something to this country for which Americans should rejoice. Perhaps some of them do. But, these newcomers should see the other side of the picture. They should see that however fine they think themselves, they might (Continued on Page 10)

Good and Bad "Punctuation" in Phrasing

by Heinrich Gebhard

Distinguished Piano Virtuoso and Teacher

HIS article is written as a sequel to my article on "punctuation" in the November 1944 issue of THE ETUDE, in which I dealt in particular with that most elementary part of phrasing-"punctuation"-which is so often neglected by amateurs and young piano students. I made a special plea for the correct phrasing of "legato-melodies." By the latter I mean themes composed of phrases of various lengths, with slurs over them, and without printed rests between them,-such as the middle section of Chopin's Fantasie Impromptu, or the middle section of Chopin's Impromptu in A-flat,

I emphasized the fact that, in spite of the absence of printed rests, the phrases of a melody must be slightly separated. As the singer must breathe at the end of a phrase and thus clip a little off the timevalue of the last note of a phrase, so in a good piano performance the last note of every phrase should be somewhat shortened, without changing the rhythm of the piece (the time-value clipped off being replaced by a rest). The greater the speed of the piece, the shorter the final note of the phrase becomes. This means that the phrases will be slightly separated from each other, without destroying the flow of the music. I call this good "punctuation" in music, and it greatly helps to make music sound "intelligent," and hence more interesting and enjoyable,

"Characteristic" Phrasing

So much for "legato-melodies." Now in this article I want to speak of two other kinds of melodies,-"staccato-melodies" and melodies with so-called "characteristic" phrasing.

"Staccato-themes" are those which are composed entirely of short notes, Among those may be mentioned Mendelssohn's Scherzo in E-minor, Mozkowski's The Juggleress, Rubinstein's Staccato Etude, Vogrich's Staccato Caprice

We may ask how to "punctuate" such themes. The answer is that music is a language in tones. We should always feel music in sentences and clauses. Therefore in Mendelssohn's Scherzo;



if you look at the first four measures and let your musical instinct roam over them, you will "see" and "feel" that there are two phrases of one bar each, and then a longer phrase of two bars, as indicated by the brackets. If you truly feel this, you will play each one of these phrases under one impulse, that is, three separate impulses, two short ones and one longer one. To project these impulses with special clarity, add the four light accents as marked. In Mozkowski's The Jugaleress:



if you hum or sing the music in your mind, you will discover that there is a long phrase of four bars, followed by a phrase of one bar, which latter is really a repetition of the bar before it (the final bar of the first long phrase) but written an octave lower. If you are truly musical you will surely feel these two phrases this way-and here you can express the two impulses by a slight crescendo and diminuendo during the first long phrase, and by playing the fifth bar forte. In the next five bars you repeat this process.

The third variety of themes are the ones which have what we may call "characteristic" or "mixed" phrasing. They are themes in which the phrases are composed of short and long notes; that is, some of the notes with slurs and some with staccato marks printed

The strict execution of these marks is just as important as the observance of the "shading" (dynamics), the pedal-marks and the variations of tempo. Yet the accurate carrying out of the phrasing marks in these "characteristic" themes is often overlooked or ignored by piano students, and these players do not realize that by such negligence they are leaving out the most vital part of the expression of these themes,

In music we have hundreds of themes with this so-called "characteristic" phrasing. At random we will take three such themes from the literature of the piano: The opening theme of Schumann's Aufschwung (Soaring) and the opening theme of the middle movement of Bethoven's "Moonlight" Sonata, and the beginning of the Trio of this movement. Since the publication of these two compositions practically all editions show the phrase marks as follows: In the first two phrases of the Schumann piece all the notes (chords) of the right hand are marked short, with staccato dots, except the ones on the first beat of the Sonata: measure, which are long.



"FORWARD MARCH WITH MUSIC"



So we should execute them this way. The best way to do the short notes is with a slight upward bouncing of the wrist. This produces an elastic sounding staccato. The long notes are best produced by a slight dropping of the wrist, falling with the weight of the forearm. In the long four-measure phrase that follows the two shorter ones, we notice that here all the notes of the right hand are connected (with legato marks) except the G and the C, which two notes are "slurred off" short, Slurring these notes off short is again best done by a slight upward bouncing of the

should be held sostenuto, but not quite connected. These notes in the left hand

Observe the pedal marks as they are printed, and do not think that the pedal will erase the effect of the "punctuation." The "punctuation" (the phrasing) will be heard through the pedal. If Schumann marked his phrasing ("punctuation") so carefully, we surely know that he wanted his piece performed that way. In fact, with that particular phrasing you bring out the very character of the music, the passionate, energetic "upswing" (Aufschwung-Soaring)-you give it its face, its physiognomy,

The second movement of Beethoven's "Moonlight"



begins with a musical thought of four bars, made up of a delicate little phrase of two bars all legato, followed by a little phrase of two bars all staccato. The two little phrases constitute one larger phrase.

The first little legato phrase is made up of four little three-voiced chords. Play these softly and close to the keys, with fingers not very curved, carefully connecting the top notes (the soprano), "pushing" them out a little louder than the alto and tenor, playing the first little chord with a slight downward wristmotion, and the fourth one (Continued on Page 10)

"TF WE CONSIDER the development of music in the world today, we are forced to admit that it stands at a rather low level. For the most part, composition is academically experimental rather than creatively robust; the artist thinks of his career in terms of a purpose rather than of an ideal; and a genuine understanding of music has not penetrated into the social organization nearly as deeply as it should. Now, these phenomena can be traced to a single source-our methods of teaching. When I say that our methods are faulty, I do not speak of any one teacher. any one method, any one school; I have in mind the entire system of teaching-a system which permits of confusion in the understanding of musical terms and musical ideals, and which fails to bring music to the great mass of the people,

"Let us consider four separate aspects of the problem of music pedagogy, discovering the value of each. First there is the basic understanding of the terms we employ in dealing with music. The average music-lover constantly uses terms like classic, Romantic, popular, folk-music-yet if you question him as to the exact significance he has in mind, he becomes bewildered.



HEITOR VILLA-LOBOS

The first step, then, is to clear up the sense-values of common musical terms, so that the musical understanding they imply may be free of (existing!) confusion, I remember being present, in Paris, when Manuel de Falla was halled as a folklorist. Being a modest and amiable gentleman, de Falla said nothing in objection-but he shrugged his shoulders and one could tell he was not pleased. Naturally he was not pleased! By designating de Falla as a folklorist, his critics proved that they had not the slightest understanding of his work! Let us make it clear that popular music means solely the kind of music that the public has taken to its heart, regardless of its value, its source, its type. A current revue number, Schumann's Traumerei, and Puccini's Tosca are all popular music because the people know them, love them, sing them. Folk music, however, is an entirely different thing! Folk music is the expansion, the living development, of the people itself expressed through tone. Even if such music is not popular, it is still folk music. Popular music, then, is a psychological expression of a people; folk music is its biological expression. Art music (which may be both folk and popular, but not necessarily either) represents the loftiest creative expression of a people. The greatest music is that which, originating in any of these three sources, reaches universal human expression.

The Purpose of Music Teaching

"It is the business of music teaching to clear up such distinctions, and to do it as early as possible, so that future taste and future accomplishment may be built on a solid foundation. In art, there can be no freedom without the strict check of conscience-of the

IANUARY, 1946

A Reform in Music Teaching

A Conference with

Heiter Villa Lohas

World-Renowned Composer, Conductor, and Educator

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Heitar Villa-Lobos, perhaps the most boldly original of living composers, was born in Rio de Janeiro. Small, where he began the study of the violoncello under the direction of his fother, a lawyer, and a gifted onerter mustic. On At the ope of twelve, young Heltor had distinguished himself ortistically, but hanckel presser mode it impossible for him to concentrate in the field of his choice. Not until seven years later was he able to devote himself to music. At nineteen, he made a tour of Brozil, earning lourels for his performances and familiarizing himself with the various types and colors of native music. These to its performation and automatical amount with an extraor stypes and colors or nature music. Insets the title "Guid Perition" between the title "Guid Perition" between the statement of the title "Guid Perition" bedown with schoolfless energy. Million best little statement of the title "Guid Perition" bedown works to Brazilian audiences, and devoted himself to his own compositions. In 1923, he condected his own vorts in Porti, and found himself in alonger a Brazilian composer but a world figure. Villo-Lobos was first introduced to the United States by Leopold Stokowski; he is now included in the repertoire of every major orchestra. Residing in his native Rio de Janiero, Mr. Villa-Lobos played the chief role in the drostic revision of Brazilian music pedagogy. Although the Moestro come only as a visitor to this country, he was invited to conduct his own works with some at the greatest American orchestras. Mr. Villo-Lobos mode the time to outline to readers of The ETUDE his highly provocative views on the real meaning of music teaching.

ability to distinguish between right and wrong! One the significance of an artist's life battle! How much of the greatest dangers of our current pedagogy is precisely the lack of this conscience. Our young people are encouraged to listen to what they like, to do as they like . . . but what is done to make certain that they will 'like' the good?

"About a dozen years ago, we in Brazil undertook a thorough reform of music teaching, building our plans so as to avoid false values. First, we attempted to distinguish between music-on-paper and music-in-sound, and to make it clear that unless music lives in sound it has no value, regardless of the academic study devoted to it. This brings us to the second aspect of our problem-the purpose of music teaching. Why does one study music? Surely not for the sole purpose of being able to read or write notes! If there is no meaning, no soul, no life in music, it ceases to exist. Thus, music should be taught, from the very beginning, as a living force, exactly as language is taught. A child is normally fluent with the words, the intonations, the sentence-patterns of its native language long before it is asked to master the simplest rules of grammar.

Language and Music

Thus the language lives for the child as a matter of sound and feeling-not as a lifeless thing of paper and rules! So it must be with music. Before the little pupil is bewildered by rules, he should be made familiar with sounds. Teach him to know tones, to hear them, to appreciate their colors and individualities; teach his ear to move from one tone to another, to expect certain sounds to follow each other, to combine tones in rhythm. Let him learn melody, let him feel harmonynot by rules-on-paper, but by the sound in his ear! Then, later, teach him the rules-if he needs them. Professional training, of course, will need them-but for the average music-lover, it is quite enough to provide a thorough training in basic sound-values,

"Much of our so-called 'music appreciation' is marred rather than helped by the mass of detail our young students must learn about music. They are told that Schumann was insane, that his music is 'very romantic,' that at such a moment in his life he felt sad and that at another he felt glad. What has that to do with music? At best, the immature little music student of ten or twelve years of age is not able to understand

better it would be simply to put the music before him and teach him to know and to appreciate its sound. Then he would be spared the (supposed) need of interpreting Schumann 'romantically' and infusing into pure music the sentimentality that preconceived notions about it so often bring out. Let music speak for

What Is Beauty?

"Another great need in education is that of a collective training in aesthetics. What is heauty? Not an absolute thing! There is a vase on the table. You, who have seen it every day for five years, know its style, its proportions, and you think it beautiful. I, who see it for the first time, feel that it is strange and ugly. Which of us is right? Our aesthetic sense is conditioned by familiarity-and by education, Accustom the ear of our young people to that which, in our accumulated heritage, is beautiful-and their taste will be sound. And when the mass ear has been trained to beautiful sounds, there will be an end to the academic and purely experimental paper-music of the ultramoderns, which has no soul, no human feeling-in a word, no natural sound.

"The third element in our musical life is the artistwho still inclines toward the traditional attitude of regarding his art and himself, as artist, apart from the general run of humanity. How false that is! Art exists to express and to satisfy humanity! The valid ideal of the artist is to serve the mass of the people, to give to them something which, by virtue of his special gifts. he alone can give. The matter of program-building serves as an illustration. It often happens that performers plan their programs in terms of 'what the public will like,' regardless of whether it is the purest music. The performer who does that thinks of himself and his own success rather than of his high mission of service. And here again the system of musical education is at fault.

The Composer's "Art"

"In fourth place, then, we come to the composer. Like the performing artist, the composer, too, is often guilty of a philosophy that expresses itself in 'I live for my art-the rest does (Continued on Page 46)

Paving Our Debt to America

(Continued from Page 7)

ways in which to balance their reason notices, for existence with the vast army of "All of our regular concerts had been troit, with its millions of automobiles service to our country, in times of peace ploneers who have contributed to the given in Detroit at the Masonic Temple. pouring out, thinks of grime, noise, coal, as well as in war. making of this great democracy.

to become President of the Detroit Sym- consequently, possible distortion of tone) American commonwealth and its citizens. opportunities all around them to raise phony Orchestra, much against my will, was used. Therefore, I bought the Wilson "It is with a feeling of deep rejoicing our cultural and spiritual standards, but I realized that if the orchestra was to Theatre, which seats only 2000 people, and gratitude for my blessings that I might meet with astonishing success. succeed along business lines it must have and the orchestra thereby started upon a realize that I have a God-given privilege Those who think that the country owes an organization and a guiding head. I new phase of its existence. This theater to enter this music field, which with me them a living, without their giving ample had great confidence in the director, will become the property of the orchestra. started as a hobby, and which has de- return, are beneath contempt. They are Karl Krueger, and believed that with Its relatively small size, compared with veloped into a great objective. time, civic support, and a good business the huge halls in which many orchestras "An orchestra is one of the most valmakers. They should live for a little organization, the orchestra would de- perform, is to my mind a real asset, uable civic assets a city can possess. while in countries where the opporvelop finely. In order to function I also artistically and financially. The higher Purely as a matter of public relations, it tunities we have here do not exist. felt that the president should become priced seats will cost slightly more than would have to be put down in the books "We all owe a debt to America. Let general manager and start to build up previously, but the lower priced tickets at the City Hall as a capital investment us all pay the debt we owe! an organization the same as any 'going will remain the same, Far more frequent concerni' The conductor was to attend concerts will be given, and this, together strictly to the artistic phase of the work with the rental of the theater for conand be relieved of business details of any certs, will add to the orchestra's revenue, kind. I found in Mr. Krueger a man of "In the case of soloists, both instrufine aesthetic and ethical principles; an mental and vocal, every listener will hear American director, splendidly trained in the music as it was intended by the the technic of his art, with a knowledge composer. There are many beautiful solo of the great classical masterpleces of the voices, magnificently trained, that do not past and a vision in the interpretation of have the volume of tone which an audimodern works. Withal, he is a gentleman torium big enough to hold a rodeo de-

ternational experience, ment, and dignity in directing its presen- first, tations to the public. When a working or- "It is my desire, as soon as conditions ganization is firmly established it should, permit, to have the orchestra spend

The Orchestra an Educational Institution

income were created. And J. B. Hassan Company, Detroit's largest department most factors in fortifying our civiliza- If you carefully attend to all the fore-Company, Detroits states the same and the manial gangsters of all going, you bring out the character of store, sponsored a series of contacts of the store of the sponsored a series of contact of the store of the s

I realized that this auditorium was far dirt, and so forth, When he hears a great "We hear thousands 'griping' about "In music I saw my opportunity in too large to produce the vast acoustical orchestra coming from Detroit, he may imaginary ills and abuses who, if they this land of opportunity, I was persuaded results required unless amplification (and imagine quite another picture of the only focused their attention upon the

notes in philosophical mind and of in- mands. I am certain that this venture (the end of the little phrase) with a the fascinating phrasing is the very will prove a very desirable financial op- slight upward wrist motion. On the other hand, the work of the portunity for the orchestra. More and In the next little staccato phrase make president of an orchestra must also of more American music lovers are begin- the four little chords sound short and yet composers who carefully marked the necessity be creative, and he must func- ning to ask for quality and to demand soft with a delicately upward-bouncing phrasing and expression-marks in his tion as the leader of the business or- perfection. Anyhow, we must maintain ganization. He must control the mechan- our standards to the highest degree. All this with the soft pedal down. The ism of the group promoting the orchestra, There can be no compromise between first four-measure phrase (legato and a facsimile-reproduction (by Heinrich

in the end, act independently, without three months of each year in a tour of a highly centralized control. I knew that the world. It is also my desire that the to a quarter, which in turn is connected how to accomplish this could not be works of American composers, when they with another quarter-note, which (being groups of notes with half-legate (portafound in a book. Experience, and experi- are worthy of international attention, the end of the phrase) must be short. ence only, was what we would have to be included in these programs. It is with Each little phrase is a long note slurred instance, the second theme in the first the view of promoting such works that I into a short one. established the Reichhold prize contest for a series of awards for American symphonic works. The total of the prizes is "Our first year called for a budget of \$32,500. Music is sure to prove a great expenses amounting to \$160,000. We were ambassador of culture to the people of to give eighteen weeks of concerts, one the world, who will judge Americans as a week. As in building a house, the liberal, progressive, understanding hubudget proved far too low. It actually man beings with manners and ideals required about \$250,000. I, personally, expressed by such evidences as are guaranteed the orchestra \$160,000, and brought to the rest of the world through then, as I had expected, other public music. Few of these peoples have any the right hand plays a charming melody spirited citizens interested in music came idea of our American standards, other in octaves. It is a melody of very charspiritude crizeris interested in music came and the state of the movies and splendidly and donated \$90,000. than those they get in the movies, and acteristic rhythm and very character-With the amount of money paid into the sometimes the pictures give an impressistic phrasing. The opening phrase be- out the somewhat whimsical character Maintenance Fund and the ticket sales, sion that is not too good. In these days gins with a quarter note tied to a half of the theme. Maintenance rung and the uncar eace; some state of the Atomic Bomb, the world has no note followed by another quarter tied to choice as to the path it must follow. We a half. These two octaves should be held a theme with two different phrasings in on without a delica.

"The second season it was evident that must all be awakened by a new light of almost their whole time value, but should the orchestra was to be a success. The love for the beautiful, love for kindness, not be quite connected. The octave E-flat in two different aspects. In Beethoven's budget was raised to \$750,000. Again we love for justice, love for decency, love is connected with Octave C, which latter Emperor Concerto the main theme in blugger was raised to grounder again, the for a permanent spirit of a world broth- is sturred off short. The next octave A. the orchestra is a most energetic, majes normal function of the orchestra as an erhood as given to us in the Golden Rule. flat is an isolated staccato octave, short, tic announcement with this "strong" normal function of the octaves are all educational institution was realized by Music is certainly one of the means of After that the octave D-flat is connected phrasing; the people of Detroit, Other sources of bringing the right-thinking people of with octave P, which latter is slurred E. 9 income were created. The J. L. Hudson the world together. It is one of the fore- off short,

lovely little homes in the suburbs—their our American home life. own homes. Think of it! On the Euro- "Every American, whether born here

America-my surprise at the new con- in good will, worth many millions of America—my surprise at the glorious oppor-ditions, the new life, the glorious oppor-dollars. Naturally, I am proud to conunitions, the new me, are stories are millions tribute to my home community and to tunities. For instance, there are minimum of right-thinking people here who have do anything which means so much to

own nomes. Think of its off the pean continent the same millions would or abroad, has a debt to pay to this counhave continued to be impoverished and a concert every Saturday night. The sale be living in prosale flats. Relatively few try. Many of the young men and women unknown in Europe, had they remained of Victor Records also provided addithere. That should there. They should see, moreover, that tional income. The orchestra was taken suburban villa. I had no conception of try have discharged this debt fully and unless they make some constructive conto New York for appearances at Carnegie what such a thing was. It all seemed tragically during the past four years, But tribution to America, they can have few Hall and received most flattering press impossible. The boy in Europe, when he the obligation is unending, and it is posthinks of an American city such as Desible to meet it with exalted, constructive

certain to become loafers and trouble

Good and Bad "Punctuation" in Phrasing

(Continued from Page 8)

wrist, bringing the top-notes out a little. fourth higher, Carry it out similarly.

phrases, each being a quarter-note tied of dynamics

In the Trio of this middle movement: No. 1:

was resumed. The Releannoid Unembest out:

Company employed the orchestra to give "I remember so well my first hours in the quasi jazz-like rhythm of the Trio, sides the charming melodic line and Later in the piece the piano plays the

essence of the entire movement.

Beethoven was the first of the great compositions as he wanted them.

and must possess good taste, good judg- quality and finance. Quality must come staccato) is followed by a similar one a Schenker) of the Moonlight Sonata. The autograph is full of slur marks and stac-In the following eight measures the cato dots written in their proper places right hand has a series of eight little with minute care, besides many marks

movement of Beethoven's Sonata Op 14

Areter property of

We should make the difference between the legato notes and the portamento notes very clear to the listener. The legato notes must sound absolutely connected, whereas the portamento notes half their time-value, neither legato nor

the course of a composition to show it

(Continued on Page 49) JANUARY, 1946

"Worth Your Weight"

Common Sense in Weight Playing

by George Mac Nabb

Member of the Faculty, Eastman School of Music University of Rochester

HE PHRASE "playing with weight" is as baffling and confusing as the term "relaxation," because, although weight is always present, we do not play with pure weight at all. The expression is legitimate, but there must always be exertion to execute it-a specific application of power and energy. The weight of the arm merely acts as a base for muscular activity; for unqualified weight, like unconditional relaxation, is ineffectual for any posture or activity

Weight touch has become a common denominator in modern piano pedagogy, due to the trend toward the consummation of all the vast tonal resources of the instrument. We must be wary, however, of the delusion that the solution of every problem of piano technic is the plunging of an aggregate of weight (flesh and bone) upon the keyboard. Any course of action which does not completely unify the technical and the musical bespeaks a culpable lack of foresight and can only result in misadventure.

Even in the earliest days of study young students should realize the use of the arm and the larger playing units with the application of weight to the kevboard. Naturally we cannot dispense with finger action, nor minimize its role, but finger action must be assigned to its proper category in the technical organism. No finger of its own weight can depress a key. It takes additional weight, plus muscular action in controlling this additional weight, to yield even the softest pianissimo; in other words, perfect accordance between the use of weight and the use of finger action. No matter how adroitly either is used, one cannot function without the other.

Analysis

Analysis of this problem of weight touch begins with the premise that free arm weight is never used in playing. Permitting the arm to drop of its own sheet weight is an un-coordinated movement, and when used as the sole source of power, yields considerably more force than that desired for the many variations of tonal intensity. This is merely using the keyboard as an impediment to the weight's fall. To apply weight to any key requires some degree of coordinated muscular contraction, Still more contraction is necessary to move the weight over the keys, to transfer it from one key to another, and to sustain it in motion.

