

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

9-1-1944

### Volume 62, Number 09 (September 1944)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Music Pedagogy Commons](#), and the [Music Performance Commons](#)

---

#### Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 62, No. 09. Philadelphia: Theodore Presser Company, September 1944. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/213>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact [digitalcommons@gardner-webb.edu](mailto:digitalcommons@gardner-webb.edu).

# THE ETUDE

September 1944

Price 25 Cents

*music magazine*



JOHANN SEBASTIAN BACH  
AT THE CLAVICHORD

# "America's Most Unusual College"

With New Dormitory Facilities to Accommodate  
Two Hundred Additional Students  
Opens Its 1944-45 Session  
On September 12



**BOB JONES COLLEGE**  
gives God all the glory for the  
phenomenal growth in its student enroll-  
ment and for the many other manifestations of  
Divine Approval in the midst of these trying war years.

**BOB JONES COLLEGE** earnestly requests the prayers of all of God's people that  
it may continue to be faithful to its responsibility in the training of cultured Chris-  
tian leaders for this morally chaotic age.

Voice — piano — pipe  
organ—violin—speech—  
art—without additional  
cost.

Academy  
Liberal Arts College  
Graduate School of Religion  
Graduate School of Fine Arts

For detailed information write

**DR. BOB JONES, JR.**

**BOB JONES COLLEGE**

**CLEVELAND, TENNESSEE**

THE METROPOLITAN OPERA ASSOCIATION, through a Statement of Operations, has painted a most optimistic picture of its financial and artistic standing which should be extremely heartening to the millions of supporters of that venerable institution. Through the whole-hearted cooperation and friendly and sympathetic attitude displayed alike by the managerial staff, the musicians, the artists, and the hands of the several unions, there has been found a solution to the many problems of the past few years, and everyone concerned looks forward with great confidence to the future. It may even be possible during the coming season to place the Association in the "black."

THE WORLD PREMIERE of excerpts from the orchestration by Dmitri Shostakovich of Moussorgsky's "Boris Godunov" took place on July 23 on the regular Sunday afternoon broadcast of the New York Philharmonic-Symphony Orchestra, with Fritz Reiner conducting and the Metropolitan Opera bass, Alexander Kipnis, as solist.



HOMER GRUNN

HOMER GRUNN, composer and pianist, died on June 6 at Los Angeles, California. He was born in West Salem, Wisconsin, May 5, 1880. Following study in Chicago with Emil Liebling, he became a pupil of Jedlicka at the Stern Conservatory, Berlin. Then came activities in the West and Mid-West. Mr. Grunn went to Chicago where he taught four years in the Chicago Musical College. Then followed a period in Phoenix, Arizona, and finally, in 1910, he settled in Los Angeles. For



## The World of Music

HERE, THERE, AND EVERYWHERE  
IN THE MUSICAL WORLD

burgh, has been of invaluable aid to Polish refugees in Scotland. More than fifty Polish doctors have been graduated from the Polish School of Medicine. The Paderewski Testimonial Fund, Inc., is a participating service of Polish War Relief through the National War Fund, 37 East 36th Street, New York 16, N. Y.

HAIL TO THE MUSICAL TIMES OF LONDON, which in June celebrated its one hundredth birthday! Paper shortages have cut down its pages pathetically, but neither Blitz nor Robot bomb has had the slightest effect upon its high ambitions and purposes. Dr. Samuel Johnson, in his "Rasselas" wrote: "Great works are performed not by strength, but by perseverance." The Musical Times is a monument to perseverance. Started by Vincent Novello in 1844, it was at first something of a house organ for the well-known publisher. It gradually developed into a magazine of especially high ef-

ficiency and ideals. Percy A. Scholes, in an article describing the proud history of the Musical Times, traces its origin to a craze for sight-singing which was rampant in England one hundred years ago. The Musical Times provided information and material which was eagerly grasped. Gradually the journal became the leader of musical thought in Britain. The Ervase (a mere youth of sixty-one) salutes its centennial colleagues in London and wishes it unlimited years of prosperity in those days of peace, when the journal may again resume normal size.

