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James Francis Cooke

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"Forward March With Music"
Three Centuries of Thanksgiving

Over three hundred years have passed since our Pilgrim Forefathers, after a year so filled with suffering and tragedy that only men and women of their stern hardihood could have survived, came together in the autumn to kneel in reverent thanks to the Almighty for their blessings. This year, Thanksgiving has a deeper significance than ever, for we thank God for peace after the most terrible of all wars.

Probably music had very little part in our first Thanksgiving Day. But music has been joined with the giving of thanks in most lands since the time of King David. The man who can smile with a song in his heart through disaster, and can remember to give thanks for blessings, even though they may be crumbs, is always a hero. Izaak Walton, philosopher of the rod and reel, had a saying, "God has two dwellings: one in heaven and the other in a meek and thankful heart."

Gratitude, the song of the "meek and thankful heart," distinguishes a noble soul. One who is not grateful usually falls very low in the opinion of his fellows. James Anthony Froude once wrote, "When we would, with utmost detestation, single some monster from the traitor herd, 'tis but to say ingratitude is his crime." The late Theodore Presser had a favorite proverb, "Never look for gratitude, but, never forget it." The transcendent men of all time have been those who have humbly rejoiced in grateful thanksgiving.

In the wake of the passing hurricane of fire, blood, and death of the last decade, millions in the world, who have had vast sufferings put upon them must, during this month of thanksgiving, feel that they have very little for which to be grateful. But with victory over evil a fact, both in Europe and in the Orient, we have unprecedented cause for global gratitude. Like a huge forest fire, gradually dying out, the ashes of the monstrous war are still smouldering, but the worst of the holocaust is gone and the free and glorious blue shines once more in the high heavens.

The most powerful emotions of these great hours sprang from the confirmation of the conviction that no matter how tremendous the forces of evil may be, they are inevitably conquered by the forces of good. This conviction will send all thinking people valiantly forward in the work of civilization. James Anthony Froude (1818-1894), whom we have already quoted, at the end of his long career as professor of history at Oxford, and after having written many histories, wrote an "Essay on History" beginning, "One lesson, and only one, history may be said to repeat with distinctness; that the world is built somehow on moral foundations; that in the long run, it is well with the good; in the long run it is ill with the wicked." History is again repeating itself, in 1945, as it never before has done.

In all Thanksgivings music has played a momentous part in many ways. Musicians have gone up to the battle fronts to bring cheer, joy, and consolation to men constantly at the breaking point—reminding them in the midst of horror of the beautiful things at home for which they were fighting.

Now at this Thanksgiving, in the Victory Year of 1945, we thank God for the selfless heroism and courage and ideals of the brave men who have done what those at home could not do. Those Americans who did not come back will live forever in the hearts of their countrymen.

(Continued on Page 614)
The Magic of Melody
by H. C. Hamilton

I S THE BAN K OF MELODY still issuing notes, or has it gone the way of some others; has it, in short, become bankrupt?

We have in our day a clever—exceedingly clever—individual who styles himself a "Tune Detective." This up-to-the-minute sharp wit can tell from where any melody was purloined; usually it is some classic, jazzed up or in some way modernized to meet the demands of the popular "taste." If in some recent production he happens to hit upon a two- or three-note sequence, or a chord progression which some former composer has used, this detective at once exposes the "plagiarism." He is the Sherlock Holmes who would dig out a couple of concealed words in a book, sermon or essay; recollect that he had seen their counterpart in some other writing; then, in his best "I told you so" manner, proceed to belittle one writer or the other.

Our alphabet has but twenty-six letters, but will anyone tell us how many thousands of words are in existence? Or in how many ways masters of our language can use them? Even Solomon declared that of making many books there was no end. What would he think of the literary output of today?

Jazz, with its monotonous tom-tom effects, underlying a mass of squirming sounds, seems a fling back to the worst sort of heathendom, with a dash of civilized vice added. To compare jazz to the jungle, as some do, is an insult—to the jungle. Even the worst among animal noises can hardly compare with the crudity of man's utterance, when the human being is at its lowest. To many persons jazz is a fit companion for profanity. It is total blasphemy. It takes in vain the name of all that is musically sacred. It is the white slaver; the defiler and degrader of artistic virtue.

Various Schools of Melody

Of legitimate Schools of music we have had in turn the Classic, the Romantic, and the Modern (not Ultramodern). Each has had its masters and not infrequently there has been an apparent fusion, as witness Beethoven, who was both a Classicist and a Romanticist.

These three Schools are rich in melody, and melodies which are famous throughout the world. In fact, it would be exceedingly difficult, if not impossible, to single out any piece of music, deficient in "tune," which enjoys universal favor.

Every good melody—which is meant one that is original, attractive, and which "wears" well—will be found to contain several characteristics, which a poor tune invariably lacks. First it must be well put together. It must exhibit good workmanship. For while many amateur composers wait for "inspiration," the real master, like a potter with his clay, may evolve something of compelling beauty from that which lesser minds would pass by.

The Andante of Beethoven's Fifth Symphony furnishes a noteworthy example. The composer first "sketched" his melody, just in outline, as his preserved notebooks show. This sketch, in its first stage, proved far from satisfactory, as the melodic contours and too similar recurring accents were undeniably commonplace, compared to the glorious theme as Beethoven finally gave it form. A lesser musical mind would have been satisfied with the idea in its crude state. He might even have discarded it altogether, and looked elsewhere for fresh "inspiration."

A good melody reveals both variety and unity. There is not too much of this or too little of that. As a rule, we will find one or more modulations, and the first idea will frequently reappear, or be suggested; giving a feeling of cohesion. Or the rhythmic outline may be present, without the recurring theme. Many familiar hymn tunes and ballads we find to be splendid examples of symmetry. Onward, Christian Soldiers preserves admirably the rhythmic pattern, as does the almost forgotten Beulah Land. Abide With Me shows a partial thematic recurrence, as does Dykes' tune of Nicae.

But to consider again the magic of melody pure and simple—how many actually new tunes can be spun out of the warp and woof of scale tones? First of all, let it be remembered that our major scale is in itself a perfect marvel of variety and unity, whether ascending or descending. Every degree of the scale "fits" properly, and the ear is satisfied. But we must go further. A pleasing sequence of tones is not sufficient. We need something to give vitality, as in the following:

Every year millions of people the world over, sing this well known tune Joy To The World. The magic of rhythm has here transformed scale material into a recognizable and most singable melody. Such instances are found everywhere in music. How could it be otherwise, when the scale is virtually our alphabet? Whence then, all the astounding variety; how can the self same notes appear in so many guises? Heroic, tragic, tender, mirthful. If the number of tones be not infinite, what bounds has rhythmic treatment? Note some examples of the descending scale:

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

These are universally familiar, being excerpts respectively from Angels Ever Bright And Fair; Let The Bright Seraphim; "Pastoral" Symphony, ("Messiah"); Every Valley; and the hymn tune by Hatton known as Irish. Handel had a penchant for the scale; his works abound in scale passages, and while at times he repeats himself, yet the variety displayed is remarkable. The sameness which is undeniable present at times is no reflection on his genius, or any lack of resource. Handel's day was largely one of convention; freedom of form a much later development.

But an entire scale is not necessary to form part, at least, of more than one outstanding melody. Witness how Ah, Sweet Mystery Of Life begins: a descending from Mediant to Dominant:

Ex. 7

and the sequence starting a semi-tone higher:

Ex. 8

This melody makes use of sequences, as does the refrain of the song Sunrise And You. In such sequential progressions there is present a happy "naturalness":—we might say that the whole thing is so anticipatory and grateful to the ear, that it appears inevitable.

Then too, a shifting of accent from regular to irregular may contribute charm. Compare the following examples, and note the wistful haunting quality of the second:

Ex. 9

Only three notes, again. But what magic alchemy has been here at work! The leap upward of a perfect fourth, followed by the next two degrees of the scale is perhaps one of the most commonly met with melodic progression. We find it practically everywhere: Oratorio, Symphony, Waltz and Hymn Tune. Yet it always seems new. In Handel's "Samson" we find:

Ex. 10

Haydn's "Creation" abounds in this tuneful outline. Note the following:

Ex. 11

Ex. 12

Ex. 13

Beethoven uses it in one of his Symphonic slow movements: Mendelssohn in the Midsummer Night's Dream Nocturne; Chopin in (Continued on Page 606)
The first manifestation of the musical talent of Edward Johnson (born Guelph, Ontario, Canada), was as a boy in the local life and drum corps, which was musically about as far removed from the American center of operatic art at Thirty-ninth Street and Broadway, New York City, as can be imagined. He was taught the piano and took part in school entertainments. When his voice changed it was noticed that he was developing a fine tenor quality. For one year he went to the University of Toronto, but soon found his way to New York City, where he studied with Mme. von Fellblech. He obtained an excellent position at the Brick Presbyterian Church with that genius of the organ, Archer Gibson, who was a most exciting choir director. In 1908 he made his début at the Broadway Theatre as leading tenor in the Oscar Strauss operetta, "The Waltz Dream." The old Broadway Theatre, now torn down, was only about one hundred and fifty yards from Mr. Johnson's present office, where he supervises the artistic destinies of the New World. His beautiful, youthful voice and his stirring high notes met with such acclaim that his career in opera was determined. Accordingly, he went to Florence to study with Vincenzo Lombardi for two years. Then, as Eduardo di Giovanni (Italian for Edward, son of John), he made his début at the Teatro Verdi in Padua, in January 1912, singing in "Andrea Chénier." Tito Schipa chose him to create the rôle of Parsifal at the Italian première of that work at La Scala in January, 1914. Then came a succession of world premières in Montemartini's "La Rovia," Alfonso's "L'Ombra di Don Giovanni," Montemartini's "L'Amore dei Tre Re," Puccini's "Il Tabarro" and "Gianni Schicchi," and Pizzetti's "Fedra." The year 1916 found him touring the great opera houses of South America. In 1919 he sang in opera in Madrid and Lisbon. The same year he came to America and made his début with the Chicago Opera Company as Loris in Giordani's "Fedra." His most famous rôle at that time was as Avito in "L'Amore dei Tre Re." In 1922 he went to the Metropolitan Opera Company of New York where he made his début in that same opera. He was cast in many première performances of famous works in that house: Debussy's "Pelleus et Méléisande," Doan Taylor's "The King's Henchman" and "Peter Ibbetson." In 1925, when the late Herbert Witherspoon was appointed the successor of Giulio Ortì-Casazza, Mr. Johnson was appointed his assistant. Mr. Witherspoon died suddenly of a heart attack in his office, in March, 1925, and Mr. Johnson became his successor. Thus, the opera in New York, for the first time since its organization in October, 1883, went under American management and has been directed by American policies for over ten years. Mr. Johnson has consistently held to the lofty traditions of his famous predecessors but more important—he is building new and finer traditions for new generations of opera heroes. There have been, however, increasing opportunities for American singers, where ability has manifested their training for Grand Opéra. No one is better qualified to talk upon this subject than Mr. Johnson, and the following conference will answer some of the many thousands of inquiries coming to his office and to that of The Erusa Music Magazine. Mr. Johnson was awarded the degrees of LL. D. from the University of Western Ontario, and Mus. Doc. from the University of Toronto. He is a Rotarian, a Mason, an honorary member of Sinfonia, a Cavaliere Ufficiale della Corona d'Italia, and has been decorated with the Order of Commander of the British Empire.

Edward Johnson, General Manager, Metropolitan Opera Association

"Making the 'Met'"

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From a Conference with

Edward Johnson

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regularly carried into millions of homes. Of course, everybody knows that this is not mere philanthropy on the part of these giant enterprises, but as a matter of course, a consideration of experts in mass psychology, who have statistics to indicate that this is a kind of balanced economy in creating a demand for their products by associating the firm name with other things of life that are providing for the entertainment and edification of their patrons. Thus, indirectly, the great public patronizing these companies has become the invisible Maecenas for our own national musical life.

"It is not so long since it was as necessary for any American student who desired to become a leading opera star in America to go to Europe for study, as it was imperative for a Moslem to go to Mecca; if he wished to get his education in the true sense of the word. We had our own schools of singing, if you please, and we had our own teachers. But the days of the last century are gone. We have many fine American singers in the past, ranking with the greatest singers of history. But they were all trained in Europe. Think of this constellation of artists, from Mme. Sauvageau down to the present: Emma Abbott, Emma Nevada, Lillian Nordica, David Bispham, Emma Eames, Mary Garden, Geraldine Farrar, Louise Homer. Most of the American singers now at the Metropolitan have been trained musically in the United States. Many, of course, have warred with the performance of operatic works by German composers (Mozart, Beethoven, Wagner, Strauss) was a dangerous, and dubious enterprise. In the intervening twenty-five years we seem to have brought these matters into many ways. We have come to a realization that music is not a matter of politics and I have been astonished to learn that the opera given this year which met with the strongest approval in 1861-62 was 'Die Meistersinger,' by Richard Wagner. The Metropolitan has performed many of the works of this composer during the past ten years.

"Some time after the beginning of the present management we established a Spring Season to follow the spring season. This was inaugurated largely as an initial attempt to give young American artists more opportunities. It was not too successful, but it was not 'Metropolitan' in its type. Our audiences have been accustomed; through the years to expect only the finest performances that can be given. The Spring Season did not fit into the Metropolitan frame. Excellent grand opera at popular prices, but without the dimensions of the cast and the finesse of the spectacle, were given to large audiences by lesser known companies. New operatic ventures started all over the country, in Cincinnati, Chicago, Philadelphia, Dayton, Detroit, and other centers. These groups have been of great value in preparing young artists for their careers, and a great deal of preparation is needed to give the mark of an authoritative presentation.

Beware of Over Ambition

"The operatic market for fine singers is ceaselessly increasing, reaching out to California, Mexico, South America. It now seems that the opportunities for vocal and operatic development must center here in America for a very long time to come. In many of the centers of the Europe the destruction has been so terrific and so fast that the immediate matter of securing food and materials for rebuilding must have first call upon the populace. Encouraged, the war-striken people of Europe realize the need for food for more than ever, and after the period of adjustment, let us hope that there will come to them a historical resurrection of great art of all times, and that the existing artistic and spiritual man. Some feel that it will take generations to repair the artistic damage done in Europe.

"It is not at all a desirable course to impose too much responsibility upon young singers. My first experience in Oscar Straus' delightful operetta, 'The Waltz Dream,' was just the thing I needed. Even such a singer of heavy roles as Mme. Schuman-Helink spent some years in war-striken Europe realizing the need for food. It was not until after the war, and the period of adjustment, that we hope there will come to them a historical resurrection of great art of all times, and that the existing artistic and spiritual man. Some feel that it will take generations to repair the artistic damage done in Europe.

"The Magic of Melody

(Continued from Page 604)

host of instances; Batiste in his most familiar organ composition (Andante in G); Lehar in his Merry Bliss in his hymn tune Luz Bisar in his School hymn I Am So Glad. What that this so socially universal child of art wears so fine a garment, that of Lehar fall on our ears? When Schmidt, with the Fanfare of trumpets in "Samson." Are we story retold, and in our quest for something new these things are the same, and yet not the same.
Principles I Learned from Tobias Matthay

An Interview with

Ray Lev
Distinguished American Pianist

Ray Lev stands as an excellent example of a natural talent. Hearing music at home from babyhood, he had no notion that a great career lay ahead of her and accepted her first piano lessons, in New Haven, merely as a part of general education. When she was fourteen and a half, her family moved to New York and the child continued her studies under Raleht D’Etain at the Musical School. Settlement. After a few months of study, she played for Ernest Schelling who, much to the girl’s delight, suggested, advised her to become a pianist. Financial obstacles, however, made this goal doubly difficult. For three years, Miss Lev took a secretarial course and continued her music when she had time. In quick succession, then, she was the New York Philharmonic Scholarship for summer work under Gaston Duhr, and the Matthay Prize for study under the great English master. Still in her teens, Miss Lev launched a definite and to the study of music.

Today, Miss Lev takes the very forefront of our young pianists. Since 1920, she has often asked what the Matthay Method might really be, and we have asked Miss Lev to outline a practical explanation of certain principles which she learned from Tobias Matthay.

—Esther’s Notes

Music and Culture

BEFORE talking of the Matthay method, let me clear the ground of any possible misconceptions. In the first place, let us determine what the Matthay method is. I have often heard Mr. Matthay—or ‘Uncle Tobs,’ as his students call him—say that he never invented or discovered anything new about piano playing. He is vehement in declaring that there is only one way to play the piano and that is the right way. Now, the pianistically gifted student will find this right way for himself; the very nature of his gift adapts him to it. Even if he has to play with his nose (to use that ancient example attributed to musicians from Mozart to Anton Rubinstein), he will play correctly. But what about little Mary Smith, in some provincial town, who has no marked talent but who loves music and wants to play? Assuming that she will not adapt herself to correct pianistic principles, those principles must be set down for her. That is what Mr. Matthay has done. His method consists in the setting down of those correct principles of piano playing which were in use long before ‘Uncle Tobs’ was born. Once this is clear, it becomes evident that the Matthay method is nothing different, nothing ‘queer.’ It is correct piano playing, clearly explained.

The next point I wish to clarify is my own relation to the Matthay method. When I went to Mr. Matthay, at the age of seventeen and a half, my basic training was completed. Thus, I did not begin with Matthay principles. Upon the groundwork which I found in me (for better or for worse), Mr. Matthay built advanced instruction. Some things in my playing he never touched upon; others he corrected and explained. Hence, while I do not intend to set up as an interpreter of Matthay, I am happy to explain the way in which his teaching affected my work.

What Rotation Really Means

“My first vivid impact with the Matthay method came on the day that ‘Uncle Tobs’ made me conscious of the word ‘rotation.’ Now, I had been rotating ever since I began to play—every pianist rotates, whether he knows that happy fact or not. The light dawned for me when Mr. Matthay made me clearly aware of what rotation means. Suppose you have to play a broken chord that extends from C to G in the octave above. No human hand can stretch that far. You will have to move the hand to reach your upper G. Certainly you are not going to move it in a fixed, stiff position, as though you were moving a wooden ruler along a length of cloth. What happens is that you turn your hand, in an almost circular or rotary motion, using the free wrist as pivot. The finger which is to play the G moves first; then, since you can’t isolate one finger from the rest of the hand, the hand turns with the finger. That is the definition of rotation. Mr. Matthay did not teach me to rotate. He taught me the meaning of the word ‘rotation,’ and the significance of the process: he gave me the means of recognizing and applying a principle of which I had previously been scarcely conscious. That is a good example of the way the Matthay method works.

The tragedy about this (or any) method is that it can be misunderstood or exaggerated. I have often heard vague reports that the Matthay method consists of making queer motions. Nothing could be further from the truth! Matthay never taught anything simply to rotate. Conscious rotation comes only when and where it is needed; it is a necessary means to help get somewhere on the keyboard freely if you have to get there. If you are not traveling a distance, you don’t have to make special efforts to rotate. By omitting that all-important if, you can easily arrive at a complete distortion of the Matthay method!