To lift the arm above the keyboard in preparation for the dropping, necessitates an active muscular contraction to counteract the force of gravity. Continued contraction then regulates the drop of the arm, resisting gravity in a manner which allows the hand to contact the keyboard with an expediency of force Contact with the keyboard must be coordinated with a sustained resistance throughout the entire arm, but a pliable resistance nonetheless, because all the joints of the arm, the wrist joint in particular, must be yielding as the finger meets the key. This conditions the arm to withstand any amount of recoil arising from the meeting of the forces of arm-weight and keyresistance. As soon as the weight has met the keyboard it must be balanced on the finger tips for the duration value of the note; otherwise gravity would pull the arm on further down. This resting of arm weight on the keys also requires a certain amount

of muscular contraction. Once again we are confronted with the impossibility of using completely relaxed joints and muscles for any arm position or activity practicable for piano playing.

Mechanical Considerations

If a small and a large weight are dropped from the same height at the same moment they will reach their destination at exactly the same time, but the heavier weight, having gathered more momentum in descent (momentum being directly proportional to the mass), will strike with more force than the lighter weight. Inversely, identical weights dropped from different heights at the same time will reach their destination at different times and with varying forces, Consequently, if two unequal weights are dropped upon the piano keys from the same height, they will reach the keys at the same moment, but the heavier weight, striking with more force, will cause the key and hammer to move with greater speed than the lighter weight when it strikes, thus producing greater tone.

The Use of Weight

The use of a small amount of weight in piano playing calls for less muscular adjustment than that needed for large amounts. For instance, in a very light staccato the weight of the hand is thrown at, or bounced on the keys (See Ex. 1: Pirst measure of Grieg's Hall of the Mountain King),



whereas for a more dynamic staccato the weight of the hand must be fortified by muscular impulses from the forearm, and so on as the dynamics increase proportionately. When the arm is greatly reinforced (See Ex. 2: Later measures from Grieg's Hall of the Moun-



for a tone of high intensity the wrist must be stiff (rigid) in descent-fixed to bear the shock of the terrific impact. Naturally a more pliable wrist lessens the force of arm-weight (non-percussive arm-drop) and induces a softening of the tone. The innumerable modifications of this wrist pliability must always be consciously controlled, for the wrist governs the amount of weight proceeding from the arm to the finger tips and is the determinant in the quality and

"FORWARD MARCH WITH MUSIC"

GEORGE MacNABB

quantity of tone. Confidence and freedom are direct products of learning to release and control weight and power through the all-important recoil-process of the wrist, (See Ex. 3: Finale from Hall of the Mountain King.)



When massive, imposing chord effects are desired, the whole weight of the arm is precipitated (under control, of course) upon the keys. An example may be found in the opening chords of Tchaikovsky's Piano Concerto. Even when such chords are played from the keys (in contact with the keys) the weight of the upper arm continues to function by instigating and reinforcing the muscle impulse. For extra heavy chord effects the entire weight of the body from the hips up (I have seen pianists rise out of the chair to accomplish this) may be hurled onto the keyboard This requires an inordinate resistance of all joints involved in order that the power may be fluently passed from its source to the keyboard and the recoil absorbed uniformly throughout. In all these instances the arm is dropped with a more forceful contraction than when gravity acts alone as in a a free arm drop. In rapid playing, weight offers a very small element

for power and energy. In fact, to overcome the constant weight of the arm, so that it will attain the same force in speed as it does in slow tempo, a more vigorous contraction of the appropriate muscles and a moderating of the distance of arm-drop are necessary. This increased contraction gives the arm the desired speed through less distance (drop) than in slow tempo. The smaller range of movement permits greater speed of individual finger repetition and the playing of the tones in more rapid succession.

(See Ex. 4: Beethoven's (Continued on Page 49)

Records for the New Year

by Peter Hugh Reed

EETHOVEN: Symphony No. 9 in D minor, Opus 125; The Philadelphia Orchestra, conducted by Eugene Ormandy, with Stella Roman (soprano), Enid Szantho (contralto), Frederick Jagel (tenor), Nicola Moscona (bass), and the Westminster Choir. Columbia set 591.

From the standpoint of reproductive clarity this set tops all other efforts to record Beethoven's greatest symphony. Previous to this set, the preferred performance of this work was the Weingartner one, Symphonic recording has advanced a long way since 1935 when the noted Dalmatian conducted the Vienna Philharmonic Orchestra for his recording of the Ninth, Today, recording engineers can do away with a reverberating hall echo like that which caused considerable blur and tonal confusion in the Weingartner set. Desnite these facts, Weingartner's performance nonetheless remains a cherished memento of one of the most eminent Beethoven interpreters of his time, Mr. Ormandy rises to the occasion in his performance by unleashing great sonority of sound where it is required. and his recording engineers do justice to his tonal impacts. Mr. Ormandy's performance is singularly straightforward; if he does not let us down it is because he has at his command one of the greatest orchestras of our time, but there is more to this music than the conductor reveals here-the drama he sets forth with ponderous effects, the sublimity and beauty is by no means fully revealed. This is especially noticeable in his treatment of the slow movement, where the recording hardly realizes the pianissimo qualities essential to its welfare, Mr. Ormandy plays with admirable precision as the difficult Scherzo proves, but even here there is not the true manifestation of frenzied joy that Beethoven intended. His outer movements seem the most persuasive-for there his fondness for sonority stands him in good stead in dramatic emphasis. Although his singers are competent they do not measure up to the quartet which Weingartner used, the opening stanza of Mr. Moscona is painfully wobbly, and Miss Roman dominates the group in an operatic manner. The Westminster Choir sings well, but the sopranos are often a bit too prominent for the good of the ensemble. Considering all things, it is our belief that had Weingartner known the benefit of the splendid recording we find here his set would be pref-

erable; as it is, it remains a challenge on more than one count. Wagner: Die Walküre-Act III (complete); sung by Helen Traubel (soprano), Herbert Janssen (baritone), Irene Jessner (soprano), with Vocal Ensemble of the Metropolitan Opera, and the Philharmonic-Symphony Orchestra, conducted by Artur Rodzinski.

Admirably alive, and tonally rich and full, the recording of this operatic set remains one of the best things of its kind that Columbia or any other recording company has given us. It is seldom in an operatic recording that the conductor emerges as the star, but in our estimation that is what Rodzinski does here. The music of "Die Walküre" seems to stir him more than that of "Tristan und Isolde," and all the effects that Wagner has demanded in the orchestra are brought out both tellingly and stirringly. Columbia is to be congratulated on using a large orchestra like this; it gives potency and effect to Wagner's music which make it live auspiciously in a recording.

The featured singers are capable exponents of their parts; indeed, at the present time, they are about as good as we get in any American opera house. Mme. Traubel is consistently the athletic Valkyrie, a dominating personality whose effort to save herself from Wotan's punishment is vitally persuasive. Her naturally large voice does not always emerge pleasantly from the recording, she drives her high tones too hard and she does not bring to her pleading the appeal that other noted Brünnhildes before her have done, Janssen, who is perhaps the ideal Wolfram, is convincing as Wotan, but there are many moments in which one feels his lyrical voice is not quite big enough for that

vocal ensemble from the Metropolitan Opera is on a par. In order to create the illusion of the Valkyries flying here and there, the voices of these singers are seldom in a central position.

This is a set long needed and we feel certain that many will rejoice with us on its acquisition. In the long run, we feel too, that most will find the work of Rodzinski and his splendid group of players remains the most telling part of the recording

Wagner: Tannhäuser -Wohl wusst' ich hier sie im Gebet zu finden. and O du mein holder Abendstern: Herbert Janssen (baritone), with Orchestra of the Colon

Kinsky (in the former), and the Metropolitan Opera with Victor Orchestra, Frieder Weissmann (conduc-Orchestra, conducted by Paul Breisach (in the latter). Columbia disc 71697-D.

STELLA ROMAN

Janssen's singing of these two excerpts from the last act of "Tannhäuser" reveals him as one of the most sympathetic Wol/rams extant. French Operatic Arias: Amadis-Bois épais (Lul-

ly); Richard Coeur de Lion-Bondel's Air (Grétry); La Damnation de Faust-Voici des roses (Act II), Serenade (Act III), and Chanson de la puce (Act II); Romeo et Juliet-Ballade de la Reine (Gounod); Hamlet—Chanson Bachique (Thomas); Herodiade—Vision fugitive (Massenet); Les Contes d'Hoffman-Scintille diamant (Offenbach); Carmen-Chanson du Toreodor (Bizet); Martial Singher (baritone), with the Metropolitan Opera Orchestra, conducted by Paul Breisach, Columbia set 578.

Singher is a lyric baritone with singularly admirable musicality. He is most persuasive here in those arias which do not demand big climaxes; the Lully air is sung with quiet dignity, the Grétry with true compassion, and the Queen Mab excerpt with requisite lightness, It is in Berlioz's three airs from "The Damnation of

RECORDS

Paust" where this baritone reveals his more persuasive art—he makes us realize how unjustly the composer's vocal music is neglected. He is less at home in Herod's air by Massenet and in the Offenbach selection—he lacks the requisite passion and fervor for the first and the needed sinister qualities for the second. His Toreodor too lacks dramatic élan, but his artistry is nonetheless persuasive. Although the orchestral accompaniments are adequate, one wishes this baritone had had better,

Wagner: Die Walküre-So ist es denn aus mit den Ewigen; and Tristan und Isolde-Branganas Warnung; sung by Blanche Thebom (mezzo-soprano), with Victor Orchestra, conducted by Frieder Weissmann Victor disc 11-8928.

Miss Thebom is one of the finest singers who has joined the roster of the Metropolitan in recent years. Although she is wholly persuasive as Fricka in the section of that character's music heard here, it is her singing of Brangana's Warning which discloses her splendid gifts as singer and musician; here, she sings with rare restraint and truly expressive tonal beauty In our estimation, hers is the best Brangana's Warning on records. Not a small part of the singer's success is due to the knowing conducting of Mr. Weissmann, an old hand at this sort of thing, since he has been participating in recorded operatic excerpts for nearly

Verdi: Rigoletto-Parmi veder le lagrime, and La Traviata-Sei miel bollenti spiriti; Jan Peerce (tenor). god. Jessner's Sieglinde is merely adequate, and the with Victor Orchestra, conducted by Sylvan Levin Victor disc 11-8926

> Verdi: La Forza del Destino-Pace, pace mio Dio, and Mascagni; Cavalleria Rusticana-Vol lo sapete; Zinka Milanov (soprano), with Victor Orchestia, conducted by Frieder Weissmann. Victor diec 11-

Verdi: II Trovatore-Miserere; Zinka Milanov (soprano) Jan Peerce (tenor), and Victor Cho. rale and Orchestra, Frieder Weissmann monduetor), and II Trovatore-Al nostri monti: Kerstin Thorborg (mezzo-soprano) and Jan Peerce (tenor), with Vielor Orchestra, Sylvan Levin (conductor). Victor disc

11-8982. Bellini: Norma-Mira, Opera House, Buenos Aires, conducted by Roberto nov (soprano) and Margaret Harshaw (contralto), O Norma; Zinka Mila-

tor). Victor disc 11-8924. Bizet: Carmen-Chanson du Toreador, and Rossini: Il Barbiere di Siviglia-Largo al factotum; Leonard Warren (baritone), with Victor Orchestra, William

Tarrasch (conductor). Victor disc 11-8744. This group of operatic records maintains the tradition of Victor's famous Red Seals through the long

years, with the added distinction that these are all recorded with a tonal realism which is both extraordinary and pleasing. Indeed, these discs show an advance in recording singers which has never before been known on records.

Jan Peerce has grown into one of the finest Italian tenor singers of our time, one would think listening to his authoritative style that he had been born in Italy instead of New York City. His "Rigoletto" and "Traviata" arias are sung with manly exuberance and admirable style. Zinka Milanov possesses one of the greatest dramatic soprano voices of our day, but she is an uneven singer. In both her "La Forza del Destino" and "Cavalleria Rusticana" arias her vocal style reveals both beautiful and spread, unsteady tones. Her part in the Miserere is not on a par with Peerce's admirably voiced Manrico, for almost all of her singing is poorly focused and emotionally exaggerated. Thorborg and Peerce, on the other hand, sing their duet expressively. Mme. Milanov sings her part in "Norma" better than Miss Harshaw, (Continued on Page 46)

When jaunty, he-man Harry Plunkett Greene first appeared in the dignified halls of London and New York, he was a kind of classical Frank Sinatra of his day. The society belies of the day found his personal brilliance irresistible, and went in droves to his recitals. Indeed, those who knew him, realized that this was a very keen, sensitive artist and also a very original

Harry Plunkett Green died in 1936. He was born in County Wicklow, Ireland, in 1865. He studied singing in Dublin, under the famous American theorist Dr. Percy Goetschius in Stuttgart (1883-6) and spent six months under Vannucini in Florence. His debut was made as basso in the "Messiah" in 1888, and in opera at Covent Garden in "Don Giovanni." Opera did not appeal to him and after many years of sensational success as the foremost basso in England, he became Professor of Singing at the Royal Academy of Music and the Royal College of Music in London. He was distinguished for his clear, natural, and impressive diction.

This book is noteworthy because it is in no sense a rehash of the interminable books upon voice. No one can read this book without learning more about the simple fundamentals of voice production. The chapter upon "Where to Breathe" is of great interest, as is that on the "Extension of Compass."

THE MASTER OF CREMONA

"HOW MANY STRADS?-OUR HERITAGE FROM THE MASTER." By Ernest N. Doring, Pages, 378, Price, \$20.00 (Limited Edition), Publishers, William Lewis and

By far the most important book in the field of the violin to appear in America in the past twenty-five years is this beautiful new and exhaustive volume which violin lovers will prize as the great treasure of their libraries.

been migrating from one country to another, sharing After an impressive biographical introduction, the the fortunes of virtuosi and connoisseur. work proceeds to tabulate, in meticulous detail, the known histories of those of the three thousand or musical advice and information. The work is finely more instruments attributed to the master. There are documented and will therefore be authoritative for numercus excellent illustrative plates, including the years to come. The publication of the book was furpictures of more than one hundred of the most famous thered by the subscriptions of many noted artists and

THE SALABUE VIOLIN OF 1716

Also known as "Le Messie" ("The Messiah") Strad, con

sidered as the greatest of the great, it was created by

Stradivari when he was seventy-two. A superstition con-

nected with this instrument is that no one of the successive

owners, from the master himself down, would part with

it during his lifetime. The violin is now in the Ashmolean

SUMER KEEPS ICUMEN IN

of the Stradivarius instruments. While there is some

visual similarity in many of the instruments, there is

an amazing tonal individuality to most of them. The

instruments now are to be found all over the world.

Many of the best are in the United States. In addition

to the intrinsic value of the fiddles, there is a long

procession of romances associated with special violins

which contributes much to their fame. Some have sold

for thousands of dollars, while others have been picked

up for twenty shillings. Like Gypsies, the violins have

Seldom does one find a book flooded with so much

"SUMER IS ICUMEN IN." A Revision by Manfred F. Bukofzer. Pages, 113. Price, 75 cents. Published by the University of California Press.

The famous rota, Sumer Is Icumen In, has commanded the attention of musicians not only because, for the period in which it was produced, it is a remarkable piece of music, but also because it is one of the oldest musical manuscripts in existence. It is alleged by some to have been written by John of Fornsete in the Abbey of Reading, and musicologists have long been disputing the approximate date of its creation (1230? 1235? 1240?),

Now Manfred F. Bukofzer, in one of the most meticulous and precisely documented pieces of musicological research we have seen, shows that the very earliest date (terminus ante quem non) is about 1280 A, D, Therefore, this venerable round has had its face lifted some forty years and is probably only six hundred and sixty-five years old instead of seven hundred and five, more or less. Mr. Bukofzer's first basis of proof is that the only evidence brought forward is that in 1862 Sir Frederick Madden, Keeper of Manuscripts in the British Museum, established the date 1240, not taking into consideration that the art of setting down

BOOKS

"FORWARD MARCH WITH MUSIC"

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

music (mensural notation) by notes came into existence on the continent some years later than 1220, and it is not believed that mensural notation originated in England. Moreover, by a careful study of the styles of composition in the following century (the fourteenth), the writer suggests that Sumer Is Icumen In might deserve even a later date. However this may be, the youthful virility of Summer Is Icumen In is such that when it is heard finely sung by a modern chorus. it is very much as though one had gone out into the English countryside and picked a bunch of posies.

The exactness with which Mr. Bukofzer's researches have been made is a credit to musical scholarship in our time. The pamphlet should be a part of the records of every modern library.



ermission The New Yorker. Copyright the F.-R. Publishing Corporation CROSS WORD PUZZLES TO THE RESCUE

JANUARY, 1946

Museum at Oxford University.

Columbia set 581.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

"Annual" Solo Recitals

Q. In order to stimulate my own practice and pianistic progress I give a public solo recital in my home town each year. Occasionally because of my heavy teaching schedule, a year slips by without giving one, but I am determined to continue the plan, whatever the cost in extra time, "grlef" and nervous energy. Can you give me any help as to how to make this event more successful?—M. A. L., Penn-

A. So many factors enter into the success of any piano recital that I cannot possibly cover them all. Here are some points for you and other planist teachers to think over:

The best time for the recital is in the early autumn. You have been able to practice and study most of the summer. Volu are rested fresh unnushed By all odds the beginning of the season is the proper moment to disclose your musical prowess to the community. However, you must not expect to perfect a new program by practicing intensely only during the summer months. If you try to do this you will reap half-baked, insecure, unhappy performances, "Come hell or high water," you must practice every single day during the winter season. This work period need not be lengthy-an hour a day is sufficient-but it must become an inviolable routine, planned for the time when you are most relaxed. most receptive, best able to concentrate. Only through such rigid, inflexible practice enforced over a long period of time can you hope to make substantial prog-

The Program

Plan your program in its entirety a year ahead. Don't just learn anything you like and then think you can scramble the stuff together into an effective program list, Artists don't build programs this way. Plan to learn only one lengthy clubs, school assemblies, and so on . . . appraise your appearance and the genon the program. A slow singing piece, or work, If, however, you study one of the Under no circumstances play your pro- eral effect of your playing as you practice a light, not too difficult rapid composition shorter Mozart or Beethoven sonatas, an- gram without such previous routine. other longish composition may be included. As to difficulty, beware of flying not neglect to "mental" practice all the your costume, avoid wearing accessories waste your time at first trying to project your technical grasp; always plan some well-loved, familiar work for the program, and be sure to select several short. sure-fire pieces for the final group.

To find a suitable end-piece for the program is always a headache, for this eye as you "play" it. . . . Also go over stage, with the keyboard slightly to the dynamic contrast, long swinging rhythms, must perforce be the smash hit of the each piece very slowly at the piano in left of the center (as you face the audi- active and passive "give and take" phrasentire list, I think planists fuss more over two ways: (1) Watching the notes on ence) and approximately at right angles ing, and as rich and beautiful a tone as entire iss. I vinus plants to the marking the printed page as you play, and (2) to the audience. Go to any lengths necessyou can command. Also remember that clies. It seems to me that they unnecess by memory, without looking at either the sary to procure the best looking, most late comers hate to stand outside in the sarily limit themselves to a set of dash- notes or the keyboard . . this latter comfortable piano chair of the specific "cold" vestibule as they miss a long imlight Markes, a Lasse, analyses, or a winlight Chopin piece. Why not somefor implementing memory, for digital sebring your own from home, or if in doubt
these sluggards to be seated before you nant unopun piece. Why not some state of the county and as an all-round confidence bring a flat cushion or two for emergency begin your next number. minor, the Bach-D'Albert (or Busoni) have "mental pr biced" your pieces right D major, or Fuleihan's Air and Fugue from the first days of learning them.) on the white keys, a Rachmaninoff Etude Tableau, Dohnanyi's Capriccio in F minor, or Rhapsody in C major, the Debussy Fireworks, Toccata, or L'Isle Joyeuse? Or a planist might save his ready be carrying his proper share of presented over the footlights, Also, be Joycuse? Or a panine inight said the concert burdens. . . But there are specific on your program as to just when lengthy composition for the end—the concert outcome, the united separation of the concert outcomes, the Carna-Schumann Faschingschusens, the Carna-Schumann Fas Schumann Faschingschienzk, the Carne endies meaning and properties and properties and properties and properties and properties and properties are consequently as the support of the symphonic Etudes, the Bestalls to take care for to insure the certain standard properties and properties and properties and properties and the symphonic Etudes, the Bestalls to take care for to insure the certain standard properties and properti

Plan at least three chooses, at least several days before the program are the most important of the

The Teacher's Round Table

Guy Maier

Noted Pianist



Before the Recital

Extra-Musical Details

changes of temperature on the stage Correspondents with this Depart-ment are requested to limit Letters to One Hundred and Fifty Words

How can you expect your friends to go Also, do not dim the house lights too and down the keyboard, but rather a few home joyfully if their hands are beaten much, for this invariably stifles audience- soft chords, or a single lovely modulared and raw from plugging applause for alertness and applause. A bright, even tion, testing both damper and soft pedals Be sure to arrange at least a half dozen plain, pay no attention-or say that it is the doors are closed, every last person informal "try-outs" of your program be- impossible to change the lighting.

fore you play it formally. These may be It is a good plan to ask one of your The first piece you play is probably for groups in private homes, women's critical friends to stop in at the hall to more important than any other number During the week before the recital do concert gown and full "warpaint." As to ing, or loud, brilliant number. Don't pieces at the rate of one or two daily. which rattle, clink or get in the way. Do a long, involved sonata; avoid sensational This is simply the slow, painful opera- not wear evening gowns which expose the effects, and don't try to be subtle. It is tion of "playing" the pieces note for note, upper arms, excepting of course if you too early for the audience to concentrate finger for finger, hands separately and are one of those rare possessor's of rav- deeply on a lengthy, involved musical together silently away from the piano, ishing upper arms.

