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### Volume 63, Number 11 (November 1945)

James Francis Cooke

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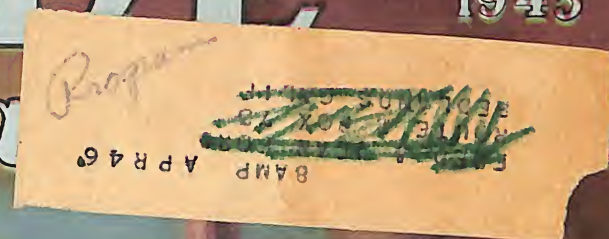
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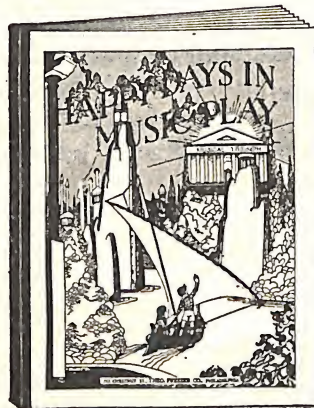
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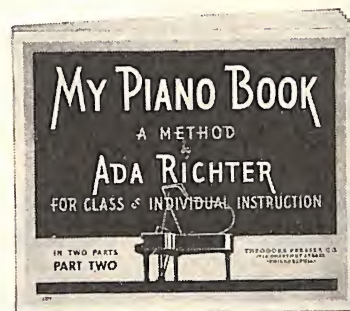
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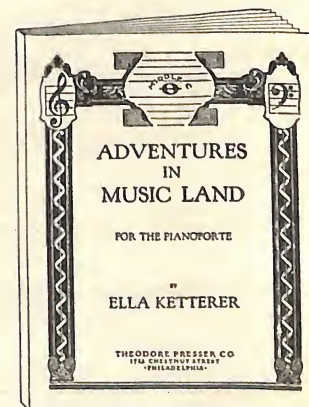
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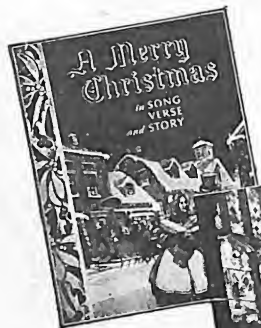


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## Three Centuries of Thanksgiving

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 smoldering, 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 spring 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 FIRST AMERICAN THANKSGIVING—1621

(Courtesy of the Pilgrim Society, Plymouth, Mass. Artist—Jenny A. Brittscombe)



# The Magic of Melody

by H. C. Hamilton

IS THE BANK 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 consecutive 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 tonal 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—by 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 *Nicea*.

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:—

Ex. 1



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. 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 undeniably 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



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There are possibilities in five notes. For example:—

Ex. 9



also from Handel; and even four. The descending upper half of the scale is utilized in his famous *Largo*, and at the beginning of *Lift Up Your Heads* ("Messiah"). Costa uses the same material in *March Of Israelites* (Eli.). Could such instances be called plagiarisms, or even quotations? No; they all seem distinctive, though having one common root.

Even three degrees of the scale can be utilized for purposes of melody making. Note the following:—

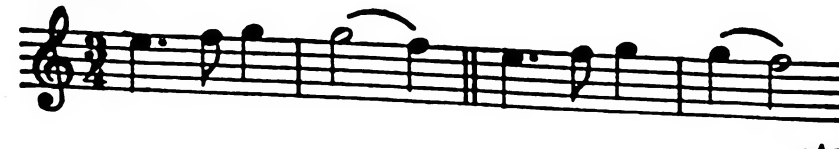
Ex. 10



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. 11



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. 12



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

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 fife 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 Feilitzsch. He obtained an excellent position at the Brick Presbyterian Church with that genius of the organ, Archer Gibson, who was a most exacting choir director. In 1908 he made his debut at the Broadway Theatre as leading tenor in the Oscar Straus 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 debut at the Teatro Verdi in Padua, in January 1912, singing in "Andrea Chénier." Tulio Serafin 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 Montemezzi's "La Nave," Alfano's "L'Ombra di Don Giovanni," Montemezzi'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 debut with the Chicago Opera Company as Loris in Giordani's "Fedora." His most famous role 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 debut in this same opera. He was cast in many première performances of famous works in that house: Debussy's "Pelléas et Mélisande," Deems Taylor's "The King's Henchman" and "Peter Ibbetson." In 1935, when the late Herbert Witherspoon was appointed the successor of Giulio Gatti-Casazza, Mr. Johnson was appointed his assistant. Mr. Witherspoon died suddenly of a heart attack in his office, in March, 1935, 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 persistently held to the lofty traditions of his famous predecessors but more important—he is building new and finer traditions for new generations of opera lovers. There have been, however, increasing opportunities for American singers, where ability has manifested their fitness for Grand Opera. 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 ETUDE 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 Rutarian, a Mason, an honorary member of Sinfonia, a Cavaliere Ufficiale della Corona of Italia, and has been decorated with the Order of Commander of the British Empire. —EDITOR'S NOTE.

**W**HAT IS IT that makes an incredible number of young people aspire to sing in grand opera? Certainly it is not the idea of leading an easy life, because there is nothing so exacting or laboriously exhausting as the career of an opera singer. The aspirant cannot be looking for a life of ceaseless and voluptuous pleasure, because most opera singers have to be as careful of their diet and their physical condition as athletes in training. Nor can it be mere exhibitionism, because the singer could 'show off' in much simpler callings and attract quite as much publicity. Nor can financial ambitions answer the question, since money may be made in other artistic occupations, sometimes with far less effort. It is probably because opera, with its music, its lights, its color, its action, is a kind of fairy world of romance, legend, history, poetry, art, and drama which gives the artist a medium for expression hardly to be equalled in any other career.

"Every nation has its operatic center, and that center is an irresistible magnet for singers. Like the grand Opéra in Paris, La Scala in Milan, Covent Garden in London, Bayreuth in Germany, and the Colón in Buenos Aires, the Metropolitan is our American magnet. Conditions have changed enormously since the Opera was opened in October, 1883.\* The vast improvement in stage facilities and in 'décor' (that is,

\* Editor's Note: Singularly enough, THE ETUDE was founded by Theodore Presser the same month and year, in Lynchburg, Virginia.

## Making the "Met"

Which is 1945 Slang for "Securing an Opportunity To Appear as Soloist at the Metropolitan Opera House With the Opera Company of the Metropolitan Opera Association" From a Conference with

Edward Johnson

General Manager, Metropolitan Opera Association

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE



EDWARD JOHNSON AS PELLÉAS  
IN "PELLÉAS ET MÉLISANDE"

everything that has to do with stage settings) would make the founders of the Metropolitan blink their eyes today. Moreover, opera in New York has become a national possession through the medium of radio. Also, opera art is being preserved in fabulous fashion by electronic records. What a wonderful thing it would be if we could now reproduce the voices of Malibran, Jenny Lind, Patti, Lablache, Campanini, Jean de Reszké! But recording science has advanced so rapidly that even the great Caruso, who died August 2, 1921, passed on too soon to take advantage of electronic recording. Now, opera will be carried out to the general public by way of television in the not too distant future. Moreover, opera will very soon be recorded in colored, three-dimensional sound moving pictures. My prediction is that these extraordinary means of "distributing" and preserving operatic art will have a vast effect upon opera, particularly in America, where these facilities are more widely employed than elsewhere in the world. We are certainly on the threshold of new eras in operatic art!

"There are as always, with the progress of affairs, continual new adjustments in music and in opera, as in all other matters. In the great period following the Renaissance, art of all kind flourished because of the patronage of royal and princely houses. The Medicis, the Sforzas, the Esterhazys, and many other noble families invested their surpluses in making the world more beautiful. Then they found that there was not so much fun in restricting art to their select circles, and the public was enabled to share in it. Soon, governments began to subsidize music. In democratic countries the citizens took their part in supporting art and now this is being continued in municipal form by the giant corporations which are dependent upon the public for support. General Motors, General Electric, Bell Telephone, Ford Motors, and many other groups have paid vast sums to subsidize performances of music—not of trivial or temporary worth but the great music of the world. For years Texaco and Sherwin-Williams have coöperated magnificently with the Metropolitan Opera Association, and the results in beauty and enjoyment are



EDWARD JOHNSON IN "PETER IBBETSON"



## Music and Culture

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 fact, the result of considered thinking 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 names with the finer things of life and liberally providing for the entertainment and edification of their patrons. Thus, indirectly, the great public patronizing these companies has become the invisible Maecenas for its own far-reaching musical enterprises.

"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 expected special grace in the hereafter. Of course, we had many 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 Minnie Hauk 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 exclusively. During the previous war the performance of operatic works by German composers (Mozart, Beethoven, Wagner, Strauss) was a dangerous and dubious experiment. In the intervening twenty-five years we seem to have broadened our outlook in 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 is 'Die Meistersinger,' by Richard Wagner. Even in Berlin, Shakespeare was performed frequently during the war.

"Some time after the beginning of the present management we established a Spring Season to follow the regular season. This was inaugurated largely as an initial attempt to give young American artists more opportunities. It was not too successful, because 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, was 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 very great value in preparing singers for their careers, as a vast amount 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 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. However, the war-stricken people of Europe realize the need for soul food more than ever, and after the period of adjustment, let us hope that there will come to them a historical resurgence of great art of all kinds, expressing in human and permanent manner the artistic and spiritual needs of 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-Heink spent years, as a young woman, singing the lightest kind of parts in Viennese operettas. Singers such as Adelina Patti (who started her operatic career at sixteen) began with the simpler roles. Ambition and lack of technic have ruined many voices by imposing too much strain upon them.

"Many singers begin to over-use their voices at far

too young an age. These years should be spent in securing musicianship. The piano, for instance, is an imperative asset. By all means study the piano, and study it not merely as a means to an end, but rather as a key to all great music. If you do not do this, you will be handicapped all of your career. Study history of music and harmony, and if possible, instrumentation. Study languages, not merely to "get the accent" or to be able to sing your lines like a parrot, but to *think* in the language, as you do in English. If you are lucky enough to acquire a good college training, it will all come in good stead. Nothing you acquire will be wasted, because competition in the operatic field will become incessantly more and more acute, and the best voice, the best interpreter, with the finest physical condition and the best trained mind, will win, while those less favorably equipped may pass into the discard.

"First, always, is the voice. If the Almighty has given you the voice of a Patti, a Louise Homer, a Caruso, or a Chaliapin, and if you have the intelligence and the artistic sensitivity, the high histrionic intuition, and the common sense and energy to enable you to prepare yourself to become a great interpreter, great fame and fortune are before you.

"But the voice should be looked upon as an instrument; an instrument which must be understood, properly exercised, and cared for with the precious attention that you would give to a priceless Stradivarius. The first consideration with the voice is its quality, its natural resonance, its richness, its flexibility, its range.

"There is no one royal road to vocal success. Over and over again singers have arrived by different routes, notwithstanding the protestations of teachers, who claim that *their* methods are the only true way. There must, of course, be sensible breathing exercises and properly coordinated vocalises, *solfeggio*, and so on. Not very much is said, however, about the singer's ear, which, after his endowment of good basic throat and oral resonance cavities, is the most important of all. Every singer must have in his 'ear brain' the ideal of the kind and quality of tone he desires, before he can produce it. Moreover, his taste for a beautiful, sensitive, vocal range of tone can be cultivated in this day as never before, because science has given us the recording machines and the radio which enable the student to have a hundred models of tone and interpretation, where his father had but one. Moreover, these scientific marvels take these tone concepts of other singers right to the student's home. His father or his mother, in vocal history, had to go miles, even overseas, to hear occasionally, at enormous expense, great singers in person.

"The vocal student should spend much of his time in listening to vocal records. He should analyze them carefully, thoughtfully, and compare them with many other records of the same composition, if possible. He should talk over these records with his musical friends and his teacher. He should note any possible weakness of the singers—as well as their vocal triumphs. Then he should tirelessly and patiently strive to create an ideal of tone quality and production superior to the best records. If his physical condition of throat and oral cavities, his breathing, and so on, are right, he may experience the miracle of discovering that his throat obeys his 'mind's ear,' as God intended that it should. He will then have the glorious experience of expressing his sense of vocal beauty—a thrill which is overwhelming.

"This does not mean that fine teachers and coaches are not necessary, but the student must never get the idea that a teacher, no matter how celebrated, can graft upon himself some mysterious vocal quality, as the sailor has designs tattooed upon his chest.

"Imagination is the quality which has made many singers famous, even some who have not been so generously endowed with natural gifts. David Bispham did not have a phenomenal natural voice, but his imagination was so powerful and his intelligence so fine that he became one of the greatest singers of history. The unusual career of Mary Garden was, in a sense, similar to that of Bispham.

"Music seems to stimulate the imagination, and that is one of the reasons why it deserves the important place being given to it in the education of children. Many of the failures in life have been due to a lack of imagination and the faith to carry out an

ideal. I have always had the idea that imagination is the magic key which opens the door and releases the spirit and the soul. Anyone who uses his imagination has the basis for not only creative art, but also for giant achievements in science, industry, and economics. These words may not seem at all what one usually hears in advice to young singers, but I place faith in ultimate success as the next attribute the young artist must possess. The discouragements may be enormous in any musical career and unless you have faith, you cannot hope to succeed. Just as Winston Churchill in the blackest hour of the war, when Britain was threatened with disaster, over and over again rose with glorious faith and electrified his people—so the singer must be convinced in every corpuscle that failure is impossible. If he has faith, plus fine musicianship and vibrant health, he may 'make it.'

"Fine vocal presentation must always be marked with 'that certain authority' that convinces the audience that you are not at any second conscious of yourself, but have lost yourself in your rôle. This, let me reiterate, depends upon your preparation, your health, your faith in yourself, and your experience secured through many appearances. Then, if you have your chance at the 'Met,' there comes that vital moment when you face the footlights and know that in the blackness beyond there are thousands in the audience, and possibly from twelve to fifteen million people listening in on the air, willing and glad to help you to triumph. . . . Every young singer who has the opportunity should remember that such a moment has come in the life of every singer of note, and look upon it as a joyous moment of destiny, rather than as something to be dreaded. If you have the gifts and the thorough training, there is nothing to fear.

"In the management of the Metropolitan I have found a new, a different field from that of the artist. I have enjoyed both, although management has given me a broader grasp of the entire operatic field. It is a great experience to manage a budget of a million and a half dollars a season, when one remembers the vast variety of details and complications our productions require. One thing, however, of which I am firmly convinced is that I never should have been able to enter this field with any success if I had not had a very thorough musical training. I have noted that many men who have had a fine musical training have engaged in other occupations and have been distinguished successes. There is something about music which seems to cultivate quick resourcefulness, accurate thinking, and precise decisions. It certainly develops the memory, and this is of great advantage to anyone in business.

"Let us suppose that one has labored hard and long to become a success in opera. Let us suppose that the Fates decide that this is not to be. This effort is not wasted, because it has developed rapid cerebration of an unconscious and mechanical kind which, together with good judgment and hard work, can make the individual a success in almost any calling.

"But, if you do make the 'Met,' you have before you one of the most interesting and satisfying careers in all the field of music."