RICCARDO ZANDONAI, operatic composer, is reported dead in Pesaro, Italy, at the age of sixty-one. He had taken refuge in a Franciscan monastery, after being driven from his home by the Germans. Mr. Zandonai was born at Sacco, Trentino, May 28, 1883. He was a pupil of Mascagni. Several of his operas, including "Conchita," and "Francesca da Rimini" were produced in America. In 1933 he won the Mussolini prize of \$50,000 lire at the National Musical Festival in Rome, with his overture, *Columbina*.



RICCARDO ZANDONAI

GUSTAV KLEMM, well-known composer and conductor of Baltimore, has been appointed superintendent of the preparatory department of the Niebuhr Conservatory of Music. Mr. Klemm, who has been assistant manager and program annotator of the Baltimore Symphony Orchestra, has long been identified with musical activities in his native city. From 1914 to 1924 he was associated with Victor Herbert. For many years he was program director and assistant manager of Radio Station WBAL.

WILL MARION COOK, Negro composer, whose songs and operettas have enjoyed great popularity, died on July 19 in New York City, at the age of seventy-five. He was born in Washington, D. C., and secured his musical education at the Oberlin Conservatory of Music, following which he studied violin with Joachim in Berlin. Mr. Cook also studied with Dvořák when the latter headed the National Conservatory in New York City. Much of his early composing was done for the old slave-ville team of Williams and Walker. He (Continued on Page 552)



WILL MARION COOK

## Competitions

THE SIXTEENTH BIENNIAL YOUNG ARTISTS AUDITIONS of the National Federation of Music Clubs, which carry awards of \$1000 each in piano, violin, and voice classifications, will be held in New York City in the spring of 1945. State auditions will begin around March 1, 1945, with district auditions, for which the State winners are eligible, following. The exact date of the National Auditions will be announced later. All details may be secured from the National Chairman, Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven 11, Connecticut.

A PRIZE OF A \$1000 WAR BOND will be the award in a nationwide competition conducted by the Cincinnati Symphony Orchestra, for the writing of a "jubilee Overture" to celebrate the fiftieth anniversary of the orchestra, which takes place during the coming season. The competition is open to all American citizens and works submitted must be between ten and fifteen minutes in length and written especially for the anniversary.

AN AWARD OF \$1,000 to encourage "the writing of American operas in general, and of short operas in particular," is announced by the Alice M. Dixon Fund of Columbia University and the Metropolitan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1,

1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Association, Inc., New York 18, New York.

THE TWENTY-FIRST ANNUAL CONTESTS for Young Artists, sponsored by the Society of American Musicians, is announced for the season 1944-45. The classifications include piano, voice, violin, violoncello, and organ, with various ages for each group. The contests will begin about February 1, 1945, and all entries must be in by January 15. Full details with entrance blank may be secured from Mr. Edwin J. Gemmer, Sec.-Treas., 501 Kimball Building, Chicago, Illinois.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC has announced its twenty-sixth annual competition. Composers who are American citizens (native or naturalized) are invited to submit manuscripts. These should be mailed between October 1 and November 1. Full details may be secured from Mrs. Helen L. Kaufmann, 59 West Twelfth Street, New York 11, New York.

THE EIGHTH ANNUAL PRIZE SONG COMPETITION, sponsored by the Chicago Singing Teachers Guild, is announced. The award is one hundred dollars, with guarantee of publication of the winning song. Manuscripts must be mailed between October first and fifteenth, and full details may be secured from Mr. E. Clifford Toren, 3225 Foster Avenue, Chicago 25, Illinois.

AN ANNUAL COMPETITION to be called the Ernest Bloch Award has been established by the United Temple Chorus of Long Island, for the best work for women's chorus based on a text from or related to the Old Testament. The Award is one hundred and fifty dollars, with publication of the winning work guaranteed. The closing date is December 1, and all details may be secured from the United Temple Chorus, Lawrence, Long Island.