At the Recital

If an artist had only the purely musi- playing of a number, and that they know est level of your competence. cal details to worry about, he would ale exactly if and when flowers are to be success. Here are some things to do be-program, so that the audience may mill fore the concert: Be sure you know your around, relax and smoke,

and instantly effective. Don't give any names where where the policy of encores during the course of the program, concert, that is used anyone of the day entire regional the intensity attended and don't be too ony about responding itself, Ascertain that it is well tuned ofter assembled not so much for the music as way! and don't be too by mount in the property of t with the extra manners are the concert, especially if it has been sent to wishers centers chiefly on how you look,

what you wear, whether your appearance has changed since you last played (especially, are you plumper?), whether you are calm and so forth. So you have the difficult job of collecting the scattered wits of chattering friends and resolving these into concentration on the music as soon as possible, Before playing you already have your

"hands full"-your fingers are cold, perand Music Educator haps trembling, your turnmy doesn't feel too good, you are tired, you are concerned about all sorts of upsetting and unexpected circumstances-yet you want to intrigue your audience and persuade them that the music is colorful and movagainst exposure to drafts, and swift ing. . . . Could anyone face a harder job? Make your entrance confidently, walk Arrange with the janitor beforehand out erectly, head held high, Never act for t' exact hall and stage lighting you coy, shy or lackadaisical. As you reach want nen practice with these lights. your chair turn to the audience and make If foot lights are available, and do not a slow bow. Better not smile just nowblind you, by all means use them in save that for later. If you try out the moderation if they are not too hot. Avoid piano before you begin, the approach a too dimly lighted stage or one in which must be reverent, serious, affectionatethe lights shine too starkly from above never flippant or flibbertligibbet, Don't without the counterbalance of footlights. play loud, dashing or fast passages up slightly glaring auditorium stimulates the as you play, finding the best distance hearers even if the general effect is not and balance for feet, body and arms at so "arty." If some of the audience com- the instrument. Don't play a note until seated and everybody quiet.

on the fully lighted stage regaled in your is always preferable to any long, exact-"seeing" every plano key in your mind's Place the plano well forward on the ment. Confine yourself to color and method is one of the best ways I know height you require. A good plan is to portant work. . . . Wait patiently for

> Remember that if you succeed in concentrating on projecting the music well Make sure that the ushers understand you will almost surely "forget yourself," from the very beginning of the program, that no one is to be seated during the and will soon be playing up to the high-

Jonata, or Les Addeux Sonata.

Appear at least three encores, all brief intrument throughly, Give it and The first five or ten minutes of your lot the audience from a sitting position.

When you leave the stage after a group (Continued on Page 45)

IN THE popular estimation the technique of singing is one of the most complicated, mechanical and tiresome things imaginable. It owes that evil reputation to a former misreading of its character, of what we might with truth call its "personality," for singing is a human thing.

It took ten years to train a voice in the old days. It was treated as a conscript on parade. It was drilled into a machine. Its youth was harnessed to efficiency, Only the giants grew to manhood; the rest died young-for in the perfecting of its bodily physique they forgot it had an immortal soul. We have travelled apace since those days. We know now-thanks principally to Schubert-that the old bel canto which claimed to be the beginning and end of the art is but one especially beautiful means of expressing one of a hundred moods and takes its place in the paint-box with a hundred other colours; that its legacy of blood and tears is a thing of the past and that the complicated technique which we dreaded and fought with so su'lenly in days gone by is in reality one of the simplest, most lovable and most romantic things imaginable.

The human voice has always been pre-eminent among musical instruments. It is far the most gifted of them all in the variety of its virtues. It is practically the only instrument which increases in power as it ascends in pitch-a faculty on which the principles of musical phrasing are based. It has a set of resonating chambers which are variable in size and which can regulate their capacity to any form of expression. It needs no fiddle-case to travel in. It goes through life with us wherever we go and-greatest gift of all-which it alone possesses-it needs no proxy, but gives its message from man to man as it has given it throughout the ages-in Speech.

Economy of Effort

By all the laws of familiarity and common sense it should be the easiest instrument to master; yet for some occult reason it is the most difficult of them all. Yet everything which is beautiful is simple; and things which are beautifully done are done with ease. And the closer they are to nature the simpler they prove to be; for nature's first law is Economy of Effort, Singing is the closest to nature of all the applied arts, and if we only knew it, the solution of its difficulties is also the simplest.

Assertions are easily made; they have to justify themselves. Here are some questions about singing: the answers will be given later. Some of them, no doubt, have puzzled you already; if not you will recognize the conditions, or symptoms, when put before you, First. Most of us when we are children sing about the house without any embarrassment or need of in-

struction; on the other hand we have to learn to speak. When we grow up we speak without any difficulty, but have to learn to sing. Why? Second. The ordinary musically-inclined adult will

shout as loud as anyone in a chorus; but if he is asked to sing a few notes by himself his voice is selzed with an inferiority complex and dwindles to a strangled Third. If you ask him to sing you a tune he will do

it quite efficiently on a jingle like fol-de-riddle-i-do, but if you ask him to sing a single sustained note on a vowel, why does he get what is commonly known as "a potato in his throat"? Fourth. Why does the average clergyman, untrained

in singing, who reads a prayer with ease and beauty, lose both these virtues when he intones it? Fifth, Why, in the majority of cases, is singing asso-

ciated with the outward and visible signs of physical discomfort-pumping shoulders, wrinkled foreheads, mouthings, gaspings and all the other signals of dis-Sixth and last-a question to which I want you to

pay particular attention. Why should the singer's colleagues the violinists, the pianists, the organists, the tympanists and all the rest play with such apparent ease while he alone is condemned to suffer so demonstratively and painfully?

Americans say "There is a nigger in the woodpile somewhere." What is the hidden enemy-the common denominator, as it were, of all the questions? Well, the answer to the last question is the answer to them all. Violinists, pianists, organists, painters, sculptors, cricketers, jugglers, carpenters, shoemakers and the rest of

Where to Breathe by Edward C. Bairstow

The following article is a chapter in the recent book, "Singing Learned from Speech," by Edward C. Bairstow and Harry Plunkett Greene, one of the finest of all recent books upon singing. THE ETUDE is reprinting this chapter by arrangement with MacMillan and Company, the American publishers.

HARRY PLUNKET GREENE

the world play or work with their hands and feet-the singer sings with his breath. Our hands and feet have been our working weapons of offense and defense from time immemorial; our breath is primarily meant to

A Self-Conscious Act

When we play a passage on the piano, or hit a ball over the pavilion or cast

a fly over a rising trout we do not worry about how much breath we want or how to apply it. Nature sees to all that for us. We have no sense of anticipation, or regulation or struggle. We go through life pursuing these and similar activities without a thought of how we manipulate and reinforce our motive power, and give no special directions to our breath unless we blow out a candle, or whistle a tune or smell a rose or smoke a cigarette or the like. But the moment we ask our breath to sing a sustained note we ask it to side-track its main purpose of keeping us alive and to devote its energies to helping something which is actively hostile to its routine. It is the most self-conscious thing in the world and a prey to our imagination. It is to all intents and purposes a personality and we shall be wise to treat it as such. That is

why the adult singer loses the spontaneity of childhood, why he roars like a lion in the chorus but like a sucking-dove in isolation, why the sustained vowels are filled with terrors which were absent in the consonantal jingles; why the sung words of the Prayerbook are tangled in birdlime and why the untrained singer pants and struggles in the spider's web. Something inside him has crept up and whispered to his breath: "it is not your job; you cannot do it." The same breath which reads a story aloud with perfect unconcern, shrivels like a frightened hedgehog when you ask it to sing. With stammerers, as everybody

knows, it is the other way about. They become tonguetied when they speak, but sing without a hesitation; we speak with fluency but stammer when we sing. It is the same enemy attacking each from a different

There are a few so-called "natural" singers, rare individuals who sing sustained notes from the very beginning without any concern. These are in most

danger of all. Sooner or later-out of the blue generally, and for no apparent reason-there comes a moment when they are seized by the same panic as the rest of us, and if they have not learnt its cause and how to meet it they will be far worse off than those who have been through the mill.

There is a motto which I should like to see facing the pupils on the wall of every room in which singing is taught. It is: "Will you make your breath your enemy or your friend?" As the whole art of singing depends on the answer to this question I am going into it fully.

If we are going to tackle the problem of conciliation which is obviously implied in that answer we must know first where to breathe and next how to breathe-to discover the habitat and the habits of the breath. There are, roughly speak-

ing, four methods of breathing which are taught; but there is only one right one. The longest way round is the shortest way home. I will take them in turn, apply the acid test of common sense and eliminate the wrong ones, one by one

A Test of Breathing Methods

Stand up straight, face your audience in imagination, try them in succession and ask yourself a few searching questions after each.

No. 1. Breathe by lifting and lowering your chest. Does it expand without effort? Can you lift it and lower it at any pace you like? Does your throat feel free and open? Can you make crescendos and diminuendos at will? Do you feel loose-limbed and happy, and on intimate terms with your audience? No. Your body feels strained; your throat feels cramped and your voice moves on leaden feet. Your shoulders pump

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VOICE

Now let us go to No. 2 .- as far away from it as possible to the south-to your stomach (commonly called "abdominal" breathing). Have you sense of a power down there? Do you find the great muscles taking hold and driving your message across the footlights? Do your lungs feel at home in that region or are they a little shy of their surroundings? Has your audience a sense of confidence in your well-being? No. Your voice sounds as dyspeptic as yourself. It wobbles on its feet like an invalid just out of bed. Your style is deprecatory and your audience perhaps indulgent. Sooner or later you will lose your figure. You have nothing to sing with down there. Let us rule out the Southern position.

Now let us try No. 3 .- East and West (commonly called "rib" breathing). The first two are manifestly absurd. This one is the breathing most commonly taught; let us therefore treat it with respect and examine it thoroughly. It has a certain muscular authority and it has the merit of being invisible. Both are deceptive. Take a deep breath and with that breath (note these three words) expand your ribs outward on either side. You feel plenty of muscular power and you can make a considerable amount of noise. But see what you have to pay for it. Every time your breath goes out your ribs go in; and every time you take a breath in you have to push your ribs out. Threequarters of your energies are used up in the effort of pushing them out, and nine-tenths of the other quarter in keeping them out when you've got them out. This does not leave you much of a residue for singing. Does it make for freedom? Can you sing loud or soft and increase or diminish your tone at will? Does your voice flow out or must you push it out? Does it respond to your emotions unconsciously or are you aware of its mechanism? Does it fill itself with the thrills and colors of your mood? Suppose that you are singing allegro or vivace and the composer has only given you a semiquaver rest in which to take your breath. You have a long phrase coming and you find that your ribs have gone flat. By the time your breath has pushed them out again many semiquavers will have gone by, you will have been left behind, and the rhythm will have broken its leg. Has the composer to face the alternative of abandoning allegro and vivace or of giving you an extra half bar in which to breathe? And is your audience really satisfied with a rhythm which goes with a limp? Let us apply common sense once more. Surely nature never meant to condemn you to the treadmill of pushing your ribs out and holding them there by force. Your ribs are your allies, as we shall see later, but they have no mere to do with the control of your breathing than the chassis of a motor-car with its engine. They are to all intents and purposes a protective container and nothing more. The futility of this form of breathing should put it out of court. But there is a more serious side to it than that. When you use rib breathing you are exactly reversing nature's processes and contracting the very muscle which should expand.

Well, we have apparently boxed the compass, and have met with nothing but bad weather on the way.

The Correct Method

Now for the solution of our difficulties. Draw an imaginary line from your chest (the North) to your stomach (the South) and another from you lower ribs on your left side (the East) to your lower ribs on your right side (the West). Where do they meet? Right in the middle of the Equator. If you had been asked to suggest a likely place where your breaththe centre of your being-should have its home you would have guessed the centre of your body and, sure enough, there it is. It lies immediately below your breast-bone in the little triangular space where your ribs branch off on either side. Press your fingers on that spot and you will find an elastic muscle which responds to your touch. It is so modest in its demononly is it the home of your breathing, but it is the power-house of all your physical efforts. That is why the prize-fighter tries to hit his opponent there-it is commonly called the solar plexus. But it is something far greater for our purposes than that. It is the seat of all our emotions. What is the meaning of the word "Inspiration"? It means breathing-in. And what good is inspiration if you cannot express It to others? And what is the meaning of the word expression? It means pressing out. There in that little invisible spot your diaphragm breathes in the message of your inspiration and hands it over to the great abdominal muscles

Whether you tackle a man at rugby football, or cast a salmon-fly, or sharpen a pencil, or add up a column of figures, or write a fairy story, or make a speech, or taken happily will ensure a rich, free, comfortable sing a song; whether you laugh or cry, or love or hate. or despise or admire-everything you do and every sentiment you feel has its home in that little invisible spot where nature has linked our emotions to our

Its working is as I say, invisible-a singer should never be seen to breathe. There are no ribs to push out, no chests to tighten, and it is effortless in its action. But one of its negative virtues almost constitutes a danger. Its area of expansion feels so small that you are almost unconscious of its activity when you are on your feet. But test it another way. Sit down in a chair, put your elbows on your knees and your chin in your hands and take a slow, deep breath to the very base of your lungs; you will suddenly be aware of a new physical force, a muscular control and a power of expansion which are positively exhilarating, all radiating from that invisible centre which you had treated hitherto as negligible. As a matter of fact the downward and outward spread of your lungs goes deeper than that, but you will not be aware of it. You will only feel a muscle, or set of muscles, like a great elastic strap which seems to be fastened on to your lower ribs on either side and which embraces, responds to, and expands with your enthusiasms instantly and fervently. Now associate that deep breath with a sensation, Take a bunch of roses and drink the scent deep down. You are half-way to singing then if you only knew it. Go a step further and associate the scent of the roses with some deep emotion-memory if you will-or think of beauty for beauty's sake-and you will find that both have their home in the middle of the Equator, If you would like a more comprehensive test than that, try to put on a shoe that is too small for you, Fix the fingers of both hands in the heel, tug hard and tell it in appropriate language what you think of it and the shop which sold it to you. You will find that the Equator triangle will supply you with energy, sensation, emotion, inspiration and expression

Summary

The whole art of singing, from the beginning of elementary technique to the last word of musical phrasing and imaginative interpretation, is emotional and administered by your breath. That is why your motto is: "Will you make your breath your enemy or your friend?"

Deep breathing is the foundation of singing-but no woman breathes deeply by nature. If she wishes sing she must learn to breathe like a man. I am sorry for her, but there is no alternative. And one word of reassurance to all parties concerned. There are no such things as breathing-exercises. There are dozens of physical exercises for developing and training the abdominal muscles-all of them admirable. But breathing-exercises, as such, are but a mortification of the flesh. Learn where to breathe and how to breathe, and singing will give your breath all the exercise it wants.

The expansion of the body in breathing takes place at the soft spot beneath the breast bone, as indeed is always the case when the intake of air is an inspiration in both senses of the word.

The air should pass in through the nose and mouth. chiefly the former, for that is nature's way. Air taken entirely through a wide open mouth is common to all timid and fearful breathing, as in sobbing, or when there has been a sudden shock. The only reason why any air is admitted through the mouth by the singer strativeness that you may never have realized it had is to avoid noise. Therefore the lips should only just

anything to say to singing or life in general. Yet not be parted when a quick breath is needed, and not at all when there is plenty of time.

Breath taken through the nasal cavities calms the nerves, inspires the singer, and leaves the body in an ideal state for the coming phrase, that is, in a comfortable, relaxed condition, with all the passages open and with plenty of courage.

Exertion and energy belong to the singing, more or less according to the nature of the phrase to be sung When the phrase is finished a mere return of the body to its normal state is enough; no further exertion must occur, otherwise nature's rhythmic law will be broken.

As the air goes in so will the sound come forth a timid breath will produce a timid sound, a forced breath a forced sound; a deep and comfortable breath

A Philosophy of Vocal Study

(Continued from Page 5)

tone becomes unsteady through flabbiness. But these are problems for individual discovery and correction The best is, not to correct, but to avoid them.

The Complete Art of Singing

"It would be comparatively simple if excellent singing depended upon vocal care alone. But it does not The complete art of singing-the 'something' which enthralls listeners-is the fusion of three separate elements: voice, or tone; Interpretation; and rhythmic precision. In this sense, the singer is exactly like a cook! The cook takes first-rate quality eggs, sugar, and milk, and blends them into a souffié, which results from the eggs, the sugar, and the milk, but which is vastly different from any or all of them. Thus, the master singer provides his public with something that is not merely tone, not merely interpretation, not merely rhythm, but an artistic blending of all. Again, the souffié must be not only well blended, but also be in its state of best perfection at the special moment of serving! And the singer's art must be so controlled through resources of sureness, discipline, and skill, that its best perfection shines forth at the special moment of public appearance.

"I had the glorious opportunities of learning my 'blending' by coaching and studying interpretation with both Reynaldo Hahn and Debussy, That, of course, followed my years of purely vocal training with De Reszké-no proper interpretation can even be thought of until the voice is sure. Interpretation depends upon the giving back of the meaning and mood of the poem-but it is the greatest possible mistake to begin a new song by learning the poem first. No. the music comes first. The music supports, or carries, the meaning of the words, and that meaning finds its best communication when the singer is free to concentrate upon it; in other words, when his knowledge of the music is so sure, so complete, so much a matter second-nature that he needs bestow no special thought upon lt.

"So then, interpretation begins with acquiring this absolute sureness of the music. Chart the pattern of the melodic line, with which nothing must ever be allowed to interfere. Master line, intervals, rhythm. all with precision. Work at it without 'temperament.' quite as you would at an exercise in cold, classical vocalization. Master it. Then put it aside and study

"The poem, too, must be completely and absolutely mastered. It must be drilled as declamation. It must be rhythmically timed. Of course it must be thoroughly understood! Then, ultimately, gradually, the two elements are combined. The meaning and rhythm of the poem are communicated through the melodic line of the music—the first step in interpretation has

"I was brought up on Mozart myself, and I have always felt that Mozart singing is the finest possible preparation for any other kind of music. Why? Because (Continued on Page 46)

THE ETUDE

which we made many suggestions about the musical

program of our church. (Published in THE ETUDE,

January 1943). At that time it was necessary to make

many changes in our program in order to combat the

privations brought upon us by the war. Now we write

to you again for we face still more changes brought

upon us by the return of normal living conditions.

When you face what we are calling "normal living

conditions," you will immediately see that it is im-

possible to return to pre-war living. This is true of

the church's life and it is equally as true of the mu-

sical program in our church. So this letter is written

in the hone that as the organist and chair director.

you will realize what a tremendous part you can play

in building this better world of tomorrow for which

we have sacrificed so much during the past four years.

If the demands of war were taxing on our church, the

demands of providing spiritual nourishment, now that

the war is over, are even more taxing. We have now

the greatest job that we have ever had, and it is even

more important than before. For it is the business of

the church to prepare our world for peace, eternal

peace. The sole mission of the church of tomorrow

shall be to bring about an eternal happiness for the

peoples of the world. This program must start in the

local church, our church. Our program must be built

around the minister, the Sunday School, and the

The Standards of Church Music

church music. During the war we have let ourselves

drift into a substandard in many instances. Our people

have been busy and, by the nature of their work, we

could not expect them to attend the services and sing

in the choir. But they have more time now. We must

spend extra time in building our standard. The first

requirement that we believe you shall make for your

choir will be one of balance. During the war we ap-

preciated the fine work of the women's groups; now

we shall open our hearts and ears to a mixed choral

group. A good balance, as we think, includes eight or

en sopranos, four or five altos, three or four tenors,

and five or six basses'. We would prefer, if possible,

that the voices be young and fresh with no one voice

standing out. Mature voices, usually reached by women

between twenty-five and thirty-five, are needed to give

depth and quantity. However, it is essential that you

keep these voices as fresh as possible by giving them

exercises before each choir rehearsal that will lighten

the voices. In working for your balance it will be neces-

sary to change the positions of the choir members so

that the youthful tenors and basses, so fresh from the

armed services, are distinctly heard in correct tonality.

Perhaps you will find it advantageous to place these

voices in the front of the choir and the older sopranos

Nothing But the Best

higher than it was in 1941. We ask this because, for

every twelve of our church members there are an-

proximately two youths who have served in the armed

forces. They have been all over the world, and some of

them have visited the finest churches in the country.

No longer can it be said that members of the church

do not know better music, for they have heard the best

in England, Australia, New York, Chicago, Los Angeles,

Philadelphia, and in many of the cathedrals of Europe,

These returning soldiers probably will not come up

to the organ console after the service and say to you:

"I heard that anthem sung in Paris at the Protestant

church." But you may rest assured that some of the

music you will do has been heard by these boys some-

where in their long travels. We know that you will

secure the best music possible, and although we do not

wish for our church to be in competition with the

larger churches throughout the world, at the same

time we are most anxious that these returning service

men find in their home church a type of music, a

standard of music, that is equalled only by the best,

The church deals so frequently in the unconsciousness

of its members, and while these youths will not make

comparisons, these comparisons will naturally slip into

their minds. Unconsciously they will become dissatisfied

We ask that you raise our standard-yes, raise it

First we shall speak generally of the standards of

choir, They are equally important.

Music for an Era of Peace

An Imaginary Letter from a Music Committee To an Organist of Today

by Sgt. William Clyde Hamilton

In order to serve the future of the world it is neces- an oratorio in its entirety than just selections. We sary that our church, and every church, grow. We must grow in size, in importance, in contribution, and in endeavor. The materialism of the world is growing each day and we do not wish for our volunteer choir to drop off and be replaced by an entirely paid group. We must devise means by which our choir members can enjoy their services to the church. We suggest that you prepare secular music for use by the choir in secular programs to be restricted to Sunday School functions. This music should be light and airy and not too difficult for them to do without a great deal of rehearsing. In order that our choir members may have that natural urge for solo work answered, we suggest that you use as many of the choir members as possible in solo work in the Sunday school services and at Sunday school functions. This does not mean that even our Sunday school should have solos that irritate the nerves of the listeners, but we implore you to give as much time as possible to the training in solo work of as many of our choir members as you can. This will make your work easier: it will make the work of the choir members more interesting

Improving the Tone Quality We would like to discuss with you the tonality of the

choir. The anthems should be varied in dynamics but not exotic in interpretation. The tempos should never be so fast that we cannot understand the words and yet so slow that we feel as if it were a funeral dirge, It is our hope that you will replace the loud and harsh high notes of the sopranos with soft and beautiful tones that are lilting in quality. The soft passages we hope will attain the cathedral like atmosphere wherein the choir sounds as if it were coming from a distance We have heard many choir members say that they do not like to be quieted down with a "Shuhhhh!" In creating effects for the choir it is a good plan for you to tell the choir about the effect you wish to obtain. There are many excellent recordings of these effects, recordings of church music and also recordings of operatic music which have the same type of effect desired, and we would suggest that you play these recordings. We would desire also that you arrange to make several recordings of each rehearsal-so that the choir can hear how it sounds. These recordings will do more to teach than you can do in many hours time. The church will furnish you with a recording outfit, including blank recording discs. It will also provide you with a number of discs to use in recording your own organ solo work so that you will be better equipped to hear your work.