This Question of Relaxation

“Again, let us consider the question of relaxation. It is surprising to recall the number of people who hear that I have been a Matthay pupil and then say, ‘Oh, relaxation!’ accompanying the words with the sort of limp, drooping gesture that could be useful only for falling into a faint. That is, perhaps, the greatest of all Matthay misconceptions! Get rid of the idea that Mr. Matthay teaches people to flop about in drooping attitudes. His explanation of relaxation is simply a putting-into-words of the thing that every pianist must do. That is, to play with conscious natural freedom, releasing body weight to the fingers through free, relaxed shoulders and arms. If you are tense and tight, you can’t play—but neither can you play if you let go of the amount of inaction. The word relaxation means only, getting rid of muscular tension. It has nothing to do with drooping! Think of walking as an example. If you are rigid and tense, your steps are inhibited and you can’t walk. But neither can you walk if you flop into an attitude of complete ‘relaxation!’ To take a good step, you must be free yet firm. Exactly the same freedom and firmness must accompany the act that I like to call walking on the piano.

“Because my hands were already accustomed to piano-walking, ‘Uncle Tobs’ never mentioned hand posture to me. Incidentally, you have here one of the best examples of the Matthay method—the open-mindedness to leave alone what needed no correction. Mr. Matthay has a ‘method’ and I was not pianistically trained in that method; yet he never tried to make over my playing according to his method.) I noticed, however, that in his own playing, he used the perfectly natural hand position that many teachers call a good arch under the knuckles, and allows the cushion or sensitive part of the fingers (not the extreme tips) to touch the keys. I assume, therefore, that this is the hand posture he advocated, although, as I have just said, we never discussed it. I advocate this position myself. A flexible wrist and a high, firm (not tense) knuckle arch permit the weight of the body to flow directly into the keys, without any cramping or retarding along the way. High wrist action that levels the arch into a straight line stops the flow of body weight on top of the keys instead of sending it into them. Thus, the result is a light, brittle, brilliant harpsichord tone, never a full, rich, flesh-and-blood tone.

“As to interpretative values, Mr. Matthay is a firm believer in the use of rubato—but never the sentimentality of rubato that extends beyond the rhythmic beat of the phrase. The rubato he advocates is something that might be compared to a balanced widening-out of the entire phrase, always within rhythmic focus. Something like looking at an object through a magnifying glass. It seems larger, wider, but never out of line proportion. The true rubato always comes back to the pulse of the best— (Continued on Page 653)

RAY LEV

NOVEMBER, 1947

"FORWARD MARCH WITH MUSIC"
A Music Teacher's Day

In a "Boom Town"

by Winifred Newlin

Some years ago Sir William Osler, one of the most distinguished physicians of history, made an address at Yale University entitled "A Way of Life," which has since had a large sale as a booklet. Sir William's prose, which has a majesty and beauty which cannot be imitated, points out that he considers the best course to follow in our earthly journey is to live each day as a single entity. Taking his advice we must forget the troubles of yesterday, which cannot be changed, no matter what one does. Don't worry about tomorrow after you have made plans for worthy deeds. Notwithstanding your plans, Destiny, with its inevitable power, may, in the fraction of a second, change them all. But today! Today! The present instant! Now! This is yours and your happiness depends upon what you make of today. We have known of some great men who at the end of the day, made it a life habit to check upon what was accomplished, Father Time, like a cryptic metronome, is always on the background, minutes, hours, and days. Find out what those hours have amounted to and you may start out to reform your whole musical life. The following is a chronicle of a busy teacher who has made a diary of her day in a boom town in the West. —Eunora's Note.

Martha, tall, stately, and poised comes in late. She's quite talented; has had music for a number of years. Martha called about six months ago, informing me that she knew all there was to know about harmony, and that she wished to study first the, the Scherzo in F-flat minor by Chopin. Well, we're doing Czerny, Bach, and scales. Of course we're planning on the Scherzo. The doorbell rings—it's the laundryman. He couldn't leave the laundry because the screen door onto the back porch was locked, I had to explain that my dog had taught himself how to open the door—even to get himself lost. I'm back in the studio preparing Betty for an informal program at the air-depot hospital. They roll the piano from ward to ward and she loves the informality and lightness of the program.

Tragedy and Humor

The phone again—Doris is crying. I finally realize that she's trying to tell me her baby died last night. Her husband is in Europe. What can one say? What can one do? She knows I shall be thinking of her and that I'll call her tonight.

Mysetta is a beautiful Mexican girl in the "teens." She's a picture—laughing eyes—a hibiscus in her black hair and thin gold hoops hanging from her ears. If I could only get her to match accuracy with her very excellent rhythm. She smiles constantly.

Alice is the steadiest little girl I have ever known. She hasn't missed a day's practice for four years. From the first through the third grade she practiced an hour and a half, and now in the fourth and fifth grades she never misses two hours a day. It gives me a solid feeling. I know just what to expect—a good lesson.

Nancy is an adorable little girl of six. When I ask, "Shall we practice?" she always says, "Let's sing," and then we sing the four or five songs we've learned, make up a new one or two, and sing that. Then she'd be off to the music rooms and the music rooms and the music rooms... She's only six and already has a desire to go to music school.

Billy is an attractive young girl, crazy about horses; has her own and a brand new colt. She beans and practically yodels, "Can't we do just cowboy music today?" It happens that I like horses, too. John is fifteen and has known for at least five years that he is going to make music his profession. Nothing can sway him. He would rather play the piano than do anything else in the world. It's always a joy teaching him, but I imagine that I shall lose him soon to a master teacher.

Mrs. Bennett dropped in for a minute. She didn't take her lesson at 4:30. Her husband decided, at noon, that they both needed a rest, and are going to the mountains for a week. We both "thrill" over the very thought of it. I can use her time to put in a much neglected music order.

The phone again—it's my husband—wanting to know if I had made arrangements to go to his club dinner tonight at seven. He mentions that he is generally the only man without his wife. My last pupil finishes at a quarter of seven and tonight she's bringing a vocalist, whom she accompanies, for a rehearsal. —Why don't I have them tomorrow night? —Tomorrow night is their program. My husband's disappointed and I feel inadequate.

Beth is waiting (not only Beth but her mother as well). I make a correction and out she comes—Mrs. Martin is discouraged. —Mr. Martin is discouraged. Beth hasn't improved any in six months—she makes so many mistakes. Why does she make these mistakes? I count to ten and explain, as I have explained before, that she practices carelessly and too rapidly. I discuss slow practice, the careful repetition of a phrase or even one measure or even a part of one measure. Mrs. Martin counters—her teacher had always analyzed the entire piece before she had allowed her to play a note. Fine! But Beth grasps instantly the general analysis, it's the minute detail she misses. I proceed with the lesson; this could go on indefinitely.

WINIFRED NEWLIN

Miss Prescott wishes to telephone and I run into the backyard for just a glimpse of trees and flowers; the water ladies and to hear the natural gaiety of the vocalist, too. She leaves a harmony lesson for me to vocal number. I review two simplified piano arrangements. I sing a song, a song, a song. I am a singer—ten—four, I sing, "Call me when you're ready to go..."

"FORWARD MARCH WITH MUSIC"

Winifred Newlin

THE END.

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Class Teaching
In Applied Music

by James L. Mursell
Professor, Teachers College
Columbia University

2. Merging from what has just been said, the class can be used as a discussion group. One of the greatest defects of all music teaching (and of other kinds of teaching too!) is that it so often leads pupils to work without thinking. And for this the right sort of discussion group can be a splendid corrective. Why should the pedal go in just so? Could it go in differently? Why this particular pattern of bowing? Why does a certain person get an unfortunate change of vocal tone above a given register? What can be done about it? Can we as a group help him see his problem better, and help ourselves at the same time? Can we find any helpful suggestions in books and articles by experienced teachers, singers, violinists, pianists? Can we look up or think up some ideas and bring them to class next time? These are the sort of questions that can arise, and very fruitful they are. Music pupils constantly practice far too exclusively with their hands, arms, and vocal cords, and far too little with their brains. And the class offers splendid opportunities to encourage the use of the brain in connection with music study.

3. Once again, the class can be used as an audience group. One of the greatest defects of conventional musical training is that performance to an audience is an occasional experience coming at the end of a long sequence of private preparation. This undoubt-
A New Improvement in Phonograph Records

by Peter Hugh Reed

BY THE Time these lines are read most readers will have become acquainted with Victor's new plastic record which was issued to the general public in October. The General Manager of RCA Victor Division, Mr. J. W. Murray, has said of this new disc that it is the greatest improvement in home phonograph records in forty-five years. Technical advisers with whom we are associated are inclined to view this new disc as a major improvement in the record field, an improvement which may well turn out to be the foremost development in post-war record manufacture. The main feature of the new disc, according to Mr. Murray, is the fact that it is extremely flexible and nonbreakable. Composed of vinyl resin plastics, it does not have the mineral filler-in of the regular shellac disc, hence its almost completely negligible surface sound. On a machine equipped with the more modern lightweight pickup, one made in the immediate years preceding the war, this disc should function with amazingly lifelike results. In tests conducted on a machine equipped with a two-ounce pickup, we found the needle wear negligible, and the reproduction cleaner and clearer than from a shellac disc. The bass strings, the percussion, and the woodwinds were especially clearly reproduced, and the old "flutter tongue" effects which often momentarily mar performances on shellac discs were missing. Employing a laboratory, shadowgraphed needle—intended for one playing, we found that this needle was usable on three sides with no appreciable wear on its point.

RCA Victor's chief engineer, Mr. H. I. Riskind, tells us that although vinyl discs have long been in use in the manufacture of transcription records, they have hitherto been prohibitively costly for use in home phonograph records. The fact that they lacked sufficient thickness at the edges to be handled by changers was a drawback to their general use commercially. "The new disc," Mr. Riskind states, "we have developed can be successfully played on practically all types of home phonographs, including those equipped with changers, and with varied kinds of needles." It turns out that this new disc operates on some changers but not all, and is best reproduced with the interchange-able type of needle—a good shadowgraphed needle (Victor or Duolone), the Red Seal needle or a thorn of the desired firmness of the B.C.N. Emerald. Most of the thorn type needles are not acceptable for good performance unless kept in a desiccator, and few retain their point throughout an entire record side. With a lightweight pickup, however, the thorn should function much better on this new plastic since there is no mineral filler-in to blunt its point.

It is of interest to know that the new disc was developed before the war, and that the high cost of its materials was one of the factors which kept it off the market. A similar plastic material was used to make the V-disc for the boys overseas, and it is of further interest to know that the experience gained at Government expense can now be made available to the general public. The new disc is not likely to replace shellac in the absence of other new developments or changes in raw material costs. The materials used in the plastic record are more expensive than shellac and the discs cannot be manufactured as fast. Only about one-third as many plastic records can be turned out by the man operating a record plant with operations using shellac. This latter fact is one of the reasons for the new disc being sold at one dollar each, instead of one dollar, the present price of the shellac record. At present, Mr. Murray of RCA Victor, tells us that "it is planned to release only newly recorded works on the new type discs, which will be known as Red Seal De Luxe records. The same work will be made later on standard, Red Seal shellac records." Further, Mr. Murray brought out that Victor anticipates the use of this new material will be eventually expanded to other types of Victor records—undoubtedly some of the first recordings of the past. "This will, of course, depend in some measure," he said. "On the shelling up of facilities to produce the new type discs in sufficient quantities."

In concluding, a word about the rich red color of the new disc should be made; held to the light it is as intriguing as a fine piece of ruby glass, but it is fortunately not as perishable as the latter.


The finest orchestra recording today in this country is undeniably the Boston Symphony: the organization is, as the New York critic Virgil Thomson has said, "the finest by all-around criteria of our resident in-strumental ensembles." The superb balance, the splendid sonorities of the brass choir, the nuance of tonal coloring are striking qualities of a Boston Symphony performance; there is both elegance and strength in the playing of this ensemble, due of course to its exacting conductor. The new plastics disc enhances our enjoyment of the performance of this work, for it not only reproduces a cleaner and clearer tonal quality but preserves the instrumental balance better. At least, that is the experience we encountered in our own equipment. Koussevitzky's performance of this familiar score is especially appreciable for its rhythmic accentuation, the playing is full bodied and dramatically effective where such qualities are required, and sufficiently light handed to point up the humor where it is essential to the well-being of the score.

Strauss tends toward ponderousness on occasion and most conductors are not as successful as Koussevitzky in keeping alive the rhythmic "bounce" requisite to the best interests of this music. "Till" is a strikingly individual in Strauss's hands, and Koussevitzky makes him a highly sophisticated fellow. Actually, "Till" was a peasant with some smart but crude ideas—that he became a folk hero is understandable when we acquaint ourselves with the history of his times (c. 1300—1500). It is his conviction that Koussevitzky, as much as anyone else who has recorded this work—and more than most, substantiates the vivacity, the youthful energy and glowing color of what many feel is Strauss's best orchestral work.

Brahms: Symphony No. 3 in F major, Opus 90; The Boston Symphony Orchestra, conducted by Sargent Koussevitzky. Victor set 1007.

It is the gorgeous tonal quality of the Boston Orchestra that makes this performance so appealing in reproduction. Although it cannot be said that the reproduction equals the splendid naturalness of what is heard from the plastic disc, it must be admitted that Koussevitzky's performance of this work here is excellent. Koussevitzky's performance of this work is always appreciable for its affirmation of strength and rhythmic resilience. In the opening and closing movements, its contrast of pizzicato and strings, and the tonal lucidity of Brahms' scoring. The slowness of movement is perhaps a little slow, but not dragged out, and the scherzo is more his best, it would seem, in this work: it strikes a happy middle ground and his not always best is a striking example of Brahms's evolving concepts. The opening movement of purpose which in a less adroit composer would have become too distant.

The opening theme has and romantic; a curiously Brahmsian alteration of the theme; they seem unaware that Brahms conceived wide contrasts in his outer movements, and tend to treat one as in part with the conductor's treatment of tonal quality he maintains throughout to which the set is by far the best available performance.

Strauss, Richard: Der Rosenkavalier—Suite (Orchestra conducted by Eugene Goossens. Victor set 1009. The symphonic characteristics of Strauss's opera save the arrangement of material of from it assuming Actually, however, it is cut from a similar piece of just the whole, but his arbitrary addition of the excelled pages of the Trio and Closing Duet, gives a course, this ending is devised to exploit the conductor's virtuosity. Mr. Goossens makes (Continued on Page 64)
LONG DISTANCE VISION


Here is the first really significant book upon a phase of television which is quite as important and certainly as complicated as the technical development of the instrument. The amazing invention which, in a year or so, will be providing a wholly new phase of entertainment for millions of people, is like the radio, merely a channel or conduit for conveying things which happen miles away directly to your home. In other words, both radio and television are electronic pipe lines through which entertainment, instruction, and fantasy will be brought into the lives of multitudes.

Having provided the most superior type of conduits, the next problem is that of supplying the materials (the programs) to go over the conduits. In the case of radio, this has already been magnificently organized and presented by the broadcasting companies. Radio, in the American home of today, is almost as indispensable as electric light, water, and the kitchen stove. The great manufacturers of television have worked so long in perfecting the intricate scientific apparatus for the projection and reception of television that the machines have reached a very high state of perfection.

Projecting television programs, however, will entail a far more involved and costly preparation because both sight and sound (Fidelity Modulation) must be synchronized. Mr. Hubbell's excellent book, finely illustrated and written, so that the average reader can understand it, indicates some of the seemingly endless strains the producer or the television manufacturer is sure to encounter. Radio now insures employment for thousands, some of whom, like Bing Crosby, have incomes which make a king's ransom look like pin money. Television also will employ vast numbers of people—producers, actors, singers, musicians, performers, announcers, educators, and so on. We cannot imagine a book more likely to be of value to those who are looking forward to entering this alluring field. Your reviewer has been engaged in studying television, and assisting in its production for over four years, and knows how necessary such a book is at this time. Thousands of readers of The Etude are now eagerly investigating the possibilities of this fascinating field.

A LITERARY FUGUE


An interesting literary venture, in which the author has confessed long to treat the various characters and themes like subjects in a fugue, moving in and out with fine rhythm throughout the novel. But do not let this precipitation disturb you; it is an excellent story, with some music here and there, but as a musical romance, Miss Godden has an uncanny gift for observation and a very keen, colorful deftness in selecting just the right adjectives to paint her verbal pictures. The book is very intensely and compactly written with distinction, and has high literary value.

The author's previous books have been very successful, and "Take Three Tenses" is already a best seller, praised by foremost critics. The scene is laid in England. Miss Godden's smart insight has brought her wide acclaim.

MUSICAL PASTELS


A skeleton of musical history, followed by a series of highlighted musical biographies, designed for music lovers and students, and valuable to the latter because the book stresses the main points in the careers of the masters.

Music in the Home

The Etude Music Lover's Bookshelf

by B. Meredith Cadman

DEADLIER THAN A RATTLER


Why should a book upon spiders come to the desk of the reviewer for a musical magazine? We have heard of the terrors of the black widow spider. We know that the Indians ground it up and mixed it with the venom of rattlesnakes for poison with which to tip their arrows. But what is its connection with music?

Finally, we discovered in this excellent book by two naturalists, paragraphs upon tarantism and musical therapeutics which are of unquestioned interest to students of musical history. The writers note: "In Italy music played an important role in the dancing. So widespread was the enthusiasm for music therapy during the seventeenth century that a pretentious work appeared, entitled 'Magis Universalis Naturae et Artis,' which contained measures of music that supposedly acted as an antidote for the bite of 'Lycosa tarantula.' Various municipalities hired special musicians to play for the dancers as well as a corps of substitutes to relieve the regular accompanists as they became exhausted. Their services were frequently demanded during the summer months, particularly in the dog-days, as the spiders at that season were said to be most abundant. Pepys mentioned the musical cure and testified that one Mr. Templar, a great traveler, informed him that 'all the harvest long there are fiddlers who go up and down the fields everywhere, in expectations of being hired by those who are stung.'"

Concerning southern Europe, the accounts of the dancing are legion, and varied in details. Savory cites the narrative which speaks of a woman dancer springing up with a 'hideous yell' once the chord supposed to vibrate her heart had been touched. 'She staggered about the room like a drunken person, holding a handkerchief in both hands, raising them alternately, and moving in very true time.' Once a Week summarizes an early account which tells that alleged victims of spider bite 'are as men half dead, but at first sound of a musical instrument they begin by degrees to move their hands and feet, till at last they get up, and then fall to dancing with wonderful vigor for two or three hours, their strength and activity continually increasing.' McCook cites a description which states that a purported spider-bit victim 'leaped and danced incessantly to the accompaniment of music, but once it stopped he fell to the ground as if dead.' When, however, the musicians began to play again 'he mounted upon his feet, and danced as lustily as formerly, till he found himself entirely recovered.'

In southern Italy there existed a spider which reached its height in the sixteenth century. Persons supposed to be infected by a species of wolf spider, 'Lycosa tarantula,' were said to be cured only after indulging in a lively dance which became known as the tarantella. This is a copy of an early-day music sheet showing the first few bars of the dance.

-Schiffmann

The book reiterates your reviewer's conviction that wars may end with Man's realization of the fact that his greatest enemy is to be found in the insect world, and that he will not have time to kill his own brothers if he is to fight the trillions and billions of insects which seem to be bent upon his extermination.

BOOKS

"FORWARD MARCH WITH MUSIC"

"Music is a shower-bath of the soul, washing away all that is impure."