## The Magic of Melody

(Continued from Page 604)

host of instances; Batiste in his most familiar organ composition (*Andante in G*); Lehar in the *Merry Widow*; Dykes in his hymn tune *Lux Benigna*; and an array of adopters. But the magic lies in the fact that this so universally adopted child of art wears so many different faces. Do we think of Bliss when the strains of Lehar fall on our ears? When singing *Lead, Kindly Light*, do we associate the hymn tune of Dykes with the Fanfare of trumpets in "Samson"? Are we going to assert that all these things are but an old story retold, and in our quest for something new we find only boredom? No; like the mysterious octave, these things are the same, and yet not the same.



# Principles I Learned from Tobias Matthay

An Interview with

Ray Lev

Distinguished American Pianist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

**B**EFORE 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'll 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 he 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,



RAY LEV

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, 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 anyone *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

*Ray Lev stands as an excellent example of a natural talent. Hearing music at home from babyhood, she 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 Rebecca Davidson at the Music School Settlement. After but a few months of study, she played for Ernest Schelling who, much to the girl's delighted surprise, 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 won the New York Philharmonic Scholarship for summer work under Gaston Déthier, and the Matthay Prize for study under the great English master. Still in her teens, Miss Lev launched on a concert career that put a definite end to the secretarial plans. Today, Miss Lev takes rank in the very forefront of our young pianists. Since THE ETUDE is often asked what the Matthay Method really is, we have asked Miss Lev to outline a practical explanation of certain principles which she learned from Tobias Matthay.*

—Editor's Note.

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 complete 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 to the point of inactivity! 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 maintains 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 advocates, 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 finger 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 sentimentalizing *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 beat— (Continued on Page 653)



# 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 invisible, 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 in the background, ticking out your seconds, minutes, hours. 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.*

—EDITOR'S NOTE.

MY WESTERN TOWN is called a "boom town." The vibrant hum of motors of new industry; the hurried accomplishments of large government projects; the tremendous activity of army camps and enormous air depots set the pace of our locality. We who considered ourselves busy before the war have learned a new meaning for that animated little word.

My work has always been with private piano pupils and I had made a specialty of teaching the adult beginner. So, in the last few years, added to a regular schedule were students of all ages. Some were using music as a natural outlet for a tense, over-conscious and anxious feeling that prevails during wartime. Young ladies wanted to be able to "play" when "Johnny" comes back from overseas. Newcomers in town needed something to do with their leisure after hours of welding. Then, there were wives of army officers who might be stationed here for six months or a year. Music could be started and stopped at anytime. If their husbands were transferred overnight, the months spent in a strange city would not be wasted.

The most vital need, of course, came from mothers and wives who received "word" of wounded or missing loved ones. There were times when they "couldn't touch a key," then again, they found music a great solace there in the quiet of their own living rooms. Music that they created had its place in the pattern of life as it had to be lived during these years. So, may I review a twelve-hour day; in fact, almost any twelve-hour day in 1944-1945?

The alarm goes off at 6.45 A. M. Five minutes later wouldn't do. Mary comes before eight o'clock so we can have an extra ten minutes over the half-hour period. She's working seven days a week. Her husband is in Europe and she is saving for their future home and studying music to enrich that home. When the whole family is around in the evening it's very difficult for her to practice. In the midst of this lesson the phone rings (I have a maid only one or two days a week). I instruct Mary to keep on playing while I answer. A confused voice says, "This is your problem child." I think—whose voice—which problem. I click to Dorothy. It seems her husband missed his bus and she has to take him to work so she'll be a few minutes late for her lesson. I get back to Mary in time to pick up count three of a four-four measure.

The vivacious nine o'clock pupil dashes in with a boisterous "It should happen to me! Something always pops when I play before people. Last night I broke out in welts just before I went on the stage. But, they left (meaning the welts) a half-hour after. Can you imagine?"

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 *Scherzo in B-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 loops 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 count?" she always says, "Let's sing." Well, we sing, but we can sing counts too, I've already used part of my lunch time, so I call a little restaurant and order in advance. Friends think it odd that a person weighing only ninety-some pounds can eat such huge meals—I eat them and like them.

Billy is an attractive young girl, crazy about horses; has her own and a brand new colt. She beams 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 won'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 it 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—to catch the sight of goldfish as they swim through the water lilies and to hear the natural gaiety of the birds. Gloria Prescott is primarily a vocalist, a good vocalist, too. She leaves a harmony lesson for me to vocal number, review two simplified piano arrangements, practice six scales, an easy Czerny and start a sonatina.

Bobby is ten—a fine youngster. We have an interesting half-hour. I am happy about Marjorie. She is such a sensitive child. Someone had told her that she simply couldn't learn to play the piano. When her mother told her she was to study music again she cried like her heart would break; now another teacher will know that I can't do it. We ignored all this. Marjorie gradually stopped (Continued on Page 648)



James Lockhart Mursell, professor of education at Teachers College, Columbia University, has also gained wide acclaim for his work in musical pedagogy, particularly in connection with the public schools. He was born in Derby, England, June 1, 1893. He has the degree of Bachelor of Arts from the University of Queensland, Australia (1915), and that of Doctor of Philosophy from Harvard (1918). His graduate study was done at Union Theological Seminary and at Columbia University. Coming to the United States in 1915 he became director of the research and library department of the Interchurch World Movement (1919-1920). He then accepted the chair of psychology and education at Lake Erie College (1921-1923). He became professor of education at Lawrence College, Appleton, Wisconsin (1923-1925). Since 1935 he has been professor of education at Teachers College, Columbia University. He is a member of many distinguished organizations and is the author of the following books: "Principles of Musical Education"; "Psychology of School Music Teaching" (co-author); "Psychology of Secondary School Teaching"; "Principles of Education"; "Human Values in Music Education"; "Workbook in Principles of Education"; "Streamline Your Mind"; "Psychology of Music"; "Educational Psychology"; "A Personal Philosophy for Wartime"; "Music in American Schools"; "Education for American Democracy"; and many others. Musicians may be proud of Dr. Mursell's work in the field of music, which has influenced large numbers of teachers. Dr. Mursell has been a consistent contributor to THE ETUDE for some years.

—EDITOR'S NOTE.

# Class Teaching In Applied Music



JAMES L. MURSELL

by James L. Mursell

Professor, Teachers College  
Columbia University

CLASS INSTRUCTION in applied music, if the teacher knows his business, can provide first-rate opportunities for effective learning and the achievement of highly satisfactory results. It has great values for advanced students as well as for beginners. Class teaching and individual teaching each have advantages which the other lacks, and a skilled teacher should be able to use either one of them for all it is worth.

In class teaching everything turns on a factor which is not found in the individual studio lesson, namely the presence of a group of learners. This at once makes available a great wealth of resources and possibilities which a good teacher should know how to utilize. It is because so many teachers do not know how to do this, and do not even realize that the possibilities exist, that class instruction in applied music is so often considered merely a cheap and essentially inferior substitute for individual work. One often sees a class in piano, or violin, or voice in which all the pupils are doing the same thing at the same time, and in which the teacher goes round making a few suggestions to each one. This means that the class period is simply used for a series of short, semipublic individual lessons, and it is very bad. But things need not be this way at all, and should not be, for it amounts to throwing away with both hands golden opportunities for real music teaching. It is an incompetent and extremely limited use of the social situation on whose proper exploitation the values of class teaching wholly depend.

Let us look at some of the ways in which the social group of learners can be used to further and better the learning of each one of them.

## Group Activities

1. The class can be used as a *demonstration group*. In general there are two ways of doing this. (a) The teacher himself may do the demonstrating. He brings before them a problem in technique, or in rhythm, or in expressive treatment, analyzes it, and shows a method—or better still several methods—of dealing with it. Perhaps it may be a problem which some or all the pupils are actually facing in their work that very day. Perhaps it may be one which he brings to them simply because of its interest or importance. Too much system here can be limiting. The point is to have a group of interested learners considering and studying some practical musical problem. This makes for good and fruitful music study, for advanced students and beginners as well. (b) Or again, the teacher may use one of the pupils for a demonstration subject. He is up against a problem in technique, in expression, of what not. How is he trying to solve it? Is his method hopeful or hopeless? What suggestions can one make? What analysis is indicated? Let us watch, and consider, and above all *think*. That is the way to handle the situation.

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 to 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-

edly is one main cause of platform nervousness, itself a sure sign of something very much amiss, since the sharing of music with others should be a pleasure, not an ordeal. The class in applied music can make the audience situation frequent, familiar, informal, and unalarming though not undemanding. The student learns music as something to be projected and shared, rather than mastered by long and lonely labors. This is an eminently sound, natural, and fruitful approach, and opens the way to the solution of many problems in the teaching of expressive treatment and also of technical refinement, for that matter.

## Musical Explorers

4. The class in applied music can function as a *group of musical explorers*. The prevailing viewpoint of every teacher should be that his pupils are not merely mastering the mechanics of some treatment, but are studying the art of music with a focus upon one particular means of making it. And a group situation opens up many opportunities for carrying this idea into effect. Individual members of the class can be encouraged to listen to recordings, to attend concerts, to hunt up interesting books and magazine articles, and newspaper stories dealing with the art of music, to make direct contact from time to time with important musical personalities, and so forth, and to report back to their fellow students. Activities and experiences such as radio listening, concert attendance, or the arrangement of visits by local amateurs and friends can be planned for, and to some extent by the class as a whole, and at the following meeting these matters can be discussed. Such doings are the very reverse of a waste of time, for they tend to supply and promote the broad musical awareness and enthusiasm which so much teaching deplorably ignores.

5. The class can function in rendering a variety of *musical services*, such as performance at informal social occasions, before church and parent groups, in hospitals, and the like. All may not be able to take part as performers, but everybody can share in the enterprise by discussing and shaping up the program, assisting at rehearsals, taking care of detailed arrangements, and so forth. Thus the whole class can have the stimulating sense of collaborating actively in a worth-while musical service.

## Group Interest in Music

These are just a few suggestions. The list of possibilities here presented does not pretend to be complete, and indeed could not be. It is offered merely in the hope that it may strike some fire, open up new avenues of thinking and action, and show how much can be done by a wide-awake teacher with a group of musical learners.

The whole point is to develop a real group interest in music, and a real group morale—a team spirit, that is to say. So far as possible the teacher should allow and encourage the pupils to plan and shape up their own undertakings, himself chiefly supplying guidance and suggestion rather than domination, for the reason that this is one of the best ways of arousing and maintaining interest. By way of a hint, it may sometimes be well to set up a planning committee with rotating membership, or to divide the class into sub-groups temporarily for this or that special purpose or contribution.

So it goes! A teacher who starts on a voyage such as this will find endless vistas opening up, and will soon be wondering why he thought individual teaching the only authentic possibility. For he will find that class teaching combines two elements which always in reality go together, although many people never see that they are connected. These two elements are good education and good business.

\* \* \* \* \*

"I always loved music; whoso has skill in this art is of good temperament. We must teach music in schools; a schoolmaster ought to have skill in music, or I would not regard him; neither should we ordain young men as preachers unless they have been well exercised in music."—MARTIN LUTHER.





Photo by Piver

HELEN TRAUBEL

# A New Improvement in Phonograph Records

by Peter Hugh Reed

**B**Y 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 we 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 tongued" 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 depreciable 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 types of needles." It turns out that this new disc operates on some changers but not all, and is best reproduced with the interchangeable type of needle—a good sapphire point of not too broad point, a good shadowgraphed needle (Victor or Duotone), 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 dessicator, 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 press, as compared with operations using shellac. This latter fact is one of the reasons for the new disc being sold at two dollars 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 fine recordings of the past. "This will, of course, depend in some measure," he said, "on the building 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.

**Strauss, Richard: Till Eulenspiegel's Merry Pranks, Opus 28; played by the Boston Symphony, conducted by Serge Koussevitzky. Victor's first plastic disc set.**

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 instrumental foundations." The superb string 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 striking individualist 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. 1330-1350). It is our conviction that Koussevitzky, as much as anyone else who has recorded this work—and more than most, substantiates the vibrancy, 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 Serge 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 that heard from the plastic disc, it must be admitted that the reproduction here is excellent. Koussevitzky's performance of this work is appreciable for its affirmation of strength and rhythmic resilience in the opening and closing movements, its contrast of poetry and benevolence in the inner movement, and the tonal lucidity of Brahms' scoring. The slow movement is perhaps a little slow, but not dragged out, and the *scherzo* is more appealing in sound than in feeling. Brahms was at his best, it would seem, in this work; it strikes a happy compromise between the romantic feeling of the composer, inherent in his makeup, and his not always best calculated classical intentions. The opening movement is a striking example of Brahms employing contrasts of purpose which in a less adroit composer would have become true disparities. The opening theme has strength and bigness, the contrasting theme is poetic and romantic; a curiously Brahmsian alteration of a Wagnerian motif—it recalls the Sirens of Tannhauser. Most conductors fail to get the bite in the opening theme; they seem unaware that Brahms conceived wide contrasts in his outer movements, and tend to treat these contrasts too genially, but not Koussevitzky. If of this work, one cannot help but admire the beauty of tonal quality he maintains throughout to which the recorders have done notable justice. Reproductively, the set is by far the best available performance.

**Strauss, Richard: Der Rosenkavalier—Suite (arranged by Antal Dorati); The Cincinnati Symphony Orchestra, conducted by Eugene Goossens. Victor set 997.**

The symphonic characteristics of Strauss's opera save this arrangement of material from it assuming the characteristics of an old fashioned opera potpourri. Actually, however, it is cut from a similar piece of cloth. Dorati, the ballet conductor, has done a good job on the whole, but his arbitrary addition of the waltz music at the end, after those exquisite and un-pompous and false virtuoso character to the suite. Of course, this ending is devised to exploit the conductor's virtuosity. Mr. Goossens makes (Continued on Page 614)

## RECORDS

"FORWARD MARCH WITH MUSIC"



## LONG DISTANCE VISION

"TELEVISION PROGRAMMING AND PRODUCTION." By Richard Hubbell. Pages, 207. Price, \$3.00. Publishers, Murray Hill Books, Inc.

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 problems which the television producer 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

"TAKE THREE TENSES." By Rumer Godden. Pages, 252. Price, \$2.00. Publishers, Little, Brown and Company.

An interesting literary venture, in which the author has confessedly endeavored 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 precipitated technic disturb you; it is an excellent story, with some music here and there, but in no sense 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

"NOTES ON MUSIC AND MUSICIANS." By Eva E. Martyn. Pages, 50. Price, \$1.00. Publishers, Dorrance & Company, Inc.

A skeleton sketch 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



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

by B. Meredith Cadman

## DEADLIER THAN A RATTLER

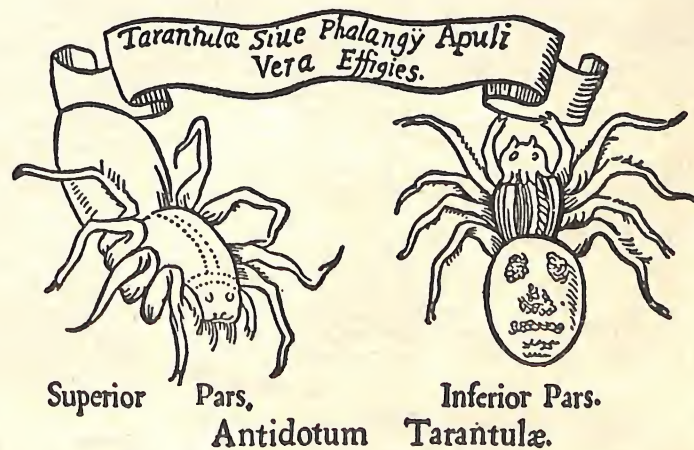
"BLACK WIDOW." By Raymond W. Thorp and Weldon D. Woodson. Pages, 222. Price, \$3.00. Publishers, The University of North Carolina Press.