The Church Music of Tomorrow

The church music of tomorrow is of great concern to us for it may well serve as an index into the church of tomorrow. The music of Mendelssohn, Bach, Handel, Franck, and Stainer have withstood the test of time, It is much more interesting for a choir to work on would suggest that you prepare Stainer's "Crucifixion," or Dubois' "The Seven Last Words of Christ," for an evening of music this spring; also that you look into the prospects of teaching the choir some of Mendelssohn's shorter oratorios, motets, and cantatas. Choir members will derive more than pleasure from the mighty "Elijah" and we cannot overestimate the religious value contained in his "St. Paul." It may take a long time to prepare "Elliah" in its entirety but during the training period your choir our church will come closer to God if we hear selections from this work. We would rather spend the extra money involved in buying the entire work, than just selections from it. We want the choir to know the entire work. at least to be familiar with the spiritual content of it. So, as you build for the post-war choir, let us bear

in mind that we want our standards raised; we want the finest quality from the choir loft that is possible: we want the choir to have as much pleasure as possible in securing these goals. We want to have a choir that will always tell us in music that God is here.

As you play our organ for the services to come we would remind you that the pre'ude is designed always to lift us from the worldly to the spiritual. It should never be trite, theatrical, or operatic; it should always be stately, churchly, and sombre. We prefer the prelude to end very quiet y as if leading us into the very presence of a living God. We prefer that the postlude be in keeping with the service-if a festival service, a festival postlude is desired; if a communion service, we should leave the sanctuary as the organ plays softly; if a prayer service, the organ postlude should be quiet

An Ideal Situation

We ask these things of you because we know that you are interested in building a greater church for the post-war world. We shall contribute to this interest by paying you an adequate salary; by providing you with necessary materials: an organ that is constantly in tune and repair, and a budget adequate for the purchase of the sheet music you need, both sacred and secular. We shall add further to your interest by providing you with a recording instrument and blank discs; by providing adequate personnel for evenings of entertainment for the choir alone; and by continuous expressions of our appreciation for the fine work you shall do as our partner, our leader, our minister of music! Through the minister and you we shall grow to know God, and we shall build that world of tomorrow in which peace and good-will to all men shall be the ruling thought, and lost in memories will be the sword, the sweat, the tears, and the privations of World War II

> Sincerely yours, Your Music Committee.

of facts. That is the secret of its magnificent development: the life of music is free from everything except its natural sources, from everything except the biological impulses and multiple harmonies internal to

"Music luckily is not expected to convey knowledge

... SANTAYANA (From The Realm of Truth)

with nothing but the best,

in the rear.

Come and Make Music!

by Ann Trimingham

Ann Triminghom has been Supervisor of Music in School District 89, Maywood, Illinois, for the past twenty yearn and feecher of school music methods in the American Conservatory of Chicago for the post fire years. Miss Triminghom has served the Chicago Incond-About Music Edectors (Did a President and Board member. She has lectured widely on music education of institutes and other educational meetings throughout the nation.

"OME and make music." This phrase from a Beethoven round, found in "Singing Youth," is compelling and strong. It implies an active, living experience. It is an invitation to create and enjoy a delightful feast. It is an experience that is being provided for the boys and girls in our American schools.

How well the invitation is given, how palatable the feast, and how spontaneous and free the participation depend largely on two factors, the teacher and the learner. Personality, whether it be of the teacher or the learner, is an elusive thing, yet it is by the interplay of these personalities that the experience becomes meaningful.

As teachers of school music, our responsibility is very real. Through dull unimaginative teaching, through tiresome, meaningless drills and routines, and through a distorted sense of values, we have often failed to enrich and nourish those who are entrusted to our guidance. Fortunately, there are many heartening instances of good learning conditions to be found. A group of forty normal, healthy eighth grade boys faithfully practice choral music at eight o'clock in the morning twice a week, voluntarily, mind you! A third grade class beams when an attractive music book is put before them. They handle it carefully, almost lovingly! A sixth grade class applauds when a new project is proposed. Naturally, we deduce that the teachers of these groups have something to give and the students have something to get.

As music educators we want to put ourselves in tune with the broader aspects of educational thought, so that music may make its contribution to a better way of life. Democratic thinking and planning must not slop at the door of the music room, but must make stop at the door of the music room, but must make result of the door of the music room, but must make the property of the music room of the music room of the door of the music room of the door of the music room of the musi

A well known school system has adopted for its slogan, "The destiny of America depends upon the education of its youth." The implications of this statement are clear. Music educators believe that this is true and are trying to have a part in shaping this destiny. Good teaching is the answer.

Defining Goals

For the purpose of clarity three actualities of teaching will be discussed briefly: Defining goals, planning the curriculum, and how to reach goals.

As educators we recognized the necessity for long time, intelligent planning. The balance between push needs and teaching plans is kept by constantly evaluating our work and redefining our goals. It is not enough to, "Let Music speak for itself," in a series of disjointed music experiences. Nor is it wise to hold inflicibly to a plan which does not satisfy pupil needs. Either extreme is unimaginative and wasteful.

The defining of goals is the first essential of the teaching-learning act whether it relates to an entire program or course of study, or the individual adialy lesson. Professional musicians to be successful have felt the need for such goals as the growth of musical un-

derstanding, the improvement of performance, the training of gifted pupils and, the composing of music for specific purposes. Each has been a driving force toward the realization of tangible learning.

In setting a pattern of goals for ourselves as teachers. two trends in education should be considered. The first is the emphasis on pupil needs and growth rather than on perfectionist performance. This means that in music, as in other aspects of education, the curriculum is adjusted to the group, and materials are used which can be comfortably and happily mastered by the larger number. Recognizing the pupil as the most important factor, the teacher will make every effort to secure and maintain an informal, democratic relationship so that pupil growth will be spontaneous and natural rather than formal and forced. She will work on the setting of goals with the class so that the ensuing study will have meaning. Such emphasis helps to establish good working conditions, and classroom management is no longer a serious problem for the teacher,

Planning the Curriculum

The second trend is the emphasis placed on pupil enrichment. Here the arts easily owns into their own. Music educators have for one time feit that music could serve a larger purpose and griss. The Music Education by broadening the base of music experience and conference and griss. The Music Education National Conference accepts, "Wildening Music Horizons." Either phrase exercises a richer experience in music, By becoming well informed as to the possibilities in this direction compelling incentives to our pupils.

The second state of the second second

The curriculum is the second actuality of teaching to be discussed. It must also be carefully planned in order to serve as a guide to the teacher.

Two of Wester's definitions of curriculum have a close relationship to the origin of the word: "a race course;" "a place for running," Perhaps these definitions give it a peculiar meaning in education. If we are to establish goals that will attract the learner, surely we must give him "places for running" so that

BAND, ORCHESTRA and CHORUS Edited by William D. Revelli



ANN TRIMINGHAM

he may reach these goals. The curriculum is the way to the goal and the goal is the outcome of the curriculum.

Music study lends itself well to this functional type of knowledge. Its very essence is movement, energy and life. When it ceases to be functional, it becomes a dead language to youth and fails to interest him. When we offer students of music a curriculum or "a place to run," it must fulfill their needs and lead to their soal.

There are many ways of reaching seals. By broad-ening the base of music experience, there may be a choice of the path to be taken thereby not only holding pupil interest, but demonstrating the ecope of musical understanding. Suppose the particular goal of a sixth grade class is part singing for a Christmas program. Their interest lies in descant, canon, or simple three part harmony. They may which to sing as a group or they may like better to break up into small ensembles. Any of these experiences will lead to the goal toward which they are striving and each provides a waltable executions for them.

The curriculum may be built so that students function naturally and without too much tension. Union singing for every level offers this type of leisurely experience. It improves legated tone, it develops vocal floxibility, it centers the attention on diction and it develops an appreciation of melodic beauty. Music abounds in such suitable material. Jesu, Joy of Marie abounds in such suitable material. Jesu, Joy of Marie abounds in such suitable material. Jesu, Joy of Marie abounds in Such and Libert Joy of Marie about the such as the such as the such as the suitable such as the such as t

How to Reach Goals

The real challenge in learning, however, is determined by the curriculum or "place to run," which has hazards or obstacles, Student-bove the primary level are quite accustomed to this type of experience in their games and leisure time activities. Their interest cannot be held entirely by too smooth a path Something sturdy must be injected. It is here that the mechanical demands which are necessary for all around musiclanship can be satisfied. Each step in musilearning has them, In a well planned curriculum these skills are arranged in a sequence of difficulty so that the student may move from strength to strength. Sightreading may be considered such an obstacle or hazard in music occuration, yet it is a skill which is most re-

warding because it establishes musical independence. There are many such hazards, They may represent experiences which signify superb teaching or they may mean that some efficient drill master is cracking down on a hypnotized class. We are familiar with both situations. Unfortunately, the latter cannot be classified as an educational experience.

The curriculum must be so constructed that it will serve as a guide to the teacher and as a source of meaningful experience for the learner.

Defining goals and curriculum planning are vital to

any educational program. (Continued on Page 52)

THE ETUDE

N CONTRAST to the plan of class instruction in instrumental music so widely used in the school music field today, the purpose of this article is to discuss some of the fundamental virtues in the plan of private or individual teaching. More specifically, the discussion will center around the private teaching of the woodwinds.

Frequently, a discussion of the various types of approach to the teaching of instrumentalists leads to a prejudiced point of view. The advocate of the modern school class plan emphasizes the virtues of class stimulation to the pupil, time saving devices, and the like. and is ant to criticize the other plan as outmoded and old fashioned. Other times, a writer favors the individual instruction plan as the only way, and criticizes with unjustified severity any plan of trying to teach fundamentals to a group of players at the same time. Both plans have their merits. It is hoped this writer will not seem to be prejudiced, if emphasis in this article is placed upon the superiority of the private teaching method in developing correct playing fundamentals. It might be pointed out that an article dwelling upon the procedure of class teaching entitled "The Teaching of the Woodwinds in the Schools," appeared in The ETUDE, September, 1945.

For a moment let us consider the early problems inherent in learning to play. With the flux, the forming of a gentle limpld embouchure and a clear free tone, without forcing, is essential for future success. Over-blowing leads to disagreeable sharpness in pitch and in harshness of quality. I have had little success teaching the proper embouchure in the wind class of mixed instruments because of the player's tendency to overblow in order that he may be heard. The use the contract of the proper success the contract of the proper success of the proper placement, and the plane to match pitches of unisons or octaves.

Guidance in the Early Stages

The tone volume of the class, although serious for the best development of the beginning flutist, is not so disturbing to the beginning clarinetist. Any saxophonist or double reed player who has tried to learn to play the clarinet realizes better than the clarinetist himself how really sensitive the embouchure must be to play the clarinet with flexibility and good tone quality. To gain this sensitive control, the player must be guided constantly, at first, into proper channels and away from bad habits. For example, a young student came to me this fall who was covering his upper teeth with his lip. This is not the embouchure I teach, and inasmuch as he had been taught in a class by a former pupil of mine, I asked him if teacher X had not started him with his upper teeth held against the mouthpiece for support. The pupil replied, "Why, yes, I was taught that way. I guess I got into this habit without realizing it." Here is a case where the pupil did not receive the proper individual attention. In either class or private teaching the teacher has to check on embouchure pitfalls at frequent intervals during the first days and weeks. Bad habits are more easily discovered by the private teacher. For example, the bumping of the mouthplece up and down in the player's mouth will quickly teach him to grip it with firmness, thus improving his pitch and tone quality. The player should be urged to support the tone with enough push of the breath to get a solid resonant effect, not just a thin buzzing sound.

Turning next to the oboe and the bassoon, there are seldom enough players starting on these instruments to make a class of oboists or bassoonists possible The usual procedure of instruction is, therefore, to teach either in a class of mixed instruments or private lessons. The finger approach in the mixed class, to say nothing of the delicate embouchure problems, is never satisfactory. The oboe and bassoon, instead of having as their first notes, the ones which lie in the easy fingering range, have to begin with notes which necessitate covering several finger holes and thus, are difficult ones to play. For example, if the clarinet and cornet start on G (second line) the oboe will play an F instead of the easier starting tones of B or A. The bassoon should start on E (third space bass clef) or F. The volume of the oboist in the early stages, unless guided intelligently with enough firmness of embouchure and the proper easy blowing reed, will sound like a musette or a snake charmer's wail. Good private

How Shall Woodwinds Be Taught— Private or Class Method?

by George Waln

instruction, particularly on the oboe, cannot be over emphasized at this point.

this writer's article in the September, 1145, issue of THE ETUDE will know that I fully realize the impossi-

emphasized at this point.

The saxophone is probably the most slighted of the reed instruments. True, the saxophone is perhaps the easiest of the band instruments upon which to learn to blow a scale, but to learn to play it beautifully, and with artistry takes diligent study and practice. With a fair amount of guidance as to proper reed,

this writer's article in the September. 148, issue of Time Errors will know that I fully realize the impossibility of gaining enough good, individual instruction for every boy and girl who plays an instrument. It is recommended, however, that the music supervisoricity that elenis of the good private teachers in the community wherever possible. It would be Utopia fit every pupil on the woodwinds could have a good



OBOE AND ENGLISH HORN SECTION University of Michigan Concert Band

private teacher.

proper mouthpiece facing, the use of alternate fingerings, and correct embouchure tension, the young saxophonist can progress probably better in the class than can the player of any other woodwind. We may reasonably conclude from the foregoing that with proper conditions permitting, the young student will gain a better foundation on his instrument from the approach given in individual instruction, than from class study. Any readers who may have been kind enough to read

BAND and ORCHESTRA

In the early stages of study on the woodwinds, I believe that most teachers agree that the less said about the delicacles of tongue and attack the better. The beginning student has so many things to remember simultaneously, that greater thought should go to the matter of acquiring a nice tone, and less thought, at the moment, toward lightness of attack. Soon there comes a time, however, when considerable teacher comes a time, however, when considerable teacher of tonguing and the considerable writers interpretations of legate and sfaccatio.

In addition to a lightness of attack in a single tonguing, which the flutist must develop by keeping the tip of his tongue close to the point of contact in his mouth, he is soon faced with (Continued on Page 53)



Blowing away evil spirits, A Nipponese pilgrim at the foot of Mt. Fuji. Somehow it didn't work on the atomic bomb.

Well, I Do Declare!

Musical Instruments Throughout the World

Section I

This is the first of a series appearing in The Etude and continuing for six months.—Editor's Note.



Masked Guatemalan dancers performing to the mu-sic of a native marimba.



Speaking of whirling dervishes, here is a howling mendicant in India. Two strings are plenty.

Rates-Fram Three Lions



No, the young lady is not playing upon puddings. These instruments are simply another form of the Cuban "gori" or drun



Czecho-Slovak, but his face is as

Scotch as the map of Glasgow.

Music on wheels. Here is a Dutch military band on parade.



THE ETUDE

HE INVINCIBLE optimism of the American people is in nothing more evident than in the matter of violins. Not a month passes that I do not receive dozens of letters couched in the same general terms, of which the following is an example;

"I have a violin which has been in my family for more than eighty years. On examining it recently I found inside it a label which reads 'Antonius Stradivarius Cremonensis faciebat anno 1743.' It looks very old and it has a heautiful tone. Is it genuine, and if so, what must be its value?"

In most of these letters it is clear that the writers have an abounding hope that their violins are extremely valuable. Since this is very rarely the case, I have to disillusion them-and it is sometimes a painful job, for in nearly every instance the instrument is obviously an ordinary "trade" violin. The fiddle referred to in the above letter is quite clearly a fake, and a poor one, because Stradivarius died in 1737. It is a pity more people do not realize that the chances of finding a Strad in an attic or a pawn-shop are about one in a million, and that for every genuine Strad in existence-about six hundred-there are many hundreds, probably thousands, of copies, imita-

tions, and downright forgeries.

However, it must not be assumed that every spurious Strad" is necessarily a cheap instrument. A number of years fine makers copied Stradivarius faithfully and produced violins of first-class appearance and tone. There is a well-known violin made by Vincenzo Panormo of London which passed through a number of hands as a Strad, bringing a high price, until certain small details of workmanship inside the instrument indicated the actual maker. The violin is valued today at about three thousand dollars, and is worth it. Some of the violins made by Gennaro Gagliano of Naples have passed as Strads, and are now bringing about the same price as the Panormo, I have seen a specimen of Gagliano's work, dated 1745, that was a truly magnificent instrument.

Other extremely capable makers of lesser repute have produced Strad copies worth as much as a thousand dollars. From a historical point of view, one of the most interesting names is that of Daniel Parker who worked in London at the beginning of the eighteenth century, and was the first maker known to have copied Stradivarius. His violins are extremely rare, and some specimens have been valued as high as one thousand collars. One of the greatest living violinists uses a Parker violin, dated 1717, for his summer practicing. At the beginning of the present century, some of the most skillful copies ever made came from the workshops of the brothers Voller in London and Michael Doetsch in Berlin. These instruments are worth approximately three hundred and fifty dollars, but some of them have been sold to the credulous for nearly ten times that figure

A Difficult Question

On the lowest rungs of the ladder, and not to be mentioned in the same paragraph with the names of the foregoing makers, are the thousands of commerial, factory-made German and Bohemian fiddles, worth at most seventy-five dollars, which have flooded the country in the past fifty years. Most of them carry correctly-worded Stradivarius label, but neither the abels nor the fiddles make any pretense of being accurate copies. These instruments account for at least ninety per cent of the violins bearing Stradivarius

I am often asked how a Strad can be identified. The only answer is-by having years of experience in handling genuine specimens. The outstanding characterstics of a fine Strad are the varnish, the magnificent croll, the F-holes, the arching and the purfling; and it is chiefly by these that the experienced connoisseur recognizes a genuine instrument. But who can adequately describe to a person who has never seen them be glorious lustre of the varnish or the graceful strength of the F-holes? In fact, every detail of a fine Strad brings the realization that its creator possessed an artistic imagination of the highest order. and was further gifted with an eve and a hand able to give expression to his smallest wish. Such intangible qualities cannot be put down in words so that the reader is able to understand and use his information. But even with long experience the connoisseur is

VIOLIN Edited by Harold Berkley

Fine Fiddles—and Fakes!

by Harold Berkley

not always infallible. Violins have been produced by with most of the copies of the great makers; the lesser makers-who, needless to say, were themselves first-class artists-which imitated the workmanship and caught the mood of Stradivarius so well that the experts have sometimes been in doubt. Possibly these experts were not acquainted with the proofs of identity contained in a letter that recently came to me. The writer based his belief in the authenticity of his violin on the fact that it was covered with a light-vellow finish or varnish, and because the post inside slanted slightly towards the center!

The Greatest of the German School

Stradivarius excepted, more inquiries are made concerning Stainer than about any other maker. This is understandable when it is realized that Jacobus Stainer (1621-1683) was the finest maker of the German school, and that after his death his violins were in the greatest demand all over Europe. Naturally enough, this popularity provoked imitation-and his imitators were legion. In fact, for every violin that Stainer actually made, there are hundreds of others that are labeled with his name. Almost every highbuilt tub of a fiddle presumes to sail under the Stainer

There were, however, many makers who copied Stainer faithfully and well, Among them one must note Leopold Widhalm and Leonhard Maussiell of Nürnberg, Anton Thir of Pressburg, Johan Stadlmann of Vienna, and Sympertus Niggell of Füssen. Many eighteenth century English makers-such as Richard Duke, William Forster, and Peter Wamsley-made excellent Stainer copies. Most of these men put their own labels in the violins they made, and their names would be much better known today if the labels had been allowed to remain in the instruments But some unscrupulous individuals, seeking to cash in on the great demand for Stainers, removed the originals and inserted forged Stainer labels. The temptation was probably great, for during most of the eighteenth century Stainers were much more sought after than

In some ways, Stainer was an easy maker to copy for he had certain mannerisms of style that immediately caught the eye. Chief among these was his arching. Actually, the arching is little if any higher than that used by members of the Amati family, But it looks higher, and it was selzed upon as the infallible sign of a Stainer violin. The best convists had the imagination to see that this apparent height was not real, and went about their work accordingly; the lesser men, lacking an artistic eye, produced grotesque caricatures that still vainly masquerade as the work of a great artist.

Stainer's F-holes, also, are highly characteristic. Though not equal to those of Stradivarius or Guarnerius, they were obviously cut by a thorough artist The upper and lower turns are round, and the entire F seems to swing a little towards the outside edge of the instrument. This swing was adopted eagerly by the less talented copyists-who could not realize that his individuality lay in the artistry of his workmanship-and so gross'y exaggerated that the F-holes of most would-be Stainers sprawl across the top of the violin in a most ungainly fashion. And so it is mannerism is imitated, but the style is ignored.

Lesser Makers Imitated

Not only the great in the violin world-Stradivarius. Guarnerius, Amati, Bergonzi, Stainer—have had their names taken in vain; hundreds of lesser men have suffered the same treatment. Whenever a maker enjoyed more than local popularity, there were imitators ready to insert facsimiles of his label in violins which often bore little or no resemblance to the original. Pressenda, G. B. Rogeri, Duke, Albani, Chappuy, Dalla Costa, J. B. Schweitzer, to name but a very few, were makers whose names were abused in this way.

The name of Schweitzer (1790-1865) furnishes an interesting example of the way lesser names have been exploited. A pupil of Geissenhof, he made excellent copies-under his own name-of the Italian masters, some of which have sold for as much as seven hundred and fifty dollars, About fifty years ago there were two enterprising New Yorkers who operated a violin shop. They imported a large number of violins from Germany and Bohemia at about six dollars apiece. These they sold to the "pawn-shop trade" for sixteen or seventeen dollars. But by this time the violins bore the labels of Stradivarius, Amati, and other honored names. Naturally, the instruments were eagerly bought by unwary bargain-hunters for a hundred dollars and more. Perhaps the customers became a little suspicious after a while: at any rate the importers abruptly switched their labels, For some unknown reason, they chose the name of Schweitzer, and the low-price market soon was flooded with "J. B. Schweitzer" violins-violins, it need hardly be said, which Mr. Schweitzer would have been ashamed even to touch. But it was through these instruments that his name became known to most violinists in America-and known, ironically enough, as a very inferior maker!

Appearances Mean Nothing

The nineteenth century was a century of labelshuffling. Many an excellently-made and well-sounding violin, was deprived of its original label and given another, bearing a name more likely from its familiarity to command a higher price. One of the chief sufferers from this practice was the fine Venetian maker Francesco Gobetti, Many of his best instruments passed in former years for the works of Ruggier. or Amati; with the result that only recently has his name received the honor that was its due. Nowadays, of course, no reputable dealer would sell a violin on the strength of its label; he would sell it for what it is, and at a commensurate price, But a hundred years ago, or even fifty, the ethics of the violin trade were not what they are today.