—SCHOPENHAUER

NOVEMBER, 1945
The Teacher's Round Table

Conducted by Guy Maier
Mus. Doc., Noted Pianist and Music Educator

The Teacher's Round Table

The Teacher's Round Table in the Home Town

Scene: Downtown in our town—a small, neat shoe-shine "emporium"—six seats—two husky young negro shiners—radio playing Second Movement of Tchaikovsky's Sixth Symphony.

Shiner: (Humming tunes with radio as he polishes my shoes in five-four rhythm) "Say Boss, do yuh know the name of dat piece?"

Me: "Yep, it's Tchaikovsky's Pathétique Symphony."

Shiner: "Good! I jus' wanted to test you ma' music now—le... you see, ah likes classic music a lot. Do you know Tchaikovski's Romeo and Juliet?... Whee-eeee! There's a beauty for yuh... and his Capriccio Aytalian... Boy! Ah'm crazy about 'em all... Yeah I got all them recordings at home and de Moonlight S'nata by Paderosky too, and yesterday I bought de Emp'r'or Conserto."

At that moment a young, tough enlisted man enters... Voeuful greetings on all sides...

Enlisted man: "Gee!... Second Movement of the Pathetic, eh... dy' know what? Yesterday I got a present of a swell new Bach album... Boy, is it a honey!"

Shiner: "Yuh know, Boss, I go for dis classic stuff AND how! When I went to public school they tried to teach us to like it, but nevah seemed to get at it the right way... But now ah find all yuh gotta do is read up about a piece of music—like kin find—and then listen and listen again... and soon it hits de spot!"

Enlisted man: "Yeah—that's been exactl my experience... I always wonder what was wrong with us or our school teachers... When one o' my Buddies says, 'What, fer crying out loud, do yuh hear in that classical music stuff? It ain't got no melody!' I just laugh and tell the guy that the reason he doesn't like it is because it's got too much melody!... So long, Sam!"

(Enlisted man bounces out.)

By this time my own shoes, polished to perfection to Boston Symphony Orchestra accompaniment, practically propel themselves out of the "emporium" to the final measures of the Tchaikovsky movement.

A Note on Enjoying Music

Like those two chaps I have wondered what is wrong with the way "music appreciation" is taught in grade schools, high schools and colleges. Have we failed to produce a larger number of lovers of good music because we have not been intelligent and explicit in showing the youngsters how to listen? It seems to me that students have been fed too much on "principal and secondary" themes, complex technical exposition, history background, brief sketches of this and that. Consequently they have been so conditioned by these fragmentary and improperly related aspects of the music that their ears, finding nothing helpful in the size of blind (or rather deaf!) spots find it improper to function intelligently.

The formidable complications which good music offers to the untutored ear require that the finished product be taken apart thoroughly and clearly to show the tyro "what makes the music run." We must help him extract the specific, tangible elements of a composition one at a time... He must be exposed to the same piece or movement, over and over again, listening for and following up the same single element throughout its course. For example, most pieces have well defined rhythmic bases which recur in unified fashion throughout a movement. These may give the piece its rhythmic swing or background ("accompaniment") or may be integrated with the melodic lines or themes. At first these should be recognized singly and followed through the whole piece as rhythmic patterns only, and without consideration for any other feature of the composition. Examples: Chopin, Prelude in A Major

Ex. 1
\[
\begin{array}{c}
\frac{4}{2} \quad J \quad J \quad J \quad J \quad J \\
\end{array}
\]
(recurring eight times in sixteen measures) and Chopin, Prelude in C Minor

Ex. 2
\[
\begin{array}{c}
\frac{4}{2} \quad J \quad J \quad J \quad J \\
\end{array}
\]
(recurring twelve times in thirteen measures)

The melodic basis might come next with emphasis on the all-important "vital" treatment (repetition, recognition and reminiscence) upon which much of the understanding and love of music depends. This should now be examined throughout the entire movement, and to the exclusion of all else... Other elements such as subsidiary themes, orchestral or other "colors," especially arresting recurrent or contrapuntal harmonies, inner voices and contrapuntal features that then be considered... but always separately.

Teaching anyone to comprehend the harmonic or contrapuntal "inside" of music is difficult, but by no means impossible if the texture is reduced to simplest terms and listened to over and over again.

A Minute Examination and listening leads inevitably to the emotional significance of the work, which like the "cart" must come behind the "horse"—and not before.

True understanding and enjoyment require that each of these elements be followed through singly, coherently and in continuity before they are related or offered in combination... Have our "educators" followed some such plan?

I wonder... It seems to me that it would be worth while trying if only to eliminate those airy, aird spots where the frustrated listener becomes so discouraged that he gives up to his baffled ears and brain and makes no further effort to understand a composition.

But, first of all, let's throw overboard that wretched term, "Music Appreciation," and replace it with a title like "Enjoying Music," or "The Enjoyment of Music," so that youngsters will at least start out on the road with shining, eager faces.

Those two boys in the shine emporium learned to love good music simply by exposing themselves to it... If the schools, following their lead, helped young people to acquire a sound, listening technique, who knows what strides we could make toward becoming a nation of music understanders as well as music lovers?

Posthumous?

Like the shoe-shine most of us are well acquainted with Tchaikovsky's Sixth; but what do you think of this item from our Home Town newspaper?

A. B. did a beautiful rendition on the piano of Tchaikovsky's Seventh at her cocktail party Saturday evening, which brought enthusiastic applause from her guests... It is a difficult thing, and she does it very well.

You betcha it's difficult... Neatest trick I've heard in a long while... I wonder where she found that arrangement for piano solo... Must have been quite a party!

Our Pianist President

Hurrah! At last we have a piano-playing President. His early aspirations are clearly seen in an autochrome photograph given to a conductor, containing... From Harry Truman, who almost... Several years ago he told an acquaintance that the one thing in the world he wished he could do well was to play a Chopin Etude in the way it should be played... That's setting the sights high, isn't it?... We've spent much of our lives trying to realize the same ambition! It is reported, too, that in his pianistic fantasies, President Truman is an exponent of "blind flying" or playing without looking at the keyboard, which these pages have been advocating for many years.

With such an admirable precedent before them, Round Tablers must finally be persuaded to teach everyone (including themselves) to play everything without looking at their hands. (We could even tell the little boys that it might help them become President some day!)

When President Truman plays the Minuet in Waltz without once looking at the keyboard he has done a long way toward mastering the piano. Like all other pianistic "remote controllers" he has achieved objectivity in his playing; that is, through the habit of touching and feeling each key before he plays, he is able to give the tone the quantity and quality he desires... Through such key-contact methods, accuracy, facility, ease, security—In short, control is acquired.

Above all it stimulates the listener and after the sounds are produced, and variably brings pleasure and relaxation to the player... It is too much, I suppose, to hope that the President will be able to enjoy relaxed moments playing on the beautiful gold-leaf instrument in the White House.

A Sensible Composer

This week's mail contains many interesting items. Here's one from a composer who must remain nameless: "You see, I write music with a scrub-pail in one hand and a dish mop in the other. I don't know which of my activities suffers the most... One evening I got tired of a month's chore and a music for a ballet, I stood it for about two days... Facing music square on without a music stand or a music stand I sang a song in a month's chore on a night's work... Amazingly good music made up of a month's chore... I nearly died..."

Did she say a mopfull? There, Round Tablers, the test for the diagnosis of what's wrong with many professional musicians: Night and day they stand so elusively behind their music that they lose their love for it. The remedy? Like our Home Town composers, get away from music as often as you can... It isn't necessary, of course, to replace it with a scrub-pail..."

(Continued on Page 645)
Australia's Impressive Musical Activities

Part Two

From a Conference with

Dr. Eugene Ormandy

Distinguished Conductor of
The Philadelphia Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE

Australia is one broadcasting orchestra in each of the seven states—Victoria, New South Wales, Queensland, South Australia, Western Australia, Central Australia, and North Australia, and the Island of Tasmania. The size of each orchestra depends upon the importance of the district. These orchestras are adequate for broadcasting purposes but for major concerts given in music halls on special occasions they may be enlarged at will. For instance, the broadcasting orchestra in Sydney numbers forty-five, that in Melbourne forty, in Adelaide eighteen, in Brisbane eighteen, and in Perth sixteen. These groups may seem small to auditors accustomed to seeing a large number of players upon the stage, even in high school symphony concerts, but it must be remembered that in skillful broadcasting, the highly trained technicians make up for numbers by amplifying the various instrumental sections. The same principle is employed effectively at times with many of the American broadcasting orchestras.

Orchestral performers in Australia are engaged by the ABC for fifty-two weeks. For the public concert season of twelve or thirteen weeks, however, the orchestras may be augmented with from seventy to eighty-five musicians, or an even greater number, for special occasions. It will astonish many to learn that about forty-five per cent of the performers in Australian orchestras are women. In the Philadelphia Orchestra, which has a membership of one hundred and ten, we have five women. These ladies are all artists of distinguished ability and are valuable factors in the orchestra. They work extremely hard and are especially loyal. Moreover, women apparently rarely get protracted illnesses and therefore are usually very dependable.

For special performances in concerts in Australia we often had one hundred players on the stage. The quality of professional musicians there is surprisingly high. If an experienced international conductor could have an orchestra of Australia's best performers for six months of hard, intensive daily study, it could be sent on tour throughout the world as a great modern orchestra of unquestioned propaganda value to the land of its origin.

There is obvious at all times in Australia a great amount of enthusiasm and a desire to make fine music under inspired leadership. When the Australians like you, they are most demonstrative, but if they do not, they are as cold as ice. In their work they are perfectionists and revere high standards. There is a very large market for fine records and therefore, by the study of these, they are most intelligent in their appreciation of important musical developments.

Wherever I went I was accompanied by a nucleus orchestra of ten men, all brilliant leaders of the various orchestral sections. When we reached a new city, the orchestra was properly amplified and these leaders were of indispensable value in helping me to train their sections in particular passages, to secure a desired interpretative effect.

The Australians are very broad and catholic in their musical taste, looking only for the best in all the great masters. My programs were very much the same as
Music and Study

those in America and included Brahms, Tchaikovsky, Beethoven, Bach, Ravel, Debussy, César Franck, these being the composers most in demand. We gave Beetho-
ven's Ninth Symphony three times. The houses were sold out, as was nearly half an hour after the open-
ing of the Box Office. Usually there were six rehearsals of three hours' duration each for every program. At
some concerts, recordings were made by the ABC and
presented to me. In fact, I am most grateful and
appreciative of the spirit of the fine artists of Australia
who did their utmost to assist in securing the very
best possible results.

A Thrilling Experience

How can the ABC give concerts on such a scale, in
cities so far distant, in a country whose normal total
population is approximately that of New York City?
First, of course, is a sincere and intense desire to hear
fine music. Then comes the fact that every concert is
broadcast to the country as a whole. Sometimes a
single program is given four times and is broadcast as
many times. Instead of complaining, the public seems
to welcome the opportunity to hear and study the music
most enthusiastically.

There are so-called Class "B" stations using com-
commercial programs, which are partially made up of
performances of records. Once, when I listened in,
I heard (after the news of the day) an announcement
which was very much like this: "The ABC in Tasmania
is now presenting Eugene Ormandy in a recorded pro-
gram, conducting the Minneapolis Orchestra and The
Philadelphia Orchestra. This concert is sponsored by
the Tasmanian Fur Company." Tasmania is an island
nearly as large as the State of Maine, lying one hun-
dred and twenty miles off the coast of Australia. The
transmission for this program was excellent, and for
me this was both a thrill and a recollection of many
pleasant associations in my home country.

How are musicians in Australia paid? One must
always remember that rate of payment depends upon
how much the coin of the realm will purchase. Com-
pared with people in other callings, musicians in
Australia are paid very well in relation to standards of
living, although in United States currency their salaries
are not comparable with the scales of payment for
musicians in our country. For instance, in Australia a
saxophone receives from four to five pounds a week. A
worker in a factory receives from four to seven pounds
a week. The Australian pound, in United States
currency, is relatively $3.25. A musician in a symphony
orchestra receives $5.10s. to $7 a week. The leader of
a section receives $7 to $9 a week. The conductor one
receives from $9 to $12 a week. The conductor receives
from $12 to $16 a week. But all these figures really
mean little, because the pound in Australia buys so
much more in a country where the highest salary of a
public official is $3,000 a year. This does not apply to
the Governor General, who receives a higher salary.

In a public restaurant, the most one is permitted
to spend for luncheon is four shillings (approximately
sixty-five cents) or five shillings for dinner. The res-
taurants open and close strictly on time, for luncheon
twelve o'clock to two, and for dinner from six
o'clock to eight. If you come in at 7.45 P. M., you
are likely to go without your dinner. It was a little lesson
in economies to me that I shall not forget.

A Happy People

The people of Australia, largely British in back-
ground, are happy, courteous, generous, and contented.
They call themselves "Australians," and while
they welcome visitors, one learns very soon that the
Australians know how to conduct their own business
and propose to do it in their own way. They do not inter-
fer with one and will brook no interference in their
affairs.

The parts of the country that I saw had great charm.
Sydney is one of the most beautiful modern cities one
could wish to see. It has fine buildings, beautiful public edifices, excellent
auditoriums, entering parks, and one of the greatest
zoological gardens in the world. I also found Adelaide
be particularly appealing.

The conservatories of music are excellently operated
in Australia. The faculties are composed of teachers
largely selected from the best in Australia and those
coming from England. Do not think that because of
their isolation in the South Pacific these people are
musically poor. On the contrary, they are true. They
take pride in getting the best and latest magazines
and literature from Europe and America. For instance,
I found, over and over again, that they knew the lead-
ing players in The Philadelphia Orchestra by name,
and from a study of recordings had a keen and intel-
ligent idea of their efficiency. When our boys and girls
come home from Australia they will have fine mem-
ories of the wonderful land "Down Under," and with
the new age of airmanship unquestionably will have
many tourists making the exciting adventure to
this intriguing country, an experience long to be
remembered. With most of Europe in ashes, and the time
distance to Australia reduced by the magic of the air-
plane to a fraction of the former hours of transit, Aus-
tralia may become a tourist's paradise for Americans.

Just as the flora and fauna of Australia are distinc-
tive and varied, the country itself is different from
ours. In the strictures of the great cities one may
now and then hear a cookey accent just as strong as
in Chesapeake or Whitechapel. All these things add
to the charm and novelty of a trip to the land "down
under."

We thank God that the need for religion has grown
greater and greater and that the world recognizes
this more and more today.

We thank God that human kindness, help for those
in dire need, love and sympathy for those in trouble,
are more far-reaching than ever.

We thank God for the marvelous preparations for a
peace which we should all strive to make transcend
that of any period in world history.

We thank God for the great leaders and workers at
home and abroad who have fought in spirit with all
the men and women of our forces to change an era of
brutality into an age of decency.

We thank God for the privilege of helping, within
our means, the sick, the needy, the forsaken.

We thank God for physical health, and mental
health, and for the opportunity to preserve our bodily
and mental wealth.

We thank God for books, music, art, and for the
great inventions which make these blessings available
to all.

We thank God for the treasure of loving friends,
without which we, all of us, would be paupers indeed.

We thank God for the laughter of little children.

We thank God for the rich blessings of life and
opportunity, through research, have discovered beneficial means for relieving
human suffering, improving living conditions, and increasing enormously the
efficiency of life.

We thank God for the great leaders, educators,
clergymen, and writers who fought against the idealists
and who showed us how they may be attained.

We thank God for myriads of blessings in this world,
for freedom from oppression, fear, want, and religious
persecution—we thank Him for everything good and
uplifting.

We thank God for the green hills, the glorious trees,
the vast waters, the riches of the earth, the green
fields, the beauty of the harvests. As we emerge
from the black night of the Great Depression, the
idea of a new day, with new hope, new confidence in our
fellow men, new faith in the greatness and goodness of the Almighty, the
music of our life, the lilt in our language, the black swan
have heaven in your soul, learn to be thankful.

The most of this contentant finale and one can almost
hear the applause that would evoke in the concert hall.

Wagner: Tristan and Isolde—Prelude to Act I
Isolde's Narrative and Curse from Act I, Prelude to
Orchestra of New York, conducted by Artur Rodzinski.

For her initial Columbia recording, Helen Traubel
background. The lady has grown into the part of Isolde,
from Kirsten Flagstad left. Naturally, listeners will
make comparisons with previous Isoldes, but let it be
said that the Mme. Traubel proves herself as an
exponent of one of the most famous soprano
roles in all music. Her Narrative and Curse is sung
feeling in its more intimate passages. Her voice, lack-
Flagstad possessed, is nonetheless a remarkable one.

“FORWARD MARCH WITH MUSIC”
Falsetto-A Neglected Register

by Carl Anthon

(A musicwriter of that city which performed cantatas year after year, consisted exclusively of male members. The music textbooks of the period discuss the falsetto as a perfectly legitimate and indispensable part of a singer’s equipment.

Amazing Accomplishments

The accomplishments of some of the falsettists were truly amazing, and for this reason they were frequently used as soloists and as leading singers with the chorus. We have testimony that some of them could sing as high as the best modern coloratura soprano at the Metropolitan opera (e’ and f’). To get an idea of the composition of a typical chorus in the upper voices one should turn to the “mummum” performances—with almost a thousand singers and musicians—of Handel’s Messiah at Westminster Abbey in 1744. In the soprano there were two male falsettists and five ladies as “principals,” in addition to thirty boys, six ladies, and thirteen men. In the alto section three men held forth as principals together with forty-five men in the chorus. As a matter of fact there is no record of any “female alto” in English churches before 1773, so that is not likely that Handel planned a woman singing any of his alto arias or choruses in the oratorios.

Since the use of male falsetto is intimately bound up with the traditional Anglican service, it is not surprising to find falsettists in some Episcopal churches in the United States. As recently as 1908 a book appeared by the choirmaster of St. Agnes Chapel in New York City which discusses the adult male alto and soprano as a practical possibility and ponders for the continuation and spread of this practice. An adult male soprano with an exquisite voice was employed at St John’s Chapel, New York, in 1873.

The common objection to the male falsetto voice is of course, its wheezy and squeaky character. This is a perfectly valid objection, but it is based on too narrow experience. The falsetto of today is a totally neglected and untrained affair and therefore unbearable. Naturally the falsettists of old were well-trained besides possessing—one of them—beautiful and natural altos or sopranos. It is remarkable, therefore, to ask, why on earth a beautiful and well-trained boy alto or boy soprano voice should nowadays be completely neglected after mutation English and American choirmasters, who have had the opportunity to use them, assert that it is perfectly feasible to train the boy voice compass in addition to the new male voice after the change has set in.

A Matter of Fashion

Some say the idea of a man singing alto or soprano is unnatural and even repulsive. But actually this is a matter of fashion and not of aesthetics. The use of women singing tenor and even baritone, especially in operas and oratorios, and there are women’s voices today that could and should be employed in these low registers. Conversely, there are male voices—you can detect them by their speaking voice—that could naturally sing alto or soprano. And almost everyone with a bass or a tenor voice could sing in the falsetto, with perfect ease and grace.

So we see that the falsetto voice was not always a contemptible thing it is today. It may sound disagreeable nowadays—mine certainly does—but a little practice would overcome the worst features. A well-trained falsetto voice has about the same relationship to the chest voice, as the old violin to the cello, or the recorder to the trapeze, in that it is somewhat veiled and unemotional, but pure.