A PRIZE OF ONE HUNDRED DOLLARS is offered by The H. W. Gray Company, Inc. to the composer of the best anthem submitted in a contest sponsored by The American Guild of Organists. The closing date is January 1, 1945. Full information may be secured from The American Guild of Organists, 650 Fifth Avenue, New York 20, New York.

A COMPOSITION CONTEST open to all composers of American nationality is announced by Independent Music Publishers. A cash award of five hundred dollars will be given the composer of the winning composition and also publication of the work will be assured with royalties on sales and fees for public performance going to the composer. The closing date is September 15, and all details may be secured from Independent Music Publishers, 205 East Forty-second Street, New York 17, N. Y.

"FORWARD MARCH WITH MUSIC"



# Bernard Wagness Publications

## WAGNESS ADULT PIANO COURSE Vols. I and II

A first instruction book for Adult, High School, and College Students featuring the highly effective Chord Approach. Designed throughout to appeal to the older beginners, the course progresses in an easy, logical and precise manner with ample foundation material at each phase to provide substantial progress. The musical content includes a choice selection of Classical and Operatic melodies as well as favorite folk songs and extracts from standard piano literature, all of which are especially arranged and edited. Price, One Dollar per book.

## ONE, FOUR, FIVE PIANO BOOK

By Bernard Wagness and William B. Cahoon. A practical approach to harmony study for the advancing student. An indispensable aid in developing and furthering student proficiency in chord performance. The procedure of this book is unique, in that so even as a principle is stated, it is used in a second to the melody played by the teacher. Price, 75 cents.

## I PLEDGE ALLEGIANCE

A patriotic album for all Americans. Contains easy piano solo arrangements (with words) of eight famous national songs. Fingering and phrasing carefully for teaching purposes. Beautifully illustrated in Red, White and Blue throughout, this little makes a delightful, interesting and appropriate gift for every young student. Price, 35 cents.

Teachers—send for a complimentary copy of HOW TO TEACH THE ADULT BEGINNER, An Informal Discussion by Bernard Wagness.

RUBANK, INC.



738 So. Campbell Ave.  
Chicago 12, Illinois.

# BIDU SAYAO

## Leading Soprano

of the  
Metropolitan Opera  
Includes in her  
Radio and Concert Programs

## A Favorite Song WILL O' THE WISP

By Charles Gilbert Spross  
(A Publication of THE JOHN CHURCH CO.)  
and

## A New Song Destined to Become A Favorite THE TEAKETTLES SONG

By Victor Young  
(A Publication of THEODORE PRESSER CO.)  
THEODORE PRESSER CO., PHILADELPHIA 1, PA.  
Distributors: Mr. Oliver Ditson Co. and The John Church Co.



## An Interesting and Novel Two-Piano Number— A JUGGLER IN NORMANDY

FOR TWO PIANOS, FOUR HANDS, by Eugénie Lohman.  
(Grade 5) Cat. No. 26968 (Price, 60c) Pub. by THEODORE PRESSER CO., Philadelphia 1, Pa.

# THE ETUDE music magazine

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

## EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, Editor  
Guy McCoy and Ava Yeargan, Assistant Editors  
Dr. Rob Roy Peery, Editor, Music Section  
Harold Berkley, Editor, Piano Section  
Edna F. Fry, Editor, Vocal Section  
Piero Dato, Editor, Instrumental Section  
Dr. Nicholas Douy, Editor, Junior High School Section  
Elizabeth Goss, Editor, General Section  
George C. Rieck, Editor, Piano Section  
Peter Hush Reed, Editor, Piano Section  
William D. Revell, Editor, Piano Section