Many people think that because a violin looks old necessarily must be old-and therefore valuable To violin lovers, the nineteenth century has many things to answer for, and not the least of them is the practice of artificially aging violins. Many conscientious makers-J. B. Vuillaume among them-sincerely believed that they could, in this way, give a new violin all the qualities of one that had attained a healthy old age. The instrument, or the wood from which it was to be made, was baked in an oven or steeped in acids, thus giving the wood that nutbrown color typical of the old Italian violins. After being cleverly varnished, such a violin would seem to the inexperienced eye to be at least a hundred years older than it actually (Continued on Page 50)

Ornaments in Bach

Q. Will you please tell me how to play a certain trill in Bach? All authorities insist that in playing the works of Bach, the trills should begin on the auxiliary note. This produces so many very awk-ward places that I frequently have my students begin the trill with the principal note. Am I anathema for that? In the Bach Fugue in D Minor (Book One) this method of playing works very well until we reach the twelfth measure, where following the rule produces a love-

ly pair of consecutive perfect fifths What can a poor plane teacher do?-F. Y A. I don't know where you could have found all authorities agreeing on the

playing of Bach trills. The performance of ornaments is one matter on which all authorities pretty well disagree. In fact, no one really knows exactly how any of the ornaments were performed in Bach's It is true that in general trills in

Bach's music should begin on the auxiliary rather than the principal note. That is because on the instruments of Bach's day, repeated notes were very difficult to execute; therefore it was found more practical to begin an ornament by going around the principal note. But there are many exceptions to this general rule. One of these exceptions states that after a downward leap, or after a detached note, the trill should begin on the principal note. And both of these conditions exist in the fugue subject you

As to what a poor piano teacher can do, I would suggest several things. Inthe first place, consult standard authoritles on this matter. "Grove's Dictionary concert artists. Here again you will cerof Music and Musicians" is always a re-tainly find no consistent procedure, for liable authority. There are also three such matters are often purely a question other excellent books that I find indis- of taste, and although this makes the pensable and which I always consult problem very difficult for us musicians, whenever the problem of ornaments it is the very thing that keeps music arises. They are "Studies in Musical alive. As soon as all such matters be-Graces" by Ernest Fowles, "The Inter-come settled and static, music will cease pretation of the Music of the 17th and to be a glowing art, and will turn into 18th Centuries" by Arnold Dolmetsch, a cold and insensate science, and "Musical Ornamentation" (two volumes) by Edward Dannreuther. In addition to studying the above books, I would suggest that you consult as many reputable editions of the music as you can find, such as those by Busoni, Hughes, Kroll, Wiehmayer, and so forth. And best of all, consult the "Bach-gesellschaft" if this valuable set of books is at your dis-

Of all the authorities I have mentioned above, only Dolmetsch says to begin this particular trill on the auxiliary note; all the others begin lt on the principal note. If you should, however, decide to follow Dolmetsch, you need not be concerned about the parallel fifths. Such parallels are always permissible if one of the tones is a dissonant passing tone, as it is here. Since this trill occurs in the subject of the fugue, you should perform it the same way every time It appears. Do not start it on the principal note one time and on the auxiliary another.

I have asked my friend Robert Melcher to look this up in the Oberlin copy of the Gesellschaft, and we find that Bach did mark the note before this trill detached. This would lead me to believe that Bach hlmself intended the trill to be started on the principal note, and would settle the matter in my mind.

Besides reading books and consulting different editions of music, I would suggest that you listen carefully to the performance of all ornaments by the great

Juestions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



More Information About

Guitar Chord Symbols

from a member of the Armed Forces

which is so interesting and informative

form of the figure-bass system of harmony.
Usually, in published sheet music the

Usually, in published sheet music the harmony is reduced to its most simple form. The chord symbols are often inac-cruate and sometimes merely give the bare-harmonic outline. The written chords are harmonic outline. The written chords are inspection of the control of the harmonic outlines are some properties. The properties of the guitar part. In spite of all these obvi-tions of the control of the guitar part. In spite of all these obvi-

This department has received a letter

Music Editor, Webster's New International Dictionary ous arguments against such a method, I

Professor Emeritus

Oberlin College

ous arguments against such a method, I feel that a relationship actually exists.

As an arranger for the dance-band, unless I know the "take off" ability of the men in the orchestra, I hesitate to leave room for an improvised solo. Sometimes, I have underestimated the player's ability and they have improvised passages that I and they have improvised passages that I would be proud to say I had written. Perhaps, this will let you know that "swing" musicians have great respect for the opinions—and most of us are envlous of the theoretical knowledge—of the "long Once again, thank you for your interest-ing and informative columns.—D. M.

A Proud Mother in Canada

Q. For a number of years now my daughter (age twelve) and I have been ardent admirers of the THE ETUDE Magazine and have often contemplated writing you for information. I will try and outline her musical attainments up to the present time

for information. I will try and entitles her musical attainments up to the present time and would you please advise us, according to the property of the property of the property of the standing would be in the States.

At the age of three her pre-school must standing would be in the States.

At the age of three her pre-school must proper the property of the proper

I have read your "Erone" column with Interest and deep appreciation for a long time. Since I have been oversens the past time. Since I have been oversens the past and time. Since I have been oversens exerved as a substitute teacher for me.

It is not opinion that part of your answer and time. The second is the substitute teacher for me.

It is not opinion that part of your answer and the second is the substitute teacher for me.

It is not opinion that part of your answer and the symbols. I fully agree that the substitute of the your talented daughter—I don't blame books: "Music Notation and Terminolyou for being proud of her. It seems to ogy," by Gehrkens; and "Harmony for me that your daughter is pursuing the Eye, Ear, and Keyboard," by Heacox. But right path, and if she plays all these don't expect to learn to play the plans pieces really well she is certainly getting and to write music in a week or two on unusually well for a girl of twelve, I Music is so complex, so infinite in its am glad to know that she is studying ramifications that you will be lucky if harmony alongside of her piano and viomusicianship in addition to technic, and aspire to.

I hope that besides all this she is finding time just to be a twelve-year-old girl having fun with other children of her own age, taking time to study her lessons in school, going to a party some. times, and reading a book often. The may seem to interfere a bit with her music, but in the end she will gain by for at long last we are all human beings rather than musicians, doctors, farmers As to grading, we do not in the United

States care a great deal about assigning a pupil to such and such a particular "grade." In fact, we have not even agreed among ourselves on any one system of grading, some of us considering that there are seven grades and others 23 many as ten. But your daughter would be considered to be in a very advanced grade, and the only three questions I suggest that you ask yourself are: (1) Is she playing these hard pieces really well? (2) Is the playing backed up by a growing awareness of the structure, texture, style, and essential meaning of the music? (3) Is she developing into a normal human being who, in a few years, will be so well adjusted that she can live in an ordinary average family or community, taking with serenity whatever life has in store for her?

Technic for the Adult Beginner

Q. Please give me the name of one or Q. Please give me the name of one or more books on self-instruction (with detailed instructions on counting) for adultation of the plane. I can play them.
I have written the stories and the lyrics I have written the stories and the lyrics leave to play; to learn to be play; to learn to compose music for the lyrics.

lyrics.

I would like to play such pleces as:
Moonlight Sonata by Beethoven, Tango in
D by Albenlz; also operatic arias, songs
from operettus, and songs sung by concert

A. What you need is a "course of sprouts" in technic, and if you can persuade yourself to practice two or three hours a day on some technical material and keep up your practice for severa'. years, you may end up by playing the pieces in which you are interested. I suggest that you start in with first or second grade material, disciplining yourself to play each little piece or exercise until it is perfect. To learn to count while you play should not be difficult. Simply look at the measure sign and if it is 4/4, then count steadily 1-2-3-4, 1-2-3-4, 1-2-3-4. and so on, requiring yourself to play strictly in accordance with your steady counting. Vary this procedure by sometimes singing the melody and clapping the pulse instead of counting it-four steady beats or pulses to each measure. If the measure sign is % you will similarly beat or count three to the measure. Of course you really should be doing all this under the guidance of some fine plano teacher, but if no teacher is available then you will have to do the best you

can by yourself. Since you are Interested also in learn-A. Thank you for telling me about to the publishers of THE ETUDE for two lin, for this means that she is developing our study you can do the things you musicionship in additions to the control of the

The Purpose of Music Study

And just what is meant by amounting to anything? When does it begin and where does it end? Robert

JANUARY, 1946

Parent-Teacher Groups For Music Studios

by Elizabeth A. Gest

The genial, understanding, and eminently proficient Editor af The Junior Etude is now completing her twenty-eighth year as the head of this department, which has brought so much charm, entertainment, and instruction to vast numbers of young people. Miss Gest was barn in Philadelphia of a distinguished family. She studied at the Peabody Conservatory in Baltimore and at the Institute of Musical Art in New Yark. Later she studied camposition with Nadia Baulanger in Paris. Pianist, teacher, and composer, she is also the author of several successful books. She has toured America for years, giving lectures and adjudicating pupil contests. Her faithful, and one might say, affectionate interest in the Junior Department of THE ETUDE has made her hasts of friends in all parts of the cauntry.



ELIZABETH A. GEST

SINCE MUSIC STUDY is usually begun in childhood, most of the problems of the average teacher are problems relative to the age teacher are problems relating to the teaching of music to children, and as all teachers know, these problems do not always resolve themselves into simple solutions.

Many of these so-called average teachers have taken courses in music pedagogy or have in other ways prepared themselves to teach in accordance with reliable teaching principles; they enjoy teaching, have high ideals, and have confidence in their own ability; they are deeply interested in their pupils and look forward eagerly to the time when these pupils, through logical and uninterrupted training, will in turn, become good musicians; they are conscious of the fact that this training must be pursued with a definite goal in view, but varied according to the needs of the individual pupilsperhaps general musicianship for one, outstanding solo performance for another.

When and how do the parents enter the picture? Not the musically trained parents, who need not be considered here, but the average parents who know little or nothing about music or its teaching problems; who can not see ahead so well and do not realize the length of the pathway along which the teacher must guide the pupil. Progress on this pathway seems slow to parents who count the number of lessons at so much per, plus the everlasting hearing of beginners' practice. Naturally from this angle parents are disappointed if their child can not be exhibited as a show piece in keyboard dexterity at the end of the term. "Helen is not progressing," says Mrs. A; "why should she spend so much time on scales?" And Mrs. B says, "Robert has no talent. We are going to discontinue his lessons. He will never amount to anything."

True, Robert may not be startlingly talented in piano performance, but after all, that is only one phase of music, though it is usually the piano that is the starter-off instrument, Perhaps Robert will not amount to anything in athletics either, but he does not avoid the gym in school; perhaps his father will never amount to anything in golf or his mother in bridge, yet teachers of those activities are kept busy. Perhaps later in life Robert will find his place in an orchestra, a band, or a choir; perhaps he will be a radio program director, organist, score arranger, or what not: at the present time he is studying music through the medium of the piano.

These four attractive girls are pupils of Miss Hazel Louise Green of Phoenix, Arizona,

may need the spiritual tonic and mental discipline music can give him and thus help him to amount to something when he is face to face with the rough spots of life. Perhaps music will develop his brain power and help him to amount to something when he competes against odds in higher education, for It has been

MUSIC ADDS INIMITABLE CHARM TO CHILD LIFE

found by researchers, that, as a rule, those who study music attain better grades in school and college than those who do not. Dr. Eliot of Harvard seemed to realize this when he said, "Music, properly taught, is the finest mind trainer on the list." Notice he did not say this about Latin or algebra, excellent though they are. He also said, "Music is every child's birthright," nor did he qualify his statement by saying it is every talented child's Does it seem quite fair for parents to deny these advantages to the oncoming generation, merely because nothing sensational is happening on the family piano? It takes Helen and Robert many years of school-going and home-work doing to learn to read, and to do arithmetic and geometry. yet they will probably never amount to anything in these subjects. Why then, the haste in music? Family life seems to include scheduled social, ath-

> for music lessons and practice-music, the one thing that can bring strength and comfort in later years. Yes, teachers know all the answers, but how will they get the needed home cooperation? One easy way is to bring the parents directly into the studio life through parent-music-teacher groups, similar to parent-teacher groups in the public school system, though being smaller, they can be more intimate. The organization of such a group should be

> letic and other outside "dates," yet crowds out time

Getting the Parents Interested

Parents should be invited to the studio at an appointed time, either by written notes or telephone calls. Since there is no precedent to follow, each teacher can formulate her own plans, but at the meeting she will want to explain her ideas and ideals, her desires and goals and point out the best means of attaining them; she will want to explain that the ultimate goal for one pupil will not be the same as that of another pupil, depending on aptitude, ambition and opportunity for work; she may mention that there are different patterns of teaching to suit different patterns of individuals and that good teachers do not use assembly-line massproduction methods.

A few demonstrations will intrigue the parents; a music quiz and a musical game or puzzle will fascinate them; exhibition performance of scales, eartraining and keyboard harmony will open their eyes and their ears to what their children are learning. A few numbers played by the teacher, supplemented by pieces played by an elementary, intermediate, and advanced pupil will demon- (Continued on Page 50)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

"FORWARD MARCH WITH MUSIC"

Developing the Staff Pianist for Radio

A Conference with

H. Leopold Spitalny

Distinguished Composer and Conductor Director of Orchestra Personnel NBC

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

A large proportion of aur serious main teleats are confraeted with the problem of "What sat?" Not all are sufficiently endowed for concert careen of first magnitude; some one financially sumble to develop themselves in careers; some prefer a beginning in alther fields. The singer and the general instrumentalist find on enver to their needs in charle or archestral eval for term kind, all what of the plousit? Organization of the contract of the contract of the contract selden have need for more than one pients! In some find the contract of the contract o A large praportion of our serious music students are confronted with the problem of "What next?" Not

years as Masical Director of the Balaban and Katz Theories in Chicago. Ten years ago, he jained the National Broadcasting Campany as conductor and director of all archestral persannel. He has ouditioned, engaged, and trained players of the NBC archestral units.

HAT ARE the pianistic opportunities in radio? Let me outline the nature of those opportunities, and in that way make clear the qualities that stand as prerequisite. I am not speaking of occasional plano appearances over the radio, but of the regular position of staff planist. Most broadcasting stations have one such staff member; all the great networks have several of them; the National Broadcasting Company maintains five staff pianists and four staff organists. The duties of the staff pianist are, quite simply, to do everything! His regular assignments include solo performance; the accompaniment of singers and instrumentalists; participation in chamber playing, orchestral work, and choral programs: the rendition of popular selections, and jazz. In addition to these regular tasks, he must be ready, at any moment, to fill in moments on the air that might otherwise be silent.

Ready for Any Emergency

Radio stations have an obligation to broadcast; by government regulation, a 'live' station may leave no more than twenty seconds of time unoccupied with sound of some kind. Now, it sometimes happens that something goes contrary to schedule-in piping in a program from some distant sending point, a wire may break and need a few minutes for repair; an address may terminate before the end of the program time; someone on a program may break down or fall illany sort of emergency may arise, and the station must be ready to fill in with something else. That 'something else' is supplied by the stand-by planist. Consequently, at the start of every program broadcast by NBC, regardless of its nature, a staff, or stand-by, pianist enters the studio, hopeful that all will go well, but prepared to meet the emergency if it doesn't. If everything roes according to schedule, he leaves the studio again when the program is finished and, pianistically speaking, nothing happens. But if fill-in material is needed, if only for five seconds, he must play. That is where his next great responsibility comes in! Not only must the stand-by planist be ready to fill in time; he must play music of such interest, both as to quality and performance, that the radio audience of millions of people will wish to hear him-and not tune out the station! Every listener has had the experience of listening with avid interest to some political speech, and then hearing the speech end before it is time for the next program. Immediately, he is conscious of piano music reaching him. What happens then? Either he says, 'Oh, pshaw!' and tunes out the station-or he says, 'My, that's fine!' and keeps right on listening.

Thorough Equipment Necessary

"There you have the chief function of the studio pianist-he must be able to make the kind of music that will keep people listening. He may not be called upon too often to do this, but he must be able to. Now, then, we are ready to go back to the question of what opportunities radio has to offer a pianist! Radio has nothing for the second-rate planist; the planist who has proven himself incapable of holding wide and interested attention, It has a limited number of opportunities for the planist who can hold millions of people

"Always, natural endowment comes first. The truly fine pianist is born, not made. Later, of course, he studies-but not to make a career. He studies to perfect his musicianship, to build himself into a fine craftsman, scholar, and interpreter. Thus, my best advice to the young folks who have a radio staff position in mind, is to become fine, artistic players. Begin, first of all with the study of classic art. I know well enough that the radio planist is frequently called upon to quit the atmosphere of the classics and take part in popular works and jazz. Still, the pianist who equips himself as a jazz player begins at the end instead of the beginning, Unquestionably, great music represents the wider, more communicative field, and it results that the performer who has mastered this field can adapt himself to other mediums far more readily than the player who sets out with the more limited equipment of hits and jazz. Even if you are charmed with the jazz proficiency of some radio planist whom you admire, go right on practicing Bach. Make yourself a thorough musician.

"In second place, then, when you are ready for a career in classic music, try to get into an orchestra on a regular staff basis. I don't mean a jazz orchestra and I don't mean an occasional engagement with a symphony. I mean a theater or restaurant orchestra, where all sorts of music are played, and where the



H. LEOPOLD SPITALNY

regular pianist gets experience in the all-important drills of adjusting to ensemble work and meeting any emergency or short-notice problems that can arise. Put in a season or two of this kind of work, and go right on reading, practicing, and learning the classics on

"In third place, learn to be a really good accompanist, both for the voice and for instruments, Master the particular kinds of technics and emergency-meeting that arise in this field. Read all the music you can get hold of, and perfect your reading ability-the radio staff pianist is often called in to read off accompaniments, and must give a finished performance without advance notice. Also, get a good drill in solfège, or ear-training. Learn the absolute interval and know how to find it. It is of greatest importance that the radio pianist be able to transpose anything, to any key, at sight. Practice transposition by setting yourself the task of playing the piece on which you are working, in at least three different keys a day.

Serious Study First

"Finally, then, get yourself the experience of play ing with a popular orchestra or dance band. Only as the fourth step of our training does the hit-and-jazz literature find its place. The pianist who has con-scientiously mastered the fundamentals of pianistic musicianship will know how to adjust without too much difficulty. But the youngster who has specialized in jazz will find it an impossible task to work his way into the other skills and abilities I have listed, which are the real basis for a career in radio.

"The young pianist who has put himself through the four stages of prerequisite study still needs the actual experience of playing in radio and meeting the emergencies mentioned earlier. It is impossible to break into a staff position by way of the great networks. The best counsel is to try to get into a small network, or even a local station. About six years ago, I auditione an enormously talented young pianist who had had much experience, but had (Continued on Page 52

MEXICAN FIESTA

There is a remunerative freshness about Mexican Fiesta which will pay for all the practice put upon it. None of the rhythms are complicated except the "two against three." Just remember that the second note of the two figure goes exactly half way between the last two notes of the three figure. Mr. Hopkins studied with the late Gordon Balch Nevin at Westminster College, Pa., and with Harvey Gaul in Pittsburgh. He is a chaplain in the United States Navy, stationed in the Pacific area. Grade 4.



JANUARY 1946

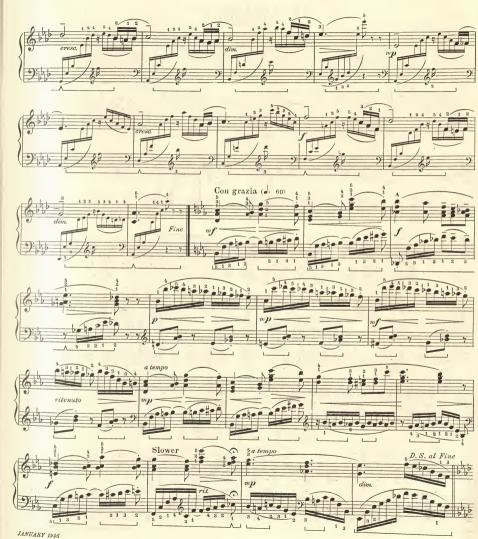
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THE BALL IN THE FOUNTAIN

In the early part of the past century Sigismund Thalberg (1812-1871), brilliant piano virtuoso, developed a style described in his "L'art du chant," in which a central melody was surrounded by arpeggios and arabesques. Liszt said, "Thalberg is the only artist who can play the violin on the piano keyboard." The Ball in the Fountain is a delightful piece something after the Thalberg style. The paramount aim is to make the melody (indicated by the large notes with the stems turned upward) sing like a voice while the accompanying notes murmur a background. Grade 4.

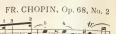




MAZURKA
POSTHUMOUS

Many of the Chopin mazurkas have a rare musical flavor and charm which only the genius of a Chopin could give them. The Mazurka in A minor is one of the most popular. The first section should be played with a lightness and sweetness like fairies dancing. The tempo, Lento, means "slow," but the metronome marking in most editions is a "ello. There must have been an editorial error somewhere in the past, for the metronomic marking makes this a very lively composition. Lento would make it more or less of a dirge. Wonder how Chopin played it? The staccato notes should be es.

pecially short. Grade 3. Lento M. M. = 116















VELVET NIGHT

A broad, sweeping melody sustained by appealing harmonies characterizes Mr. Federer's most recent composition. It should be played eloquently and feelingly without affectation. Grade 4.