The falsetto singer could be positively ravishing, according to some witnesses. Johann Kuhnau, Bach’s predecessor at St. Thomas church, gives an amusing description of a glamorous dilettante, “When he played the harpsichord and produced himself in several amorous arias with his falsetto (for his normal voice was bass), the young lady would be swept off her feet.”

If eighteenth century gentlemen had fun singing falsetto, and made amorous conquests with their art, why not I? It seems to me to be just another case of throwing the baby out with the bath. Just because women have been permitted “to produce themselves” in public, men have had to discard entirely the upper register of their voice.

Voice

“FORWARD MARCH WITH MUSIC”
The Etude
Musical Family Album

SELECTED AND ARRANGED BY EDNA FORT

The Etude presents herewith the portraits of twenty-two masters of music of the past and the present, as they appeared in their youth. Their names will be found on Page 648. How many can you identify?
Organ Registration

by Everett E. Truette

Organ Registration is the art of selecting and combining the various stops of an organ, in such a manner that a satisfactory effect is produced when a composition is played on the organ with the selected stops and combinations. The word "registration," when used in connection with organ music, is derived from the word "register"—i.e., it means, in a broad sense, the "tonal or timbral coloring" of an organ, whether it be a "speaking stop" or a "mechanical stop." Registration bears the same relation to organ music that orchestration bears to orchestral music. The selection and combination of the orchestral instruments are generally spoken of as "orchestral coloring"; the selection and combination of the stops of an organ are likewise classed as "organ coloring," and there is considerable truth in the similes. The stops of an organ are to an organist what the palette is to the painter, though it may be carrying the analogy too far to compare the tone of the individual stops to various specific colors.

Taste and Imagination

A knowledge of registration requires a familiarity with all the properties, both tonal and mechanical, of each stop in the organ. It requires a familiarity with the acoustical effect which the tone of each stop exerts on the tone of each other stop, when the stops are combined. It also requires a due consideration of the general character of the composition and of its individual sections, a proper regard for the relative power and character of the phrases, and a keen appreciation of the value and effect of the various tone-colors when selected for these phrases. The importance of an exact knowledge cannot be overestimated. In addition, the young organist who seeks a knowledge of registration must develop a personal taste and imagination, with regard to the tone of the various stops of the organ, so that he can make good use of the knowledge already mentioned. Just as a painter may have a thorough knowledge of every color on his palette, and yet be a poor colorist, so may an organist be familiar with the tone of the organ stops in general, and yet be lacking in any individual taste for registra-

Worse still, his registration will most likely be of the "hit or miss" character which is kaleidoscopic rather than artistic. It is obvious that contrasts of tone-color prevent monotony, and yet, too frequent changes of the registration tend to produce a restless effect, and leave only a vague impression of the registration.

Inasmuch as the registration of a composition depends, to a great extent, on personal taste, and there is always a wide diversity in all matters of taste, it will at once be seen how impractical it would be to attempt to promulgate any absolute rules for the guidance of the young organist. A certain combination of stops may be considered pleasing by one organist, and objectionable by another organist. It even seems possible to find an ad-

Music and Study

EVERTON E. TRUETTE

extent, similar to orchestration in the orchestra, there are many details which are entirely unlike in the two subjects. Quite a number of organ effects are impossible in the orchestra, and hundreds of orchestral effects cannot be reproduced even for the skilled organist. On the other hand, the tone of an orchestral instrument can be varied in timbre to a marked degree, besides being made louder or softer.

Observe the difference in timbre between the lower octave and the upper octave of the tone of an orchestral Clarinet, or of a Violin. What a changing variety of sounds is possible in a French Horn by "stopping" the bell! Organ stops retain exactly the same tone-color when the swell is open and the tones are as loud as possible, as when the swell is closed and the tones are softened. With many orchestral instruments the player can produce an entirely different tone-quality by increasing or decreasing the wind-pressure. This is especially noticeable with a Trombone, Alto Horn and Trumpet (Cornet), the tones of which (Continued on Page 648)

ORGAN

"FORWARD MARCH WITH MUSIC"

617

MR. TRUETTE'S ORGAN IN HIS HOME

MR. TRUETTE'S ORGAN IN HIS STUDIO

gioso movement of Mendelssohn's Fourth Sonata entirely on the Full Organ. A third organist, in giving a recital, played the first four pages of the Toccata in G of Dubois on the Vox Humana.

Organ and Orchestra Compared

While registration for the organ is, to a certain extent, similar to orchestration in the orchestra, there are many details which are entirely unlike in the two subjects. Quite a number of organ effects are impossible in the orchestra, and hundreds of orchestral effects cannot be produced even for the skilled organist. On the other hand, the tone of an orchestral instrument can be varied in timbre to a marked degree, besides being made louder or softer.

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NOVEMBER, 1945
Problems of the Bassoon Player
And Bassoon Reed Making
by Myron E. Russell

IN THE WRITINGS of many men, the bassoon is spoken of as the "clown of the orchestra," which implies that it is funny, happy, and carefree. This statement is true when you listen to a tone or two produced in the low register of the bassoon. However, the bassoon, like the oboe, is an instrument of moods, quite often sad, and without intending a pun, the playing of the bassoon is too often really "sad."

Why do we not have more bassoon players? Why do we not have better bassoon players in our schools? Producing an adequate number of fine bassoon players will continue to be a major problem in our schools as long as:

1. Bassoons remain as costly as at present.
2. The player for the instrument is not carefully selected, both mentally and physically.
3. The bassoons in use are given such inadequate care, therefore, are generally in poor playing condition.
4. So little is generally known about the proper care of both the Instrument and the reed, and about the construction of the reed.
5. The instrumental teacher fails to recognize and correct a faulty embouchure.
6. The instructor does not show good judgment in the choice of methods, studies, and solos.
7. The student has the wrong or no conception of the proper tone quality.

None of us can do much directly about lowering the initial cost of a fine bassoon. However, if we do all we can on the succeeding six points mentioned, we will have taken the first step toward the possibility of obtaining an instrument of more moderate cost. If we develop a fine player on any instrument, the result is something like the measles, it is catching. We all know that only through popular demand and quantity production can any commodity be produced at rock-bottom prices.

The remarks below are submitted in the hope that they will help your student bassoonist become, not the "clown of the band or orchestra," but the "king of the band and orchestra."

Selection of a bassoon player:
1. Choose a student with good grades and a musical background—singer, pianist, and so on.
2. The student must have a long upper lip, even teeth or teeth of the same length, broad hand, long fingers, and must not be double jointed.
3. A firm or receding jaw is better than a protruding jaw.

General care of the bassoon:
1. Oil the mechanism once in three months at each metal friction point.
2. A pipe cleaner with a little oil on it should be rubbed over all needle and flat springs at each oiling period.
3. Wipe keys with a soft cloth every time instrument is played, especially in warm weather.
4. Dust under the keys with a small paint brush once a week.
5. After playing, be sure to drain the water from the boot joint out the rubber lined bore or smaller of the two.
6. Wipe bore dry with two sizes of swabs.
7. Grease the joints from once a week to once a month.

Care of the reed:
1. A suitable reed case must be provided—one which supports the tip of the reed from either side of the case.
2. If reed seems to be quite stiff, moisten in the mouth five or ten minutes before playing.
3. If reed is of average strength or if an old reed, moisten it in clear water before playing. Dip it in water, let all that will remain in the tip, replace it in the reed case for fifteen minutes, and it is then ready to play.
4. The pores or grain of the reed must be filled, otherwise, slightly dirty, before it has the best tone quality.
5. Once a week, draw a pipe cleaner through the reed. This should be done when the reed is fully soaked. In drawing through, move the cleaner from side to side in order that the entire throat of the reed will be cleaned.
6. Always handle reeds with extreme care. They cost money, and good ones are difficult to find.

Tools and materials necessary to adjust the reed:
1. Pilers—small side cutter of good quality; 2. Soft brass wire No. 22 or 24; 3. Plaque—flat piece of steel, oval shaped about 1½” long by ½” wide. This may be ground from certain makes of safety razor blades; 4. Knives for scraping, both straight edged and curved; 5. Cutting block—any coarse ground hard wood, turned to a diameter of about 2” by ½” high with the top slightly convex; 6. Sandpaper—wet or dry 2-0 to 7-0; 7. Small coarse file, about 6” long and ½” wide; 8. Shellacs; 9. Two grit stones on which to sharpen the knives.

Additional tools necessary for making reeds from shaped cane:

How to soften and adjust a reed:
1. Make a very few scrapes in area C. Thin or scrape in areas D and E. (See the section on reed making items 7, 26 and 27.)
2. The reed should have an opening at the tip something like that shown here:

| Illus. 1 |

not like this:

| Illus. 2 |

3. The opening of the reed can be controlled to a certain extent by squeezing the upper wire with pliers: on the top to close it or on the sides to open it.
4. There is danger of getting the upper wire too tight, thereby giving the reed a tight pinched tone. When the reed is perfectly dry, the wire should be slightly loose, but when soaked, the wire should be fairly tight.

On playing the bassoon:
1. Let the bassoon swing to the point of gravity on the neck strap. Do not push forward with the right thumb.
2. Keep the right shoulder high and the right elbow back.
3. Keep the left elbow close to the body.
4. Play with the head cocked very slightly to the left.
5. Keep the bassoon fairly low, not in the air like a smoke stack. Look over the bassoon, not past it.
6. Play with a receding jaw as possible. A regular "Andy Gump" style of face. The lips are bunched like a walnut in an embochure, yet drawn slightly in. The chin muscles must be firm, as in shaving the chin. Beware of too much lip over the teeth and too little reed in the mouth.


For Bassoon Solos these collections contain good numbers: "Famous Melodies for Bassoon," Boyd; "Solo Album for Bassoon and Piano," Walton; the various publications of easy 'cello transcriptions, by famous composers, make better bassoon solos than much of the cheap literature we hear played today.

These pieces are well suited to the bassoon:

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<tr>
<th>Grade</th>
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<tbody>
<tr>
<td>1.</td>
<td>The Swan</td>
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<td>2.</td>
<td>The Dream</td>
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<td>3.</td>
<td>Waltzes A-flat</td>
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<td>4.</td>
<td>Lullaby</td>
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<td>5.</td>
<td>Air on the G String</td>
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<td>6.</td>
<td>Simple Aria</td>
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<td>7.</td>
<td>Serenade</td>
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<td>8.</td>
<td>On Wings of Song</td>
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<td>9.</td>
<td>La Cinquante</td>
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<td>10.</td>
<td>Elegie</td>
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These Single Solo copies also are recommended:

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<th>Grade</th>
<th>Title</th>
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<tbody>
<tr>
<td>1.</td>
<td>Capriccio</td>
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<tr>
<td>2.</td>
<td>Solo de Concert, Op. 35</td>
</tr>
<tr>
<td>3.</td>
<td>Arliso and Humoresque</td>
</tr>
<tr>
<td>4.</td>
<td>Au Matin</td>
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<td>5.</td>
<td>In the Deep Cellar</td>
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<tr>
<td>6.</td>
<td>Lucy Long</td>
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<tr>
<td>7.</td>
<td>Flute Boy</td>
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<tr>
<td>8.</td>
<td>Concerto in B-flat</td>
</tr>
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Tone Quality
The proper conception of tone can be obtained only from listening to a fine bassoon player. In lieu of a fine bassoon player at first hand, the radio or phonograph can be used as a medium for the study of tone. A bassoon player can learn much from listening to a fine 'cello player, both as to a singing tone quality and proper speed of vibrato. A good vibrato will be produced, as in singing, from the diaphragm with now and then a slight use of the jaw or chin muscles; never (Continued on Page 652)
Music Education—Today and Tomorrow

by William D. Revelli

Music Education—Today and Tomorrow

During the past four years, music educators have found it necessary to gear their music programs to wartime conditions and schedules. Acceleration, changes of emphasis and objectives in the traditional academic subjects have created varied and difficult problems for every music department of the nation's secondary schools.

In many situations, music programs have been temporarily curtailed. Lack of teachers and student personnel has also served to seriously impair the quality of instruction and standards of performances.

Many of our most capable school music conductors and teachers were drafted into the armed services and replaced by less competent and experienced people; others have forsaken the teaching profession to enter more remunerative fields. The high wages paid war workers attracted many teachers to munition and other war production plants. As a result of these changes, music programs were handicapped to such an extent that in many communities throughout the country the program actually became a wartime casualty.

Likewise, student personnel became affected. Whereas, in pre-war days, the average student was encouraged to partake of the cultural and social advantages offered by the school, the reverse became true during the war.

Naturally, with our country at war, every red-blooded young American wished to contribute his part toward the winning of the conflict. Hence, the lives of these youngsters were grossly changed. They suddenly were called upon to assume responsibilities which in peace time were assumed by their elders.

These responsibilities meant less time for music and a re-emphasis of all school activities not directly concerned with victory. This created a personnel problem for all music departments which is likely not to be completely overcome for a considerable period of time after the war.

New Opportunities

Although the many difficulties and obstacles encountered by the music program during the past four years might well be the cause for considerable discouragement and dismay, they might well be also the means for improvement and growth of our post-war musical activities.

Music education in the decade immediately preceding the war had made phenomenal progress. School administrators, patrons and students alike had come to appreciate the desirability and potentialities of a well organized music department. Nation-wide vocal and instrumental festivals had become an integral part of the music education scene.

Music in the public schools was recognized as a vital part of the student's daily life, and after years of educating the masses to "music for every child," it seemed that music was to take its rightful place beside those subjects recognized as "educational essentials."

However, the war changed our objectives to such an extent that today, music education, and particularly instrumental music, finds itself once again in the position of defending its status as an educational "must."

In two previous articles, the writer commented upon

the philosophy and programs of music education as taught in our schools before the war.

Considerable discussion was presented as to the manner in which music was "sold" to educators and school patrons. It would seem that the end of the war might well mean the end of music education as we once knew it. Here is the opportunity to begin anew; to supplant the undesirable features of the program with more desirable ones where this is practical.

Thousands of GI's who were music educators will soon return to their former positions. Many of these men will be more competent than ever. They have learned much about things other than music. Experiences acquired through their tenure in service will, in many instances, improve their teaching and administrative capacities.

A Sobering Challenge

To accept this challenge, music education, like all education, must concern itself more and more with adult education and not confine its interest to students of the public schools. No longer can education concern itself with the student of today, while totally disinterest itself with the adult. Music education must begin now to develop a program which will bring about full participation in community and civic music programs. Music education must not be content to rest its responsibilities with the senior in high schools, but must reach out into the adult musical life of its communities.

In the past, it has done little or nothing to aid in the development of a properly organized civic music program. As a result, the majority of civic music projects are quite ineffective and not representative of the quality of musical performance desired by well-trained musicians.

Radio, recordings, television, and visual education are certain to change teaching procedures, schedules, curricula, and educational objectives of the future. Community music projects, with civic choruses, bands, and orchestras are a "must" for every progressive and worthy music program of the future. The day is with us when school music must function as a part of adult education by developing an active membership of its secondary school graduates to its civic music organizations. Just as we have soft-ball leagues, civic drama, literary clubs, so we must initiate band, orchestra, solo and ensemble, and choir associations for the amateur adult musician. Properly organized and sponsored state-wide adult music festivals should become a part of the civic music projects. Up until this time, music education has done little to foster such adult activities.

While no other country attempts to carry on such an extensive plan of music education, we must admit that so far as adult participation is concerned, our music education program is a failure.

The decided lack of amateur bands, orchestras, and choirs in the cities and towns of the nation confirm this statement. Too often the desire and appreciation for good music dies upon the day the student passes from the portals of his high school rehearsal room.

Seeking the Cause

What is the cause of this situation? Is it due to our methods of teaching? Is the student too busy? Have we failed to develop a true appreciation within the student for musical participation? Has music education been guilty of "bally-hoo" and "propaganda" rather than the development of desires for continued ensemble participation? Have music educators been too concerned with their own "show" and not sufficiently interested in the music programs of their communities? Have we sacrificed our adult music program while attempting to build a public school music plan? Should music educators become more interested in their civic music programs? Should they be responsible for the organization and development of the music program of their respective communities? Should an activity be a part of their daily schedule?

In the appropriate answer to the above questions lies the future of the music education program of this country.

Music education will fulfill its complete mission only when the thousands of students being graduated from high schools and colleges will continue to participate in the activities of their civic music groups.

In this adult participation lies the future of this nation's music program.

When we shall witness such large industrial and business firms as Ford, General Motors, Chrysler, Sears Roebuck, and Montgomery Ward sponsoring bands, orchestras, and choirs; when we have civic musical units in every small (Continued on Page 685)}
In the Days of Ballad Opera
by Lorna Gill Walsh

HOW MANY of us know that Ballad Opera was the rage in America for one hundred years? That it dominated both the English and the American stage of the eighteenth century and gave a rich and picturesque color to the period? England produced the greatest and most prolific array of both composers and humorists in its history during that century, many of whom devoted their talents to this most popular and financially rewarding theatrical entertainment of that age.

It saw its beginnings in London, when Handel was giving his first real season of Italian Opera there. Londoners flocked to the exotic Grand Opera, curiosity and fashion the magnet, despite the ridicule heaped upon it, by Addison in the "Spectator" and the wits of the Coffee Houses; Gay, Johnson, Swift, and Stern, although Grand Opera had enjoyed great popularity all over Italy since 1637. The virtuosi, as the Italian singers were called, brought with them not only their beautiful voices, but also their rivalries and intrigues. One of the greatest feud in operatic history occurred there: that between Cuzzoni and Faustina, Handel's prima donna, which led to the formation of two parties, headed by the nobility.

"Music has learned the discords of the state And opera jars with Whig and Tory hate."

Gay saw in all these "goings on" of the Italians, a theme for his racy pen, combined with a satire on the political abuses of the time. He planned a play in verse, half music with spoken dialog. Pepusch, a prominent, skilled, and versatile composer worked out an original mode of expression for Gay's satire. Whenever an emotion was to be expressed the actor was to burst into song—into one of the old rollicking English folk songs, in parody of the Italian Aria, thus giving rise to its nomenclature of "Ballad Opera." What is most interesting to note is that Pepusch originated the pitter-patter song, unexcelled as a vehicle for wit, and later used with such spectacular success by Gilbert and Sullivan. In the "Beggar's Opera" (1728), Gay and Pepusch produced a masterpiece, driving Italian Opera off the English stage for many years to come. It created a sensation, running for sixty-two successive nights. "It made Gay rich and Rich (the manager) gay."

Though the "Beggar's Opera" was not the first English opera, it was the first to establish this form and tradition. It was followed by scores of others modeled after it, many of them successes but none so alone in the verve of the "Beggar," with the possible exception of "The Duenna" by Thomas Linley and Richard Brinsley Sheridan of "School for Scandal" fame (1775).

Colonial America was dominated from the beginning by Anglo-Saxon customs, chiefly in the South. The Cavaliers brought with them all the amusements of "Merrie England"; love of song and dance, and so forth. The Puritans were worlds apart in their attitude toward life. They had no instruments to play, as these were banned as "diabolical," and no songs but psalms.