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 corp 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' summar-

izes 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 scare which reached its height in the seventeenth century. Persons supposedly bitten 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.

—Bettman Archive.

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 trillions of insects which seem to be bent upon his extermination.

\* \* \* \*

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

## BOOKS

"FORWARD MARCH WITH MUSIC"



## 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 tune 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 yuh musical now-ledge . . . you see, ah likes classic music a lot. Do you know Tschai-cow-sky's Romeo and Jewliet? . . . Whee-eeew! There's a beauty for yuh . . . and his Caprissio Aytalian . . . Boy! Ah'm crazy about 'em all . . . Yessuh I got all dem recordings at home and de Moonlight S'nata by Paderousky too, and yestahday I bought de Emp'roar Concerto.”

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

**Enlisted man:** “Gee! . . . Second Movement of the Pathetic, eh . . . d'ye 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 mewsic—all yuh kin find—and then listen and listen again . . . and soon it hits de spot!”

**Enlisted man:** “Yeah,—that's been exactly 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 you 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, historical backgrounds, brief snatches of this and that. Consequently they have been so conditioned by these fragmentary and improperly related aspects of the music that their ears, floundering about helplessly in the maze 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

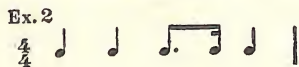


Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

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*



(recurring eight times in sixteen measures) and Chopin, *Prelude in C Minor*



(recurring twelve times in thirteen measures.)

The melodic basis might come next with emphasis on the all-important “variational” 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,” es-

# The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.  
Noted Pianist  
and Music Educator

ment 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 autographed photograph given to a conductor, containing this inscription . . . “From Harry Truman, who almost became a pianist.”

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 up, isn't it? . . . We've spent much of our lives trying to realize the same ambition! It is reported, too, that in his pianistic prowess, 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 to become President some day!) . . . When President Truman plays the *Missouri Waltz* without once looking at the keyboard he has gone 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 playing, accuracy, facility, ease, security—in short, control is acquired. . . . Above all it stimulates listening before and after the sounds are produced, and invariably 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. . . . Once someone financed me for a month while I wrote some music for a ballet, I stood it for about two days. . . . Facing music square on without some wholesome activity like swinging a mop around is terrible! . . . I nearly died. . . .”

Did she say a mopfull! There, Round Tablers, you have the diagnosis of what's wrong with many professional musicians. Night and day they stay so everlastingly with their music that they lose their love for it. The remedy? . . . Like our Home Town composer, 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)

pecially arresting recurrent or contrasting harmonies, inner voices and contrapuntal features might then be considered . . . but always separately. Teaching anyone to comprehend the harmonic or contrapuntal “insides” of music is difficult, but by no means impossible if the texture is reduced to simplest terms and listened to over and over again.

Such 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 dreary, arid spots where the frustrated listener becomes so discouraged that his baffled ears and brain make 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, also helped young people to acquire a sound, listening technic, who knows what strides we could make toward becoming a nation of music understanders as well as music lovers?

### Posthumous?

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

“Miss 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 arrange-



# 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'S greatest advance in music is due to the creation of the Australia Broadcasting Commission, known as the ABC. Radio in Australia is operated partly by the government and partly by private organizations. The ABC is supported by taxes upon radio sets owned by individuals. The amount of the tax depends upon the size of the radio set and averages about twenty shillings a year. The aggregate tax for the seven states comes to about £120,000 annually, or approximately \$4,000,000. This provides for Government subsidized concert, operatic, and symphonic programs, unaccompanied by advertising. The privately conducted programs, on the other hand, are supported by advertising, and the dual system seems to work to the satisfaction of the Australians.

In the government ABC, each of the seven states has a regional director. Supervision is by a commission of five, which meets several times a year to determine the musical policies of each state. Each commissioner receives an honorarium of £500 a year. A general manager, the able and affable Col. Charles Moses, is completely in charge of the ABC operations and is responsible only to the ABC Commission. As the ABC is a noncommercial organization, the government appropriation is devoted to the highest class of symphony, opera, and concerts, supplemented by popular programs of high class jazz, news, educational, and sports features.

There 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.



DR. ORMANDY AT REHEARSAL



Australian pictures courtesy of the  
Australian News & Information Bureau

THE STATE CONSERVATORIUM OF MUSIC  
Sydney, New South Wales

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



THE TREASURY GARDENS  
Melbourne, Australia



those in America and included Brahms, Tchaikovsky, Beethoven, Bach, Ravel, Debussy, César Franck, these being the composers most in demand. We gave Beethoven's Ninth Symphony three times. The houses were sold out, as a rule, within half an hour after the opening 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 to better advantage.

There are so-called Class "B" stations using 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 ran very much like this: "The ABC in Tasmania is now presenting Eugene Ormandy in a recorded program, 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 hundred 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. Compared 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 secretary receives from three 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 concertmaster 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 that one is permitted to spend for luncheon is four shillings (approximately sixty-five cents) or five shillings for dinner. The restaurants open and close strictly on time, for luncheon from 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 economics to me that I shall not forget.

### A Happy People

The people of Australia, largely British in background, are happy, courteous, generous, and contented. Their slogan is "Australia for 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 interfere with no 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, stately streets, wonderful bridges, beautiful public edifices, excellent auditoriums, entrancing parks, and one of the greatest zoological gardens in the world. I also found Adelaide to 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 provincial. Quite the contrary is 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 leading players in The Philadelphia Orchestra by name, and from a study of recordings had a keen and intelligent idea of their efficiency. When our boys and girls come home from Australia they will have fine memories of the wonderful land "Down Under," and with the new age of the airplane, we 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 airplane to a fraction of the former hours of transit, Australia may become a tourist's paradise for Americans.

Just as the flora and fauna of Australia are distinctive and varied, the country itself is different from ours. The land of the kangaroo, the black swan, the duck-billed Platypus, the lyrebird, the emu, the wild dog, the koala (that amusing little Australian bear), and the white cockatoo has an atmosphere of its own, but that has not affected the British temperament or tradition. In the streets of the great cities one may now and then hear a cockney accent just as strong as in Cheapside or Whitechapel. All these things add to the charm and novelty of a trip to the land "down under."

## Three Centuries of Thanksgiving

(Continued from Page 603)

*We thank God* that the need for religion has grown greater and greater and that the world recognizes this more than ever before.

*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 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 men of science who, through research, have discovered beneficent means for relieving human suffering, improving living conditions, and increasing enormously the enjoyment of life.

*We thank God* for the great leaders, educators, clergymen, and writers who fought valiantly for higher ideals 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 beautiful flowers, and the harvests. As we emerge from the black night of the most terrible of all wars into the sunlight 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 thanksgiving is in our hearts. If you would have heaven in your soul, learn to be thankful. Lessing wrote, "A

grateful thought toward heaven is of itself a prayer." Sing your *Te Deums* this year as never before, because God has manifested His goodness to even the least of us.

Some years ago (1893) an American girl, Katharine Lee Bates, standing on the top of Pike's Peak, and thrilled by the exalting outlook over her native land, wrote a different kind of national hymn, stressing the glories of peace won through sacrifice. It has become the paean of a new democracy. The poem, with a musical setting by Samuel Augustus Ward, is *America, the Beautiful*. The *ETUDE* recommends that teachers everywhere, holding Thanksgiving recitals in humble gratitude for an America of love and peace, begin each recital with the singing in unison of *America the Beautiful*.

### AMERICA THE BEAUTIFUL\*

O beautiful for spacious skies,  
For amber waves of grain,  
For purple mountain majesties  
Above the fruited plain!  
America! America!  
God shed His grace on thee  
And crown thy good with brotherhood  
From sea to shining sea!

O beautiful for pilgrim feet,  
Whose stern, impassioned stress  
A thoroughfare for freedom beat  
Across the wilderness!  
America! America!  
God mend thine every flaw,  
Confirm thy soul in self-control  
Thy liberty in law!

O beautiful for heroes proved  
In liberating strife,  
Who more than self their country loved,  
And mercy more than life!  
America! America!  
May God thy gold refine  
Till all success be nobleness  
And every gain divine!

O beautiful for patriot dream  
That sees beyond the years  
Thine alabaster cities gleam  
Undimmed by human tears!  
America! America!  
God shed His grace on thee  
And crown thy good with brotherhood  
From sea to shining sea!

\* Reprinted by courtesy of Mr. and Mrs. George Sargent Burgess, executors of the estate of Katharine Lee Bates.

## A New Improvement in Phonograph Records

(Continued from Page 610)

the most of this ostentatious finale and one can almost hear the applause it would evoke in the concert hall.

Wagner: *Tristan and Isolde*—Prelude to Act I, *Isolde's Narrative and Curse* from Act I, *Prelude to Act III*, and *Liebestod*; The Philharmonic-Symphony Orchestra of New York, conducted by Artur Rodzinski, with Helen Traubel as soprano soloist. Columbia set 573.

For her initial Columbia recording, Helen Traubel has been provided with a highly appreciable orchestral background. The lady has grown into the part of *Isolde*, after Kirsten Flagstad left, the Metropolitan Opera House make comparisons with previous *Isolde's*, but let it be said at the start that Mme. Traubel proves herself a compelling exponent of one of the most famous soprano roles in all opera. Her *Narrative* and *Curse* is sung with dramatic fervor and intensity, with expressive feeling in its more intimate passages. Her voice, lacking in the ease and beauty of tone in its top which Flagstad possessed, is nonetheless a remarkable one.



AS FAR AS musical art is concerned the falsetto voice is today an object of contempt. If a man sings falsetto he is either trying to be facetious or he has a stomach ailment, for his voice is not coming from the "stomach," as the Orientals are wont to refer to our normal way of singing. Except for the occasional falsetto tones produced by yodlers and folk singers the male falsetto today is outlawed.

But why this deprecation of a perfectly natural register of the male voice? Why this arbitrary exclusion of a perfectly legitimate means of expression? I remember how happy I was when I first "discovered" my falsetto register and contemplated the unlimited opportunities for expression, the ability to perform whole operas and oratorios all by myself, with a voice ranging from the deepest bass to the high ethereal regions of a coloratura soprano! But when I noticed that my friends and relatives withdrew whenever I indulged in my favorite sport and shut the doors on me with an air of resolution mingled with pity and fear, I learned that what gave me a feeling of exhilaration was the bane of others' existence. Henceforth I carried on my musical dialogs within the protecting confines of the bathroom, where the acoustics peculiarly favor singing in the "grand manner."

While for years I suffered from the censure of the world around me, resenting the unjustified inhibition of my musical impulses, I struggled to discover the truth about my pathological aberrations. And I had the good fortune to discover that—as in so many things—I was right and all the rest of the world was completely and totally wrong. What I was doing was considered art, great art, not only among the untutored tribes of Africa (who sing almost exclusively in falsetto voice), or the American Indians, or the semi-civilized "natives" of the Orient, but also among the nations of our own unparagoned Western civilization. There was a time, not so long ago, when Handel's "Messiah" was performed in England and on the continent with male sopranos and altos who sang their solo and choral parts in a flourishing falsetto. In many English churches adult male altos are found to this day.

### Historical Examples

In fact, the falsetto represents one of the basic components of our musical heritage. It was employed all through the Middle Ages when Gregorian chants and chorals were sung in a strange, nasal, squeaky register, resembling Chinese music. The great thirteenth century scientist, Roger Bacon, complained that by the falsetto practice the church singers were adulterating sacred "masculine" harmony. In those days, and for centuries before, men hardly used the lower registers of their voices at all. Very likely this predilection for the high register was inherited from the Orient through the cultural mediation of Rome, for among Oriental people, singing in the natural chest voice is considered vulgar and inartistic, since to them it is too similar to the speaking voice. The more unnatural, the more wheezy and squeaky the tone, the greater the art. When Berlioz heard Chinese singers in London he was stupefied by the frequent use of the falsetto, and the celestial harmony which he heard, he later described frankly as resembling the sounds emitted by dogs when stretching and yawning after a long sleep.

During the sixteenth century falsetto singers for the higher parts were the rule in all churches rather than the exception, for women were excluded from the church choirs in accordance with the maxim, *taceat mulier in ecclesia*. The soprano singers at the papal chapel were almost exclusively Spanish falsettists. But with the advent in the early seventeenth century of the *castrato* whose coloratura technique surpassed anything the world had yet heard, the falsetto went out of fashion temporarily. While the falsetto surpassed the boy sopranos in technique and volume, the *castrato* excelled them all by far. He now became the arrogant prima donna and the pampered favorite of kings and princes.

But during the eighteenth century, the time of Bach and Handel, the falsetto singers were still indispensable. We have to imagine Bach's exquisite alto arias sung not only by his boys of the Thomas School, but also by men singing falsetto, certainly not by women. Falsetto singers prevailed in several churches in Leipzig at that time, and the music associations

# Falsetto—A Neglected Register

by Carl Anthon

(Musikvereine) 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 "i"). To get an idea of the composition of a typical chorus in the upper voices one should turn to the "mammoth" performances—with almost a thousand singers and musicians—of Handel's works at Westminster Abbey in 1784. In the soprano there were two male falsettos and five ladies as "principals," in addition to thirty-four 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 it is not likely that Handel heard a woman sing any of his alto arias or choruses in the oratorios.

Since the use of male altos is intimately bound up with the traditional Anglican service, it is not surprising to find falsetto singers 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 pleads 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 1878.

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 falsetto singers of old were well-trained besides possessing—some of them—beautiful and natural alto or soprano voices. It seems reasonable, 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 experience in these matters, assert that it is perfectly feasible to train the boy voice compass in addition to the new adult chest 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. There used to be plenty of women singing tenor and even baritone, especially in convents, 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 high registers in their falsetto, with perfect ease and grace.

So we see that the falsetto voice was not always the 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 viol to the violin, or the recorder to the transverse flute, in that it is somewhat veiled and undynamic, 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.