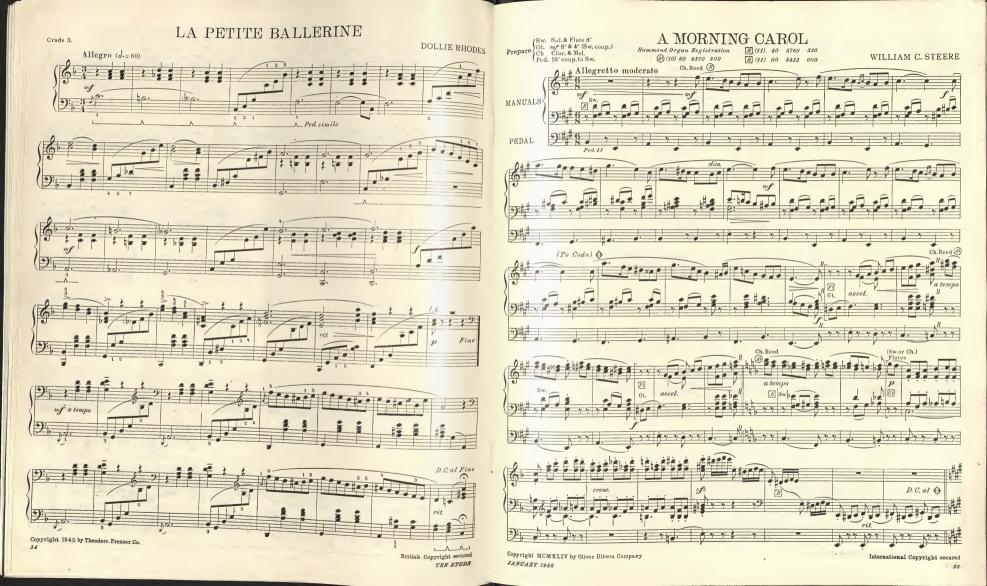
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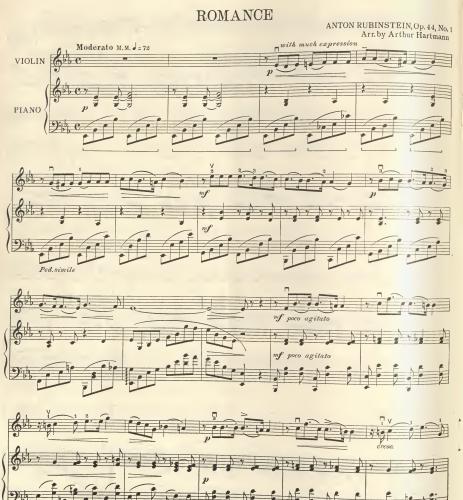




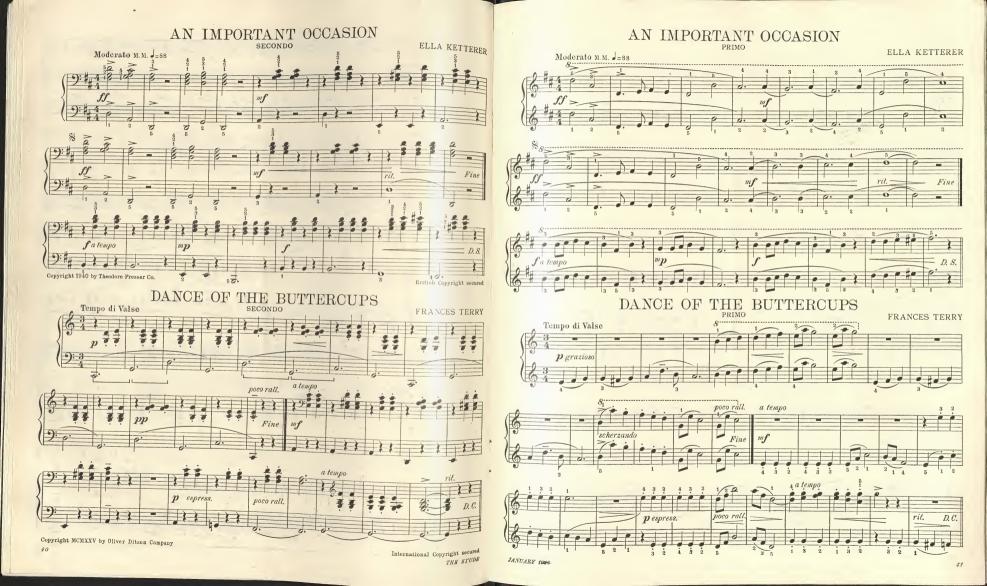














DRIFTING MELODY



The Teacher's Round Table

(Continued from Page 14)

or at the end of a program, don't wait outside if the applause continues, but short studio or public recital of not-toocome back at once and bow graciouslythis time twice. Don't forget the smile! And don't let those dumb well-wishers clutter up the artist's room to drool their silly platitudes before the concert. communicate with you until after your

Always know definitely what you want have a clean cut, authoritative musical, your hearers to understand your message if you send out indecipherable gibberish?

melodic shape before you begin every number. Half the battle is won if a long rhythmic pulse is established at the outset of each piece. Give fuller and richer amounts of tone in an auditorium than you ordinarily use at home. Give extra strong stresses on top melodic tones of chords, melodic lines, and bottom (bass) tones. Beware of letting phrases "die" rhythmically or tonally. As soon as your ear warns you of an anemic fade-out rejuvenate the phrase with reinforced tonal richness. If in doubt about pedal, most of your audience likes clear, precise, crystalline outlines at all times.

Posture at the Piano

There is finally the matter of posture at the piano. So many pianists present such an uninspiring or downright awful spectacle at the keyboard that their playing demonstrates the triumph of music over matter, Their own musical qualities and sound interpretations succeed in shining through in spite of awkard, sloppy or unaesthetic approach to the instru-

We all know the various types well: the pianists-mostly tired, downtrodden music teachers-with the Sad Potato Sack Slump at the keyboard: the "Potato Bug Pickers" with eyes and fingers fanatically glued to the keys as they shake or snatch the "bugs" from the bushes; the "Claw Sharpeners," who viciously dig, yank, and grab at the instrument; and don't forget that malevolent tribe of "Rug Beaters"-among them some of our popular young piano thumpers-who whack, slap, and smite with formidable but futile blows. . . . These types are, alas, with us always. But why set up such unnecessary obstacles to the enjoyment of your playing? . . . A on free, swinging shoulders, feathertural keyboard approaches are not difficult to attain and maintain.

However hard, conscientiously and inthat annual recitals are an ordeal for the keyboard. most pianists. But I can assure Round compensated by the added prestige, con- By Gosh"!

JANUARY, 1946

fidence, and authority in playing and teaching, and the inner satisfactions which result from the tough discipline, I wish more teachers would set themselves a goal like M.A.L.'s. It does seem. doesn't it, that any musician-teacher deserving the name, should be competent enough to give at least an occasional difficult solos or ensemble pieces for his pupils, their parents and friends?

May I add a final word for those serious young people who plan to make music their life's work, and who are amor between groups. Forbid anyone to bitious to play in public? Let them remember that it takes an enormous amount of vitality, enthusiasm, and unremitting discipline to become a good to say to the audience by way of your musician, . . . Already the early student music. For every piece on your program days must be an unbroken period of stern mental, musical, and moral disand emotional "programme" in your cipline. You must learn to take every mind to project. How can you expect situation in your stride, to make no excuses for conditions or circumstances, to take life on the chin, to grin, bear it. Plan to begin all rapid pieces a little come through and come up smiling. You slower than you feel the tempo at the cannot offer alibis for incompetence. If concert, and contrariwise play slow pieces you have a heavy cold, are nervous, upset. or exhausted, if the piano you play on Feel the definite, rhythmic pattern or is wretched, you must give no visible (or unified swing in the accompaniment or audible) evidence of it. Grit your teeth, control your brain heart and hands perform the required tob and deliver the "goods"!

If you are unstable, maladjusted, insecure in your youth you cannot expect to become an outstanding or even good musician unless you take immediate steps to rid yourself of these shortcomings, . . To walk out on the stage, sit down at the piano and try even remotely to approximate your ideals is the toughest task I know-one that takes an appalling amount of determination and guts. But use too little rather than too much, since if you do go through with it, you will acquire riches worth infinitely more than precious gold and fine diamonds. You will develop technical, mental, and musical control, you will build up your confidence, deepen your convictions, and strengthen your own authority. Sometime you may even be given the final satisfaction of momentarily breathing the breath of throbbing, pulsating life into the creation of a great master, a re-creation not after your own image, but in the rich, glowing spirit of the creator himself. . . . If you fail to achieve this, what remains? . . . All your life your spirit will grow, bloom and bear fruit. You will learn to love, respect, and understand music. . . . That is enough for any musician to aspire to, isn't it?

Bass Lines and Spaces

Do you think it better to number the bass clef lines and spaces from the bottom up, or the top down?—B. E., Texas.

If the treble clef is numbered from the bottom up, the bass clef should naturally number from top down . . . (first line A, second line F, and so on) in order to synchronize with the treble "anchors. Thus the G clef originates on the second treble line, the F clef on the second bass straight, relaxed back, an erect head set line. "Treble" C is third space, "bass" C also third space, and so forth. Don't for weight elbows moving graceful arms un- get that pupils must be able to call lines obtrusively over the keyboard-such na- and spaces of both clefs up and down, skipwise, and in all sorts of ways, with machine-gun speed. . . . Then, just as speedily they must be required to locate telligently you prepare, you can be sure these on the piano without looking at

And if you must give them a memory Tablers that the strain, the worry, the prop for those descending bass clef lines self-denial, the agony are more than (A, F, D, B, G) why not, "Al Fell Down,



 Thousands of these two books have already been mailed on request to youth, to parents, and to music educators and teachers, and the response has been amazing! Without exception they praise the value of their educational appeal and their contribution to the music training program as a whole. For teachers and students, these books are especially helpful as they stimulate interest and broaden the outlook on the advantages and opportunities which music training provides. Mail the coupon today for your free sample copies. These books are available without obligation, to all music teachers and students who send for them.

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A Philosophy of Vocal Study

(Continued from Page 16)

in Mozart one finds the perfect combination of precision, clarity, music, and interpretative values. If one can make these elements sound forth in Mozart as they should, one can release them anywhere, I experienced this when I studied with Debussy. There was no bel canto in Debussy. When I first knew him, he had just come from Russia, bringing with him not only his new scale, but a sort of rough harshness-the furthest thing from Mozart that you can imagine. Yet in me, fresh from De Reszke's counsels, he found a Mozartean bel canto-and he liked it. He could be rather severe in taking singers to task for tone, line, phrase, but he never corrected me. The nebulous, moon-beamed vagueness of Debussy's music most certainly did not extend to his person, He was a precisionist of the first order. He demanded absolute and disciplined exactness in every detail -and demanded it like no one else! The very elements that make for excellent Mozart singing enable one to sing De-"By way of closits anall give you

one more purely vocas nint. De Reszké gave coloratura exercises to every voice, and insisted that we sing the high ranges with our nose closed-actually, holding it shut. Why? To avoid too much nasal resonance; to keep the tone from sounding nasal. Nasal resonance, after all, is the singer's line of least resistance. The head is so constructed that air does emerge through the nose, whether we will it or not. By closing the nasal passages, the air is sent through the upper chambers of resonance, and the tone is freed of excessive nasality. Until one has practiced this way and experienced the sensation of head resonance (in contrast to masque resonance), one does not know the real meaning of well resonated tone. Where the natural, or speaking, voice is inclined to be the least nasal, this drill is invaluable, But that, of course, is an-

other of those individual problems. "All singers have noses, mouths, throats, vocal cords, diaphragms-yet all tones and all singing-results are different. Again, the cook with his blending of Records for the New Year whatever the blending, though, it is wise to keep in mind that the best thing voice study can accomplish is to keep the voice in its natural state!"

A Reform in Music Teachton

(Continued from Page 9)

not the expression of humanity and all who own the soprano's earlier Victor disc that concerns humanity? The realistic of Caro nome (No. 7383) will find, howbusiness of living in the world forces all ever, that although her singing here is of us to wear masks. Seldom do we show accurate, she does not reveal the same ourselves as we really are! Yet the comease of style nor her former spontaneity; poser must not allow any mask, any time has evidently made it necessary for pretense, to come between himself and her to pause slightly in her execution of the truthful revelation of his soul. The certain florid passages. But the years music of 'fads' and of 'schools' passes- have brought a lovely quality to her AXEL CHRISTENSEN STUDIOS

mission or Taxas and or Taxas a

posers; those who write paper-music, according to rule or fashion; those who write to be 'original' and to achieve something that others have not achieved; and, finally, those who write music because they cannot live without it. Only the third category has value. These composers work for an ideal, never for a practical purpose. And the artistic conscience which is a prerequisite to artistic freedom imposes upon them the duty of working towards sincere expression, both of themselves and of humanity, To achieve such expression, the serious composer should study the musical heritage of his country, the geography and ethnegraphy of his own and other lands, the folklore of his land including its literary poetic and political aspects as well as its musical expression. Only in this way can he arrive at an understanding of the complete folk-soul.

"In each of our four categories, then, radical reforms are needed. We should see to it that our pedagogical routines are based first of all on the clearest possible understanding of the terms, words, and expressions that will be used throughout the entire course of musical education. We should strive to free music-teaching itself of all false values, insisting on the education of the ear and the soul, and discarding the futile academism of purely intellectual 'paper music.' We should plan the training of our artists and our composers so that they appreciate their duty as servants of bumanity. In such a way, music will flourish as a vital element in our complete social structure

"The music of the future? I have no predictions to offer! I believe in living in the present. However, I venture to think that the bitter pain of these war years will result in a greater spiritual awakening. Through suffering, people will realize that they have needs of the soul which can never be satisfied by academic paper-music. They will demand that music-of-the-heart which is the sincere expression of mankind. Then, perhaps, there will come a desirable reaction against ugly-sounding 'modernism,' and the world will again hear music that is beautiful because it sounds beau-

(Continued from Page 12)

the latter discloses a vocal style which is none too certain; one recalls the older recording of Ponselle and Telva which was far better sung. Mr. Warren has a good time singing his two arias.

Verdi: Rigoletto-Caro nome; Proch: Air and Variations; and David: Le play Perle du Brasil-Charmant oiseau; sung by Lily Pons (soprano), with orchestra conducted by Pietro Cimara. Columbia set 582

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that in the school band a poly pray chair clarpresume to hold no further social espirations
taken clarinet for one year and three months rity what little voice (contratiol) I have and
and I am a twirter in the band. My facaber is thereby to give muself more when
the bound my hold the school of showing me how to direct bands, and so forth. [amily less pain.]

I am also taking French on the side so that I 2.—Can an annoying vibrato be overcome in showing me how to direct bonds, and so lorth, Jamily less pein.

I am disto faiting French on the disto other II.

I am disto faiting French on the disto other II.

Can be oble to sing it. I cloo play the piens, other in the control of the contro Feuchtinger Voice Method PERFECT VOICE INSTITUTE

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Another Young Operatic Aspirant Q. I am a lyric appraise, seventhern pages old, you could have and whistle even before Q. I am a lyric appraise, seventhern pages old, you could talk, lead us to believe that you G. I approximately a long to the large of the page of the large of A. There should be no difficulty for you, as remain what it is, but that it will most certainly not you live in New York City, the musical center time from a child's voice into that of an adult

A Young Clarinetist Who Prefers to Sing
Q. I cam a girt of thirteen and one-half years,
in the Bighth Grade, and I play first chair clarin the B

church, His Eye is on the Sparrow. We take
Thus Firms and after reading all the voice erric
Cles in the February and March issues, I have
come to the conclusion that he is the urong
kind of a teacher for me. Could you give me
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than the country of the countr singing. Certainly the vibrato can be overcome in time with the help of a good teacher. Stand

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THE ETUDE

Two Aspects of the Cuban Musical Landscape

(Continued from Page 6) and Contra-Danza, the Negro element of rhythm has been so completely incorporated as to be considered the basic source, Ignacio Cervantes, the celebrated Cuhan composer of the Colonial period has left us true versions of this form in his masterly works, "Danzas," for piano,

The Danzon form has been used with such profuse and diverse application that nearly all classical Cuban themes symphonies, operas, operettas and so on, have had their germinal rhythm metamorphosed from the rhythm of the Danzon, The Danzon was very popular in the salons of the upper classes as well as in most of the entertainment centers of Cuba, Today it has been replaced by the Son



Gügjirg, El Pregón

The Guaitra or Punto Criollo, conveys, as does no other popular native form, a profound melancholy, a nostalgia for the fields of Cuba. In these fields of blazing sunshine, with their thatch-roofed huts and palm trees-endless fields of deep monotonous green, of penetrating, maddening scents-the dark, plaintive accents of the Güaiira are intoned by the indolent peasant within the recesses of the solitary cottage. It is a poetic sentimental song, the medium through which the white Cuban peasant bares his soul. expressing his hopes, and recounting his chestra: and Moisés Simons, in his celesufferings; it is replete with reflections brated popular composition, El Manicero. of the bitter, hard life whose cause is the oppressive nature of the tropics

The Gügira

a - gua mi pe-nay sue - ños, a - gua



Among the popular Cuban musical

Congo, La Conga, La Comparsa, La in Haiti. Rumba. All are violently exciting in their potent rhythms. One is at a loss properly to describe their powerful emotional impact. Hearing these Negro rhythms one is engulfed, hypnotized by the persistent. stubborn vibrations which completely paralyze the will and create confusion

El Pregón (the street-cry of the within oneself by the sweep and magic vendor) is of Spanish origin. It has of their power.

undergone a transformation through a Both the Son and the Conga have at long evolution and has become a native, tained great popularity everywhere; the popular, typical musical expression of first, with its strident orchestration and the country, abounding in color and inthe country, abounding in color and the terest. Its extremely musical bright char- exciting and contagious rhythm. Since acter fills the streets and squares of the echoes of these popular forms devillage and city where the vendor cries rived from the musical ritual of the his wares. Many Cuban composers have Cuban Negroes reverberate on every conemployed the Pregon in their works. tinent, there is no need for detailed ev Among these are Amadeo Roldan, who planation. All the world knows them among these are Amadeo roudan, who particularly North America, where they uses the form with great skill in the particularly North America, where they second movement of his "Tres Pequenos are heard over and over again to the Poemas" (Three Short Poems) for or- saturation point in cabarets and night Ritual Dances of the Yoruba Tribe

(Lucumis) and Pantomime in the Nañigo Rites. I consider it more important, there

fore, to discuss the sacred music in the ritual liturgy of the Yoruba Negroes and the ceremonies and pantomimes of the Nanigo sect of Cuba, significant Afro-Cuban elements in West Indian music. In addition to these two, there exist in Cuba various musical types which stem directly from Africa. They are known as Bantú or Conga, which may still be heard in the dance music of the peasants Calabari, associated with the Nafigor rites; Ganga, supposedly the authentic forms, quite frankly influenced by Rumba-Cubana (a dance resembling the Negroes, the following most significant Conga and quite as exciting and dynamic may be included: El Son, El Tango and Arara music which is known as Vodo

> Of all these, the "sacred music" of the Yoruba Negroes is the best preserved. In Cuba the Yoruba Negroes-the most civilized Negroes on the African continent-are called Lucumi, which is the name of the slave center on the African (Continued on Page 60)



Worth Your Weight

(Continued from Page 11)

Sonata, Op. 10, No. 1, first Movement)



Presentation of Weight

Unraveling the complications and ramincations of this important principle of weight playing for a student is one of the teacher's most difficult tasks. The more simple and practical the presentation the more quickly will it be assimilated by the student. Since mere arm weight does not give us the ability to play any more than mere body weight gives us the ability to walk, it is very wise to minimize the use of the word "weight," and define it as "energy." "vitality," "energized weight," "momentum of the arm," or any nomenclature which will make for clarification. Tone control requires a very discriminating procedure. Merely dropping the arm into the keyboard obviates precision because the force is neither determined for, nor directed toward, any particular tone, and the results are haphazard at best,

Purther clarification of sheer weight versus energy (or energized weight and its uses) may be attained by recourse to simple, practical illustrations. For inpilot to soar at will. Increase of motor less speed and lower altitude.

In piano playing the amount of power necessary for a given tone is acquired short, and the short notes long (change through an intimate association with the legato into staccato, and staccato into feel of key-resistance. The more highly legato). You will be amazed at the the playing apparatus is perfected into strange result. The character of the muone unified leverage system from shoul- sic will be changed completely-in some der to sound, the more uniformly will cases into a bizarre and grotesque perthe arm be carried over the keys, with version (a parody) of the original. You the energized weight assisting the hardly recognize the piece. It has lost fingers in their actions. When the arm its outline, its face, its shape. functions as a floating base the weight and muscular energy complement each amateurs (and some older ones) who

For an increase of tone or playing and vice-versa. There are many equivafrom the shoulder region. Confluence of tually sound idiotic. It makes one think power demands an alertness in carrying

JANUARY, 1946

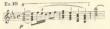
the arm; it is not a power which is initiated and terminated with the single tone, nor is it in the least constricted

The teacher's prime objective is to get the feeling of these principles across to the student. The dangers lie in the fact that certain sounds can be duplicated on the piano with various muscular conditions, some desirable and some not. Since tone in its final issue is produced by control of key-speed, the muscular adjustment which gives the finest command over the key is the one to aim for. The listening ear is the surest guide; consequently, it is indispensable in training and disciplining the arms and muscles to a fine differentiation in the application of power so that the reflections of the mind and the emotions can be reproduced into good tone and expressive playing,

Good and Bad "Punctuation" in Phrasing

(Continued from Page 10)

same theme transformed into an angelic, sweet song by the following phrasing,



We can see how important correct "punctuation" in phrasing is. We can stance: an aeroplane standing on the "make or break" the character of a runway with motors idle represents theme by good or bad "punctuation." As inanimate weight only, and is of no value an amusing experiment, to see what or significance to transportation. But set wrong phrasing can do to a piece, take the intricate motors going and at once the first eight measures of the opening there is power and energy, which, work- theme of the following compositions: ing on the weight of the plane as a Schubert. Moment Musical Op 94 No 3 base for its efforts, and against the force F Minor; Schumann, Grillen (Whims); of gravity, causes the plane to leave the Chopin, Waltz C-sharp minor, Mazurka ground and under the control of the B-flat major Op 7 No 1; Delibes, Passepied: Scharwenka, Polish Dance; Grieg, power produces greater speed and higher Wedding-Day at Troldhaugen; any waltz altitude, decrease of the power produces by Strauss; Gebhard, Gavotte; and change the phrasing marks into their opposites, that is, make the long notes

There are some young students and are utterly indifferent, almost desensitized, to the punctuation marks in music activity the energy is simply increased, They are like some people who write a ten-page letter without a period or lent examples of energy use outside of comma. They are living in eternal bliss. pianism. For instance; manipulating a When playing the piano they wallow in small tack hammer from the elbow em- a sea of emotion. They are having a ploys fore-arm stroke; wielding a sledge grand time. But the poor outside listener hammer requires considerable activity is not! To him it all sounds unintelliof the large muscles of the shoulder gible, without "law and order." He can't and back; closing a door with the tip make out what they are "talking about." of the elbow (fore-arm bent back with They try to portray joy, sadness, grace, the hand touching the shoulder) reveals humor, dramatic fervor, and so forth, the fact that the upper arm and shoulder but are utterly oblivious to the phrasing muscles are effecting the work. This is of the music. They connect or separate another indication that muscle isolation notes quite capriciously, as the passing cannot exist and is convincing evidence whim lets their fingers toy with the keys. that the chief source of power issues Such "hit-or-miss" punctuation can ac-

(Continued on Page 60)

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(Continued from Page 21)

was. And it would have a surprising melwood had been affected by the maltreat-varius, or Stainer, or Amati, or some natural takent, to new and given her stability, had she only been ment it had undergone, and instead of other famous name. Although the likeliment it had undergone, and instead of other famous name, Although the likell-increasing in resonance with the passing hood is very remote, it may be genuine; Beethoven received early guidance from permitted an opportunity for quiet and increasing in resonance with the passing hood is very remote, it may be genuine; rated. The artificial aging process, there- deed. If the tone is satisfying, that is the children, played chamber music with rated, the artificial aging process, there-deed, if the tone is satisfying, that is the condition, payed conditions, Mozart and cared less about music. She questioned fore, was soon abandoned by all the better main thing. But if the trige is felt to their fathers and brothers; Mozart and cared less about music. She questioned to the payed conditions about music. fore, was soon anandoned by all the better main tuning. But it the urge is rest to their lathers and the better main tuning. But it the urge is rest to their lathers and the better makers—only to be enthusiastically taken have it valued and its origin determined, his sister have long been models of the ability of her child's excellent teachers. makers—only to be enthusiastically taken have it valued and its origin determined, his sister nave and the nave and then there is only one thing to do: sub-brother-sister performance, encouraged when she noticed the child constants up by less scrupulous men who saw an then there is only one thing to do: sub-brother-sister performance, encouraged when she noticed the child constants opportunity for quick financial gain. The mit it to a reputable expert for a personal result was that there soon appeared large examination. numbers of interesting-looking "old" violins that were easily sold to the credulous at prices far exceeding their intrinsic merits.