FOUNDED 1883 BY THEODORE PRESSER

## Contents for September, 1944

VOLUME LXII, No. 9 • PRICE 25 CENTS

THE WORLD OF MUSIC.....	493
EDITORIAL Dependable Technic.....	495
MUSIC AND CULTURE.....	
The Teacher's Round Table.....	Dr. Guy Miller 504
The Musician's Bible.....	Herschell C. Gregory 505
Let Here the Gentle Lark!.....	Edward H. Marks 507
From Athens to Hollywood.....	Arthur S. Griest 508
The Organist as a Teacher.....	Robert D. Dipple 509
Pedagogical.....	Carol M. Pitts 510
Persecution—"The Forgotten Men".....	William B. Revell 511
Class Teaching of the Violin.....	Paul Reisman 512
Questions and Answers.....	Dr. Karl W. Gehrken 514
"It Came in a Dream".....	Dr. Waldemar Schwenkheimer 515
The Great Advantage of Music Study for Children.....	Eugene Webster 516
Technique of the Month—Prelude in B-flat major, Op. 26, No. 21, by Frédéric Chopin.....	Dr. Guy Miller 537
MUSIC Classical and Contemporary Selections.....	
Autumn Song.....	Ralph Federer 537
Trees at Night.....	Louise Godfrey Ogle 538
Evening on Lake Kormela.....	John A. Adler 539
Tropic Clouds.....	Harvey Locke 542
Sun of My Soul (from "Concert Transcriptions of Favorite Melodies").....	Clare Keimman 523
Prelude.....	F. Chopin, Op. 28, No. 21 (With Lesson by Dr. Guy Miller) 524
Theme from the Piano Concerto in B-flat minor (from "Themes from the Great Piano Concerto").....	F. J. Tschakowsky (Arr. by Henry Leland) 525
Bagatelle, from "Even Now Bagatelles".....	Ludwig van Beethoven, Op. 119, No. 3 527
Lola (Piano Duo).....	Heinrich Engel, Op. 1, No. 6 528
Vocal and Instrumental Compositions.....	
Why Can't I (High Voice).....	Lilly Strickland 530
Cantata Amara (Venetian Love Song) (From "Un Giorno in Venezia").....	Alfred Neri, Op. 25, No. 3 (Arr. for Organ by Gerrit Smith) 532
The Shepherd's Pipe (Violin & Piano).....	Clarence M. Cox 533
Delightful Pieces for Young Players.....	
Arise on Horseback.....	Edna B. Griebel 534
At the Wishing Well.....	Anita C. Tibbitts 535
Go To Sleep, My Dolly.....	Larrie Brown 536
Skipping (With Words).....	David H. Mosher 536
THE JUNIOR ETUDE.....	Elizabeth Goss 548
MISCELLANEOUS.....	
How Can I Raise My Income?.....	506
Exotic Credits.....	512
Extraordinary Musical Diplomacy.....	512
Yuletide Questions Answered.....	Dr. Nicholas Douy 539
The Bell Lyre in the Junior High School Class Room.....	Dr. Henry S. Fry 541
Violin Questions Answered.....	Harold Berkley 543

Entered as second-class matter January 16, 1934 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1944, by Theodore Presser Co., U. S. A. and Great Britain.

\$2.50 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada and Newfoundland, \$2.75 a year. All other countries, \$3.50 a year. Single copy, Price 25 cents.

# Dependable Technic

"Even the worthy Homer sometimes nods"

—HORACE: "De Arte Poetica"

BECAUSE virtuoso artists occasionally make slips at public recitals, many young people seem to get the idea that it is far better to play with effusive affectation than to play impeccably. The result has been that we hear a very great deal of loose and careless playing.

The first essential of all technic in all arts and sciences is dependability—or, if you prefer, stability. It is just silly to sit for hours at the keyboard, or to spend years sawing away at a violin, unless the student is building a foundation so sure and so available that when it is wanted, it is as reliable as a fine chronometer. We have seen, here and abroad, thousands of pupils practicing enthusiastically, but with little practical results. The reason is largely due to the failure to understand this principle of stability. The pupils have never been shown the objectives they should seek, nor have they gone directly to those goals of mechanical efficiency with as little loss of time and motion as possible.

What do we mean by technic? The term does not have a uniform connotation. The late Leopold Godowsky, whose long friendship and fine spirit of cooperation in the work of The Etude was a great asset in our journalistic history, once joined with your Editor in a long discussion of technic. His conception of technic was far more comprehensive than that of the average musician. He included everything that had to do with beautiful playing. In other words, the technic of the art was the art itself—expression, phrasing, touch, rhythm, form—everything.