MOST FAMOUS OF ALL MALE SOPRANOS  
Farinelli (rectus Carlo Broschi)

VOICE





15. A Polish pianist-composer whom many regard as the greatest virtuoso of his period.



16. An Austrian composer who was one of the most prolific of the great masters.



1. One of the most famous masters of symphony, sonata, and string quartet.



2. A master whose tragic life was translated into his piano compositions.



3. A master of the Northland, whose melodies made a current Broadway operatic hit.



14. An American composer of rich lyric charm whose works have had a great sale.



4. An American composer of songs and operettas whose works have been sung by millions.



13. An American violinist whose astounding ability has made him world-famous.



17. A master who wrote a vast number of immortal songs.



18. Millions have marched from the marriage altar to this composer's music.



19. An American composer of notable talent and force who loved the outdoors.



5. A great pianist who, in his childhood, was looked upon as the most precocious talent since Mozart.



12. A Russian composer who is regarded as the outstanding creator of his native land.



20. Wife of a great composer and famous as an interpreter of his piano works.



21. A German master of classical eminence. One of the three "B's" in music.



22. A composer. Founder of the Neo-Romantic School, whose brilliant career ended in insanity.



6. An American who became one of the foremost bandmaster-composers of all time.



11. An American composer of simple and beautiful songs, who is known throughout the world.



10. A French composer of distinguished originality, whose revolutionary works have affected most modern music.



9. Two famous conductors, born in Breslau, Germany, who became famous in the United States.



8. Born in Ireland, trained in Germany, active in America as a violoncellist, composer, and conductor.



7. A coloratura soprano whose personal beauty and lovely voice made her world-famous.

# 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?



For ten years Mr. Everett Ellsworth Truette, one of the founders of the American Guild of Organists, was the editor of the Organ Department of THE ETUDE Music Magazine. There was no more influential musical educator in his field during his lifetime. He was born in Rockland, Massachusetts, March 14, 1861, and died in Brookline, Massachusetts, December 16, 1933. He studied with Henry M. Dunham, George E. Whiting, and S. B. Whitney, and was graduated from Phillips Academy in 1878 and from the New England Conservatory in 1881. After graduation from Boston University (Mus. Bac. 1883) Mr. Truette went abroad for two years, studying with Haupt in Berlin, Guilman in Paris, and Best in Liverpool and London. Returning to America, he was organist in many New England churches and synagogues. In 1919 he published a monumental work on organ registration, from which the following chapter is reprinted in THE ETUDE by courtesy of the publishers, The Boston Music Co. "Organ Registration" is one of the clearest and most helpful books in its field. Mr. Truette once wrote to the Editor of THE ETUDE: "THE ETUDE has done more to elevate the standards of organ playing in America than any other one factor."

—EDITOR'S NOTE.

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"—a term used to denote any stop 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 over-estimated. 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 regis-



MR. TRUETTE'S ORGAN IN HIS STUDIO

tration. Such taste must be ordinate to be of much value.

The young organist should aim to be eclectic in his taste for registration, and should develop some skill as a "colorist"—one who treats the various tone-colors of the organ somewhat as a painter treats his colors in paint. He will then produce a great variety of shades and contrasts of tone-color in registering various organ compositions. Otherwise, he will have neither taste nor liking for the individual tone-colors of the various stops and combinations, and his interpretations of organ music, while technically perfect, will be like etchings printed in black or sepia—all of one color.

# "Organ Registration"

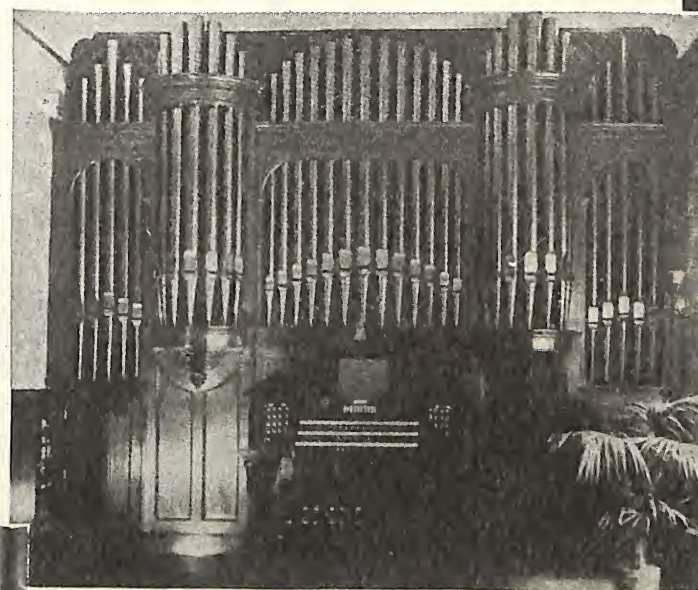
by Everett E. Truette

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-



EVERETT E. TRUETTE



MR. TRUETTE'S ORGAN IN HIS HOME

extent, similar to orchestration for 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 or even suggested in the organ. In the first place, we must bear in mind that one performer at the organ cannot produce the infinite variety of changing tone-colors and changing dynamics that sixty or more men in an orchestra can

produce. In the second place, while the tone of a few organ stops is a fair imitation of the tone of their orchestral prototypes the tone of many of the stops gives only a slight suggestion of the tone of the instruments bearing the same names. Then again, it is the perfection of a voicer's art to produce a perfectly even quality and *timbre* of tone from all the pipes of an organ stop, from the lowest tone to the highest; and, after the pipes have been voiced, the performer cannot vary that tone, except to make it louder or softer by opening or closing the swell-box, if the pipes happen to be in a swell-box. 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 tone can be produced 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 the wind-pressure. This is especially noticeable with a Trombone, Alto Horn and Trumpet (or Cornet), the tones of which (Continued on Page 648)

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

## ORGAN



# 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.

8. Clean the dirt from the tone holes once a week with a folded pipe cleaner.

9. Every week or so, run a soft brass wire, size 22 or 24, through the crook, attach firmly a folded pipe cleaner and draw through the crook. You will be surprised what you can remove from the crook.

10. Always use extreme care in assembling so as not to bend any of the keys.

11. The bassoon should never be left standing in the corner like a fish pole; it is sure to slip and fall some time.

12. Holes to which water always runs should be covered with a small square of blotter paper, to draw the water from both the pad and the hole.

13. Always replace in the case when not in use.

## 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 become filled, or, in other words, 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. Pliers—small side cutter pair of good quality; 2. Soft brass wire No. 22 or 24; 3. Plaque—flat piece of steel, oval shaped about 1½" long by ¾" 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 close grained hardwood, turned to a diameter of about 2" by ¾" 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. Shellac; 9. Two grit stones on which to sharpen the knives.

## Additional tools necessary for making reeds from shaped cane:

1. Mandrel; 2. Shoemaker's thread, harness linen or button thread; 3. Reamer; 4. Shaped cane.

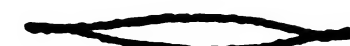
## How to soften and adjust a reed:

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 as receding a jaw as possible. A regular "Andy Gump" style of face. The lips are bunched like a whistle embouchure, 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.

*These Bassoon Methods and Studies are recommended:* "Practical Bassoon School," Weissenborn; Almenrader "Method for Bassoon"; "Beginning Studies," Weissenborn; "Scales and Chords in All Keys," Milde; "Daily Scale Studies," Pores; "Advanced Studies," Weissenborn; "Complete Method," Jancourt; "Beginning Method for Bassoon," Lenz.

*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:*

## Grade

- |                                          |               |
|------------------------------------------|---------------|
| 1.....The Swan.....                      | Saint-Saëns   |
| 1.....Weigenlied .....                   | Brahms        |
| 1.....The Dream.....                     | Goltermann    |
| 2.....Waltz in A-flat.....               | Brahms        |
| 1.....Lullaby .....                      | Brahms        |
| 2.....Air on the G String (violin) ..... | Bach          |
| 1.....Simple Aveu.....                   | Thome         |
| 2.....Serenata .....                     | Braga         |
| 2.....Ave Maria.....                     | Gounod        |
| 1.....On Wings of Song.....              | Mendelssohn   |
| 2.....La Cinquantaine.....               | Gabriel-Marie |
| 2.....Elegie .....                       | Massenet      |

*These Single Solo copies also are recommended:*

## Grade

- |                                    |             |
|------------------------------------|-------------|
| 2.....Capriccio .....              | Weissenborn |
| 3.....Solo de Concert, Op. 35..... | Pierne      |
| 2.....Arioso and Humoresque.....   | Weissenborn |
| 1.....Au Matin .....               | Moyr        |
| 3.....In the Deep Cellar.....      | Kroepach    |
| 2.....Lucy Long.....               | Godfrey     |
| 2.....Plow Boy.....                | James       |
| 3 & 4.....Concerto in B-flat.....  | Mozart      |
| 3 & 4.....Concerto, Op. 75.....    | Weber       |

## 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)

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

"FORWARD MARCH WITH MUSIC"



# Music Education—Today and Tomorrow

by William D. Revelli

**D**URING 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 paralyzed or 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 as 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 our 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.



A LARGE BEGINNING

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 disinter-

esting itself with the adult. Music education must begin now to develop a program which will bring about adult 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 such 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.

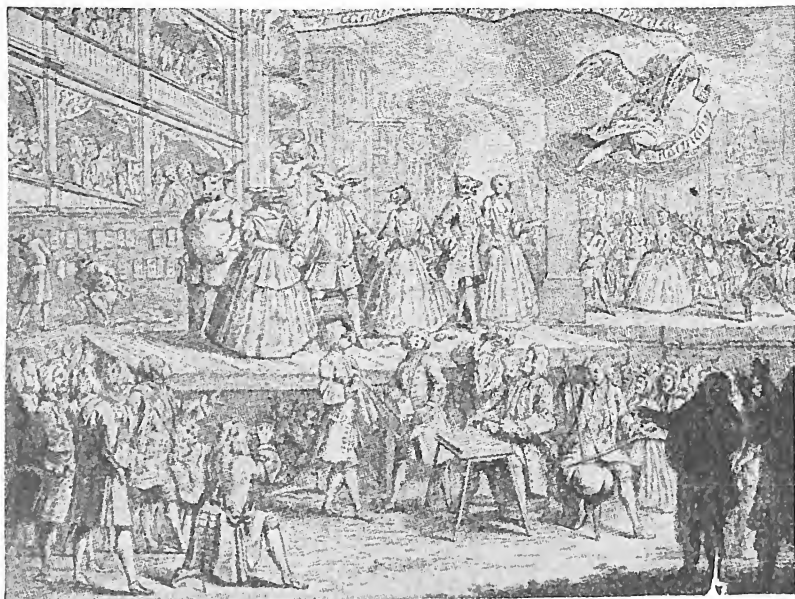
When we shall witness such large industrial and business firms as Ford, General Motors, Chrysler, Sears Roebuck, and Montgomery Ward sponsoring bands, orchestras, and choirs; when we have civic musical units in every small (Continued on Page 653)

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





JOHN CHRISTOPHER PEPUSCH  
Pepusch set the "Beggars' Opera" to music in 1728.



HOGARTH'S FAMOUS CARICATURE  
Burlesquing the "Beggars' Opera"



CHARLESTON'S QUIANT OLD DOCK THEATRE  
Reputed to be the oldest theater in America, it was built in 1736. The "Beggars' Opera" was performed there by an English company at a very early date.

# 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 the 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 feuds in operatic history occurred there: that between Cuzzoni and Faustina, Handel's prima donnas, 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 "Beggars' 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 "Beggars' 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 quite equalling the verve of the "Beggars," 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 Eton and Oxford, where they learned part singing in the "Glees" 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 "rosin 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 his 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 Hall," grandson of "King Carter" of Virginia. Philip Fithian, from Princeton University, tutor to the Councillor's children from 1773 to 1775, wrote in his Diary of "his (Carter's) absorption in his music and the various instruments played by him and his family." Landon Carter, his brother, wrote in his Diary apropos were on, theaters open, and there were Balls, and so on, "I hear from every home a constant tooting of instruments, fiddles, hautboys, French horns, virginals, spinets, and harpsichords."

## Charleston's Claim to Musical Fame

In all the Southern cities there were many amateurs. Charleston especially greatly 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 1736—"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 C50)



# The Basic Motions Of Bowing

by Harold Berkley

ASK AN AVERAGE advanced student how many distinctly different motions of the bow arm are required in a performance of a major concerto; a look of bewilderment will pass over his face and he will answer, hesitating, "Why—hundreds." If he is more than usually intelligent he will suspect a catch in the question, and will probably say "about fifty." He will stare at you, amazed and more than a little incredulous, when you tell him there are but six.

Yet it is a fact—all the complexities and refinements of modern violin bowing are the results of these six Basic Motions, used in various degrees and in various combinations. As the building bricks from which artistic playing is created, they should be clearly understood, and their functions recognized, by both the player and the teacher—by the former, that his practice may be intelligently directed; by the latter, that his teaching may be based on a logical foundation.

These six Basic Motions are:

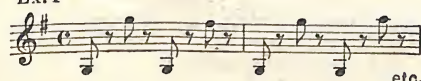
1. The Vertical Motion of the upper arm in the shoulder joint
2. The Sideways (Horizontal) Motion of the upper arm in the shoulder joint
3. The Rotary Motion of the forearm in the elbow joint
4. The Horizontal Motion of the forearm in the elbow joint
5. The Wrist Motion
6. The Finger Motion

No. 1. The use of this Motion is most obvious in the playing of four-string arpeggios and in the skipping of strings at the point of the bow. But nowadays most of the leading violinists make use of it for practically every change of string in which the tempo is not too rapid; in fact, a free use of the upper arm is a leading characteristic of the modern school of bowing. Although very few hard and fast rules can be laid down for violin playing, it may be said that ninety-nine out of every hundred string crossings in melodic passages should be made from the shoulder. This enables the straight-line position of arm and hand to be maintained and therefore a more constant flow of tone to be produced. In rapid spiccato passages all string changes of two notes or more should be made with the arm. This is well illustrated by many passages in the *Moto Perpetuo* by Franz Ries. Only when the bow alternates rapidly between two strings, as in the opening of the *Novaček Moto Perpetuo*, should the wrist be used to make the crossings.

The first measure of Wieniawski's *Polonaise in D major* is a noteworthy example of the use of this Motion in the lower third of the bow. If it is to be played with marked accentuation and a vigorous, *forte* tone, the alternations between the G and E strings must be made from the shoulder. Any wrist motion would inevitably weaken the tone.

This motion of the upper arm is so essential to good bowing, and to the production of a free, round tone, that every young student should practice an exercise of the following type—and practice it with both bowings until he can play it easily and well.

Ex. 1



etc.

No. 2 is one of those little movements, seemingly insignificant in themselves, that are so important in violin playing. This Sideways Motion of the upper arm, a movement of only a few inches, is part of every bow stroke in the lower half of the bow, excepting only those which are made exclusively with the wrist and hand. Every violinist makes it instinctively. Its importance is due to the fact that many passages which formerly were taken in the upper half are nowadays played in the lower half or lower third. This increased use of the lower part of the bow is highly characteristic of violinists who have been trained in the modern school of bowing.

The Motion may be clearly observed in a series of short, *forte*, Down-bow notes, played on the G string at the frog.

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.

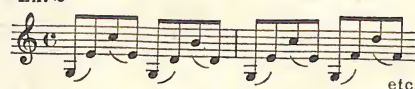
In violin playing, the rotation is generally inwards—that is, towards the body—and therefore it has a significant rôle in the production of a full, singing tone. This may be best explained by examining what happens—or what *should* happen—when a bow is drawn from the frog to the point and back again.

At the beginning of the Down bow the player's elbow should be up, level with the frog of the bow, with the wrist turned slightly inwards—that is, the top of the wrist slanting 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:

Ex. 2



etc.

Or in the twenty-third study of Fiorillo:

Ex. 3



etc.

VIOLIN  
Edited by Harold Berkley

Both exercises should be played at the frog, from the wrist only, with the fourth finger bending and straightening in coördination 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 for all except the most rapid playing. 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 bowings. This, however, is by no means the case. As was pointed out earlier, 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 alive and buoyant, 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 one combined Motion. The reasons for this are clear; if the wrist alone is used, the bow will not move in a straight 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 *THE ETUDE*, and exercises leading to its acquirement were suggested. However, the Motion is so essential to artistic bowing that it may be well to give here a brief résumé of that article.