New York, because of her Dutch heritage of liberty in life and religion, was always a city of gaiety.

Anglo-Saxon Customs in America

The South of the eighteenth century reflected every fad and fashion of England. When cotton and tobacco growing brought wealth, fine Manor houses arose and became the scenes of ceaseless entertaining. From some candle-lighted corner sounded the harpsichord and the "fiddle" to the regular beat of the Minuet or the sprightly Virginia Reel. To these lovers of "a good song and dance" the ability to play an instrument was considered a valuable accomplishment. The girls were taught the harpsichord, the boys "the fiddle." The South from 1712 became the great center of our earliest music, and dancing masters, most of whom were good fiddlers, played as they put their pupils through their paces. They were our first music teachers and "Consort" givers. Many of the Planters sent their sons to Elton and Oxford, where they learned part singing in the "Glee" and "Catches" of the day, and learned to play an instrument, as no gentleman was a gentleman then, who could not do part singing and play an instrument.

The makers of our history were typical southerners—Young Patrick Henry, when clients were not forthcoming, would "robin his bow" to fiddle and dance; Jefferson was a finished "fiddler," his sympathetic accompaniment to his future wife's singing, leading to his triumph over many rivals. Once when he was away from home, his house was on fire. Upon his return at first question to one of his slaves was, "Well, Pompey, did you save my books?" "No, Massa, but we saved the fiddle."

One of the most musically gifted of the great Plantation owners was Councillor Robert Carter, of "Nomini Hill," grandson of "King Carter" of Virginia. Philip Inoue's children from 1773 to 1775, wrote in his Diary various instruments played by him and his family. Williamsburg, during the "Season" when the races were on, theaters open, and there were Balls, and so instruments, fiddles, hautboys, French horns, virginals, harpsichords."

Charleston's Claim to Musical Fame

In all the Southern cities there were many amateurs, especially greaty outnumbered, proportionately, our masculine amateurs of today. Its musical resources were such as to make it the first music center in America. On the eve of the Revolution, it was the most flourishing city in the country, commercially, and culturally. Charleston claims to have built the first theater in America, in 1766—"The Old Dock Street Theatre." The first theatrical company from England produced plays and ballad operas in Charleston in 1735. The first musical club, the Saint (Continued on Page 550)
The Basic Motions Of Bowing

by Harold Berkley

No. 3. The Rotary Motion of the forearm is employed by everyone when turning a key in a lock. A simple, natural movement, indeed, but only in recent years has it been recognized as playing a very essential part in good bowing technique.

In violin playing, the rotation is generally inward—that is, towards the body—and therefore it has a significant role in the production of a full, singing tone. This may be best explained by examining what happens—what should happen—when a bow is drawn from the frog to the point and back again.

At the beginning of the Down bow the player’s claw should be up, level with the frog of the bow, with the wrist turned slightly inward—that is, the top of the wrist is swinging a little towards the player. As the bow is drawn, the forearm gradually turns more and more inward; so that when the point is reached, the top of the wrist is slanting towards the player at an angle of about forty-five degrees to the bow stick. This inward turning enables the first finger to maintain that constant, firm pressure on the stick which is essential to good tone production. The knuckle and joints of the finger must remain flexible, in order to cushion and sensitize the pressure exerted by the arm. On the Up bow the motion is reversed, the forearm gradually returning to its original position. Care must be taken during the last part of the Up bow that the top of the wrist does not become parallel to the stick. This parallel position was taught by the old school of bowing; but the modern method, because of the way the bow is held, requires some inward turn of the arm even at the frog.

In other ways, too, this Motion exercises considerable influence on flexible and coordinated bowing. It is the means by which accents—as in the martelé—are produced in the upper half of the bow. By its use, combined with a flexing of the fourth finger, and always provided that the elbow is high enough—the Up bow is changed to the Down, at the frog, when a crossing to the next lower string must take place at the same time. Furthermore, by reason of the fact that the inward turn of the arm brings the natural, vertical movement of the wrist more in line with the bow stroke, it is a material aid in obtaining a smooth change of bow at the frog.

The Motion may be profitably studied in an exercise of the following type:

Both exercises should be played at the frog, from the wrist only, with the fourth finger bending and straightening in coordination with the turn of the arm.

No. 4, the Horizontal (Sideways) Motion of the forearm, is the most obvious of them all, for it is used in the upper half of the bow strokes except the most rapid bowing. It is the motion by which both the martelé and the détaché are produced, and to the uninitiated eye it might appear to be solely responsible for these bowing effects. This, however, is by no means the case. As was pointed out in the previous paragraph, the accents of the martelé are made by the Rotary Motion of the arm combining with the Horizontal; in the détaché, if the tone is to be at all fluid, there must be some degree of the same Motion, so that the bow may have that elastic contact with the string which gives vitality to the tone. In other words, even in the broadest détaché there must be a slight increase and decrease of bow pressure on each stroke. This elasticity of touch is controlled by the Rotary Motion through the first finger.

No. 5, the Wrist Motion) and No. 6 (the Finger Motion) are, strictly speaking, two separate movements; however, in violin playing they should be thought of as combined Motion. The reasons for this are clear; if the wrist alone is used, the bow will not move in a very broad line; if the fingers are used without the wrist, some weakening of the tone quality is bound to occur.

An Essential Bowing

The Wrist-and-Finger Motion was discussed at some length in the December, 1944, issue of Tone Review, and exercises leading to its accomplishment were suggested. The Wrist Motion is so essential to artistic bowing that it may be well to give here a brief résumé of that article.

The coordination between the Wrist Motion and the Finger Motion is not easy to describe. The simplest way for a violinist to understand it is to discover it for himself. The best approach is to take a study written in notes of even length and play it at the frog, using the wrist and fingers only and keeping the arm motionless. It must be realized that the movement starts in the wrist, and that the fingers change the shape of the bow on the stick—bending and straightening—in order to keep the bow moving parallel to the bridge. On the Up bow the finger should be on the Down bow they straighten.

The fourth finger is the key; if it is stiff, the movement cannot be successfully made. This finger, then, must be trained to balance the bow securely whether it be straight or bent. The exercises given on the following point out the path by which this control may be gained.

After a measure of flexibility and control have been acquired at the frog, the player should coordinate this compound Motion with a long bow-stroke involving the use of the arm, bearing in mind that a smooth change of bow depends entirely on the wrist and fingers. The relationship between the movement of the arm and that of the hand will be best understood if it is realized that the hand and fingers must not only slow down the stroke for an inch or two after the arm has ceased its motion and while it is preparing to move in the opposite direction. Let us examine what happens during an arm stroke from the point of view:

At the start of the stroke, the third and fourth fingers will be almost if not quite straight as they rest on the stick. The arm carries the bow up, the fingers remaining straight here. As the bow nears the frog, the arm ceases its upward movement, and prepares for the Down stroke, the hand straightens in the wrist joint, and the fingers simultaneously begin to bend. These motions take place, in reverse, during the Down bow—except that the fingers remain straight until time to change bows at the point. The same combination of motions is used, not only in full-length bows, but also in any stroke involving the use of the arm.

The important thing is that the amount of Wrist-and-Finger Motion used in such bowing is a good deal less than was used in the preliminary exercises. The importance of this (Continued On Page 660)
About Stroked Notes

Q. In the piece Short 'n' Sweet in The Elkins Progress, I noticed the notes in the treble clef are placed a little ahead of the bass clef. Is it an error? I am tempted to play one-and, two-and, three-and, and so forth, instead of just one, two, three, Four. Does this short stroke confuse the eighth notes? Am I the only one who feels this way?—R. B.

A. Eighth notes are often stroked for convenience in copying and for ease of reading if two notes thus stroked need to be on different staffs. The stroke sometimes appears as in the example you cite, thus:

Major or Minor?

Q. In playing a piece in a minor key is that always meant to be the natural minor? I am taught to look at the chord of the piece to determine whether it is major or minor—is this the proper method?

A. Sometimes a pupil will ask me why a note is F-sharp instead of G-flat, or why an F is written B-double flat instead of A-flat. I tell them it is written according to the rules of harmony. Is that correct?

Q. Are the chords in any scale so named according to the number of half steps, or where do the names come from?

A. The minor third is called because of the number of half steps.

Q. In one of the John Thompson books he suggests having a pupil play some exercises in minor after playing them in major. Find this hard for the pupils to understand—Suppose they should have a full knowledge of all the minor scales before attempting it; am I right?—L. H. S.

About Rolled Chords

Q. Please tell me how the following passages should be played: (a) Deep River by Coersche-Taylor (The Etude, August 1941).

A. (1) For Measure two, the troubled melody notes should be struck simultaneously with the first bass note of the arpeggio. If Measure five, the arpeggio mark includes the melody note C, should this be played differently from Measure two?

Q. If Measure five is played differently from Measure two, which should come on the beat, the first bass note of the arpeggio or the melody note?

A. Does tempo influence interpretation of rolled chords? Should these arpeggios be played slowly in keeping with the general tempo of the piece?

Q. The Stars by Franz Schubert, an arranged by Mr. Maller in his "Pastels." In Measure 15, should the high A-flat be struck at the same time as the E-flat of the bass or is the entire chord rolled?

A. 1. a. 1. According to the notation, it does look as if in Measure two the melody note should be struck with the first bass note and then the chord arpeggiated, and in Measure five the entire chord should be arpeggiated with the melody note being the last one sounded. But this scarcely sounds right, and I believe that Measure two should be played in the same manner as Measure five.

A. 2. There is a difference of opinion on this matter. In music of the classical period it is customary to begin the rolled chord on the beat; in music of the romantic period the chord is started before the beat and finished on the beat. I would prefer the latter in this case.

Q. Does tempo have any influence on the interpretation of rolled chords, though this is largely a matter of taste.

A. In a fast tempo it would be impossible to play rolled chords slowly, and in a slow tempo arpeggios arpeggiated quickly would usually sound incongruous. In this piece I think the chords should be rolled rather slowly to give a feeling of breadth and dignity.

Q. Either is possible. Try both ways and decide which you like the better.

A. Since the entire rolled chord appears on one stem, I am inclined to think that the composer intended the high A-flat to be sounded with the first bass note, and the rolled chord to be done by the left hand alone.

About Sharpes

Q. 1. Will you please explain the principle for correct rendering of the reading of accidentals in piano notation? Will the base clef apply to the treble clef in the same manner as in piano notation? Will in the same manner as in piano notation? Will in the same manner as in piano notation?

A. Unless there is some other direction D.C. means that you are to repeat from the very beginning of the score. The abbreviation D.S. is often used when one is not to go back to the very beginning. It means repeat from the sign, the letters standing for Dal Segno and sign looking like this:

II or g

More About One-Handed Pianists

I am always grateful for additional information sent in by readers of this department, and I am especially grateful to V. W. who writes as follows: "I have just read the article in the September issue about a one-handed student taking piano. I have had a pupil for some years who has only her right hand, and I found that in the whole of the piece the fourth and fifth fingers had to be given special developing, but when she appeared on programs one would have thought a normal person was playing. People marvelled at what she could do."

"There also was a pupil—about five years old, who had been in the orthopedic hospital for infantile paralysis, and whose hands were very crippled. She played on the program using only two, and sometimes only one finger of one hand. She played the melody of several Christmas carols and the left-hand part as a duet taking part on this program made the child very happy and it gave me a real thrill to know that these two handicapped children were enjoying music as much as anyone else."
MY WIFE THOUGHT it a good joke when she engaged a piano teacher for me. She had overheard my impetuous boast that I could start piano lessons at thirty-eight and overtake my fourteen-year-old son who, like many other young people, refused to take advantage of his opportunity.

To the amazement of all my friends, I not only took that first lesson but I am still taking lessons, three and a half years later. I intend to take lessons the rest of my life. I am even looking forward to the time when I can retire from business and devote my whole time to music.

That is how enthusiastic I am. And yet, it was pure chance that I ever started, for my boast was actually an idle threat. I know now that there must be thousands of adults who, like me, have secretly yearned to learn to play the piano. To encourage those thousands to get started, I offer my experience.

After twenty-one months of piano study, I played Paderewski's Minuet before a club audience of three hundred at a stilt night dinner. The photograph appearing on this page was taken during that performance. I was nervous, as you can see if you look closely, but I managed to play almost up to tempo and with but one minor error. After the master of ceremonies had announced that I was a beginner with less than two years of study, a piano teacher in the audience asked me whether I had taken lessons as a child. Other people plainly indicated their disbelief that I was a beginner. My only musical experience, however, had been a correspondence course in C-melody saxophone, attempted when I was in high school. From that I had learned to read haltingly the treble clef.

Imagined Handicaps

After my stilt night performance, a score or more of grown-ups demanded to know how I did it. Twelve of them are now taking lessons. Apparently, I convinced them that the generally accepted idea that adults have too many handicaps to "learn piano" is mostly nonsense. Adults think too much about the obstacles and too little of the fun that can be had with piano practice and study. I didn't learn this, however, until I had started. I, too, had allowed the so-called handicaps to hold me back.

It Pays to Concentrate

Dread of the neighbors' ridicule resulted in my finding a way to get in more practice time. Self-conscious about practicing in the summer when the neighbors could hear through open windows, I looked for a piano near my work where I could practice at noon. Soon I found nearby a church where music committee allowed me to use one of the church pianos. Believe me, thirty minutes of uninterrupted and concentrated practice in the quiet atmosphere of a beautiful church not only makes for rapid musical progress but gives a spiritual privacy that quiet the soul. Many times I left my office, upset by mishaps at the plant or depressed by the war, only to find anew that a few minutes at the piano completely wiped out my worries.

My coordination is so much better that I notice it in many ways. Often I have retrieved a dropped coin or similar object by using my feet and hands which could reach the ground. I am convinced that the training of my hands by piano practice with the resultant improvement in my nerves is responsible for this better coordination.

Recently my teacher confessed that she thought I was a hopeless prospect when she first saw my hands. "Your fingers," she said facetiously, "were so fat and stubby that they rasped together—like a little boy's curly hair." My finger tips looked as though they would never go between the black keys. Now they are shaped up to the point where they fit comfortably and are improving all the time. My knuckle joints have loosed enough to give my fingers the effect of added length. It's wonderful to be able to "grab" a chord and know that it is yours, even like the looks of my hands better.

At that first lesson my teacher told me that I would have to do some finger exercises to loosen my hands. Perhaps she was trying to scare me off. Perhaps she was challenging me. At any rate, I found number exercises exactly as she had instructed, lifting my fingers high, moving them consciously and slowly. I had decided to give it a good, unhurried try. After a few weeks of practice, there was definite improvement. It was then that this business of technique got to be a game—a game at which I could become more proficient as I practiced it. If you, too, require what seems like an undue amount of technical exercises, don't shy away, you have a pleasant surprise awaiting you.

Overcoming a particular technical difficulty gives me the same feeling of satisfaction that a golfer experiences when he makes a hole-in-one, with this new and better difference. Once I have achieved a musical hole-in-one, I can add it to my tricks, I can do it every time, if I keep in practice.

I promise you that after a few weeks of concentrated practice, you will make your first musical hole-in-one. When you have that trick added to your repertoire, you can immediately start looking forward to others. Each trick can be used on many pieces, thus your musical "game" is improved constantly. Suppose that you, as a golfer, learn a formula for making a hole-in-one every time you make a shot. In addition, suppose you get from that formula the ability to be one of the long shots as well as the short holes, to fear no longer the holes beyond the water hazard.

Then you will have achieved perfection in form that will enable your drive to reach its objective with accuracy, beauty and grace. Technical exercises will do the same thing for piano playing.

Piano Practice Not Work

To me, practicing the piano is not work. It is the greatest fun I have ever had. And not only fun—but, now after three and a half years of study, I have twelve compositions memorized well enough to play acceptably. Two of them my teacher says I do well—MacDowell's To a Water Lilly and Chopin's Nocturne in E-flat major, Op. 9, No. 2. I have also read and partially memorized and have begun work on Debussy's Clair de Lune and Bach's Two Part Inventions. Other compositions which I have memorized are Chopin's Prelude in C minor, Op. 28, No. 20 (quite a handful for my hands), Godard's Second Mazurka, Beethoven's Für Elise, Mendelssohn's Consolation, Grieg's Anitra's Dance, Op. 42, No. 3, Karl Philip Emanuel Bach's Solfeggietto, McDowell's To a Wild Rose, Schubert's Moment Musical, Op. 94, No. 3, Brahms' Waltz, Op. 39, No. 15, Chopin's Prelude in A, Op. 28, No. 7. I am working on Grainger's original version of Country Gardens, Tchaikovsky's Barcarolle, Op. 37, No. 6; Chopin's Nocturne, Op. 55, No. 1; Lack's Song of the Brook, MacDowell's Scotch Poem.

I had supposed that I would tire of my limited repertoire because of the repetition necessary to perfect the numbers. But here (Continued on Page 46)
Who Should Play the Harp?

A Conference with

Edward Vito
Distinguished American Harpist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYL BUT

IN ANSWER to the question, "Who should play the harp?" I must first ask another question, "What is the purpose of such playing?" The entire matter of approaching this beautiful and satisfying instrument should be well considered. If an earnest young musician desires to learn the harp sheerly for the sake of the satisfaction it affords, or for the sake of broadening himself musically, then that desire is all that he needs. In this sense, anyone can investigate the harp—and will derive both benefit and pleasure by doing so. It's a bit different, though, if a serious career is in view. The harp, like every other instrument, requires special aptitudes. How to judge of them? The first and best test, of course, is an intrinsic fondness for the harp! It was rather a surprise to me when my daughter Elaine showed this fondness; surprising because she had had no encouragement in the matter, and also because she might have been expected to show a proverbial distaste for her father's instrument, that a lawyer's son is supposed to show for briefs!

Study Piano First

In addition to this natural aptitude, then, the professional harpist must be a thorough musician. I believe that a safer beginning is made when the student comes to the harp as his second instrument. Certainly it is possible to begin music study on the harp, but it is advisable to learn the piano first—learn it thoroughly. Enormous advantage results from learning how to handle one's fingers; how to separate and balance dexterity. The harpist also needs a solid knowledge of theory and composition—not in the mechanical manipulation of his instrument, of course, but for every smallest sort of professional work. The literature for the harp is often supplemented, on programs, by arrangements and adaptations of other music, and these arrangements are not always written out. What happens then is that the harpist must follow along, making his own arrangement—creating his own piece. You can readily imagine what would happen if he did not know fluently and exactly what to do and how to do it! Now, as to how the harp is to be studied or played, I prefer to offer only the most general directions. Actually it is impossible to do anything, since each student has his own problems to master, and each teacher must find individual ways for mastering them. In general, however, I think it may safely be said that the secret of fine harp playing is—fine musicianship. To many, alas, the harp is still a sort of "show" instrument, good for fluent effects of brilliance, and also excellent for demonstrating graceful motions of the arm and hand. Such an attitude is enough to kill harp playing outright! The harp is one of the oldest of musical instruments, and it is first of all a musical instrument. Hence, the brilliant effects are always secondary to the musical worth of the playing. Of course, there are numerous harp selections written especially for the sake of brilliancy (just as there are "show pieces" in every literature), and these must be managed with an adequate technique. But display for its own sake is as harmful to the art of the harp as it is to any other art.