At this time he said, "Mechanics includes all that pertains to that branch of piano study which has to do with the exercises that develop the hand from the machine standpoint—that is, make it capable of playing with the greatest possible rapidity, the greatest possible power when power is needed, and also provide it with the ability to play those passages which, because of fingering or unusual arrangement of the piano keys, are particularly difficult to perform."

"Technic differs from the mechanics of piano playing in that it



THE BLIND HOMER AND HIS LYRE

If little is known about Shakespeare, far less is known about Homer. He is believed to have been born in Smyrna, a Greek colony in Asia Minor, around 900 B. C. Like the *Meninges* and *Troubadour* of later times, he was a minstrel, a wandering singer who traveled from place to place with his lyre, finally residing on the island of Chios. Lament singers and poets in his day did not have a very high standing, but while millions living at his time are now exiled from memory, the grandeur of his epic description of the siege of Troy has made this classic immortal. The "Iliad" and the "Odyssey" are thought by some to have been written by many different collaborating poets. The perfection of the great masterpieces is so great that the traditional author, Homer, was alleged to have been invisible. Hence the line from Horace, quoted above. The illustration is a reproduction of the painting by the famous French artist, François Gérard.

has properly to do with the intellectual phase of the subject rather than the physical. It is the brain side of the study, not the digital or the manual.

"The excellence of one's technic depends upon the accuracy of one's understanding of these subjects and his skill in applying them to his interpretations at the keyboard. Mechanical skill, minus real technical grasp, places the player upon a lower footing than the piano-playing machines which really do play all the notes, with all the speed and all the power the operator demands."

Evidently what Mr. Godowsky called "mechanics" is the most commonly accepted term for technic, and what he called "technic" is generally classed as interpretation. Most folks certainly think of technic as the mechanical processes which are acquired by the performer more or less as tools of his trade. In medicine the way the surgeon holds his instruments, his deftness in using them, his scientific understanding of everything related to the anatomy and the pathology of the section he is treating, would justifiably refer to his technic. In piano playing, the exactness with which the pupil "feels his rhythms," the manner in which he is able to control his touch, his understanding of the principles underlying the artistic needs of his art, and the means by which he applies the mechanics of the instrument to produce the most beautiful results, are all in all, his technic.

We found in teaching, that in much playing of Bach, Scarlatti, Handel, and other composers who wrote their compositions without reference to the pedal, it is a very helpful aid to security and stability to avoid the use of the damper pedal in study. The damper pedal has been a convenient camouflage whereby many students have concealed careless stumbling, and stuttering playing. Practice each day for a while without touching the pedal would overcome this.

One of the greatest shortcomings in a poor technic is uncertainty. Teachers of the day of Liszt and Rubinstein saw to it that in beginning exercises, which were always played at a slow speed,

(Continued on Page 598)



# The Basic Beethoven

Alexander Wheelock Thayer's Remarkable Biography

Still the Most Consulted Book in Its Class

by Siert Riepma

THIS ARTICLE IS CONDENSED FROM A MUCH LONGER SCHOLARLY ARTICLE  
BECAUSE OF WARTIME PAPER RESTRICTIONS

PROBABLY the best description of Alexander Wheelock Thayer is that he was an old-fashioned New England gentleman who was responsible for the fairly accurate portraits of Ludwig van Beethoven which most musical Americans cherish in their imaginations. His achievement, which took over fifty laborious years and gave little reward, consisted in getting together most of the documents and manuscripts for what is now known as "Thayer's Life of Beethoven"—a work not yet surpassed for tedious scholarship and an antique flavor of Courier and Press. These characteristics have proved unalterably useful. After three-quarters of a century, Thayer's is still the basic Beethoven, and on it have been more or less founded the artistic interpretations of Sullivan, Rolland, Schuller, and others.