The coördination 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 their shape on the stick—bending and straightening—in order to keep the bow moving parallel to the bridge. On the Up bow the fingers bend; on the Down bow they straighten. The fourth finger is the key to this flexibility; 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 last December 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 coördinate 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 prolong 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 Up bow from the point to frog. 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. 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 also take place, in reverse, during the Down bow—except that the fingers remain bent until it is 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. It should be noticed here 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 650)



## About Stroked Notes

Q. In the piece *Short'nin' Bread* in *The Etude* for May, 1944, I noticed the notes in the treble clef are placed a little ahead of the bass notes and I am tempted to play one-and, two-and, three-and, and so forth, instead of just one, two, three, four. Does the short thick stroke connecting the eighth notes take the place of a rest? Is this a new idea?—Meg.

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



## Major or Minor?

Q. 1. In playing a piece in a minor key is that always meant to be the natural minor? I was taught to look at the close of a piece to determine whether it is major or minor—is this the proper method?

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

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

4. Is the minor third so called because of the number of half steps?

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

A. 1. Looking at the final chord of a piece is a good way of determining whether the key is major or minor, that is, it is a good way to start with. But eventually you must learn to listen to the music, for, after all, the notes merely stand for tones and it is the different auditory effect of minor as compared with major that is important. If you have never thought much about this, try the following: Play the chord F-A-C, both hands, with some extra F's and C's to make it sound strong and resonant. Now play F-A-B-C in the same way and listen to the difference in effect. One is the major chord on F and the other is the minor chord on F. The second is called the "tonic minor" because it has the same fundamental tone, F. The key of F major has one flat in its signature and its scale runs F-G-A-Bb-C-D-E-F. But the key to F minor has four flats in its signature and its scale runs thus: F-G-Ab-Bb-C-Db-Eb-F. The Eb does not sound well in harmony so it is usually changed to E-natural, thus producing the "harmonic minor scale." The change is always printed in the musical score so you don't have to worry about it—just play the notes as printed. But be sure to listen to the musical effect and be aware of what you are doing.

2. Yes, it is probably the best you can do at present although this too is something about which you ought to know much more.

3. The chords are named according to the numbers of the scale tones—1-2-3-4-5-6-7-8. Thus in the key of F major the chord F-A-C is the chord on the first tone of the scale, therefore it is called the "chord on I"; while the chord G-Bb-D is the chord on the second tone

# Questions and Answers

Conducted by

Karl W. Gehrken

Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary



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.

and is therefore called the "chord on II"; and so on.

4. *Minor* means smaller and *major* means larger. Both refer to the third, which in a major chord has four half steps, but in a minor chord has only three half steps. Thus, the third F-A has four half steps—F-F#-G-G#-A; but the third F-Ab has only three half steps—F-F#-G-Ab.

5. Yes, they should know both major and minor scales and signatures—and you, their teacher, should study harmony so as to make yourself much more familiar with all these matters than you evidently are.

## About Rolled Chords

Q. 1. Please tell me how the following passages should be played: (a) *Deep River* by Coleridge-Taylor (*The Etude*, August 1941).

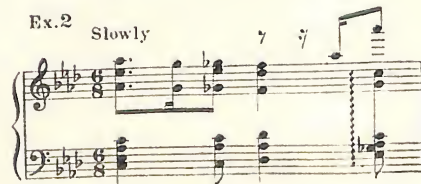
1. In Measure two, should the treble melody notes be struck simultaneously with the first bass note of the arpeggio? In Measure five, the arpeggio mark includes the melody note (C#). Should this be played differently from Measure two?



2. 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?

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

(b) *The Stars* by Franz Schubert, as arranged by Mr. Maier 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?



2. What is the meaning of the musical term *cédez*?—H. W. N.

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 be-

ing 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.

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 piece.

3. Tempo does have some influence on the interpretation of rolled chords, though this is largely a matter of taste. In a fast tempo it would be impossible to play rolled chords slowly, and in a slow tempo chords 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.

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

2. *Cédez* means *give way*—that is, diminish. It usually has the effect of a *rallentando*, but sometimes of *diminuendo* also.

## 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 the pieces in *THE ETUDE* very useful. In working out the technic for melody 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.

"I also had a pupil—a little girl—who had been in the orthopedic hospital for infantile paralysis and whose hands were very crippled. She played on a program using only two, and sometimes only one finger of one hand. She played the melody of several Christmas carols and I played 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 be able to help these two handicapped children."

Thank you very much, V.W. Music exists to make the world a little happier place in which to live, and by your fine patience and understanding you are helping our lovely art to function as it was intended to.

K.W.G.

## Just What Does D.C. Mean?

Q. Will you please tell me the exact meaning of D.C.? I know that it is supposed to indicate a repeat from the beginning but when the piece has an introduction I don't know whether to return to the very beginning and repeat the introduction or to skip the introduction and begin with the main theme.—H. I. W.

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:

§ or §:

## About Sharps

Q. 1. Will you please explain the principle for correct rendering of the reading of accidentals in piano notations? Within the same measure, will an accidental in the bass clef apply to the treble clef also? How is measure eight played from the selection *Springtanz*, Op. 47, No. 6, by Edvard Grieg, Vol. II? Will the C's of the treble be C-sharps because of the C-sharp accidental in the bass?

2. What are some vocal solos appropriate for Thanksgiving, and other special occasions, secular and sacred?—R. E.

A. 1. An accidental sharp or flat affects only the line or space on which it is written and for only the one measure in which it occurs. It does not affect staff degrees of the same name on other staves. 2. I advise you to write to the publishers of *THE ETUDE*, asking them to send you a selection of vocal solos for Thanksgiving and other special days. This will give you a chance to select songs that appeal to you and that are correct in range for your voice. Of course you will be allowed to return those that you do not wish to keep.



# Overcoming the Handicaps Of the Adult Piano Beginner

by Joseph A. Kingsbury

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 got 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 stunt 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 stunt 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.

In the first place, I felt I didn't have enough talent. My hands were small, with extra short fingers. I could barely reach an octave. My hands were not at all flexible. Rather, they were the webbed type, often referred to as "tight" hands. On top of that, three fingers on my left hand were stiff from a childhood accident. I had a wife and two children to consider—not to mention the neighbors. There was a house to keep up. My job as plant superintendent of a publishing house takes a lot of time. I dreaded the ridicule of friends and neighbors. I simply imagined that I was too old—until I started. Now, I am amazed to see how my difficulties have disappeared. Some of them have actually turned into stepping stones. The three stiff fingers, for instance, provided incentive to practice loosening exercises. This proved to me that practicing technique can be enjoyable as well as profitable. The fun I shall describe later; the profit—three stiff fingers almost normal, hands stretched from a reach of one octave to one over, and more playing confidence than some pianists who have studied longer than I have.

## 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 whose 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 quiets 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 before it 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 corduroy pants." 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 comfort-

ably and are improving all the time. My knuckle joints have loosened 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. I 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 practiced those 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 diligent 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, for 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 certain of the long holes 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 Lily* and Chopin's *Nocturne in E-flat major, Opus 9, No. 2*. I have five numbers 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. 43, No. 3*, Karl Philip Emanuel Bach's *Solfeggietto*, MacDowell'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 646)



JOSEPH A. KINGSBURY



# Who Should Play the Harp?

A Conference with

Edward Vito

Distinguished American Harpist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

The harp section of the NBC Symphony Orchestra furnishes, in addition to superb music, a novel "human interest" angle. The first and second harpists are father and daughter. Edward Vito, the eminent harp virtuoso, developed certain unorthodox views on methods and teaching during his own student days, and put them into practice in the instruction of his daughter, Elaine. Mr. Vito says that he derived possibly the greatest help from Albino Gorno, formerly dean of the Cincinnati College of Music, with whom he studied piano at the age of seventeen. While the technical approach to piano and harp is in no sense the same, still Mr. Gorno's pianistic insistence on singing tone and melodic emphasis gave young Vito an entirely new outlook. Basing himself on purity and beauty of tone, Mr. Vito assigned a secondary value to technic and brilliance as such, and began to devote himself to the harp, not as an instrument of display, but as a vehicle of sound musicianship. Oddly enough, he did not desire his gifted daughter to specialize as a harpist. When she was seven he began giving her piano lessons, and providing her with a background of thorough musicianship. Three years later, he taught her the harp and quickly saw that the girl's innate aptitude for it made her progress even more spectacular than on the piano. During Elaine's high school days, her playing was heard by Dr. Walter Damrosch, who was then conducting his Music Appreciation radio programs. Dr. Damrosch recognized the child's ability, took an interest in her work, and finally invited her to perform as soloist on a broadcast. From then on, Miss Vito's career was assured. Today, at nineteen, she is second to her father in the NBC Symphony and the only woman to perform in that organization. In the following conference, Mr. Vito outlines for readers of THE ETUDE his own views on harp playing, and suggests valuable means by which the harp may be made to yield a commercial career.

—EDITOR'S NOTE.

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 instinctive 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 that 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 melody and harmonies; how to gauge and develop dexterity. The harpist also needs a solid knowledge of theory and composition—not in the mechanical manipulation of his instrument, of course, but for even the simplest 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 part, actually, as he goes. 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 any more, 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 "showy" 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 ev-



EDWARD VITO AND HIS DAUGHTER, ELAINE

ery 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 that 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 cleanness, of clearness—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 dynamics of any individual note in that passage "sound." A singing mezzo-forte contrasting with a singing piano produces a far lovelier effect than an indiscriminate flinging about of *fortissimi*! 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 most first-class 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 harp positions, which my daughter and I are proud to fill. Yet if you were to take a look around the freight elevators in the NBC building, you would at pretty much any time find fifteen to (Continued on Page 653)

"FORWARD MARCH WITH MUSIC"

THE ETUDE



# CONCHITA

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

LEWIS BROWN

**Languido** ( $\text{♩} = 69$ )

*p molto espressivo*

*mf* *p* *cresc.*

**Meno mosso**

*poco rit.* *p* *Fine* *mp* *p* *a tempo* *f*

*p* *rit.* *mp* *a tempo* *mf* *mp*

*f* *ff* *mf* *mp*

*ten. a tempo* *molto rit.* *ff* *f* *p* *molto rit.* *ff* *D.C.*



# 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 (♩=63)

LE ROY C. HINKLE

The musical score is composed of five systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Lento' with a quarter note equal to 63 beats per minute. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings (pp, mp, p, f, ff). Performance instructions like 'Lento', 'a tempo', 'poco string.', 'poco cresc.', 'Ped. simile', 'Tempo I', 'rubato', and 'dim. e rit.' are included. Fingerings and articulations are indicated throughout the piece.



Handwritten musical score, first system. Treble and bass staves. Dynamics: *mp*, *rit.*, *pp*, *f*. Tempo: *a tempo*. Fingerings: 3, 3, 3, 2, 5, 2, 3. A slur covers the first three measures.

Handwritten musical score, second system. Treble and bass staves. Dynamics: *rit.*, *f a tempo*, *rit.*, *mp a tempo*, *p*. Fingerings: 3, 4, 4, 5, 3, 4, 5, 1, 1. A slur covers the first two measures.

Handwritten musical score, third system. Treble and bass staves. Dynamics: *f*, *p*, *rit.*, *pp*. Tempo: *Tempo I*. Fingerings: 1, 2, 4, 1, 2, 4, 5, 4, 2, 3, 3, 7, 2, 1, 3. A slur covers the last four measures, labeled *rubato*.

Handwritten musical score, fourth system. Treble and bass staves. Dynamics: *a tempo*, *mp*, *poco string.*, *p*. Fingerings: 2, 3, 3, 1, 3, 3, 3, 5, 3. A slur covers the first three measures.

Handwritten musical score, fifth system. Treble and bass staves. Dynamics: *pp*, *ppp*, *pp rit.*, *pp*. Tempo: *Tempo I*. Fingerings: 2, 5, 3, 1, 4, 5, 4, 1. A slur covers the last two measures.

Handwritten musical score, sixth system. Treble and bass staves. Dynamics: *pp*, *l.h. mp molto accel.*, *a tempo*, *pp*, *rall.*, *ppp l.h.*. Fingerings: 1, 1, 4, 2. A slur covers the last two measures.



# 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 3½.

Tempo di Tango (♩=80)

FRANK GREY

The musical score is written for piano in 2/4 time, with a tempo of 80 beats per minute. It consists of six systems of music. The first system begins with a treble staff and a bass staff, both in G major (one sharp). The first staff has a dynamic marking of *mp* and a *Ped. simile* instruction. The second system continues the melody and bass line, with a *mf* marking. The third system features a *mp* marking and a *mf* marking. The fourth system has a *mp* marking. The fifth system has a *mp* marking. The sixth system concludes with a *mf* marking and a *Fine* instruction. The score includes various musical notations such as treble and bass staves, dynamic markings (*mp*, *mf*, *Fine*), and fingerings. The piece concludes with a final cadence.



## HARK! HARK! THE LARK

(EXCERPT)

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 3½.

# AUBADE

HOWARD S. SAVAGE, Op. 10  
Arranged by William Priestley

Moderato M.M. ♩ = 80

*mf* *p poco a poco cresc.* *Ped. simile*

*f* *poco rit.* *mf* *a tempo*

*poco rit.*

*Poco più mosso* *mf* *l. 1 h.*

*a tempo* *poco rit.* *l. 1 h.*

*rit.*



Tempo I

*mf* *poco rit.* *a tempo* *poco a poco cresc.*

*f* *poco rit.* *a tempo* *poco rit.*

*a tempo* *cresc.* *f* *molto rall.* *p* *pp*

Grade 4.

# FRIVOLOUS FLIRT

STANFORD KING

Allegretto (♩ = 69)

*mp* *Ped. simile* 8

*mp* 8

1st time 2nd time *poco rit.* *Fine*



*a tempo*

*mf* *dim.* *p* *mf* *dim.*

*mp cresc.*

*D.C. \**

*poco rit.*

**TRIO** *mf* *Ped. simile*

*mf*

*f* *D.C. al Fine*

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

NOVEMBER 1945



# MOCKING EYES

Grade 3.

BERT R. ANTHONY, Op. 78

Vivace M.M.  $\text{♩} = 63$

*Brilliant*

The musical score for "Mocking Eyes" is written for piano in 3/4 time. It consists of six systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Vivace M.M. 63". The first system includes dynamics of *mf* and *f*, and is marked "Brilliant". The second system continues with *mf* dynamics. The third system includes *cresc.* and *dim.* markings. The fourth system includes *cresc.* and *mf* markings. The fifth system includes *dim.*, *f*, and *Fine* markings. The sixth system includes *p*, *mf*, and *cresc.* markings. The score is filled with various musical notations including notes, rests, and fingerings.



**TRIO**

With decision

\* From here go back to the sign (D. S.) and play to *Fine*; then play *Trio*.  
 NOVEMBER 1945



# NOW THANK WE ALL OUR GOD

SECONDO

JOHANN CRÜGER  
Arr. by Clarence Kohlmann

Andante maestoso

*mf*

*f*

*rit.*

*ff marcato*

*rit.*



# NOW THANK WE ALL OUR GOD

PRIMO

JOHANN CRÜGER  
Arr. by Clarence Kohlmann

Andante maestoso

*mf* *f* *rit.* *mf* *ff* *rit.*



# 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**

*mp*

I sing a lit-tle song ————— just for you!

A rhap-so-dy of love, ————— a prom - ise true; And hope that in your

eyes ————— to see ————— The glow-ing of love's sym - pho - ny.