The Cornerstone of All Tone

The first step for the student to observe is the development of a good, free position at the instrument, enabling him to reach freely and to pluck his strings without tension. Next, I believe, should come tone. A fine singing tone is of vital importance to harp playing, and it is obtainable despite the plucked character of the strings. The secret here, I think, is to be able of balancing the fingers, controlling each finger-stroke so that it not only sounds well in itself, but blends with the tonal pattern of all other fingers. Coordination and balance among the fingers is the cornerstone upon which all tone and all technique must rest. Technic, on the harp, is chiefly a matter of absolute clearness, of清晰ness—and this is greatly aided by the coordinated balance of the fingers of which I spoke a moment ago. Volume, as such, is never a goal to be desired. Again, the balance of the entire passage is what makes the expressiveness of any individual phrase distinct. It is easy to distinguish those passages where the harpist has an unorthodox effect than an indiscriminate fingering about of fortissimo! In a word, the better and sounder the musicianship our harpist brings to his work, the better his playing will be.

Most young harpists are immensely concerned with the use to which they can put their skill, once they have acquired it. To my regret, it must be said that by far the greatest number of professional opportunities must be sought in orchestral fields. The concert harpist is still a rarity among us! There is no reason for this, except perhaps the fact that, since the harp is an "unusual" instrument, it simply continues as "unusual"! People who hear harp recitals invariably enjoy them; but the majority still cling to concerts of more familiar acoustical effect. The result is that the fine harpists either supplement their concert work with teaching or orchestral playing—or they devote themselves to these branches exclusively.

The Free Lance Player

Happily, however, the organizational field has increased immeasurably with radio. Every full orchestra, of course, has its harpists on the concert stage or on the air. In addition to these regular positions, moreover, there are opportunities which the average non-professional knows nothing about. These engagements are secured on a free-lance basis, and are known as "Single Dates." These engagements are not nearly so "single" as the name might imply. Suppose we look at the NBC facilities to see how they work.

On the staff of NBC and in the regular NBC Symphony, there are but two harpists, and I am proud to fill one. Yet if in the NBC building, you would at pretty much any time find fifteen to (Continued on Page 69)
CONCHITA

A lilting Spanish theme with rhythms fortunately easily within the grasp of the average student. Grade 3.

LEWIS BROWN
CLOUD PICTURES IN COLOR

This experiment in musical pigments is properly nebulous in type. In order that the full sonority of the tone may be brought out, the composition should never be hurried or "overplayed." Grade 4.

Lento (J = 63)

LE ROY C. HINKLE

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CHARME D'ESPAGNE

TANGO

In very smooth, easily playable rhythms Mr. Grey has captured the charm of Spain in fascinating manner. This is a fine study in simple syncopation.

Grade 3.

Tempo di Tango ($J=80$)

FRANK GREY

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The following extract from Franz Liszt's distinguished arrangement of the Schubert setting of Shakespeare's delightful, moving serenade from Act II of "Cymbeline" is one of the freshest and most buoyant themes in music. It pictures Apollo, God of the Sun, soaring to heaven and watering his steeds on chaliced flowers by the Springs of Morn. It must be played with a delicacy and "springiness" throughout. The work is one of the most distinctive of Liszt's several arrangements of Schubert's songs. Grade 6.

SCHUBERT - LISZT
A piano voluntary suitable for the morning service.

Grade 3A.

Moderato M.M. $d=80$

AUBADE

HOWARD S. SAVAGE, Op. 10

Arranged by William Priestley

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NOVEMBER 1945
Grade 4.

Allegretto \( \left\{ j = 69 \right\) 

FRIVOLOUS FLIRT

STANFORD KING

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From here go back to the beginning and play to Fine (2nd ending); then play Trio.

November 1945
* From here go back to the sign (%) and play to Fine; then play Trio.

NOVEMBER 1945
NOW THANK WE ALL OUR GOD

SECONDO

Andante maestoso

JOHANN CRÜGER
Arr. by Clarence Kohlmann

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NOW THANK WE ALL OUR GOD

Andante maestoso

Johann Crüger
Arr. by Clarence Kohlmann

November 1945
JUST FOR YOU

Words and Music by HELEN JIMENEZ

An unusually effective song of practical value to the teacher. It should make an excellent impression at recitals.

Molto moderato

I sing a little song—just for you!

A rhapsody of love,—a promise true;

And hope that in your eyes to see

The glowing of love’s symphony,

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THE STUDY
Then I see——An answer in your eyes, that speaks to me;

And so till life is through, I'll sing each little song just for you!

A very first solo for the E string.

Andante

When my evening pray'r is said, How I love my little bed!

I don't care for candle light When the moon is shining bright. Good night, good night.
LITTLE RIPPLES

A first trill preparation for both hands. Grade 1½.

Lively (d=84)

Grade 1.

Con spirito (d=60)

Grade 2.
WHILE BAGPIPERS PLAY
From the "PEASANT CANTATA"

J. S. BACH
Arr. by Ruth Bampton

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NOVEMBER 1945
The Teacher's Round Table

(Continued from Page 612)

...Take up a hobby or two—growing vegetables, a foreign language, mathematics, astronomy, chicken-raising, anything to keep your musical perspective fresh, your playing and teaching enthusiasm infectious and your love for music untempered.

Pupils' Recital Programs

The mail brought many pupils' recital programs—some the usual cut-and-dried stuff: first to tenth-rate music, jumbled together in a dull, unimaginative mess; others showing some evidence in selection and arrangement. Easily the most outstanding of all was a program of Normal Department Junior students of the Oberlin Conservatory of Music. Among the numbers listed were Bach's Sicilienne; Schumann's First Loss and Happy Farmer, and Ravel's Gaspette from "The Mother Goose Suite," all for piano; and such solos as Mozart's Minuet in C major; French, German, and English folk tunes; Debussy's Little Shepherd; Pinto's March, Little Soldier and Minuet; Chopin's Prelude in F-sharp major; Schubert's Improvisation in A-flat major; Opus 112 No. 2; Ditthoven's Sleepy Wind, Bentley's Clouds Adrift, May Dance, and Drifting Moon.

Not a cheap or ordinary piece of music on the whole list! A special dedication to Oberlin's Normal Department for proving that a well-contrasted medium-grade program of first-quality music can be readily assembled.

Teaching New Civilians

While giving some informal concerts recently in army hospitals near our home town I was interested to talk to the patients about music and especially about the piano. Although I already knew from official statistics that approximately fifty percent of the convalescents in these groups will be called to the Army, I planned to talk to them about the piano. The moment the men learned that I was a professional pianist they opened up with:

"That's one thing I've always wanted to do—play the piano"... and then one of the following items was invariably added.

"But I never had the chance to study." "When I was young I took a few lessons, but I didn't keep them up." "I'm sure I'd like them now." "Like all boys, I thought it was a nuisance thing to do, but Man, am I sorry now!"

"When I was a kid there was so much else to do that I just couldn't bother to practice." "The teacher I had didn't make it interesting or fun for me, so I just stopped." "Here, Teachers, is the chance of your life to wipe out the old stigma of piano lessons and teachers being dull, lifeless, cut-and-dried. Hundreds of thousands of these men returning to civilian life are ready to "take the piano," longing to make their own music, which is the best way to appreciate it. Are you ready to deliver the goods?

Just think of music's therapeutic value alone, its power to soothe, to stabilize, to uplift, and as a panacea for the restlessness and jitters which afflict the spirits of discharged men it has few equals.

We shall have no trouble if we tackle the project sensibly. We need not be afraid to apply discipline, technical or musical, so long as we parcel it out intelligently, in concentrated doses, and with the definite objective of sure swift accomplishment. We must never forget for a moment that our job is to develop a skill which the student will enjoy acquiring, demonstrating, and sharing with his friends. Whether this means teaching "boogie," "popular," old or new sentimental songs or straight "classical" is of no concern to us. The pupil's own wishes and ambitions determine this entirely; under no circumstances may we impose our own theories or tastes on him.

He has been used to sharp discipline and drill, accustomed to developing automatic control through instant routine response. This has enabled him to master skills in a few months which would probably have taken a year or two in civilian life. So, why not apply such a streamlined approach to learning to play the piano?

He wants a competent, corner-cutting teacher who will discipline him intelligently, who will skip all the "kid stuff," the silly juvenile books, and who will throw overboard all that false technique and dumb-dumb exercises. The teacher must be able to challenge him with concentrated technical training, and with definite carefully formulated musical processes.

"Drill" him incessantly. By this I mean give definite practice assignments, written clearly and concisely in a copy-book in which scales, chords, exercises, short excerpts, and so forth, are to be played a set number of times in a series of ways. Teachers do not devote enough attention to this "drill" aspect of practice in their work with all age groups of students. It is better to make the mistake of assigning the bulk of the practice material, for children as well as service men, in such specific form as, for example, E major scale, three octaves, twice up and down with left hand, twice with right, and twice hands together in a pattern of

Ex. 3

Making Music helps build worthy habits, helps form character and provides a safe, constructive outlet for teen-age emotions. The spirit of cooperation and fellowship, developed while playing in the school band or orchestra, is a sound investment too, in learning to "get along" with others in social and business relationships of later life.

FREE BOOKS FOR PARENTS AND 'TEEN-AGERS

"Fun and Popularity Through Music" is packed with scores of ideas and examples showing how you can enjoy the advantages and opportunities which music teaching provides. "Music, The Emotional Outlet for Youth" is an important guide for parents of growing children. Widely acclaimed by authorities on youth problems. Get your free copies from your friendly Conn dealer or write to Conn direct. No obligation.

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November, 1945

"FORWARD MARCH WITH MUSIC"
Overcoming the Handicaps of the Adult Piano Beginner

(Continued from Page 623)

again is another delight. Like a puzzle fan, I found it a never-ending source of wonder how those meticulous craftsmen, the old masters, put their “pieces” together. I enjoy learning the different ways of making them so that I, too, could put them together again. But unlike most puzzles, the piano puzzle is not one to be discarded once it is solved, for, as you progress, new puzzles arise, puzzles that you never saw before, each one a fresh challenge. You keep on working them out, and, as the individual puzzles are solved, you are able to reproduce the over-all masterpiece (the composition itself) on a higher and higher level of competence, until finally you approach the ability of the true artist.

Describe this doesn’t give the impression that I think I am a finished artist. Everybody knows that what can be accomplished in three and a half years is necessarily limited. But, from what I have learned, I can imagine a teacher using other adult beginners that they can learn to play the piano, too.

importance of Beginning

The important thing is to get started. I try to forget the time I lost because of my procrastination. Don’t lose another minute. Get a good teacher and start. Any good teacher will take an interest in you. With me I started, I thought I would be satisfied to play popular music. My teacher, however, made classical music so interesting to me that I never thought I would have a real love of music. My advice is to go into piano study with the idea that you are going to get results. If you have enough desire, you have enough talent. And remember that the taste that is in you will begin to flame when its spark is fanned by study. Your musical discrimination will grow as you progress.

Age, in my opinion, has little to do with learning to play the piano. What start, after all, has a youth who was forced to take lessons for three or four years and who practiced half-heartedly a few minutes a day. An adult beginner who goes into music with real interest and real determination to learn?

Determination, let me hasten to add, is a grim word. It should not be used to describe learning a pleasure-giving hobby such as piano playing. If you think I haven’t enjoyed every minute of it, why do you suppose I gave up golf after I started to study piano? I haven’t played golf once. I have even sold my clubs.

Practicing an hour a day will enable you to learn to play the piano. An hour a day will increase your repertoire. I try to average three hours a day. I have found that I make progress much more rapidly with two hours of daily practice. Even a little practice time above the two-hour average gives me a proportionate amount of playing confidence in relation to the extra time spent. But, if you think you can’t spare that much time, don’t let that stop you. I started out with fifteen minute periods, gradually increasing the time until the end of the first year I was averaging an hour a day. I have just recently arrived at the two-hour session. As my need and desire for more practice grew, I gradually dropped club activities except those I deemed necessary to the war effort. I must confess, though, that you must start it, you will teach you how to overcome difficulties. Love, it will find a way.

The amateur will never get too much technique, but all that he does get will increase his playing ability. Therefore, when conditions are not right for memorizing, or time is too short to try anything, you must do the best you can under the habit of doing on a higher level of technique. When I am waiting for a short period of time, such as for my car pool to arrive, I sit down at the piano and work on a bit of technique that is giving me trouble. On days when I know that I will be able to spend only a few minutes at the church piano, I don’t say it isn’t worth while. On the contrary, I say to myself, “Today I’ll do some stretching exercises—and I will rest stretch. Since I have only ten minutes to work away, I don’t care how tired my hands become.” I think these kinds of practice the best practice. They are responsible for limbering my hands and making my three stiff fingers almost normal again.

After you have overcome a few difficulties, you will be eager to tackle others because you have learned that these days the trouble will disappear as if by magic, and the discovery, as I said before, will be to find a hole-in-one. As difficulties are overcome, I go back to pieces already learned but set aside, anxious to try out my new tricks. Invariably, I am delighted to hear how much better those old pieces sound.

How I Work It Out

When I begin a new composition, I work it out slowly and with exceptional care, playing it off on the fingerboard. For me, phrasing, hand positions doesn’t bother me much now as it has become pretty much automatic. My teacher calls it a “built-in” hand position. I work on it slowly and with care. When it begins to come together, then I begin to memorize, then shift it to a faster workout. I give my memorized pieces a slow workout every week-end. Some time during the week, I try to get in every time in the air, even if it’s only for five minutes.

There are many extracurricular advantages in learning to play the piano. For instance, my eight-year-old daughter and I play duet compositions with great interest and my wife’s child, who is a piano student, takes piano lessons, too. I retire to another room and listen to her pieces. If I can detect a mistake, I must play the passage in which it occurs, four times without error. Sometimes she feels about the number of “times” but usually settles for four repeats. The argument, of course, is part of the game. She has recently taken up to play the pieces I taught her. I note she is playing. I don’t have absolute pitch! But music in this way becomes a game to her and ear training for me.

I think this stop-to-listen advice which I give to beginners is valuable. I have noticed that when I stop to listen, I often hear a tone I never before heard coming from a chord that I have played many times before. I have the subcon- science and helps to direct the fingers so that a weak tone in a chord may be strengthened. Concentrated listening is like applying a mental sostenuto pedal to a tone.
**Voice Questions**

**Answered by DR. NICHOLAS DOUTY**

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

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**Is He a Baritone or a Tenor?**

Q. Will you please answer me in your column on Voice questions? I am sixteen and one half years of age and have been training my voice for six months. Am I too young to begin study? My range is from A, an octave below Middle-C to F-sharp above Middle-C. My teacher believes that I will develop into a tenor but claims at present I am a baritone although my quality is that of a first tenor. My friends claim that I have improved wonderfully in the short time that I have studied and I intend to continue future study.

A. It is often difficult to accurately determine whether a young voice should be classified as a tenor or a baritone. In your case the problem does not seem to be quite as obscure as it usually is, because the natural quality of your voice is that of a tenor. In spite of the fact that your highest tones are still undeveloped, you must be exceedingly careful not to strain your vocal organs by attempting to sing these upper tones out through a contracted throat, by means of an over-strong pressure of breath. Learn rather to place these tones, to focus them and to form your vowel and consonant sounds with the utmost ease and comfort without too much breath pressure. Do not as yet, sing the first tenor part in a chorus, either a solo or a mixed choir, for the tessitura will be too high for you. Singing in a choir until the voice is sufficiently developed may improve the pupil's musicianship but all too often it is a dangerous practice for the young voice. You seem to have found a sound, conservative teacher who understands you and your vocal needs or your singing would not have improved so wonderfully in so short a time. Ask your teacher to classify your voice carefully and to select suitable exercises and songs to develop it. Above everything remember the age-old advice to the young singer, "Make haste slowly."

---

**Many Breathy Singers**

Q. Do you have any published articles or can you give me any information on how to overcome breathy voices? I am a voice teacher and choir director and every year I have among my biggest problems breathy voices throughout the soprano and alto sections. In larger schools and those in which the material is more professional, this is not the major problem but with me every woman's voice I get is so breathy that I spend all year trying to train these voices into something that resembles a ringing tone, and not just a prolongation of breath. I would greatly appreciate any advice—E. J.

A. When, by insufficient firmness in the action of the diaphragm and the Throat muscles, the vocal cords are not closely approximated, unvocalized air is allowed to escape between them, producing the breathy sound of which you complain. Often this condition is aggravated when too much pressure of breath is used, for it is axiomatic that the greater the pressure of the breath, the greater must be the united pressure of the vocal cords and the resisting muscles or either a breathy tone or a tremolo will result and sometimes both together. Perhaps you have had an epidemic of pupils who have misunderstood the word "breathing." The vocal cords, not separate during inhalation, during tone production they must be firmly approximated to prevent the escape of unvocaled air and the resulting breathy sounds. Perhaps Franz von Puschwitz's book--"Beginner's Tone Book"—might be of use to you. This may be obtained through the publishers of The Erden.

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"FORWARD MARCH WITH MUSIC"
A Music Teacher's Day in a "Booth Town"
(Continued from Page 608)

thinking about it, and she is playing the piano.
It's after seven. Lucille and her vocal-ist husband are in their room, and I'm alone.—Oh, Doris, what can I say to help you—I'll call, now—
Just too tired to go out to dinner—relax, and change to slack sounds (sounds like an ad)—top up a salad,—perhaps enjoy that short story I started to read last Sunday.

Tomorrow is another day.

THE ETUDE MUSICAL FAMILY ALBUM
(Continued from Page 616)

Overcoming the Handicaps of the Adult Piano Beginner
(Continued from Page 646)

Once, when we attended the movies as a family, a party of ‘teen-agers staged a musical guessing contest. When the pianist started to play Beethoven's Für Elise, the whole family laughed aloud. They will never forget my struggles over that piece! I was delighted, too, when I saw "Red Star," a movie of Russia. In it was a little dance tune from my Lemoine all dressed up for the Russian festival. It was like seeing an old friend in the picture. It is fun, too, when my daughter's little friends, most of whom take piano lessons, gather at the piano to play their latest pieces. In some phases, one or two of them are ahead of me. They take great delight in pointing out, "Oh, I've had that!" in reference to something I'm working on.

Of course, it isn't necessary to study the piano in the same manner as I have in order to have fun. Striving for perfection is a phase of piano playing that appeals to me. It does follow that everybody wants just that out of music. I know several adults who have taken up piano who pay little attention to technique and correct phrasing but who have great enthusiasm. I present my point of view to prove that my way does have extra compensation. I would be a shame, I feel, to skim on fundamentals only to find later when interest is greater that the student is handicapped by that lack.

When you start piano, don't think of it as drudgery. Don't worry about your handicaps. After all, obstacles are made part of every golf course purposely. Every golfer knows that overcoming handicaps is the zest of life. Piano practice has done far more for me than any golf course ever did. And my fellow piano addicts are as enthusiastic as any group of hobbyists I have ever known. You must start, though, in order to learn just what it is that makes the pianist so enthusiastic.

This much is sure. The adult piano beginner can look forward to a delightfully enriched old age. Piano study, unlike most sports, can last a lifetime. There is nothing so surely yours as your own music, nothing so satisfying. From piano study the adult will gain new respect for himself and from his friends, He will win new friends. He will experience an ever growing enjoyment of all music, and he will acquire a sure-fire device for the release of nervous tension, better allaround muscular coordination, plus confidence to tackle other unknown fields. I highly recommend it to all the thousands of adults who, like me, have always wanted to play the piano but thought it beyond reach.