A word about labels. It will probably have been gathered from the foregoing remarks that the label is of no value whatsoever in determining the origin or worth of a violin. Most violin lovers know this, yet a faded label printed in

--- "Made in Japan." The object of the acquainted with each other addition and meet alternately eration would have helped. In later year, letter was to ask at what period of his bine their groups and meet alternately eration would have helped. In later year, life Stradivarius worked in Japan!

In spite of the chicanery that was enough rooms are available. formerly practiced on violins and violining the teacher may remine the herself" through music, even though musical progress of the herself" through music, even though the control of the herself through music, even though the control of the herself through music, even though the control of the herself through music, even though the control of the herself through music, even though the control of the herself through music, even though the control of the herself through music, even though the control of the herself through music, even though the control of the herself through music, even though the control of the herself through music, even though the control of the herself through music, even though the control of the herself through music, even though the control of the herself through music, even though the control of the herself through music, even though the control of the herself through the herself through the control of the herself through th was. And it would have a surprising melists, the owner of a violin need not be that the early musical parties of felt she was more worth expressing the lowness of tone. But the fibres of the unduly discouraged if it is labeled Stradi-great composers was due, aside from felt she was more worth expressing the lowness of tone. But the fibres of the unduly discouraged if it is labeled Stradigreat composers was out, actually discouraged if it is labeled Stradigreat composers was out, actually discouraged if it is labeled Stradigreat composers was out, actually additioned were the great composers, would have
wood had been affected by the maltreatvarius, or Stainer, or Amati, or some natural talent, to help and guidance were the great composers, would have
seen the great composers, would have
seen the great composers was out. of years, such violins steadily deterio- or it may be a very fair instrument in- their fathers; Mozart and Schubert, as private practice.

Parent-Teacher Groups for Music Studios

(Continued from Page 23)

old-fashioned type has an attraction so strate logical musical development and we have no plano." Many children come never had a thing done to it yet." magnetic that many people are influmate because the many be considered as look-out points on from homes where, unfortunately, there Just one more case-history: the boy enced by it against their better judg- the musical pathway. The teacher may, is no piano, but due to more logical rea- was "stepping out" some rhythmic gatment, What is not so well known is the if she desires, serve ginger ale and sons, in this case there was none because terms, according to his teacher's direcfact that before the war there was in cookies, though the era of ration books the mother would not permit such a tions, to develop his unreliable rhythmic Japan—let us hope it was in Hiroshima! has taught most people to get along clumsy piece of baggage to ruin the color expression, when his mother called a factory which produced, in sheets like comfortably without such things. She scheme and design of her living rooms "Johnny, what in the world are you postage stamps, very clever facsimiles of should, however, make the parents feel (plural). On the insistence of the teacher doing? Sit up on that plano bench right the labels of Stradivarius, Guarnerius, at home and introduce those who are one was finally purchased and placed—away and do your practicing. Im no Amati, and other great makers, Similar not acquainted. She may suggest appoint in one of the interiorly decorated rooms? paying out good money and have you factories existed in Germany and France, ing a chairman of the group and select. Not at all, In the pantry, out of sight, spend your time tap-dancing around the As an example of the faith sometimes a return meeting date; one in fall, and out of mind. As the builer and his co-room." placed in a label I cannot resist mention- one in spring, and possibly a midseason workers did not prove an inspiring audi
Fortunately for all concerned, not ing a letter received not long ago by one date would be practical. Sometimes a ence for the daily practice, the child many parents can be classed in these of New York's leading connoisseurs. It teacher from another community could soon dropped her music to take up draw-extreme categories, but in any case, the

by the father, The mothers of Rubin- raising and lowering her foot on the by the lattier, the interests the planist pedal. "Darling," she said, "please decide Percy Grainger were the first advisors of their now famous sons.

An Unfortunate Situation

such incidents as the following would be to have the piano tuned. "Oh, no," she avoided: One golden-haired ten year old replied, "it could not possibly need any. pupil, artistic and imaginative, was mak- thing done to it yet. I've had it only a ing no progress, and on being asked why, year and a half and I have had my replied to her teacher, "Well, you see, washing machine three years and it has varius label, but with an additional line cases several teachers, if sufficiently well herself" in the safety-zone of her own

-"Made in Japan." The object of the acquainted with each other, could combine their groups and freet accurate the girl jumped from a hotel window in each other's studios or homes, if large the girl jumped from a hotel window according to newspapers. according to newspaper report. It would In spite of the chicanery that was enough rooms are available.

The teacher may remind the parents seem that an opportunity to "express of the herself" through music group.

Another type of parent knew little and whether you want the pedal up or down and stop wearing it out that way."

And there was one other who made a few choice remarks to the tuner when Also, through parent-teacher groups, he telephoned to remind her it was time

carefully transcribed the familiar Stradi- be invited to come and speak; in some ing, in which medium she could "express teachers" work can be made lighter and

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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.

Material for Double-bass
Miss B. M. P., Tennessee. The newest
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A Double-Jointed Thumb String Bass Method. Also the Simandl 30 String Bass method. Also the simandl 30 Studies. As for solos, you might be interested in the Gluck-Sevitsky Melodie, the Gossec Gevotte, the Romance by Prokofiev, and the Vivaldi Intermezzo. All these studies and The Erupe.

The Erupe.

The Erupe.

Questions on Stradivarius
Mrs. L. M. C., Ohio; C. D. H., Ohio; Miss M.
M. O., Maryland; Mrs. J. B. E., Texas.—Antonius Stradivarius, the greatest of all violin makers, was born in Cremona, Italy, about 1644, and died there in 1737. In most of his violins he inserted a label which reads, "An-tonius Stradivarius Cremonensis Faciebat Anno "Cremonensis" means "of Cremona." "Faclebat Anno" is not the name of the maker, as some people think; it means, in literal translation 'He was making it in the year " But, as I have had occasion to point out many times in these columns, the presence of such a label in a violin is no indication that the instrument came from Stradivarius' workshop. There are came from Stradivarius' worksnop. Incre are many thousands of violins bearing correctly-worded labels, violins ranging from cheap fac-tory-made fiddles to really beautiful instru-ments. The sentence, "Made in Germany," is a clear sign that the violin in question belongs in the former category. Apart from that, the only way in which the owner of a violin can find out its origin and value is to send it for appraisal to a reputable expert. For a small fee, any of the firms that advertise in THE ETUDE

will furnish this service.
Incidentally, the use of the word "faciebat" throws an interesting light upon the state of mind with which Stradivarius approached his work, and his concern for the opinion of his clients. Instead of using the more obvious "fecti"—meaning "he made it"—he uses a tense of the verb which implies that he took a tense of the verb which implies the verb which implies the verb which implies the verb considerable period of time to make the instrument. In other words, he wished it to be clear

How Much Should He Practice?

the matter of quick coordination between eyes. various grades, you should apply brain, and fingers, and that is a quality which cation Department of THE ETUDE ouan, and mat is a quality where the distribution of the distribut start to play the violin at your age, you know.

Saint-George living in France in the eighteenth But if you want a guess, here it is: If you prac-century; perhaps he is the one you have in But if you want a guess, here it it. If you prac-tice one hour a day, it will take you at least two years. I hope this will not discourage you. I hope, rather, that you will start right in, for if you are pulsed with it would start right in, for if you are patient with it you will get a great deal of fun out of the mere studying.

B. H., Quebec .-- So far as I have been able to find out, no commercial recording of De Beriot's 7th Concerto has ever been made. If any of our readers know of one, I shall be glad to hear about it and will print the information in a later issue. I am sorry not to be able to help you

Value of a Testore Violin

P. C. Nova Scotia.—There seems to be no in-formation available regarding a maker named Thartus Prau. Are you sure you have tran-Thartius Prau. Are you sure you have trans-scribed the label correctly II you have, then he some obscure maker who put his mane in the properties of the properties of the properties of the tildus label may be an entirely fis-tification of the properties of the properties of the properties of the was impossible to guess. Such things are realite, must therefore be determined entirely and its meet as a tone-producing instrument. It is very valuable serties.

Mrs. D. S. G., New York.—A double-jointed thumb can be a real handicap to a young student; but as the child gets older, and if consistent practice is maintained, the joint often gets stronger and the handicap disappears. I have exercise very beneficial. I have the pupil buy a ennis ball, and spend five minutes several times a day strongly gripping the ball with the weak finger or thumb. The grip should be maintained for about three seconds and then relaxed for the same period of time. In your daughter's case, she should make sure that she is gripping with the entire length of the thumb and not merely with its tip. This exercise tends to strengthen every finger. As your child seems equally gifted for both piano and violin, I think you should let her decide which instrument she wants to concentrate on.

Mrs. M. L., Michigan.—The above answer, I think, takes care of your question as well. I do not know of any device that can be slipped over a double joint to keep it in place. You will find your last question answered on the Violinist's Forum Page for February, 1946.

M. R., New York .- A number of years ago I heard about the vaudeville stunt in which a violinist by playing certain notes could shatter glasses standing some distance away from him I have not the slightest idea how it was done. It is possible that a certain type of very thin glass could be broken in this way; but I am more inclined to think that there was some hocus-pocus in the trick, and that the glasses were broken at the appropriate moment by

Mrs. B. G. D., Massachusetts.—I do not have space here, unfortunately, to list all the pieces you mention, together with the proper grading for each. However, I can say that the first ten would be between grades four and six, while the Bruch Concerto would be about grade seven. This is in the grading which gives grade E. M., Illinois.—You pose an awkward question! Violin playing is not just a matter of eight for the most advanced pieces. For a cala-nimble fingers and a good intelligence. There is various grades, you should apply to the Publi-

I. T., California.—Leonario Genaro is not listed in the books at my disposal, nor is his name known to the leading dealers in New York, That does not mean he does not exist. york. That does not have a survey whose fame is strictly local, but who may in the near future become much better known. At any rate, Genaro is not one of the better known con-temporary Italian makers.

Grade of Violin Solos

Sister M. C., South Dakota,-There is a tre-

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Developing the Staff Pianist for Radio

(Continued from Page 24)

after his first application.

and-stand-by position on NBC, let me radio planist. Such duties are well retell you shout some of our planists. Mil- warded-but there is no chance whatever ton Kaye climaxed much experience with for a pianist who cannot fulfill them theater and symphony orchestras by adequately and artistically traveling as accompanist to Heifetz and "So much for music as such, Another advancing to chief pianist on another point comes to my mind and I should be network. Artur Balsam has an interna- dealing less than fairly with the amlies along similar lines), but this will close family ties as my greatest satisgive ambitious youngsters an idea of faction."

not 'gone through' quite as much as I what a great network expects of them not 'gone through' quite as much as I and with whom they will compete. All relt necessary for complete security of the vast network like NBC, where there is these gentlemen are master planists in vast network like NBC, where there is the concert sense, and they often am no time to train people and where topno time to train people and where top-rank service is required at all times. called upon to make use of their virtuosa rank service is required at an amount of their virtuoso Thus, I did not engage him, but told him, abilities. In addition, they play chamber Thus, I did not engage min, but out min, works, perform with large and small or, frankly, that I was interested in the and would watch him, I did. I watched chestral units, play accompaniments, and and would watch him, I did. I watched the him go to another network, build himself pear in hit and jazz works, and give in there, and become so proficient and readings from new manuscript music. up there, and become so promoter and And at all times, one or another of them versatile that I was only too grate versatile that I was only to g of providing first-class entertainment. fter his first application.

"To give you an idea of the quality on no notice whatever, for an audience of musicianship we require for a staff- of millions. Those are the duties of the

tional reputation as an accompanist, and bitious student if I neglected to mention frequently appears as concert soloist in it. In addition to perfecting musicianship recitals of his own. Earl Wild has just perfect the kind of thoughts, of personal left us to concertize. (It was Wild, I may philosophy of living that will be heartenadd, who was chosen by Toscanini to ing and attractive to people when it perform Gershwin's Rhapsody in Blue reaches them through your playing. For under the maestro's baton.) I might add reach them it will-no performer exto the list and recount the accomplish- presses more than the spiritual fabric ments of our staff organists (whose work of his own inner soul. For myself, I count

Come and Make Music

(Continued from Page 18)

is quite another problem. To the good teacher will draw ideas for its developteacher, it opens up a vista of interesting, ment, of teaching success and the point at themselves can plan. which most of the failures in teaching

The second suggestion is that each mu-

breakdown of her plans, yet she knows these goals. that the problem is hers to solve and these goals.

The class may experience a single comthat in most cases she eventually will position in so many ways that it is a

to the problem of how to reach goals. but has also saved many critical situa-tions in the many critical situa-lected this song for a part of their gradtions in the music class. Boys and girls uation music. will work tirelessly on music of the best uation music.

The mastery of procedures and technological transfer of the section o quality if it is going to be used for a niques is a necessary part of good teach-

They represent many hours of intense, The project usually should be extremecreative thought. The fulfillment of these ly simple. It must appeal to the fancy of plans so that the goal may be reached the children. From them the resourceful

exciting experiences. It is her very reason The study of integrated units will also for being. She grows more zealous as the provide a source of material for a broadcourse unfolds and each problem pre- er music experience. This study naturally sents a new challenge, for it is here that leads into some sort of a delightful she is continually tested. It is the core culminating activity which the children

sic lesson should provide an opportunity The young inexperienced teacher so for pupil growth in musical anderstandrecently filled with high hope is frusing and skill. Some particular emphasis trated by the cooling interest and remust be kept in mind. Rhythmic probsponse on the part of the class. The lems, pattern study, melodic beauty, skillful teacher may be baffled by the nationality traits in music are some of

Two suggestions are presented relative Recently, a teacher presented a Mozart Minuet to her class. In one lesson they First, music in the classroom needs discussed the character of the dance and and must have specific and constant listened to several recorded Minuets. In motivation. This may be carried on in another, the pattern was analyzed and innumerable ways through a functional expressed. The simple four part harmony type of music experience. Festivals, con- of the choral setting was then spelled certs, assemblies, and classroom proout and after several lessons of this sort grams provide activity that has proven the song was sung in costume for a to be not only good educational practice, period program. The class members se-

definite purpose. In fact, they will polish ing and will clarify learning for the pupil, and refine their performance until their yet these teaching skills must be conmusical taste has reached a very satisfyting level.

yet these teaching skills must do not
tinually evaluated so that they do not
tinually evaluated so that they do not become dull meaningless fetish, and the

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pupil a tool in the hands of the tech-

In conclusion, the invitation to, "Come and make Music," is an experience that may be offered by the teacher and accented by the learner in such a way that music will be a potent force in education and girls.

How Shall Woodwinds Be Taunht

(Continued from Page 19)

the need for double and triple tonguing. ance of a private teacher. The class teacher can hardly give the individual come to me for study in the Conservatory who have not been made to realize the tongue is to articulate or pronounce fingering!" the tones, and not to hit or "spit" them. I am personally indebted to one of my former teachers on this point of light

teacher is invaluable.

The principle of lightness of attack ap- player is extremely careful to compenplies to all reed instruments, including sate for the several physical changes of the oboe and the bassoon. It might be temperature, acoustics, dampness, and added here that saxophones, particularly so forth, and because he is an artist he the larger ones, require a slightly differ- knows quite well how to overcome these ent position of the tongue. Because of obstacles. Every player must learn which the farther extension of the larger notes on his instrument need favoring leading to a fuller, richer life for boys mouthpiece in the mouth, the tongue up or down. The flutist must learn that must be arched in such a way that the his instrument tends to blow sharp when tip of the reed is struck, not by the tip being played loudly, and flat when played of the tongue, but from a point back softly, while the natural tendencies of from the tip which is consistent with the pitch on the clarinet work in reverse distance of the mouthpiece in the mouth. order. The clarinetist should learn also, To allow the tongue to lie extended un- that to lower the pitch of his instrument der the reed is undesirable, and will often to any great extent, he shall probably give the disagreeable "slap-tongue" effect "pull-out" not only at the barrel, but on which a few years ago was popular in the middle joint as well. Often, if the swing bands.

No other family of instruments has problems of intonation so great as those slides, they will force the pitch of the These types of tonguing need the guid- of the woodwind family. Not long ago band so high that the woodwinds strugwhen I was rehearsing the Brahms gle to "lip-up" the pitch or play flat. "Quintet in B Minor" for clarinet and Players on the metal clarinets should attention necessary to follow through strings, with a fine string quartet and realize that they will probably need to on this important matter, even if he is was making a special effort to favor the pull their barrels considerably, more than well qualified to do so. Numerous flutists pitch of certain tones, the artist cellist do the players on the wooden or ebonite in the quartet exclaimed in amazement, instruments. In private study and play-"I thought on the clarinet that all the ing with piano accompaniment, the pupil the true function of the tongue. They player had to do to play in tune was to should learn how to tune his instrument are soon shown that the function of tune the 'A' and execute the proper properly and how to play in tune.

Effect of Temperature To play in tune requires a sensitive ear

me, that the stroke of the tongue to its of the instrument and the effect of tem- tends to point out further the need and point of contact is just as light and quick perature upon it. Only this morning a desirability of having a good private in the loudest ff as it is in the most deli-student brought his accompanist with teacher in the study of any of the woodcate pp. The difference in volume be- him to my cool studio to rehearse his winds. tween the two markings, fortissimo and solo, His clarinet was cold. He proceeded pianissimo, is gained from the force of to tune his concert "A" and to start playthe breath which follows each attack and ing. The first several measures sounded not from the force of the attack itself. well in tune, but soon his throat tones Records for the New Year When the time comes for the young (those tones which are produced by usclarinetist to improve his tonguing, he ing the uppermost part of the instruwill need to realize that the tongue must ment) became noticeably sharp while arch back in the mouth in such a way other tones which involved the full length that the tip of the reed will lie ex- of the clarinet were still in tune. What here as well as in the other selections in tremely close to that portion of the was the cause of this? His breath quite this album. tongue which is to touch it, Proper at- logically warmed the upper part of his tack and speed in tonguing will best be instrument more rapidly than the lower, Prayer; and None But the Lonely developed by keeping the tip of the thus making the throat tones sharper Heart; sung by Gladys Swarthout (meztongue very close to its point of contact, than the others. He was not fully sensi- zo-soprano), with Victor Orchestra, Syl-When the attack is made, the feeling to tive to the physical law that warm air van Levin (conductor). Victor disc 10the player is that of a very light flick raises the pitch of all wind instruments. 1166. or brashing. I have often heard the fine The lesson from this illustration is that Miss Swarthout is to be congratulated clarinetist say that he can scarcely feel one should thoroughly warm the instru- on presenting us with a finely sung rehis tongue touch the reed when making ment with his breath before tuning for cording of the Prayer from Tchaikovsky's continuous staccato, Attention to light- performance. This, though, leads imme- "Moscow Cantata," which the composer ness of attack can never be over empha-diately to the fundamental issue of playsteed. Time spent on these important ing in tune in the band or orchestral nation of Alexander III in 1883. The

brass players in the band are not tuned down to a standard pitch by pulling their

Space in this article does not permit a complete discussion of the vital fundamental of playing in tune or a discussion of other important fundamentals. A attack in the thought he conveyed to plus an understanding of the mechanics sampling of the topic, as given above,

(Continued from Page 46)

Tchaikovsky: Moscow Cantata-

fundamentals with a capable private when we are constantly confronted with Prayer is a moving aria religious in spirit temperature changes. The symphony but with some operatic characteristics.

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THE THIRD CONCLAVE of Deans and Regents of the American Guild of Organists took place on December 27 and 28 in New York City. The two-day sessions, presided over by S. Lewis Elmer, Warden of the A.G.O., had for their highlights a forum on examinations, and a recital of the 1946 test pieces played by Vernon deTar at the Church of the Ascension. The event was one of a number arranged to mark the fiftieth anniversary of the Guild.