I sing a lit-tle song; —————



*poco accel. e cresc.* **f** *rit.* **||**

then I see ——— An an-swer in your eyes, ——— that speaks ——— to me;

*poco accel. e cresc.* **f** *rit.* **||**

*mf Poco lento* *rit.* **ff molto rit.**

And so till life is through, ——— I'll sing each lit - tle song just for you! ———

*mf* *rit.* **ff colla voce**

A very first solo for the E string.

**Andante**

## MY LITTLE BED

KATE LA RUE HARPER

**VIOLIN** **PIANO**

**3** **1** **2**

When my eve - ning pray'r is said, How I love my

lit - tle bed! I don't care for can - dle light When the

moon is shin - ing bright. Good night, good night.

**pp** *rit.*



# ADAGIO

From QUARTET IN F MAJOR

Sw. Oboe  
Ch. Unda Maris  
Ped. Soft 16', coupled to Ch.

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WOLFGANG AMADEUS MOZART

Arr. by Edwin Arthur Kraft

Adagio

MANUALS

PEDAL

Ch. *mf* [B]

Ped. 53

Sw. *p* (A)

The musical score is arranged in four systems. The first system shows the initial measures with a tempo marking of 'Adagio'. The 'MANUALS' section consists of two staves, and the 'PEDAL' section is a single staff. The first manual staff has a 'Ch. *mf* [B]' marking. The pedal staff has a 'Ped. 53' marking. The second system continues the melody and accompaniment. The third system features a more complex accompaniment in the manuals. The fourth system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *p*.



Ch. B

The first system of musical notation consists of three staves. The top staff features a complex melodic line with many beamed sixteenth and thirty-second notes, including some triplets. The middle and bottom staves provide harmonic support with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4.

The second system continues the piece. It includes a marking "Sw. (A)" above the first measure of the top staff, indicating a swell. There are also triplet markings over some notes. The musical texture remains dense with many beamed notes.

The third system shows a change in dynamics, with a forte (*f*) marking appearing in the middle of the system. The notation continues with complex rhythmic patterns and some trills marked with "tr".

The fourth system concludes the page. It features a piano (*p*) marking at the beginning. The notation is consistent with the previous systems, showing complex rhythmic figures and harmonic accompaniment.



A first trill preparation for both hands. Grade 1½.

# LITTLE RIPPLES

OPAL LOUISE HAYES

Lively (♩=84)

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Grade 2.

# TINA

WILLIAM SCHER

Con spirito (♩=60)

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THE ETUDE



*mf*

*Ped. simile*

*cresc.*

*D.S.*

# WHILE BAGPIPERS PLAY

From the "PEASANT CANTATA"

Grade 2.

In jolly style M.M. = 120

J. S. BACH  
Arr. by Ruth Bampton

*mf*



# IN GRANDMOTHER'S TIME

## GAVOTTE

Grade 2½.

Moderato (♩ = 66)

EDNA TAYLOR

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The first system includes the instruction 'mf daintily'. The second system includes 'p' and 'mf'. The third system includes 'f' and 'p'. The fourth system includes 'mf' and 'pp'. The fifth system includes 'f', 'mp', and 'p', and ends with the instruction 'slowly'. The score is filled with various musical notations including eighth and sixteenth notes, rests, slurs, and fingerings. The piece concludes with a final chord.



# The Teacher's Round Table

(Continued from Page 612)

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

## Pupils' Recital Programs

The mail brought many pupils' recital programs—some the usual run-of-the-mill stuff: first to tenth-grade music, jumbled together in a dull, unimaginative mess; others showing sensitivity 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 *Gavotte* from "The Mother Goose Suite," all for two pianos; 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 B-flat major*; Schubert's *Impromptu in A-flat major, Opus 142 No. 2*; Dittenhaver'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 citation 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 great military and naval establishments plan to take piano lessons upon their return to civilian life, I was not prepared for the overwhelming interest which I discovered. 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 didn't find them interesting. . . . I'm sure I'd like them now."

"Like all boys, I thought it was a sissy 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 like the other fellas I dropped it."

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 rarin' to "take 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 "classic" 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 some 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



than to rely on the vague, lack-a-daisical practice directions given by many teachers.

Impress upon these students that it is not how much time they put in but how carefully and correctly the practice period is utilized. Show them exactly how to practice every item of the assignment with the minimum repetitions, mistakes, and contraction. Give them plenty of practice formulas and rhythmic patterns. "Push" them to acquire facility, speed, sight-reading fluency—and by push I mean not only finger drill and routine but also mental discipline.

Above all give them plenty of music to play and don't keep them eternally on the same dull exercises or "pieces" just because of your own zeal for perfection. They will learn to enjoy and understand music best by running, plowing, even stumbling through acres of it.

# Help Your Youngsters WIN WORTHWHILE FRIENDSHIPS ... BUILD CHARACTER!



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## 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 enjoyed tearing them apart 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 composite puzzle (the composition itself) on a higher and higher level of competence, until finally you approach the ability of the true artist.

I hope 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 have no hesitancy in promising 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 you lose another minute. Get a good teacher and start. Any good teacher will take an interest in you if you will work. When 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 think of playing popular music now. 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 talent which you may feel is so meager now 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, over 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 two hours, however, because 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 disproportionate 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 at

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 or my job. The musical urge, once you start to develop it, will teach you how to overcome difficulties. Like 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 start anything else, get into the habit of doing a bit 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 will do my stretching exercises—and I will really stretch. Since I have only ten minutes to work anyhow, I don't care how tired my hands become." I think that these concentrated bits of technique practice are responsible for limbering my hands and making my three stiff fingers almost normal again.

After you have overcome a few difficulties, you are eager to tackle others because you have learned that one of these days the trouble will disappear as if by magic, and the discovery, as I said before, will be like making 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, paying especial attention to fingering and phrasing. Hand position 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 a new piece every day until it begins to memorize, then shift it to a twice a week workout. I give my memorized pieces a slow workout every week-end. Some time during the week, I try to get in every technical exercise I have.

There are many extracurricular advantages in learning to play the piano. For instance, my eight-year-old daughter and I play a game which might interest other parent-child combinations. She takes piano lessons, too. I retire to another room and listen to her pieces. If I can detect a mistake, she must play the measure in which it occurs, four times without error. Sometimes she argues about the number of "times" but usually settles for four repeats. The argument, of course, is part of the game. She has recently taken to making me guess what 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 great pianists advocate is valuable. I have noticed that when I stop to listen, I often hear a tone I never heard before coming from a chord that I have played many times. I believe that the subconscious mind 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.

(Continued on Page 648)

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# 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 that 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.—E. H. McD.

A. It is often difficult to accurately determine whether a young voice should be classified as a tenor or a high 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 squeeze 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 male or a mixed choir, for the tessitura will be too high for you. Singing in a choir until the voice is settled 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."

## What Does One Need to Become a Singer?

Q. This is rather an odd question, in fact rather an odd letter that I am sending you. I am an Irishman and in our citizenship class we are asked to pick an occupation and find out everything we can about it. I wish to become a singer. Such questions as these are a few I would like to know.

- 1—Income occupation gives.
- 2—Amount of schooling you will have to have.
- 3—Everything I will have to do to become a singer.—D. C. I. C.

A.—The income of the professional singer varies from zero to several hundred thousand dollars annually, earned by a very few extremely successful Opera, Radio, Movie and Concert artists. This income represents just about what the public thinks they are worth and what they are willing to pay to hear them.

2—The successful public singer never dares to stop studying. There are always new operatic roles to be learned, new songs, new oratorios and cantatas to be memorized, new movies to get into the mind and body. He must be of an extremely sensitive and mercurial temperament in order that he may realize and portray the mood of every song that he sings, every part that he plays and every picture that he paints. He must also have the almost chameleon-like ability to change the style of his portrayals to satisfy the innumerable varieties of taste of the public that pays for his daily bread.

3—To put down upon paper everything that you would have to do to become a fine professional singer would fill several volumes about the size and length of the Encyclopaedia Britannica. Unfortunately the Editor of THE ETUDE would not allow me that much space nor would he be willing to pay me for that much expenditure of time.

## 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 as my biggest problem breathy voices throughout the soprano and alto sections. In larger schools and those in which the material is better, 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 prolonged expulsion of breath. I would greatly appreciate any advice.—E. J.

A. When, by insufficient firmness in the action of the Crico-arytenoid and the Thyro-arytenoid muscles, the vocal cords are not closely approximated, unvoiced air is allowed to escape between them, causing 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 firmness of the 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 "relaxation." The vocal cords relax and separate during inhalation. During tone production they must be firmly approximated to prevent the escape of unvoiced air and the resulting breathy sounds. Perhaps Franz von Proschowski's book—"Beginner's Voice Book"—might be of use to you. This may be obtained through the publishers of THE ETUDE.

## The Talented Young Girl Again With Little Money

Q. I am a young voice student who won a scholarship but who is compelled to work in the day time for financial reasons. I am a stenographer and typist. I thought that if I were given an opportunity to work as a stenographer or any other job in the musical field it would be of help to me, and widen my musical knowledge.

Not only would it be an essential aid to me but I would be working in an atmosphere that I would enjoy and work gleefully. If you could give me any information that would help me obtain such a position I should be grateful. I am making my debut this month (March) in Carnegie Chamber Hall. Thank you very much for your interest in my perplexities.—N. P.

A. By the time this answer is published your debut will have become an accomplished fact. From it you will have been able to learn quite a number of things. Were the comments of your friends and especially of your teacher favorable? Did the audience receive you well? Were the newspaper reviews appreciative or the opposite? All these things should help you to evaluate for yourself your talent, charm of personality, voice, musicianship and so forth. In a word all those things which make you either a success or a failure when you come before an audience. In New York there are many great schools of music that are on the look out for girls of exceptional talent, voice and beauty. If you are one of these you should have little trouble in getting, from one of them at least, the assistance that is so necessary to you. If your debut has assured you that you have "What it takes" to succeed in the crowded and strenuous life of a great city write to several of them, show them your notices, if you have any, and ask for an audition. Some girls have the strength of body, mind and character, the courage and the perseverance plus the voice and the talent to make a career for themselves without help. They achieve success the "hard way." I hope you are one of these rare girls.

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## A Music Teacher's Day in a "Boom Town"

(Continued from Page 608)

thinking about it, and she is playing the piano.

It's after seven. Lucille and her vocalist have left. The house is quiet 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 slacks (sounds like an ad)—toss up a salad—perhaps enjoy that smart story I started to read last Sunday.

Tomorrow is another day.

ever growing enjoyment of all music, and he will acquire a sure-fire device for the release of nervous tension, better all-around muscular coördination, 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.

## The Etude Musical Family Album

(Continued from Page 616)

### Key to Portraits on Page 616

(1) Ludwig van Beethoven; (2) Frédéric François Chopin; (3) Edvard Grieg; (4) Reginald deKoven; (5) Josef Hofmann; (6) John Philip Sousa; (7) Adeline Patti; (8) Victor Herbert; (9) Walter and Frank Damrosch; (10) Claude Achille Debussy; (11) Stephen Collins Foster; (12) Peter Ilyich Tchaikovsky; (13) Yehudi Menuhin; (14) Ethelbert Nevin; (15) Ignace Jan Paderewski; (16) Wolfgang Amadeus Mozart; (17) Franz Schubert; (18) Felix Mendelssohn; (19) Edward MacDowell; (20) Clara Schumann; (21) Johannes Brahms; (22) Robert Schumann.

(The photograph of Reginald deKoven is from "A Musician and His Wife," by Mrs. Reginald deKoven, published by Harper & Brothers; the one of Adeline Patti is from the book, "The Life of Ole Bull," by Mortimer Smith, published by Princeton University Press under the auspices of the American-Scandinavian Foundation and is used with the permission of the latter; the sketch of Edward MacDowell (drawn by himself) is used by permission of Dodd, Mead & Co.; the photograph of Walter and Frank Damrosch is from the book, "Frank Damrosch," by Lucy Poate Stebbins and Richard Poate Stebbins, and is used with the permission of the publishers, the Duke University Press; the photograph of Ethelbert Nevin at the age of nine is from the book, "Ethelbert Nevin," by John Tasker Howard, published by the Thomas Y. Crowell Company, and is used by permission.)

## 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 is possible, the combinations and effects of the orchestra; but we must recognize the limitations in that direction in the organ, and confine ourselves to the most 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 all 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.

## 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 doesn't 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 fingering but who have great enthusiasm. I present my point of view to prove that my way does have extra compensation. It would be a shame, I feel, to skimp 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





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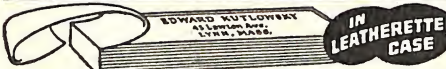
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# ORGAN AND CHOIR QUESTIONS

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 pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organs.

**Q.** Will you kindly answer the following questions pertaining to the organ? (Specifications enclosed.) Name complete list of stops to be used on the Swell organ to accompany a solo on the Great organ including the best pedal stops; also when solo is on Swell organ and accompaniment is played on the Great organ; list of stops to be used for hymn tune playing before the congregation begins to sing and the louder combination when they join the singing (for both the quieter and more lively hymns); best combination for very quiet (barely audible) playing. Are Salicional, Vox Celeste and tremolo, with Pedal Gedackt too unbalanced?—**R. M. C.**

**A.** The Swell organ stops to be used for accompanying Great organ solo stops will depend on what stops balance. We should think the combination you mention (Salicional, Vox Celeste with Pedal Gedackt) should be satisfactory for use to accompany the Great Melodia stop, with or without Swell to Great coupler. Use Dulciana on Great organ, with pedal stops to balance, to accompany Swell organ solo combinations. Use Swell to Pedal for accompanying stops on Swell organ, and Great to Pedal when using Great organ for accompanying purposes, to add definiteness to the Pedal department. Hymns may be played over either on your full Swell organ (omitting Vox Celeste) and Swell to Pedal for the quieter type hymn, or with Great Dulciana and Melodia Swell to Great coupler for the louder hymns. Use Great to Pedal if played on the Great organ. For congregational singing add Great Open Diapason. For additional brightness use Swell to Great 4' coupler. We would add Great Octave for the latter purpose if the specification included that stop. The Vox Celeste being an undulating stop, we suggest that it be used sparingly especially in ensemble effects. We should not think the combination you mention as being unbalanced. Use Swell to Pedal to make the Pedal department more definite, and sometimes omit the use of the tremolo. Unless the three pistons you refer to are of the "blind" or "dead" type, the use of them should indicate the stops affected.

**Q.** Will you send me information regarding pedals attached to a piano, where they may be obtained, price and so forth? Do these pedals contribute to silent practice only, or are they in some way attached to the piano strings for sound?—**E. L. W.**

**A.** We are sending you by mail the name and address of a party having a used pedal board for sale. We suggest that in addition to communicating with this party you address various firms telling them of your needs and requesting prices for pedal boards. These pedal boards may be attached to the piano strings, and we suggest that they be coupled to strings an octave lower than the note indicated in order to produce the 16' effect, and not interfere with the notes being played with the left hand. We advise that this work of attaching the pedals to the piano strings should be done by an experienced organ mechanic.

**Q.** We have a Ladies' a Cappella Octette singing four part harmony and have difficulty in starting on the pitch. Is it correct to give the note for the soprano, and have the other voices find the proper note, or is it correct to give the "do" of the key being used for the number? What do you think of using the pitch pipe to give the note?—**H. D.**

**A.** We suggest that you use the most musical way of giving the pitch. Some Conductors have the complete chord given simultaneously, while others have the chord struck on the broken chord plan; that is, one note after the other. The pitch pipe is all right for giving the note, if the singers understand the location of the note given.