ORGAN REGISTRATION
(Continued from Page 617)

 assume a very different color when the player forces the wind-pressure.
It is a good plan to copy, as far as possible, the combinations and effects of the orchestra; but we must recognize the limitations in that direction in the organ, and confine ourselves to successful imitations. There are numberless beautiful combinations and effects in an organ, which are purely organ-like, that cannot be reproduced or imitated on any other instrument or combination of instruments; and the performer who confines himself to those effects, together with such of the orchestral effects as can be successfully reproduced, will make the instrument sound like a good organ and not like a poor orchestra.

One of the principal characteristics of the organ, which differentiates it from other musical instruments, is the great number of widely varying tone-colors which can be reproduced by the organist who is familiar with all the tonal elements of the instrument.
ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published. Naturally, in fairness to all interested, we expect no opinions as to the relative qualities of various organs.

Q. Would I like information regarding small pipe organs? Would I like names and addresses of firms making small pipe organs? We suggest that you advise them of your desires, as due to war conditions all parts are not in stock. You can consult the "The Contemporary American Organ," by Barnes and "Organ Stops" by Finck for names of makers available from the publishers of The Organist, English publications are probably not available on account of war conditions.

Q. Kindly send me name of (Fischer) Organ Technical Studies where registration is marked and stresses, and for works for pedals and left hand. We are inquiring about the "The Organ" by Tischendorf. English publications are probably not available on account of war conditions.

Q. Enclosed find specifications of an organ. If you were making additions to the instrument what would be the first steps you would make? Your opinion of the style of organ and type of reeds used? What is the best way of improving the instrument? How would you improve the style of organ and the type of reeds used? What additions would improve the Pedal organ? What is the addition of a pedal? Adaptable? What is the greatest criticism of the organ?

A. We are sending you by mail the name and address of a company having a factory building organ for sale. We suggest that you add to the specifications of the instrument what would be the first steps you would make? Your opinion of the style of organ and type of reeds used? What is the best way of improving the instrument? How would you improve the style of organ and the type of reeds used? What additions would improve the Pedal organ? What is the addition of a pedal? Adaptable? What is the greatest criticism of the organ?
The Basic Motions of Bowing
(Continued from Page 621)
Motion cannot be over-estimated: it is used in practically every change of bow and in all parts of the bow; it is essential to the performance of any smoothly flowing legato passage, and it is equally essential to the production of a rapid spiccato. Its complete and subconscious control is a must for every violinist who has artistic ambitions.

In The Days of Ballad Opera
(Continued from Page 620)
Cecilia, was organized in 1762 for the serious study of music, and the same year gave Portnightly Concerts, the first subscription concerts in which both professional and amateur talent made up the orchestra. Amateur theatricals and Ballad Opera, were the rage before the arrival of the first professional theatrical companies. The Ballad Operas were performed with a great deal of enthusiasm, and each was filled with a set of Private Gentlemen." The latter were announced, also, as "giving Consorts for their own Amusements."

The first English theatrical company selected Charleston as its headquarters, because it had the largest number of amateur musicians in the South. Performances of Ballad operas would have been impossible elsewhere without the assistance of the "Private Gentlemen." The first Ballad Opera produced professionally in America which indubitable record exists was in Charleston, as announced in the South Carolina Gazette.

"Flora, or Hob in the Well!" —February 18, 1738 to be presented in the Court Room precisely at 8:00. This opera, whose librettist was the notable playwright, Colley Cibber, was very popular for many years. It ran from February 12, 1736, to March 12, the second season, and from November 11 to December 30, 1736, the third season. These performances were given in the "New Queen Street Theatre fitted with Pitt, Boxes, 25: Gallery/5: to begin at five p.m.," our Tea Room. In these more commercial days, the opera was considered more insidious thanMadeira.

Cibber's "Flora" and Colley's "Devil to Pay," favorites in London, were the only operas announced, and not a word was said about the singers, actors, or the orchestra. Historians of the American Theatre, such as William Dunlap of New York, confined the history of Ballad Opera by placing it in the same category as the drama. Not until the researches of Oscar Sonneck in his "Early Opera" (1918), was it clarified by listing the Ballad Operas, showing the vast numbers produced during Colonial Days, and up to the first quarter of the nineteenth century. Usually these operas were produced here a few years after their appearance in England, and Sonneck refutes the old statement that "The Beggar's Opera" was not performed in America until 1850, in New York.

The first English company of first class standing was brought over from England by William and Lewis Hallam, in 1752, going first to Williamsburg, then the capital of Virginia. It remained there for many months and produced more than half of the most popular Ballad Operas. It gave seasons also in Charleston and Annapolis, George Washington being twenty, according to his Diaries, among the music lovers of his day.

There is a tradition that he occasionally tucked a flute in his coat tails, to assist the "Private Gentlemen" in the orchestra, and that performances of "Flora," "The Devil to Pay," "Virginia Unmasked," "Beggar's Opera," "Colin and Phoebe," and others. Other musicologists contend that while Washington was a devotee of opera, he did not play any instrument, as, for instance, Jefferson played the violin.

Because of the fact that Ballad Opera required great acting, the opinion gained ground that the interpreters of these operas were good actors with untrained voices. Such was not the case, according to Sonneck. From 1732 the English companies were composed of capable singers. The leaders of these operas were to be skilled harpsichordists for they led from that instrument, as did their contemporaries in Grand Opera, Rossini and others. The scores of Ballad Opera contained only one line, the melody, for which the Harpsichordist had to supply the accompaniment. There was of course a figured bass to indicate the harmony. The accompaniment was all planned before the day of the welters of the beaux and the prima donna conductors.

In 1763, the Hallam's made Charleston their headquarters and distributing center in the South, at the same time making New York their northern center. A well verified Theatrical Season took place in New York, in 1759 and 1761, which included the most popular Ballad Operas on the boards. With Cibber's "Demon and Philida," Hallam announced for the first time in America, the cast of an opera, showing the strength of a large company with many well known London singers. Nothing, however, was said of the orchestra. He would scarcely have dared to present operas without an adequate orchestra for New York and other cities had become music centers at this time, to hearing the best music performed by good orchestras, which although small, could be equal to the European symphonies, and other representative works.

New York and Charleston audiences were noisy—just as they were at Grand Opera at this time all over the United States. "Johnnies," arrayed in colorful, swallow-tailed silk coats, and jaunty, cocked hats, with swords swinging, ", had a grand time, mounting the boards between the acts to chat with the singers. Then to the Lobby Bar where there was no steam heat, but plenty of warming spirits, old Madeira and fruity punch.

New York had a season of Ballad Opera from December, 1762, to June, 1763. The old favorites held the boards, with the addition of "Love in a Village" and "Thomas and Sally" by the distinguished composer, Dr. Thomas Arne. Arne used more of his own original melodies than his predecessors. We know now, exactly, how exquisite they must have been, to judge by those which have survived on the song recital.

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Violin Questions
Answered by HARLEY 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.

Not a Genuine Amati
T. L. P., California.—Your violin cannot be a genuine Niccolò Amati. He died in 1684, and the label is dated 1721. It is probably one of the thousands of Factory-made German Instruments that bear a similar label. Translated, the label reads “Made by Niccolò (sic) Amati in Cremona, at the sign of the or, and your age of thirty three, in the year 1721.” Quite a number of makers invoked the patronage of a saint for their work.

Amplifier for Violin?
F. V. F., Florida.—I have never heard of an electric amplifier being attached to a violin, and I rather shudder at the thought of it. However, it undoubtedly could be done, and experiments may have been made already. But I do not know of any firm that does it. Don’t you think that the tone of a violin, properly amplified, is quite satisfying without an instrument? The violin was never intended to compete with a trumpet, or any other instrument, and it would be wrong against the very nature of the instrument to make it do so.

Do Not Use the Mute Constantly
J. L., Ontario.—I do not think that continuous use of the mute can permanently harm the tone of a violin. It can, however, probably deaden the tone, so that the instrument does not respond normally when used without a mute. There is no mute that I know of which will restore the original vibrato to the tone. Therefore, I do not think that the buzzing of violinists is due to your practicing so much with the mute on. What is more likely is that the sound-post has moved a little and is not fit perfectly. However, for the sake of your own tone production, I do advise you to use the mute as little as possible. An over-use of it can play hell with the best tone.

Cannot Identify
G. E. O., Montosa.—As you do not give the first owner of the Ruggeri family who made your violin, I cannot give you a definite value. However, I would think that the Ruggeri family who made violins, and not all of them were equally good workmen. There was a student who was working at the time you date your instrument. You should have been able to get a fair price for your instrument, but are you sure your violin is genuine? There are hundreds of violins bearing a Ruggeri label that never saw Italy, let alone Cremona.

Can a Reader Help?
K. R. H., Virginia.—The books at my disposal contain no reference to a Cleveland firm of violin makers named Barlow & Pelton. However, I am writing this in a small Maine village, and it may be that when I return to New York I can obtain some information from one of the leading dealers. If so, there will be a paragraph about the firm in a coming issue of the New World. So watch these columns carefully. I am glad the tone of your violin pleases you so much, for it is a grand thing to be satisfied with one’s instrument. If you are one of our readers keeping up a Bowing and Swinging correspondence, William & Pelton, I should be glad to hear from them.

Ernst Heinrich Roth
G. H. R., New York.—Ernst Heinrich Roth is probably the most important member of a family of makers in Markneukirchen, Germany, which was still in existence at the outbreak of the war. The family made hundreds of instruments, in many different grades, which sell for $9.00 to about $300. Without seeing the violin, no one could give a definite estimate of its value.

Playing for Pleasure
Dr. N. D., Indiana.—Considering that you started to play so late in life and that your violinistic ambitions are so modest, I think your teacher is making a mistake in urging you to acquire speed. You would get a great deal more fun out of your playing if you concentrated on tone and relaxedness, and you could certainly much more relaxation, if you concentrated on tone and relaxedness. An expressive tone, of course, presupposes a good bowing technique and at least a fair vibrato. In the July, 1944, issue of this magazine I had a complete survey of an old violin from the 18th century and I think it would help you if you study it carefully, and work out your various suggestions with patience. I think you will find your violin developing to your advantage. The only way one can find out the origin and value of a violin is to have it examined by a reputable dealer. There are many fine copies of Stradivarius and Guarnerius which are worth a good deal of money. Perhaps yours is one of them.

Meaning of HHS
Miss F. H., Virginia.—The letters HHS on a Guarnerius label are probably the Latin phrase “Huic Homini Salvarius,” which, translated, means “This Savior of Men.” Many of the great makers were very religious, and often put some religious emblem on their labels.

However, I am very much afraid that your violin is not a genuine Joseph Guarnerius. He died in 1744, and you say that the label in your instrument is dated 1756. But if the tone is so fine and pleasing as you say it should about the maker? The only way one can find out the origin and value of a violin is to have it examined by a reputable dealer. There are many fine copies of Stradivarius and Guarnerius which are worth a good deal of money.

No Value in Descriptions
Miss W. F. B., Kansas.—I am afraid I cannot tell you how to identify a Stradivarius. To tell one to do so requires years of training and the handling of many genuine instruments. Even the experts are sometimes stumped! A written description of the characteristics of a fine Strad violin would read to the layman, exactly like those of a moderately careful imitation. Take the famous Strad varnish, for example. It cannot be described; it must be seen. If its rare beauty is to be realized.

Very Likely a Copy
Miss E. H., Oregon.—Your violin is undoubtedly a copy of a Vuillaume, for he never bemed his instruments on the outside. What you call “its value,” I cannot say; but I do not think it would be very much, for no careful copyist would use it as Vuillaume himself never used.

Cannot Recommend a Dealer
Miss E. F., Georgia.—I am sorry to say that I do not know enough about the violinists in the towns you mention to be able to make a definite recommendation, and I have not been able to get any information that would be of help to you. You would probably do better by writing to one of the firms that advertise in The Etude, stating your needs, and asking to have one or two violins sent to you on approval.

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Problems of the Bassoon Player

(Continued from Page 618)

the throat or "billy goat" vibrato.

Bassoon Reed Making

(Shaped cane)

1. Sand the inside of the shaped cane (dry) with a fine sandpaper (4 to 7-0).
2. Soak the cane in clear water from thirty minutes to two hours.
3. Sand, again, the inside of the cane (wet or dry 1 0) to remove the swollen fibers of the cane.
4. Place the cane on the easel (a section of a broom stick will serve) and file a slight notch or groove (A) across the cane 1/4" from each end.
5. With a knife, remove, (scrape or file) the glaze or shell between the two notches (A and A).
6. While on the easel, line or groove with a knife, the base end of the reed (B) with about 5 shallow cuts. This is to form the base of the reed to form smoothly around the mandrel.
7. With the shaped cane on the easel, thin and taper slightly toward the center (F) the areas C, D, and E. Keep area C quite dark or heavy, area D grey to light, and area F almost white when held in front of a fairly strong light source.
8. At (T), the exact center, make a light cut or line with a knife. Make more of an indentation or crease than a cut on the cane.
9. Fold the cane carefully (at F) over the knife blade, bending slowly, not forcing, the folding process.

Illus. 3

10. Place the top wire (G) (2 turns) on the cane 1/4", below the notch A, and twist the ends together with the pliers. Do not draw the wire too tightly at this time.
11. Place the second wire (H) 1/4" from the base end of the cane.
12. Place the third wire (I) 3/4" from the base end of the cane.

Note: Wire G and H are twisted on one side of the cane; Wire I on the other.

13. Keep the top wire (G) fairly tight and the reed flat in order that cracks will not go beyond wire G into the lay of the reed when forming the base of the reed around the mandrel.
14. Insert the mandrel about 3/4" into the reed and mold the base carefully with the pliers.
15. Push the mandrel slowly into the reed, adjusting the wires as needed be and molding with the pliers, until the end of the mandrel reaches wire G.
16. Tighten all wires snugly; remove the reed from the mandrel, and let dry for twenty-four hours.
17. Replace the reed (dry) on the mandrel and tighten wire H very tightly, wire I quite firmly and wire G just enough to take out the slack that has developed due to the drying of the cane.
18. Trim the twist from the base wire H, leaving about one or two twists locking the wire on the reed.
19. Dip the base end of the reed in warm water to soften the fibers, thereby permitting the binding of the form, the base into a perfect circle. Do not soak the reed at this point, just moisten.
20. With the button thread or harness, start your wrapping by placing the end of the thread in the crack formed by the joining of the two reeds. Wrap the thread clockwise, down from wire I, locking the end of the thread under the binding, to about 1/4" below wire H. Keep the thread tight at all times.

21. Lock the thread at this point by making a half-hitch, the same as in tying in knitting.
22. Make the ball directly over the wire H by crisscrossing the turns. Each successive turn crosses the previous turn and allows a slight space between each. (Study carefully an old reed. Remove the wrapping, studying the process and then try rewinding with the same thread. Practice making the balls on a pencil. Make a ball, unwinding it and repeat the process. Make at least one dozen practice balls before attempting one on a reed. It will pay you big dividends.)
23. Shells or lacquer the binding and the ball, and then let dry for a few hours.
24. Moisten the blade or tip of the reed in clear water for about fifteen minutes.
25. At the distance (J) or 1 1/2" from the notch (A), cut off the reed on the cutting block. Be sure the cut is clean and square.
26. Insert the plaque in the reed and with the straight knife, file and sandpaper, continue to taper and shade the area C, D, and E until the reed has a free low-pitched "crow" or "bur-t-r-" (Extreme care and patience are needed at this point, in order not to chip, split, or otherwise ruin the reed.)
27. If the reed seems to be sluggish and low in pitch, correct by shortening the reed. Make several light cuts from the tip end, trying the reed after each cut. Beldon will a reed need to be less than 1 1/2" from notch A to the tip.
28. On the cutting block, remove the corners (K) of the reed, with a sharp knife. Cut a triangle from each corner that is about 1/4" on each side. Sand (round) the corners (K) slightly in order that the cane will not sliver down the edges.
29. If the reed is flat, but speaks easily, or leaks air around the bore, real the
throttle of the reed until the pitch comes up and, or the leak has been corrected.

You have now made your first reed, and if you have displayed as much patience and care as you once did in making (boys) your model airplanes, or your doll clothes, I believe you have a reed of which you may be proud.

Who Should Play the Harp?

(Continued from Page 624)

twenty harps. These belong to the free lance or single date players. The NBC Symphony Orchestra does not play all the orchestral or ensemble music heard over the network. Almost every regular program (whether it be an all-music program or a quiz, comedy, dramatic, or variety “spot”) has an orchestra of its own. When the program is organized, the sponsor decides on the number of pieces he wants in the accompanying orchestra, and at once engages an orchestral personnel manager, who is entirely responsible for the group. It is he who engages the men and, naturally, he wants the best musicians available. These orchestral engagements are known as the single dates, even though the program may continue over years. My daughter Elaine, at the present time, has been engaged for eight such single dates, in addition to her work in the NBC Symphony. There is no fixed rule as to the number of engagements a harpist may accept; the abilities of the individual performer determine the demand for him. Thus, a member of an orchestral group may accept as many outside single dates as he can legitimately fill; on the other hand, there are numbers of fine harpsists who never had a steady orchestral engagement, and who do not want one, since they can earn enough from single dates to own their own homes and cars (some own even airplanes!).

Another interesting outlet for harp abilities is in recording. The idea of the “big name” orchestral groups is, of course, made by the regular personnel of the organization in question; but, as in the case of radio, many recordings are made by specially assembled groups of players and there is always a demand for first-class harpists. It is never a wise practice to speak too specifically about earnings,

Principles I Learned from Tobias Matthay

(Continued on Page 607)

the rhythmic pulse which is the heart-beat of music.

Another term that ‘Uncle Toby’ likes to use is “in the mood,” one that made me conscious of new meanings and values, is the expression musical intervals. He uses this to make the pupil constantly aware that he is playing, not technique, but music. Let us suppose that a composition is being studied in which there are straight passages of scales or arpeggios. In nine cases out of ten, the student stresses these purely technical elements from their purely technical approach. In his eagerness to get them clean and fluent, he plays them quite as though he were exercises in scale or arpeggio work. ‘No,’ says Uncle Toby, ‘that won’t do. You are playing scales, sure enough—but they are no longer mechanical, detached scales. They are an integral part of musical context. Hence, they must come to life interpretively; they must express significance as part of music—as intervals in music as musical intervals.’ I made friends with musical intervals, and again a curtain had been lifted before me. All my pianistic life I had been trying to transform notes into music, but here was a name, an association of ideas, and a basic explanation that made the problem come to life.

‘Uncle Toby’ was always kind and genial in correcting those points in my playing that needed correction; he was equally wise and generous in admitting me to be right when he believed I was. I love to recall passages of interpretative discussion! My position in the Matthay School was rather a special one. I needed no basic training; I had no particular technical problems; I simply had to improve the quality of a period of time under Mr. Matthay’s guidance. I would play for him (whatever I wished to learn, he made no specific assignments), sometimes alone; sometimes with observers present. In addition, I was free to attend any of the school’s courses or lectures that I wished to hear. I remember that at one of the ‘public’ lessons, I played something of Chopin. Uncle Toby heard me and then suggested that I give different interpretative emphasis to certain of the

Music Education—Today and Tomorrow

(Continued from Page 619)

town as well as every metropolitan center; when the adults who have so ably acquired the necessary technical equipment and musical skills during their school days look forward to the enjoyment of performing in their community groups, they are convinced that music education is functioning efficiently in our schools.