THE METROPOLITAN OPERA ASSOCIATION opened its New York season on November 26 with a spectacular performance of "Lohengrin," with Helen Traubel and Torsten Ralf (making his debut), in the principal roles. The first opera



The World of Music

"Music News from Everywhere"

icas contest. This jury consists of Eugene Spring" was performed in November in Goossens, Music Director of the Cincin- Vienna by the Vienna Philharmonic Ornati Symphony Orchestra; Valter Poole, chestra under the direction of Eduard Assistant Music Director of the Detroit Loibner, During the present month it Symphony Orchestra; Alfred V. Frank- will have its first performance in Sydney, enstein, Music Critic, San Francisco Australia, under Maurice Abravanel. Chronicle; Rudolf Reti, planist and composer; and Carl Page Wood, Professor of

occasionally publishes works for which prominent American and Finnish resiall of the old-time social brilliance again there is likely to be an educational and dents of New York, the program enlisted in evidence. The New York opening was artistic need, but little commercial defollowed the next night, November 27, by mand, has announced a "Guide to Latin Philharmonic Symphony Orchestra, conan equally distinguished and brilliant American Music," by Luther Evans. The ducted by Simon Parmet, and Karin opening of the Philadelphia season of the guide is a 274 page volume and may be Branzell, contraito, as soloist. "Met," when the company outdid itself in obtained from the Superintendent of presenting a genuinely outstanding per- Documents, U. S. Government Printing formance of "Der Rosenkaveller," by Office, for forty-five cents a copy. The is the metal plate or frame upon which Richard Strauss. The conductor on open- Library has also announced the issuance the plane is built and which supports ing night in New York was Fritz Busch of a series of Vynaite records of United the strain of the strings. This has made (making his debut), and for the Phila States folk songs in albums as a part of planos so heavy that they have been difdelphia opening, the conductorial end a plan to preserve permanently not ficult to move around. A new plate of was in the capable hands of George Szell. merely the songs, but the manner of cast aluminum alloy, which is sixty-four production of "Show Boat," for which singing them. Those who are interested per cent lighter than the old plate, has he had but recently written a new song

Composition, University of Washington. Sibelius was honored by a concert of the Shapiro to write short compositions for Finnish composer's works on Novem- symphony orchestra. THE LIBRARY OF CONGRESS, which ber 22, in New York City. Sponsored by

FIVE PROMINENT MUSIC authorities may write to Milton J. Flumb, Jr., In-been introduced by Winter & Co., which One of the country's foremost composers

model, weighing forty-five pounds. The old plate weighs one hundred and twenty

SAMUEL RICHARD GAINES, composer and well known organist, died suddenh on October 8 in Boston. Mr. Gaines, who had composed several hundred musical numbers, had been a resident of Boston for about fifteen years. He was born in Detroit and began the study of the organ at fourteen. He was active in New York. the Reichhold Symphony of the Amer- AARON COPLAND'S "Appalachian Detroit, Michigan, and Columbus, Ohio before locating in Boston,

> THE KOUSSEVITZKY MUSIC FOUNDA TION has named Howard Hanson, Olivier Messaien, and Heitor Villa-Lobos the composers to receive the 1945 commissions for symphonic works. Awards were THE EIGHTIETH BIRTHDAY of Jean made also to David Diamond and Harold

> > JEROME KERN, cre-

ator of many outstand.

ing stage and screen

successes, including

"Show Boat," "Sally.

"Roberta," and "Sunny."

dled on November 11 in

New York City. He had

been in New York only



since November 2, havhave been selected to judge all entries formation and Publications Officer of the proudly shows one of its women staff of music for the theater and streen, submitted by United States composers in Library of Congress, Washington, D. C. members holding aloft a plate of a spinet Mr. Kern was rated with Victor Herbert in his ability at Harrising in music, having studied composition ects is the annual performance of the in Germany and England. He was cred- "Messiah," which will be sung by a ited with a total of one hundred and massed chorus of three hundred and fifty four stage and screen shows containing voices, with the Harrisburg Symphony his melodies.

S/SGT, FRANK WITCHEY, noted Army denbush. trumpeter, who had blown "Taps" for presidents Woodrow Wilson and William Howard Taft, and for Maj. Gen. Leonard planist and composer, in Wood and William Jennings Bryan during private life, Mrs. Helen his thirty years of Army service, died on Hopekirk Wilson, died September 30, in Washington, D. C.

A CULTURAL MOVEMENT of great sig- setts. Her age was nificance is an exchange of music and eighty-nine. Widely musicians between France and England, known as a concert piwhich has been arranged by the London anist, she had made Philharmonic Orchestra. The first step appearances with the

THE CENTRAL PENNSYLVANIA Music Boston Symphony Orchestra. For many Festival Association, a new nonprofit years she was a teacher at the New Engcorporation organized for the purpose of land Conservatory. She was a contributor advancing music culture and other arts, to The ETUDE Music Magazine.

Orchestra as the accompanying group, under the direction of George King Rau-

HELEN HOPEKIRK. on November 20, at Cambridge, Massachu-

has already been taken, for in November Vienna Philharmonic Orchestra, the the London Philharmonic visited Paris, Boston Symphony Orchestra, and other Antwerp, and Brussels for a series of con- well known musical organizations. Born certs, while at the same time the Orches- in Edinburgh, on May 20, 1856, Mme, tre des Concerts du Conservatoire de Hopekirk was a pupil of Lichtenstein Paris was in England, giving concerts. A. C. Mackenzie, and Leschetizky, Her The two groups were conducted by Sir debut was made with the Gewandhaus Thomas Beecham and Charles Munch. Orchestra, Leipzig, in 1878. In 1883 she made her United States debut with the

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— Competitions —

THE FOURTH ANNUAL Young Composers Contests of the National Federation of Music Clubs has been announced. A total of \$300 in awards is offered for composers in three classes Class One for which the prizes are fifty and twentyfive dollars, is for a choral work with or without accompaniment. Class Two, with similar awards, is for a string quartet, or a chamber instrumental combination without piano. Class Three, with a first prize of one hundred dollars and a second prize of fifty dollars, is for a composition for small orchestra. Composers between the ages of sixteen and twenty-five are eligible. The closing date is April 1, 1946, and full details may be secured from Marion Bauer, Chairman, 115 West 73rd Street, New York 23, N. Y.

AN AWARD of one hunderd dollars for a setting of a prescribed metrical version of Psalm 126, in four-part harmony for congregational singing, is offered by Monmouth College. The contest, open to all composers, will run until February 28, 1946; and all details may be secured from Thomas H. Hamilton, Monmouth, Illi-

THE JUILLIARD SCHOOL OF MUSIC has announced its annual competition for the publication of one or more American orchestral works. The school pays for the publication of the winning composition and the composer receives all accruing royalties and fees. The closing date is March 1, 1946; and full details may be secured from Oscar Wagner, Juilliard Graduate School, 130 Claremont Avenue, New York City.

A FIRST PRIZE of \$25,000 is the award in a composition contest, sponsored by Henry H. Reichhold, industrialist and president of the Detroit Symphony Orchestra. Composers of the twenty-one Pan American republics are invited to submit manuscripts. A second and third prize of \$5,000 and \$2,500 respectively, are included in the awards. The winning

compositions will be played by the Detroit Symphony in the Pan American Arts Building in Washington. The closing date of the contest is March 1, 1946, and full details may be secured by writing to the Reichhold Music Award Committee, Room 4315, 30 Rockefeller Plaza, New Vork 20. New York.

A PRIZE of one hundred dollars plus royalty is offered by J. Fischer & Bro., New York City, under the auspices of the American Guild of Organists, to the composer of the best composition for organ submitted by any musician resid-ing in the United States or Canada. The contest closes January 1, 1946; and full details may be procured from the office of the American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

A CASH AWARD of one thousand dollars is the prize announced by the E. Robert Schmitz School of Piano, San Francisco, in connection with the creation of The Debussy Prize for Pianists, donated by Mrs. William Pflugfelder of Garden City, Long Island, New York The award will be made in September, 1946, to the contestant showing the highest musical attainments in the presentation of a required program of piano compositions by Claude Debussy. All details may be secured by addressing The Socretary. The Debussy Prize for Pianists 3508 Clay Street, San Francisco 18, Cali-

THE SCHOOL OF MUSIC of De Paul University, Chicago, announces an Inter-American Chopin Contest, the finals of which will be held in Chicago in May, 1946. The contest is to select the out-standing Chopin pianist of the hemisphere and entries are invited from the United States, Mexico, Central America, and South America. The first prize is one thousand dollars. Details may be secured writing to De Paul University, 64 Fast Lake Street, Chicago 1, Illionis.

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55

Junior Stude

ELIZABETH A. GEST

"Well," said the Suite, "I do not

"Who said jazz?" asked the Rhum-

"Indeed!" retorted the Waltz. "You

After the Recital

by E. A. G.

Was one of the best recitals say just that." I have ever been in." "That's what I think, too," said want players like that to bother me.

the Waltz. "I never heard Ellen play As though practicing was a chore! me as well as she played me today." Just imagine! I want them to enjoy "Ellen is a good player," remarked playing me, or else they can go off the Sonata; "reliable, you know, and by themselves and play jazz," musical too. I'm always glad when You can not always rely on him, but cause I have to live with it all the he certainly played me well today. I time. It's noise, I'll say."

thoroughly enjoyed myself." "Oh yes," teased the Nocturne. marked the Nocturne. "Now, with me Maybe you did, but how did the it is different. My nerves just will not d. Of what country did he become audience enjoy you? That's what stand it. And besides, I think it is counts, you know."

"Of course the audience enjoyed dious," me. Mozart had some fine ideas when

Then the Wild Horseman spoke up. none of you can match me when it "I wish some good player had han- comes to importance. All the critics dled me. How can I sound like any- agree about that." thing when Dick slows down on my last line! I hate this business of may think you are important, and slowing up on the third line. He maybe you are. But you are not overly ought to do more practicing on it, or popular. You know that yourself." else play something easier. That's what I say."

"Easier!" exclaimed the Chopin Etude: "Everybody knows you are Fugue is all the fashion now. Of easy to play. Now as for me, everybody admits I'm difficult to handle." "Yes, you are right," said the Noc-

turne, "and that is why not so many is one good thing about being a

"I think," said the Waltz, "it is silly to boast about being difficult. After all, you have nothing to do with it because Chopin made you that way. Personally, I'm glad I'm easy because more people play me."

"What's all this discussion about?" interrupted the Suite. "They are talking about themselves," explained the Gavotte, "and they all seem to me to be proud of themselves."

"I'm proud of myself, too," said the Suite, "and I'm particularly proud of having been constructed by the great Bach.'

"That may be something to be proud of," said the Waltz, "but you know you are too long. The pupils all say they do not have time to learn

General Grant's Plan

bu Gertrude Greenhalgh Walker

be the pianist."

good a chance if it is an elimination tion that does it? contest," answered his mother.

awfully good." Grant," began his mother. "Did I dent of the United States. of his class?"

"No, you never did. How did he?" and beat Bob in the contest." "In school he tried very hard to be And did he do it? Of course he did.

R AY came in from school, tossed first in his class, but a neighboring his books on the table and playmate always beat him to it. This flopped into an easy chair, irked him and he determined to find "Mom," he said, "I'm thinking of out the reason. One night when he trying out for orchestra pianist next thought he had studied long enough semester. Jim, our present planist, he went outside, and he saw his graduates, and Bob will probably win playmate across the street still bent it, but just the same, I would like to over the table, studying. Then the thought flashed through his mind "Well, I'm sure you have just as 'It's the extra time with concentra-

"Thereafter he studied fifteen "I'm not so sure, because Bob is minutes longer than his rival every night, and, as you know, he became "You remind me of General a great general, and finally Presi-

ever tell you how he became leader "O.K.," answered Ray, "I'll practice fifteen minutes extra every day

Junior Club Outline

No. 43. Paderewski and Rachmaninoff

1860 and died in 1941 What was his nationality?

c. He made many concert tours as a i. Give the term meaning "little by "But after all, you like noise." re-

more elegant to be quiet and melo- e. Serge Rachmaninoff was born 1873 k. Play the following bass, adding the

me. Mozart had some fine ideas when he constructed me and I've always Fugue. "Of course you are all imbeen namilar."

"Such squabbling!" exclaimed the it will was his industrially for many years in this first the country and toured as a concert in the country and the country and the country are concert. pianist and conductor. Was he also a

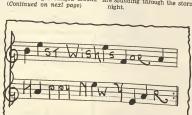
> Nature's Music by Anne Richardson

When raindrops tumble through the

"Waltz, you'are behind the times," They tinkle like piano keys; remarked the Sonata. "Why don't They pitter-patter as they pass you keep up to date and admit that To make bright puddles in the grass.

course it does take a good player to When thunder sounds up in the sky, And roaring winds are passing by, "Yes," answered the Fugue, "that We feel that chords of strength and might

Fugue. I do not get banged around Are sounding through the stormy



she plays me. Now Jack is different. ba. "I can tell you all about jazz be- a. Ignaz Jan Paderewski was born in h. Name some of his best known compositions

j. What is a concerto?

I V I IV I V indicated chords above it, in the key of d minor

PROGRAM

Both Paderewski and Rachmaninoff wrote in a difficult grade, thinking more of the compositions than of the performers; but there are available arrangements of some of their well known melodies you can play. Also, try to hear some of their larger compositions through recordings, and you may have opportunities to hear some of Rachmaninoff's compositions on the radio, as they are frequently presented.

Tools by Gladys Hutchinson

The painter has his canvas before

him, but without good tools even though he is skillful and talented, he cannot make a masterpiece. The quality of his tools-his canvas, his brushes, his paint, is of the greatest importance. And so it is with the

Your hands are your tools, and they must be carefully developed so they will be strong and firm. Then, if you use them skillfully the result will likewise be a masterpiece of keyboard performance. Every time you practice, use your hands with as much care as the painter would use

Junior Etude Contest

THE JUNIOR ETUDE will award three atractive 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 A, 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.

October

Mary Carol Smith (Age 14), Missouri

Zona Gogel (Age 8), D. C.

Put your name, age and class in which Results of Drawing Contest in

After the Recital (Cont.)

you enter on upper left corner of your

paper, and put your address on upper

Write on one side of paper only. Do

Essay must contain not over one hun-

dred and fifty words and must be re-

ceived at the Junior Etude Office, 1712

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the 22nd of January. No essay contest

will appear in this month. Special contest

not use typewriters and do not have any-

right corner of your paper.

one copy your work for you.

annears below

by beginners like some of you do." "Come now," said the Suite: "I'm sure we all have enough patience to be banged around by beginners. haven't we? I really don't care who bangs me around-they can't harm my original beauty; and then when a fine player comes and plays me I enjoy myself to the utmost."

"That's what I say," agreed the Sonata. "Those poor players can not hurt us at all. We still retain our original beauty and always will."

"Of course we will," added the Gavotte, "Let's all go to sleep and dream of that recital. It was one of the best recitals I've been in for ages."

"Lullaby, come sing us to sleep," pleaded the Fugue.

"I certainly am glad that I do not belong to a jazz band," whispered Nocturne quietly, so no one would

DEAR JUNIOR EXTDE:
I play violin in our High School Orchestra and I also belong to the All-City High School Orchestra. I have given three violin recitals in my community. I would be glad to hear from From your friend. Virginia Matson (Age 17), New York

Special Composition Contest

Last year the Junior Etude had its first contest in original composition, and many very excellent pieces were received. So now this month there will be another contest in original composition, in which any type composition may be submitted. If you do not have something ready, get busy Must and write one and send it in before the closing date, January 22. Follow the regular contest rules which apappear elsewhere on this page.

Honorable Mention for Original Drawings:

Shirley Small; Eunice Hiller; Jimmy Barnes; Arabelle Hoiston; Doris Jennings; Phylis Brooks; Beatrice Troutwell; Jordan Dickstein; Mary Lou White: Vlola Tansman; Betty Maier; Mary Lou White; Viola Tansman; Betty Maier; Connie Walters; Julie Grabers; Leona Krebeck; Dolores Villareal; Kate Garcia; Jean Drennan; Anne Findley; Arlene Huerti, Adele Welss-man; Ted Yaughan; Ruthle Montes; Sue Ann Ted Yaughan; Ruthle Montes; Sue Ann man: Ted Vaughan; Ruthie Montes; Sue Ann Werrbach; Virginia Evans; Doris Alessio; Strat-tori; Evelyn L. Edgar; Carole Schenk; Laura Peck; Margaret Frances Neale; Janis Smith, Avery Thornburg; Barbara Pokorny; Dlana Lee Kennelly.

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Eleanor Dahl (Age 15), New York JANUARY, 1946

THE COVER FOR THIS MONTH-Very frequently artists and cartoonists in striking a New Year thought present a personification of the New Year making his debut, In this trend of thought it seems very fitting for THE ETUDE to have for the first issue of 1946 "Her Concert Debut."

The artist, Miss Marjorie Santa Maria. of Wawa, Pa., presents the young lady violinist in her concert debut with unusual effect in giving prominence to the hands of the pianist-accompanist.

THE ETUDE extends its hest wishes to all its readers and friends for a Happy and Prosperous New Year, and in particular may all of your music undertakings in 1946 be highly successful and the whole "accompaniment" for you in 1946 be all that you desire.

NEW MUSIC-While it seems that practically every piano teacher in these United States knows about the Presser Monthly Packages of New Music sent for examination, because thousands of teachers have these New Music Packages sent to them as a convenient means of getting an ample supply of teaching pieces for their pupils and of keeping acquainted with a wide variety of recently issued piano compositions, there always is a new generation of teachers coming along. Many who have just earned their teaching diplomas are just beginning their teaching careers, and we invite these new teachers or any teacher not familiar with the helpful Presser New Music Packages to send for details.

The plan is simple. All any teacher need do is say he or she wants to receive these packages "On Sale" each month and every month during the teaching season a package of piano pieces will be sent forward by us to that teacher with the music charged to the teacher "On Sale," which permits the teacher examination privileges and the opportunity to keep the music a generous length of time in readiness for possible sales to pupils. All unused music may be returned for credit. It is not necessary to pay anything down or in advance to enjoy the convenience of these packages Write to the Theodore Presser Co., 1712 MOTHER NATURE WINS. An Operetta for Chestnut St., Philadelphia 1, Pa., to-day Children. Libretto by Mae Gleston Shokunhi,

RESURRECTION MORN, An Easter Cantata singing is suitable for grade school chilfor Three-Part Mixed Voices (SAB) or Two. dren ranging from age 5 to 13 years, It Part (SA), by Louise E. Stairs, Arranged by definitely fulfills the need for good Danforth Simonton-Originally published operetta material and school music for four-part mixed voices, this successful Easter cantata has been especially arranged for soprano and alto voices with an ad libitum part for the men. sic, and still is within the singing range Plano Solo-by Carence Kehlmann-Sel- dered now at the special Advance of Both tenors and basses will be able to of their pupils. The operetta requires five dom has a new treatment of familiar Publication Cash Price of 50 cents, postsing this easy-range part without any solo voices, and twelve boys and girls are melodies achieved such instantaneous paid. difficulty. The cantata, however, may be needed for a chorus of trees. The music success as Mr. Kohlmann's unique tranperformed very satisfactorily in two parts at no time exceeds the ability of the scriptions in his volumes, Concer Trans- RALPH FEDERER'S PIANO SOLO ALBUM-

The twelve selections include a mixed dancing choruses. trio; a ladies' trio; soprano and alto duets; alto, soprano, and baritone solos; desire for lasting rule over the earth. De- churches and Sunday Schools, and chorus numbers. The average volun- feated in duel with Mother Nature, he and chorus numbers, the average volume also is grieved to learn that every trace volume. Among the favorites that will cause of his harshness will disamwar when the of performance is about forty-five min-

This new cantata will be a boon to the busy choirmaster, whose foresight has led turns, and he blesses the earth with the and Holy, Holy, Holy, Holy, him to an early consideration of music joy and beauty of spring days. for the Easter season. A single copy may



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Parent-Teacher Groups for Music Studios (Continued from Page 50)

long, the parents go to the studio for the end of the first term is not essential. harnessed to the daily grind.

one case, by his grandmother.

annual pupils' recital. They will no musicianship—so often unappreciated.

longer consider the practice period a These advantages, equally important help hearing (it may take on new in- some of the many resulting from the will no longer wonder why Helen must quired to organize the group; advantages, will become their standard; music will along before I had my Parent-Musicregain for itself some of the glamor so Teacher Group,"

more pleasurable through contact and frequently attributed only to "sheet mucooperation nurtured in parent-teacher sic." Parents will with pleasure go to the groups. This coöperation also leads fre- pupils' recitals; they will enjoy family quently to the happy condition of more duets and ensembles; will enjoy taking parents becoming pupils themselves. In their children to artist concerts; better some cases young children are teaching radio programs will be selected in the their parents what they learn at their home; and they will come to realize that own lessons, with the result that before exhibitionism in keyboard dexterity at

lessons. Adult pupils are always desirable, In the studios the results will be better but particularly so in the case of fathers, lessons, due to better and more regular since music brings untold benefit to men practice; less absenteelsm and fewer lessons to be rescheduled; fewer books lost In some recently conducted national and assignments forgotten; the studio piano plaving auditions, a child player will acquire many new names as the parwould be followed by his parent, and in ents and others in the family begin to take lessons. The studio will become a Parents, even grandparents, will enjoy living center of interest; its bulletin being a part of the studio life as mem- board will be eagerly scanned and items bers of parent-teacher groups; they will of interest reported at home and disbe interested in seeing things from the cussed in the studio; pupils will play inside instead of merely attending an better and show general improvement in

boring performance which they can not for the violin teacher or the singer, are terest if it is called home-work); they small amount of time and trouble repractice scales or consider Robert's ef- the effect of which will be as lasting as forts a waste of time, They will look life, And in the end the teacher will reover the report cards with understanding view her work with satisfaction, thinking and pride; quality, rather than quantity aloud, "I just don't know how I ever got

Two Aspects of the Cuban Musical Landscape

(Continued from Page 48)

Niger River from which they came.

came Magic or the "cult of the spirits" is (the cult-meeting places). the basis of Negro worship in Cuba. The (A second part of this article will ap-Babalaó (Afro-Cuban priest) lifts his pear next month,)

voice in invocation, recites the magic These various Negro musical mani- words of the religious ceremony celefestations have persisted in Cuba with brated in the cabildo (meeting-place of their particular characteristics in every the cult) and, immediately following the epoch. Although there may appear to ritual, the worshippers repeat after him be external differences in the newer invocations to Changó, God of War, of forms (changes which may be likened to Lightning, and Fire; to Babalú-Ayé, God those in the human physiognomy at of miracles, who cures illness; to Yemvarying periods of one's vigor), funda- anya, Mother Goddess of the world, and mentally the Negro element in Cuban so forth. There could hardly be anything music remains constant. And this is more mysterious and fascinating than precisely wherein its fascinating power these ceremonies, with their invocations resides. The music is a veritable resur- half-spoken, half-chanted in the Bantu rection of the ancestral prayer concepts language in words and phrases quite -the half-forgotten, dolorous throbbings garbled and corrupted by the initiated, -of the world whence the Cuban Negro who recite them as they perform the ritual acts in the Afro-Cuban Bembé

Good and Bad "Punctuation" in Phrasing

(Continued from Page 49)

of "marezedohts an dozedohts an little this plea: While you practice the tech-

"Phrasing in its highest sense includes erties) of your piece, listen with acute accents, shading, rubato, and emotional consciousness to make very sure that

expression. But in its more detailed your fingers really connect the notes that sense it is first of all outline and punctu- should be connected, and really separate All I have said in this article applies you will not only project the emotional to singers and students on any instru- content of the music, but, since music ment. But I am addressing myself par- is a language in tones, you will tell a

nical passages, the shading, the pedal-In my previous article I stated: ing, and the rhythmical swing (or libthe notes that should be separated. Then ticularly to piano-students, as I make clear and understandable "story."



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