**Q.** I would like information regarding small pipe organs. Would like names and addresses of firms that sell pipe organ parts as well as reed organ parts. Also would like to know where I can secure books or magazines on "how to build small pipe organs," how to use the stops, keyboard and pedals, and books describing the parts of pipe organs and how they function. My hobby is experimenting with different organ parts.—**F. A. F.**

**A.** We are sending you by mail names and addresses of firms selling pipe and reed organ parts. We suggest that you advise them of your desires, as, due to war conditions all parts may not be available. For books we suggest your consulting "The Contemporary American Organ" by Barnes and "Organ Stops" by Audsley, both published in America, and available from the publishers of **THE ETUDE**. 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 stressed, and for works for pedals and left hand combined. My teacher has left for army service and I must work alone for the time being. Is there any book published for hymn playing alone?—**M. B. T.**

**A.** Assuming that you refer to J. Fischer & Bro., we suggest "Selected Studies" by Best, and "Graded Course of Studies" (Three Volumes) by Ernest Douglas—these works may not meet your requirements on "registration being marked and stressed," but they are published by the house we assume you name. For a work combining left hand and pedals we suggest "The Organ" Stainer-Kraft. Any of the books mentioned may be secured through the publishers of **THE ETUDE**.

We do not know of any work treating on hymn playing alone, and as there seems to be a difference of opinion between different teachers on hymn playing, perhaps you had better adapt your playing of the hymns to whichever school of hymn playing you wish.

**Q.** Enclosed find specifications of an organ. If you were making additions to the instrument what would be the first stops you would suggest? What is your opinion of the number and type of reed stops used? What is the least desirable stop on the instrument, and why? What additions might improve the Pedal organ? Is the addition of a harp advisable? What is your greatest criticism of the organ?—**J. M. S.**

**A.** Our suggestion for the first additions to the specifications would be to brighten the instrument by the addition of Twelfth and Fifteenth to the Great organ, and a small but bright Cornopean and a Mixture stop to the Swell organ. The use of the reed stops included depends on the wishes of those in authority as to tone quality. Personally, we prefer the Trumpet like quality to the smoothness of the Tuba stop. The including of the Cornopean and Mixture to the Swell organ and our suggested additions for the Great organ will provide some of the brightness we prefer. We consider the Great Gross Gedackt and the Choir Tibia the least desirable stops on the organ, due to their unsuitability for ensemble use. For additions to the Pedal organ we suggest the stops of different color from those included in your specification—namely, for soft stops 16' and 8' Ducianas, and for other useful stops the 16' and 8' string and 16', 8' and 4' reed stops. We do not advise the addition of a Harp stop until the other ensemble stops are included. Our most tangible criticism of the specification would be the lack of brightness in the ensemble from present day standards of ensemble. Of course any additions made to the specifications include consideration of the wind supply for such additions, which should be ample.

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# The Basic Motions of Bowing

(Continued from Page 621)

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# 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 Fortnightly 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 "Instrumental Music to Each Air, by 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 of which indubitable record exists was in Charleston, as announced in the South Carolina Gazette. "Flora, or Hob in the Well"—February 18, 1735 to be presented in the Court Room precisely at Six." 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 Hour. In those more convivial days, tea was considered more insidious than Madeira.

Cibber's "Flora" and Coffey'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, confused 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" (1915), 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 produced in America until 1850, in New York.

The first theatrical 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 eleven months and produced more than half of the most popular Ballad Operas. It gave seasons also in Charleston and Annapolis. George Washington, then twenty, according to his Diaries, attended some of these performances. There is a tradition that he thoughtfully tucked a flute in his coat tails, to assist "the Private Gentlemen" in the orchestra, in their performances of "Flora," "The Devil to Pay," "Virgin Unmasked," "Beggar's Opera," "Colin and Phoebe," and others. Other musicologists contend that while Washington was a devotee of music he did not play any instrument. as, for instance, Jefferson played the violin.

Because of the fact that Ballad Opera required good 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 1752 the English companies were composed of capable singers. The leaders of these operas had 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 and the orchestration. There was of course a figured bass to indicate the harmonies. This was all before the day of the wielders of the baton and the prima donna conductors.

In 1753, the Hallams 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 1750 and 1751, which included the most popular Ballad Operas on the boards. With Cibber's "Damon and Phillida," 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 accustomed, at this time, to hearing the best music performed by good orchestras. which although smaller than European ones, were yet large enough to interpret 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 world. "Stage Johnnies," arrayed in colorful, striped, swallow-tailed silk coats, and jaunty, cocked hats, with swords swinging at their sides, as they smoked "segars," 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 port.

New York had a season of Ballad Opera from December, 1767 to June, 1768. The old favorites held the board, 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 how exquisite they must have been, to judge by those which have survived on the song recital

(Continued on Page 660)

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# VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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

## Not a Genuine Amati

T. L. P., California.—Your violin cannot be a genuine Niccolo 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 Nicola (sic) Amati in Cremona, at the sign of (or, under the patronage of) Saint Teresa, in the year 1721." Quite a number of makers invoked the patronage of a saint for their work.

## Amplifier for Violin?

Pfc. L. R. 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 produced, is quite satisfying without electrical amplification? The violin was never intended to compete with a trumpet or a saxophone, and it would be going 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, temporarily deaden the tone, so that the instrument does not respond normally when used without a mute. A few weeks of mute-less practice should restore the original vibrancy to the tone. Therefore I do not think that the buzzing you speak of 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 does 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 hob with the best tone.

## Cannot Identify

O. E. O., Montana.—As you do not give the first name of the Ruggeri who made your violin, I cannot give you a definite valuation—there were several members of the Ruggeri family who made violins, and not all of them were equally good workmen. There was a Vincenzo Ruggeri who was working at the date you give, and his instruments have sold for as much as \$5,000.00. 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., Ohio.—The books at my disposal contain no reference to a Cleveland firm of violin makers named Barstow & 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 ETUDE. 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 any of our readers know anything of Barstow & 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 from \$50.00 to about \$350.00. Without seeing your 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, and certainly much more relaxation, if you concentrated on tone and expression. 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 an article on the vibrato which I think would help you. If you study it carefully, and work out the various suggestions with patience, I think you will find your vibrato developing to your satisfaction. Never forget, though, that patience is a first essential in anything to do with violin playing.

## Meaning of IHS

Miss F. H., Virginia.—The letters IHS on a Guarnerius label stand for the Latin phrase "Iesus Hominum Salvator," which, translated, means "Jesus Saviour of Men." Many of the old 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 pleases you so well, why bother 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. Perhaps yours is one of them.

## No Value in Descriptions

Miss W. F. B., Kansas.—I'm afraid I cannot tell you how to identify a Stradivarius. To be able to do so requires years of training and the handling of many genuine instruments. And even the experts are sometimes stumped! A written description of the characteristics of a fine Strad 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

R. B., Oregon.—Your violin is undoubtedly a copy of a Vuillaume, for he never branded his instruments on the outside. What its value may be, I cannot say; but I do not think it would be very much, for no careful copyist would use a brand that Vuillaume himself never used.

## Cannot Recommend a Dealer

Miss P. E., Georgia.—I am sorry to say that I do not know enough about the dealers 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)

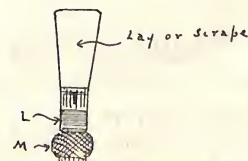
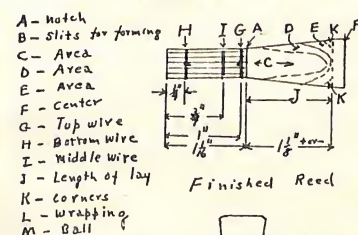
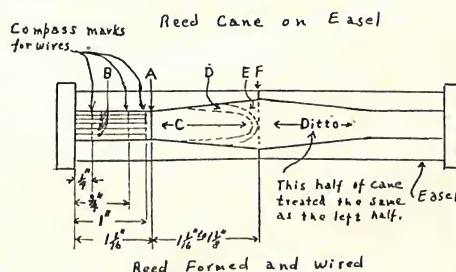
the throat or "billy goat" vibrato.

### 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 7-0) 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  $1\frac{1}{16}$ " 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 permit 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 E almost white when held in front of a fairly strong light source.
8. At (F), the exact center, make a light cut or line with a knife. Make more of an indentation or crease than a cut in 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  $\frac{1}{16}$ " 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)  $\frac{1}{4}$ " from the base end of the cane.
12. Place the third wire (I)  $\frac{3}{4}$ " from the base end of the cane.

Note: Wires G and H are twisted on

one side of the cane; Wire I on the other.

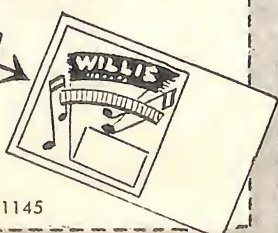
13. Keep the top wire (G) fairly tight and the reed flat in order that cracks will not go beyond wire G into the lay of the reed when forming the base of the reed around the mandrel.
14. Insert the mandrel about  $\frac{1}{4}$ " into the reed and mold the base carefully with the pliers.
15. Push the mandrel slowly into the reed, adjusting the wires as needs 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 to form the base into a perfect circle. Do not soak the reed at this point, just moisten.
20. With the button thread or harness linen, start your wrapping by placing the end of the thread in the crack formed by the joining of the two reeds, between wire H and I. Wrap counter clockwise, down from wire I, locking the end of the thread under the binding, to about  $\frac{1}{8}$ " below wire H. Keep the thread tight at all times.
21. Lock the thread at this point by means of a half-hitch, the same as casting-on 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, unwind 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. Shellac 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  $1\frac{1}{8}$ " 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 areas C, D, and E until the reed has a free low-pitched "crow" or "bur-r-r-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. Seldom will a reed need to be less than  $1\frac{1}{16}$ " 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  $\frac{1}{16}$ " 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 bocal, ream the

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throat 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 (girls) 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 harpists 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 even own airplanes!).

Another lucrative outlet for harp abilities is in recording. The discs of the "big name" orchestral groups are, 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,

but it is quite safe to say that for the first-rate musician there is always a demand.

Which brings us back to the point at which we began! The test of the harpist, professional or amateur, is never a matter of fireworks and display, but of solid musicianship. The player who has a thorough mastery of his instrument; who thinks musically and is able to project musical thought through beautiful tone and sound (but not shallow) technique; who has the theoretic knowledge to adapt himself to all emergencies of filling-in and arranging; and who has an adequate knowledge of schools and styles, will seldom be at a loss about making his abilities useful.

For that reason, my earnest counsel to ambitious young harpists is to forget about "effects" and "methods" and to make themselves solidly sure as musicians. It might come as a surprise to the uninitiated to attend a rehearsal of any of the big orchestras and observe the meticulous care with which seventy-five expert and experienced players are "put through their paces" of outlining melodic lines, strengthening harmonic emphasis, bringing out values and meaning. An unsponsored program of fifteen minutes' duration may easily use up an hour-and-a-half of rehearsal time! And for such exacting work, only the soundest musicianship is found to be good enough. There's no lack of opportunity for the harpist—there's only a need for quality!

## 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; then, and only then, will I be convinced that music education is functioning efficiently in our schools.

So long as our students discontinue 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.

## Principles I Learned from Tobias Matthay

(Continued on Page 607)

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

"Another term that 'Uncle Tobs' likes to use, and again, 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 technic, but *music*. Let us suppose that a composition is being studied in which there occur 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 they were exercises in scale or arpeggio work. 'No,' says Uncle Tobs, '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 interpretatively; 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 Tobs' was always kind and generous 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 the advantage of a period of time under Mr. Matthay's guidance. I would play for him (whatever I wished to learn, he made me 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 Tobs heard me and then suggested that I give different interpretative emphasis to certain of the

(Continued on Page 660)

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MAGGIE TEYTE, famous English soprano, on October 31 gave her first New York recital since 1921, and enjoyed the distinction of having the entire seating capacity of Town Hall sold out one day after the tickets were placed on sale. She is scheduled to make a series of joint appearances with the pianist, George Copeland in a number of cities, including Philadelphia, Washington, Boston, and Chicago.



BÉLA  
BARTÓK

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 Yugoslavia. 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 coöperation 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 1949 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 Sym-

phony was the featured work, the soloists being Norma Andreotti, soprano; Nan Merriman, mezzo-soprano; Jan Pearce, 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 Prokofieff 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 1913.

JOHN McCORMACK, world famous tenor who had held audiences all over the world spellbound 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



JOHN  
McCORMACK

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 struggling 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 regu-



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larly in concert tours of the United States, Canada, England, and Ireland. During the first World War he contributed his services for the various fund drives and his efforts raised nearly \$1,000,000.

**WALTER PISTON'S** "Symphony No. 2" has been chosen as the outstanding new orchestral work of the season by the Music Critics Circle of New York. The critics also selected Aaron Copland's ballet score, "Appalachian Spring," for a similar award in the field of dramatic music. The Piston work was commissioned by the Alice M. Ditson Fund of Columbia University.

"MUSIC IN INDUSTRY" was the subject of three round-table discussions during June at the Institute of Musical Art, New York City. The conference was directed by Wheeler Becket, conductor, former head music consultant of the War Production Board in Washington. Such problems as program making, use of employees' questionnaires, transcriptions, recordings, labor relations, and mechanical improvements were discussed. Many valuable suggestions were received.

**WINNERS** of the twenty-first annual competition of the Walter W. Naumburg Musical Foundation have been announced as Jane Goedecker, mezzo-soprano of Murray, Nebraska, and Paula Lenchner,

lyric soprano, who was born in Vienna.

**THE AMERICAN RIGHTS TO "Peter Grimes,"** the new opera by Benjamin Britten which was produced June 5 at the Sadler's Wells Theatre in London, have 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 premiere performance of the opera conducted by the famous maestro of the Boston Symphony. A feature story of the opera's premiere appeared in the October issue of *THE ETUDE*.



BENJAMIN BRITTEN

**FOUR 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 Elwood Crane of Winchester, Massachusetts, was awarded the grant for 1943. The award for 1944 has been divided equally between two young Polish composers, Antoni Szalowski and Michal Spisak. Léo Préger, 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.

## Competitions

**AN AWARD** of one hundred dollars for a setting of a prescribed metrical version of Psalm 126, in four-part harmony for congregational singing, is offered by Monmouth College. The contest, open to all composers, will run until February 28, 1946; and all details may be secured from Thomas H. Hamilton, Monmouth, 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 full details may be secured from Oscar Wagner, Juilliard Graduate School, 130 Claremont Avenue, New York City.

**A FIRST PRIZE** of \$25,000 is the award in a composition contest, sponsored by Henry H. Reichhold, industrialist and president of the Detroit Symphony Orchestra. Composers of the twenty-one Pan American republics are invited to submit manuscripts. A second and third prize of \$5,000 and \$2,500 respectively, are included in the awards. The winning compositions will be played by the Detroit Symphony in the Pan American Arts Building in Washington. The closing date of the contest is March 1, 1946, and full details may be secured by writing to the Reichhold Music Award Committee, Room 4315, 30 Rockefeller Plaza, New 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 minutes 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 royalty is offered by J. Fischer & Bro., New York City, under the auspices of the American Guild of Organists, to the composer of the best composition for organ submitted by any musician residing in the United States or Canada. The contest closes January 1, 1946; and full details may be procured from the office of the American Guild of Organists, 630 Fifth Avenue, New York 20, New York.