So long as our students continue their musical activities upon reaching their twenty-first birthday, then music education is not serving youth and its status can well be challenged by any educator who is interested in the lives of the peoples of his community.

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Who Should Play the Harp?

(Continued from Page 624)

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BÉLA BARTÓK, one of the most important composers of modern music, and perhaps the most representative Hungarian composer of his day, died September 26, in New York City. He was also an outstanding specialist in musical folklore and a widely known teacher. Mr. Bartók was born March 25, 1881, in Nagyszentmiklós, in the Hungarian district of Torontal, now in Jugoslovakia. His first piano lessons were received from his mother, and at the age of ten he made his first public appearance as composer-pianist. Later he studied at the Royal Academy of Music in Budapest. In cooperation with Zoltán Kodály, he began collecting Hungarian folk music, and later extended his researches to the folk music of Slovakia, Rumania, and Turkey, gathering in all, some six thousand folk songs of the various language groups. In 1907 he was made professor of piano at the Royal Academy of Music in Budapest, and in 1911 he and Kodály founded the New Hungarian Music Society. Bartók made his U. S. debut in 1927 with the New York Philharmonic Orchestra under Willem Mengelberg. In 1939 his Concerto for violin and clarinet was performed by Joseph Szigeti and Benny Goodman in New York. In 1943 Columbia University conferred the honorary degree of Doctor of Music on Mr. Bartók. He was a prolific composer, one of his last works being a Sonata for violin and piano written for Yehudi Menuhin.

JULIUS KORNGOLD, for thirty-five years music critic and writer on music and musicians in Vienna, died September 25, in Hollywood, California, where he had lived since 1938 with his son, the famed composer, Erich Wolfgang Korngold. He was eighty-four years old and was retired dean of European music critics. From 1932 until the German invasion of Austria in 1938, Dr. Korngold was music critic of the Vienna Neue Freie Presse, having secured the appointment on the recommendation of Johannes Brahms.

THE FIRST MAJOR CONCERT of New York City's new music season was given September 25, when Arturo Toscanini conducted the NBC Symphony Orchestra in a benefit concert for the Italian Welfare League. Beethoven's Ninth Symphony was the featured work, the soloists being Norma Andreotti, soprano; Nan Merriman, mezzo-soprano; Jan Peerce, tenor; and Lorenzo Alvary, bass. The choral parts were sung by Robert Shaw's Collegiate Chorale.

FLORENCE WICKHAM'S Indian Summer and Carnival in Prison, two short ballet numbers, and excerpts from her longer work, "Gift of Laughter," comprised the "Ballet Fantasies" which were most successfully presented before an enthusiastic audience at Chautauqua, New York, during the past season.

SIDNEY BARON, young American conductor, a protégé of Koussevitzky and Monteux, who in civilian life conducted concerts in New York with the National Orchestral Association, has been transferred from duty on board a warship in the Pacific to the faculty of the United States Navy School of Music in Washington, D. C. He will teach classes in conducting for Navy band and orchestra leaders.

THE CELEBRATED STATE OPERA at Berlin had a "gay and enthusiastic re-opening" September 8, when Gluck's "Orpheus and Eurydice" was heard by an audience so enthralled that the three principal singers were compelled to respond to eighteen curtain calls. The opera was conducted by Karl Schmidt.

THE GOLD MEDAL of the British Royal Philharmonic Society was awarded to Sergei Prokofeff at a meeting in Moscow of the musical section of the Soviet All-Union Society for Cultural Relations with Foreign Countries. The composer was said to be the forty-ninth recipient of the medal since its foundation in 1813.

JOHN MCCORMACK, world famous tenor who had held audiences all over the world spell bound with his singing of such ballads as "Mother Machree" and "I Hear You Calling Me," died September 16, at his home in County Dublin, Ireland. At the height of his fame, in 1918, his income was estimated at $300,000, when the amount of the income tax paid exceeded that of Enrico Caruso by $16,000. Mr. McCormack was born in Athlone, Ireland, June 14, 1884. At the age of eighteen, with practically no musical education, he was in Dublin studying for a career. He sang in a cathedral choir and later was declared winner in an Irish musical festival. In 1905 he went to Italy for serious study under Sabatini. His American debut was made in 1909 at the Manhattan Opera House in New York City, under Hammerstein. He later sang with the Chicago—Philadelphia Opera Company. From 1912 he appeared reg-
lyric soprano, who was born in Vienna.

THE AMERICAN RIGHTS TO "PETRUS GRIMES," the new opera by Benjamin Britten which was produced June 5 at the Sadler's Wells Theatre in London, has been acquired by Eddie Dowling and Louis J. Singer. Discussions are under way with Serge Koussevitzky and the management of the Boston Symphony Orchestra concerning the possibility of having the première performance of the opera conducted by the famous maestro of the Boston Symphony. A feature story of the opera's première appeared in the October issue of The Ervins.

FIVE YOUNG COMPOSERS have been awarded grants for further study from the Lili Boulanger Memorial Fund, Inc. Because of war conditions, no grants have been made since 1942. Robert E. Crane of Winchester, Massachusetts, was awarded the grant for 1943. The award for 1944 has been divided equally between two young Polish composers, Antoni Szałowski and Michał Spisak. Léo Prégr, born in Corsica, was given the award for 1945. His work in Paris attracted the interest and encouragement of the great Russian modernist, Igor Stravinsky.

AN AWARD of one hundred dollars for a setting of a prescribed metrical version of Psalm 116, 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, Illinois.

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 all details may be secured from Oscar Wagner, Juilliard Graduate School, 150 Claremont Avenue, New York City.

A FIRST PRIZE of $250 is the award in a composition contest, sponsored by Henry H. Reichardt, 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 $500 and $250 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 for the contest is March 1, 1946, and all details may be secured by writing to the Reichardt Music Award Committee, Room 4315, 40 Rockefeller Plaza, New York 20, New York.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Trustees of the Paderewski Fund for the best choral work suitable for performance by a secondary school chorus and orchestra requiring not less than twenty nor more than forty voices for performance. The contest closes December 1, 1945, and all details may be secured by addressing the Trustees of the Paderewski Fund, New England Conservatory of Music, 290 Huntington Avenue, Boston, Massachusetts.

A PRIZE OF one hundred dollars plus, for a setting of the Old Testament, and suitable for a chorus of women's voices, is offered by the American Guild of Organists, to the composer of the best composition for organ submitted by any musician residing in the United States or Canada. The contest closes January 1, 1946; and all details may be procured from the office of the American Guild of Organists, Fifth Avenue, New York 20, New York.

THE SECOND ANNUAL COMPETITION for the Ernest Bloch Award is announced by the United Temple Chorus of Long Island. The award of one hundred and fifty dollars is for a composition based on a text from the Old Testament, and suitable for a chorus of women's voices. Publication of the winning composition is guaranteed by Carl Fischer, Inc.; and it will be included in the next spring concert by the chorus. The closing date is December 1; and further details may be secured from the United Temple Chorus, The Ernest Bloch Award, Box 736, Woodmere, Long Island, New York.

THE SCHOOL OF MUSIC of De Paul University, Chicago, will announce an Inter-American Choral Contest, the final of which will be held in Chicago in May, 1946. The contest is to select the outstanding choral pianist of the hemisphere and invites entries from the United States, Mexico, Central America, and South America. The first prize is one thousand dollars. Details may be secured by writing to De Paul University, 64 East Lake Street, Chicago 1, Illinois.
A Concert in Africa

by Adlaje

Adiradel College, North Cape Coast, Africa

It was getting toward the end of the term and the senior music master selected several music students to play at the recital on the prize-giving day. Practices were held from two to four o'clock in the afternoons, when, after one week, such sad news! The sixth-form student became interested in practice, because, he said, “Time is far spent and the great day is approaching, and I must learn to finish the Cambridge examinations successfully.”

After this the senior music master was troubled in mind, for it was with difficulty he selected the right students to play. And it is something like custom that at every Speech Day, duets, or other forms of music must be given. Now, all the time they were practicing, I helped them by turning their pages, but because I learned piano playing by myself, I was not known to the senior music master until his assistant said, “Hambyrite is here. Let’s ask him to play.” The senior music master then told me he would like me to play on the Speech Day. Well, I was amazed, thinking I would be unable to play before prominent men.

At once I came to the Great Hall with the senior music master, walking behind him and thinking I would not be able to play to his satisfaction. The piece was a duet and I had to play the bass part. The book was opened and a speech was given by the music master on how we should play. Off we started and you can imagine my small fingers shivering on the keys. In the third week of practice we had completed everything; the pedals, the quavers, and rests were all mastered well. The eleventh hour had come for the final rehearsal. Whilst rehearsals were being made by different students before the College staff, I was thinking of my shivering, for it might finally spoil the whole show! Our turn came for the duet and my heart jumped.

on hearing my name called, but I stepped out, hiding my terror. This was my first time ever to play a rehearsal for people. I was overjoyed for I found I played without the fingers shivering. I never thought of the audience or the students, but remembered what the music master said, and thought rather of the piece I was playing.

The next day preparations were made, such as the arrangements of chairs, tables, organ, and benches in the Great Hall. Students dined their Kente cloths on our lawns, enjoying themselves, for it was a day of showing the public the different ideas in the College. I did not enjoy myself at all but thought of the words of the head music master; I could not eat properly and did not speak to any one unless he spoke to me.

The function started at four-thirty and it was time for the masters to put on their hoods of M.A., B.A., and so forth, whilst the audience was wishing for the commencement of the show. The chairman arrived, giving the first item on the program. Naturally it was a hymn praising God. The second item was a speech by the head master; next followed the head prefect’s speech; and the next was our duet! Friends near me were saying, “Stand up, stand up, it is your turn.” With my big Kente cloth I walked toward the piano, making the Kente trail behind me on the floor. My fellow mate was taller than I and had a Kente cloth of his own size; he was well dressed and had polished his face nicely. As soon as we seated ourselves at the piano I remembered my promise, “You can only play well if you think of the music and not of the audience.”

We played perfectly well, without any fault, and the piece was beautiful. The recital came to an end with no mistake. We were cheered with big applause. I had won. I had conquered nervousness.

Your Appearance at the Piano

by Gladys Hutchinson

Did you ever think how you look when you are playing the piano? Even a young pianist can make a good impression if the position at the piano is good. If you sit properly at the piano you not only look better, but you feel better; and if you feel better, it follows naturally that you play better. Are you one of those pianists who pulls the chair as close to the keyboard as possible? When you stop to think about it, you will realize that if the chair is too close there will be no chance for your arms to move freely over the keys, nor will there be a chance for good tone quality.

If you wish to look well, and consequently play well, you should—

a—Adjust the chair (or bench or stool) so that your forearms are horizontal.
b—Place the chair about eight to twelve inches from the edge of the keyboard.
c—Sit comfortably on the chair (not too far back, and not leaning against the back of the chair).
d—Put both feet together. Slide the right foot forward so the toes are just in front of the damper pedal if pedal is not to be used), or just over it (if pedal is to be used).
e—Slide left foot back and rest easily on ball of foot; bring it forward when soft pedal is to be used.
f—Lean slightly forward; place hands over the keyboard; keep elbows free from body.

Now you are ready to play well.

Try this plan.

See what an improvement it makes in your playing.

See how much better it makes you feel.

Edvard Hagerup Grieg

by Aletha M. Bonner

GRIEG, called “The Norwegian Chopin,” was born in Bergen, June 15, 1843.

Received his early musical training from his mother, a pianist.

In his fifteenth year, young Edvard entered the Leipzig Conservatory, and later, studied with Gade in Copenhagen.

Eventually he turned all of his attention to composing, and achieved world-distinction through his writings, which include works for the stage, orchestra, voice, and piano.

Great honors and high praise were his to receive. As pianist and conductor he toured Europe with success, and the world mourned his passing September 4, 1907, at his home in Bergen.

(What pieces of his can you play?)
Junior Etude Contest

The Junior Etude Contest will award three attractive prizes each month for the nearest 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, ten to twelve years of age; Class B, twelve to fifteen years; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of The Erune. The thirty best contributors will receive honorable mention. Put your name, age, and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

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

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

Prize Winners for Arithmetic Puzzle:

Class A, Dorothy Wreyford (Age 15), Arkansas; Class B, Gail Thompson (Age 12), Wisconsin; Class C, Beatrice Kniffen (Age 9), New Jersey.

Answer to Arithmetic Puzzle—August:

ZERO or NOTHING.

I am rather weak on arithmetic! Check up on this. There were all correct, ZERO.


Answers to Quiz:

1. Fermata, hold, or pause; indicates that the note or rest under it is to be held beyond its usual duration; 2. Accent; indicates the tone, chord or rest under it is to receive extra emphasis or force; 3. All brevis time; indicates two half notes to a measure rather than four quarters, giving the effect of two beats to a measure; 4. Double sharp; raises the following note a whole-step without changing its letter name; 5. Octave; indicates that the notes under (or over) it are to be played one octave higher (or lower) than written; 6. Turn, consisting of four rapid tones— the one above the principal (or written) tone, the principal tone, the one below it and the principal tone; 7. Double flat, lowering the following note one whole-step without changing its letter name; Measure repetition, indicates the preceding measure is to be repeated; 9. Diminuendo, gradually growing softer; 10. Mordent, consisting of the principal (or written) tone, the one below it and the principal tone again played rapidly.

Letter Box

(Answers to letters may be sent in care of the Junior Etude.)

Dear Junior Etude:

In our High School Orchestra I play the baritone horn and I used to play the melotone and alto horn. I have been in these orchestras and have learned much. I have a theory book, a box of music notes for the piano. I am very grateful for The Etude for helping me to learn more about music.

From your friend,
GLEN EVANS (Age 16), Pennsylvania


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November 1945

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Six Melodious Octave Studies—For Piano—Krene 20
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The World's Greatest Waltzes—King 40

MOTHER NATURE WLNS—An Operetta for Children, Libretto by Mace Grevon Shokahn, Music by Annabel S. Wallace—Here is an engaging children's two act operetta with more than the usual number of desirable qualities. Clever and humorous dialogue, entertaining and singable lyrics, coupled with the supply unusual opportunities for young performers between five and thirteen years of age. The staging may be simple or elaborate. Five of the six leading parts require easy solo singing, and the Chorus of Trees requires twelve singing voices. The chorus music is for unison and two-part singing. Any number of children may participate in the dance. An outdoor scene is used throughout the operetta with the costumed Chorus of Trees forming the basis of the scenery.

MOTHER NATURE WINS is concerned with the struggle of King Winter for the permanent rule of the earth. Mother Nature changes King Winter into the Prince of Spring. When Love comes to him, a glorious springtime graces the earth.

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The contents of the collection include: Liebster Jesu, wir sind hier; Alle Machts gewonnen haben; Ich ruf zu dir, Herr Jesu Christ; In dulci jubilo; In dir ist Freude; and Herzlich tut mich verlangen and others of equal beauty.

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In the Days of Ballad Opera

(Continued from Page 650)

programs of today. He sent over several
of his own pupils to interpret his operas,
notably the Storers. To quote William
Dunlap in his "History of American
Theatre," "She possessed beauty and
talent, the finest singer heard in America
up to 1792."

The inauguration of George Wash-
ington as President of the United States,
was signaled in New York at the John
Street Theatre in 1789, by "illuminated
transparencies." Candle light was still
used for stage lighting as his "Elegants"
favorite opera, "The Poor Soldier," opened
the celebration. We can see Wignell, noted Ballad Opera
inter-
preter, in a program in 1798, singing a
duet meeting the "Father of his Country," at
the entrance to the Theatre, bearing two
lighted candles, to escort him to his box.
"The Poor Soldier," was first produced
under the title of "The Duenna." By anenactive heath, Dublin, in 1793, by Shield
and O'Keeffe, composer and librettist,
and in London the same year, and reached
America in 1802, of the "Wagner's Opera,"
was done chieflly to its charming musical score
and to its notable acting and singing. A
brilliant season followed with as many
as sixty or seventy theatrical novelties. Among
these was another masterpiece-greatly
enjoyed, by Thomas Linley and Richard
Brinley Sheridan. This opera created a
furore at Covent Garden in 1788 break-
ning the monopoly of the "Ring O' Roses,"
in its run of seventy-five consecutive
nights. It even exceeded the receipts of
Sheridan's "Rival," in 1794. Is it any
wonder, with such a librettist, such
a"Brother of a boy, almost one of the first
wits in Literary history? Linley was a
prominent and versatile composer,
living in Bath and giving concerts in
which the singing of his beautiful daughter,
was the most important feature. "Sherry"
launched his career by eloping with
"the Fair Maid of Bath," under the very noses
of her countless admirers, and settling
the town of Bath, for the Mrs. Grunells
wagging for many a day.

The continued popularity of the
"Beggar's Opera" for a half century,
faced Sheridan with the ambition to outshine
it. "The Duenna," reflects the atmosphere
of Bath and adheres to all the traditions
of Ballad Opera. Hazlitt appraised it as
"a perfect piece of the art, in its blending
of the words and the music." Byron
pronounced it the "best opera in English."
Produced in America for the first time in
1798, with the most noted singer-actor of
the American Company, Mrs. Henry, in
the leading role of "Donna Clara,"
achieved outstanding success.

With the transfer in 1791 of the Federal
Capitol from Philadelphia to Phila-
delphia, where there were no theatrical
resources, except those transported
from New York of the Old American
Company, originally Hamlin's, the latter was
organized in 1793-94, the first time
in a splendid way, organized by Wignell
and Reigle. We are well acquainted
with the work of Wignell. Reigle came
to England from New York in 1786, and
a capable composer and an accomplished
Harpischordist. These two brought new
talent from London-Mrs. Dixmound,
the most noted of the singers, and twenty
orchestral players.

Competition stirred the Old American
Company to reorganization, and it im-
ported from London the greatest living
Ballad Opera star, John Hodgkinson.

Principles I Learned
from Tobias Matthay
(Continued from Page 653)

passages. My answer was 'Can't I
be a little smarter? I don't feel it that way.' Uncle Toby's
smiled and said, 'Well, wait a while.
You are seventeen; I'm seventy. Maybe
when you get to my age, you'll feel
my way!' Again, on one of school
courses was in memory training. One day,
'Uncle Toby' suggested that I attend
this course. 'Why do you want to
learn? There's nothing the matter with
my memory. I'm sure it's a splendid course,
but I'm afraid to meddle with what
was good. OK, let me have it, anyway.'

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a great mistake to think that magnetism
is the whole story. The best gifted
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simply, in defining, explaining, and clari-
fying those planistic principles which
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How the Bach family had fun with music

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That, incidentally, is much like the harmonies Bach wrote into his immortal scores. And what effects his genius achieved, for examples, in his magnificent musical dramas, St. Matthew Passion and St. John Passion! Have you heard them, or the stately Mass in B Minor, played by a Magnavox radio-phonograph?

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