**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 chorus 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, announces an Inter-American Chopin Contest, the finals of which will be held in Chicago in May, 1946. The contest is to select the outstanding Chopin pianist of the hemisphere and entries are invited from the United States, Mexico, Central America, and South America. The first prize is one thousand dollars. Details may be secured by writing to De Paul University, 64 East Lake Street, Chicago 1, Illinois.

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# Junior Etude

Edited by

ELIZABETH A. GEST

## A Concert in Africa

by Adjaye

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 uninterested 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, "Hambynite 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 dried 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 very 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 about 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

Acrostic

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.

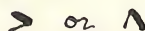
(What pieces of his can you play?)

## Quiz No. 8

1. What is this ?



2. What is this ?



3. What is this ?



4. What is this ?



5. What is this ?



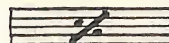
6. What is this ?



7. What is this ?



8. What is this ?



9. What is this ?



10. What is this ?



(Answers on next page)



## Junior Etude Contest

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

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

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

Put your name, age and class in which

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

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

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of November. Results 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 in August:

ZERO or NOTHING.

Some Juniors proved to be rather weak on their arithmetic! Check up on this, Juniors. The following answers were all correct, ZERO.

Jennie Mae Brown, Mary Joan Hughey, Phyllis Preizner, Paula May Petty, Louaine Ross, Annette Minnema, Doris L. Roetter, Dorothy Anne Schell, Marianne Reider, Ruth Evelyn Jones, Nancy Louise Baker, Margaret Peters, Lillian C. Brown, Calvin Seerveld, Audrey J. Makar, Martha Louise Austin, Mary L. Schell, Frances Moncreif, Betty Jane Hyatt, Elyce Gibson, Bennie Bedenbaugh, Ellen Koennecke, Joyce Elaine Ames, Carole Schrenck, Joy Reed, Barbara Downing, Betty Stuart.

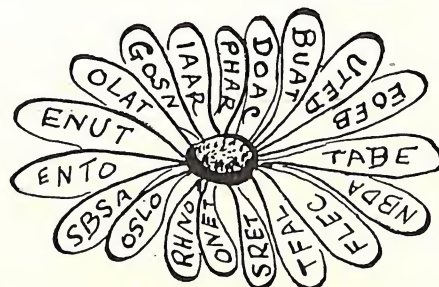
### Answers to Quiz

1. Fermata, hold, or pause; indicates that the note or rest under it is to be held beyond its value; 2. Accent; indicates the tone, chord or rest under it is to receive extra emphasis or force; 3. Alla breve 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 one whole-step without changing its letter name; 5. Octavo; indicates that the notes under (or over) it are to be played one octave higher (or lower) than written; 6. Turn, consisting of

### Daisy Puzzle

by Helen S. Neal

Each petal of the daisy contains the letters of a four letter word relating to music. Can you find them?



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; 8. 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 melophone and alto horn. I have been in the orchestra four years and three years in the band. Also I write some music for the piano. I am very grateful to THE ETUDE for helping me to learn more about music.

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



### Musical Monkeys

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OF THE ETUDE, published Monthly at Philadelphia, Pennsylvania, for October 1, 1945. State of Pennsylvania SS.

Before me, a Notary Public in and for the State and county aforesaid, personally, appeared James Francis Cooke, who, having been duly sworn according to law, a-pose, and says that he is the Editor of THE ETUDE MUSIC MAGAZINE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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(Signed) JAMES FRANCIS COOKE, Editor Sworn to and subscribed before me this 29th day of September, 1945.

SEAL

ALBERTA M. ALLEN,

Notary Public

(My commission expires Jan. 5, 1947).

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THE COVER FOR THIS MONTH—There are many living today whose grandparents had, as part of their current news, reports on the doings of frontiersmen and the happenings at frontier garrisons in the great western part of the United States, beginning not so many miles west of the Mississippi River.

Today we all know our frontier garrisons are thousands of miles out in the Pacific Ocean. It is appropriate for the Thanksgiving month of November that a scene, such as the artist has depicted in the cover subject for this issue, reminds us that on this Pacific island "frontier" posts the men of our country are on duty to preserve for us the peace for which they fought. In all of the thanksgiving this year, along with remembering all of the personal, family, church, and other blessings, we have rare good reason to voice those splendid lines in our National Anthem, "Praise the Pow'r that hath made and preserved us a nation."

Miss Georgeann Helms, of Stratford, Pa., is the artist who painted the original for our cover subject. She has pursued her art studies at the Philadelphia Museum School of Industrial Art.

WE ARE SORRY that as yet it has not been possible to build up normal stocks so that every ordered music publication can be supplied immediately. During the war rationing of paper over several years only small editions could be printed in keeping within paper quotas. This brought about hundreds more printing orders being handled than when larger editions could be printed, and the accumulative effect of keeping within the quarterly and yearly paper budgets—restricted 25% below our 1942 tonnage—resulted in stocks of a lot of books being depleted at one time instead of being distributed over a greater span of time as was the normal procedure in pre-war days.

Keep asking for your favorite publications. Stocks are being replenished as fast as conditions will permit, and eventually the paper mills should be able to supply sufficient paper to permit larger editions.

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While Mr. Avery's work is in process of production, single copies may be ordered at the special Advance of Publication Cash Price of 35 cents, postpaid.

An arrangement of the second piano part for string orchestra will be available on a rental basis for those who wish to play the solo part with orchestral accompaniment in public recital.

# PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

November 1945

## ADVANCE OF PUBLICATION OFFERS

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

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Eighteen Hymn Transcriptions—For Piano	Kohlmann	.45
Mother Nature Wins—Operetta in Two Acts for Children.....	Shokunbi-Wallace	.30
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**THE CHILD BEETHOVEN—Childhood Days of Famous Composers—By Lottie Ellsworth Coit and Ruth Bampton**—The fifth volume of this series, CHILDHOOD DAYS OF FAMOUS COMPOSERS, is based on the life of Beethoven. It possesses the same meritorious characteristics of the earlier volumes in that it is a scholarly correlation of modern principles of teaching and valued basic fundamentals of the past. The moving story of Beethoven's life has been woven around some of his well-known compositions such as *Minuet in G*; *Country Dance*; *Theme* from the "Fifth Symphony" *Chorale* from the "Ninth Symphony" and an easy duet arrangement of the "*Allegretto*" from the "Seventh Symphony." Since the arrangements are for those children of the earlier grades, the pupil can gain much insight and appreciation of Beethoven's music from actually playing the pieces included in this book.

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**CHORAL PRELUDES FOR THE ORGAN** by Johann Sebastian Bach, *Compiled, Revised, and Edited by Edwin Arthur Kraft*—It is with great pleasure that we announce the forthcoming publication of Bach's CHORAL PRELUDES FOR THE ORGAN, edited by Edwin Arthur Kraft. Throughout his successful career as an organ virtuoso, Mr. Kraft has established himself as an authority on the works of Bach. Naturally, he has devoted his most sincere efforts in making this book of *Chorals* reflect his profound knowledge of the problems of fingering, pedaling, phrasing, and registration.

The contents of the collection include: *Liebster Jesu, wir sind hier; Alle Menschen müssen sterben; Ich ruf' zu dir, Herr Jesu Christ; In dulci jubilo; In dir ist Freude; and Herzlich thut 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 Marie Storer. To quote William Dunlap in his "History of the American Theatre," "She possessed beauty and talent, the finest singer heard in America up to 1792."

The inauguration of George Washington as President of the United States, was signalized in New York at the John Street Theatre in 1787, by "illuminated transparencies." Candle light was still used for stage light. No doubt "His Excellency's" favorite opera, "The Poor Soldier," opened the celebration. We can see Wignell, noted Ballad opera interpreter, famous in the part of Darby, 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 Shamrock" on its native heath, Dublin, in 1783, by Shield and O'Keefe, composer and librettist, and in London the same year, and reached America in 1786. Its success was due chiefly to its charming musical score and to its notable acting and singing. A brilliant season followed with as many as fifty or sixty theatrical novelties. Among them was another masterpiece, "The Duenna," by Thomas Linley and Richard Brinsley Sheridan. This opera created a furore at Covent Garden in 1775 breaking the record of the "Beggars Opera," in its run of seventy-five consecutive nights. It even exceeded the receipts of Sheridan's "Rivals" in 1774. Is it any wonder, with such a librettist, such a broth of a boy, already one of the greatest 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 Maid of Bath" under the very noses of her countless admirers, and setting the tongues of the Mrs. Grundies wagging for many a day.

The continued popularity of the "Beggars Opera" for a half century, fired 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 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 1786, with the most noted singer-actor of the American Company, Mrs. Henry, in the leading role of "Donna Clara," it achieved outstanding success.

With the transfer in 1791 of the Federal Government from New York to Philadelphia, where there were no theatrical resources, except those transported from New York of the Old American Company, originally Hallam's, the latter was confronted in 1792 for the first time by a rival company, organized by Wignell and Reinagle. We are well acquainted with the work of Wignell. Reinagle came from England to New York in 1786, a capable composer and an accomplished Harpsichordist. These two brought new talent from London—Mrs. Oldmixon, 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. Only twenty-six, he had played on the legitimate stage with his contemporaries, the great Siddons and George Frederick Cooke. It was the day of Glee Clubs in London, New York, and the South. Hodgkinson's great hit in New York, was as Robin in "No Song, No Supper," which must have stirred within his soul memories of "dear Old London" and its Anacreon Society, leading him to found one modeled after it in New York, where he found plenty of kindred spirits eligible for membership, in their ability to sing lustily, "glees," "catches," and "drinking songs," as they emptied tankards of ale, very much in the fashion Robin sings in the opera.

*"We sing a little and swear a little,  
 And work a little and swear a little,  
 And fiddle a little and fool a little  
 And swing the flowing can."*

As has been said before, Anglo-Saxon influence prevailed throughout the century, but there was a short French influence when the refugees from France poured into the States by the thousands after 1790. There being many fine musicians among them, they raised the level of the concert stage, giving us our first taste of French music, and forming companies to produce French opera. Individual talent was good, but inferior on the whole to the English companies into which they were soon merged.

What is most significant to note, in regard to the English Theatrical Companies is that from 1794 on into the beginning of the nineteenth century, more music, Ballad Operas, and plays, were produced in the States than at present. Besides all the large cities—New York, Philadelphia, Baltimore, Richmond, and Charleston—the smaller cities had seasons of several weeks, Williamsburg, Annapolis, Salem, New Haven, New London, Newport, Providence, with Hartford as the Ballad Opera Summer resort.

From 1800, New York controlled the entire theatrical field of the country with a population at that time of one hundred thousand.

## Principles I Learned from Tobias Matthay

(Continued from Page 653)

passages. My answer was, 'I can't—I don't feel it that way.' 'Uncle Tobs' smiled and said, 'Well, wait a while. You are seventeen; I'm seventy. Maybe when you get to be my age, you'll feel it my way!' Again, one of the school courses was in memory training. One day, 'Uncle Tobs' suggested that I attend this course. 'Why?' I wanted to know. 'There's nothing the matter with my memory. I'm sure it's a splendid course, but I'm afraid to meddle with what goes on inside my head. Memory is one of those intangible things. . . . Do I really have to go?' And he said that I did not have to! I think it takes a broad teacher to give you permission to disagree with him!

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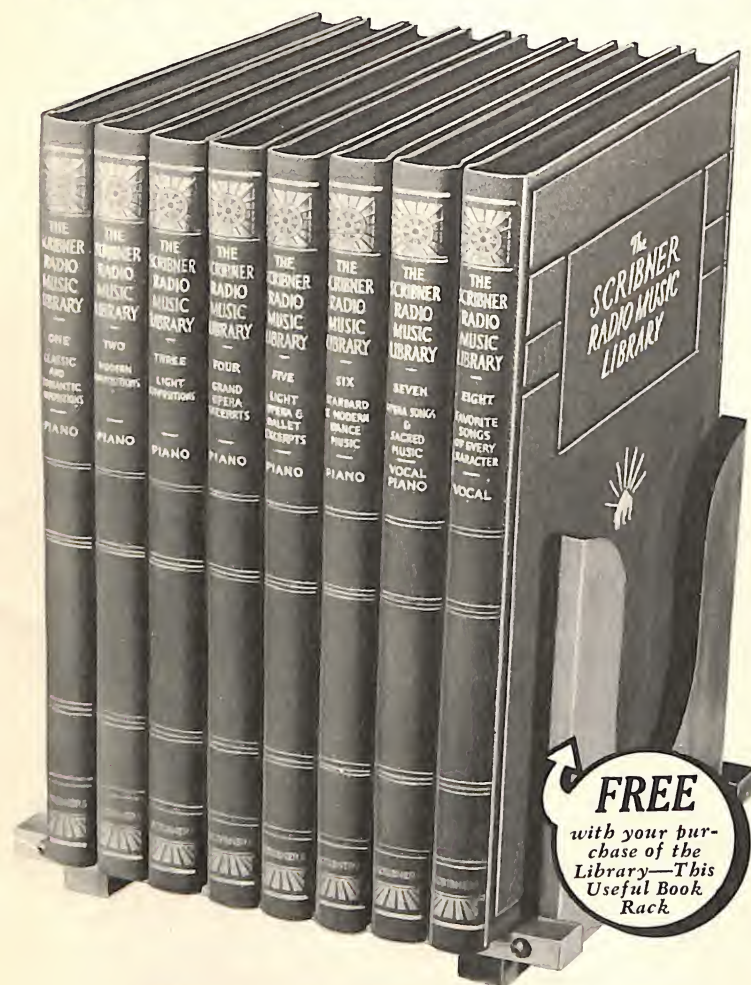
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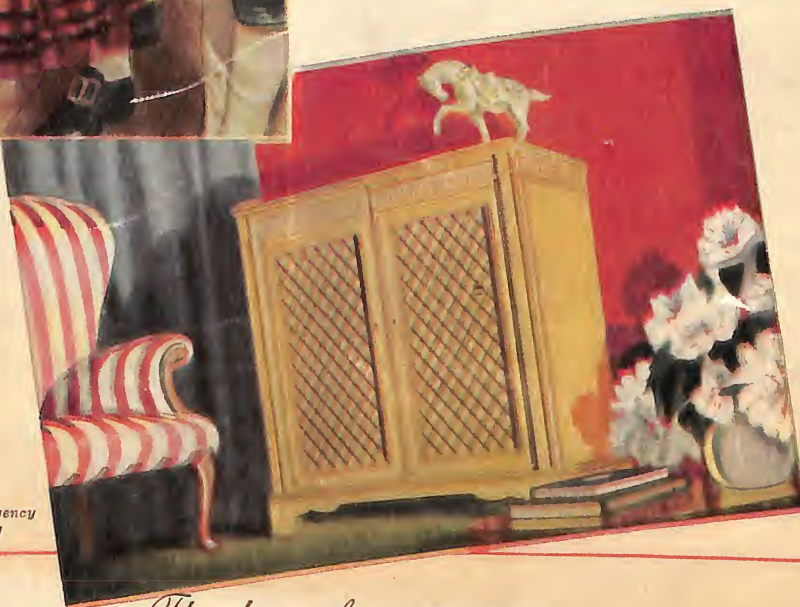
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