Young Americans of the New England school, like Emerson, Parker Godwin, and George William Curtis, laid down aesthetic qualifications for a young American leader. A hero was needed to symbolize their democratic idealism, and since this was a cosmopolitan faith, American citizenship was not a perquisite. As an artist-hero of freedom, Beethoven was a likely candidate. His universal language expressed wonderfully well the glorious abstractions of individualism, and on the emotional Americans the "Fifth Symphony" must have produced an effect as impressive as Jenny Lind or the Revolutions of 1848.

Thayer's generation discovered him just as our generation has. John Sullivan Dwight preached the Beethoven gospel with missionary zeal at Brook Farm, organized the Harvard Musical Association, and spread the good news with his *Journal of Music*. Lowell Mason and Alexander Thayer were other helpers in the cause. Both were interested in America's musical education, and Thayer, after being graduated at Harvard with a law degree, delved into New England's musical history by way of the Bay Psalm Book and gradually became a music critic.

## An Inherited Characteristic

Thayer's purpose was always didactic. This characteristic may have inherited from his large and busy family. The Thayers had produced more than their share of leading citizens long before anyone had heard of Handel, let alone the drunkard's son from Bonn. And the neat house at South Natick, where Thayer was born in 1817, was not oppressed with the stale air of Daniel Webster's village but received the new breezes of transcendentalism and antislavery argument. A remarkable result was his youthful novel, "Signor Masoni," a wild tale about a musically gifted slave master who his master's plantation, achieves fame abroad, and falls into a mistake and hopeless love with his master's daughter. The book, a sixth-rate mixture of "Uncle Tom's Cabin" and "Jean Christophe," was intended to give Thayer's German acquaintances New England's views on slavery.

The first Beethoven biographies, valuable as they were, had inadequate documentary foundations and

cal circles and was destined to become a working partner in the biography.

The tremendous interest which greeted anything new about Beethoven had shown him the need for a comprehensive and reliable biography. Accordingly, Thayer settled down to more intensive research. The first result was an experimental article on Beethoven's youth. It was a sober, informative piece, the first to be based entirely on original sources, and remarkable for a tribute to Mozart as "probably the greatest musical genius that ever lived." Beethoven, in fact, came off second best with an admittance of the genius alone wasn't enough. "Long continued effort and exhaustive study of the best works" also were necessary, said Thayer. He liked the word "exhaustive" and his moral tone suited his public.

This offering gave Thayer prestige abroad, where it was reprinted along with a severe review he had written for Dwight on Adolf Marx' life of Beethoven. Such skirmishes increased his growing fame. Even before this, homage was given him and he accepted it modestly but thirstily. The violinist, Joachim, fully turned a compliment by announcing that he had just ordered all of Emerson's works. Thayer never forgot the tribute. The widow Schumann, whom he admired extravagantly and whose husband's work he was in a sense carrying on, invited him over occasionally, and the Family-Grimm made November 4, 1855 memorable by having him to tea—and no wonder, for there Clara Schumann and Joachim played Mozart. "For a poor American earning his existence by brain work, such an evening is an event in his life which leaves a lasting memory," he exclaimed.

## A Widening Horizon

Soon Thayer was known to everyone who had been in contact with Beethoven, or who knew anyone who had been, or who was or might be suspected of having any Beethoven information. All prospects became his correspondents. The aged Wecker and Schindler, and even crusty old Anselm Huttenbrenner, who is remembered to posterity for his long and "lost" "Unfinished Symphony" of Schubert, called up their recollections.

These happier days of Thayer's life were interrupted by another visit home to fill his pockets and get a rest. He catalogued Lowell Mason's library. Mason and Thayer got on well despite some differences in opinion, and the musicologist gave his helper means to continue his research. A gift from a Cambridge lady also contributed to its progress. Thayer was able to get back to Germany where his interests and friends were, and where his simple, bearded habits could get along on very little. More inspired than ever, he reached Vienna. John Lothrop Motley made him secretary of the legation there and when later Secretary Charles Sumner and Henry Wilson persuaded President Lincoln to give Thayer the consular post at Trieste, he settled down in exile.

While the Civil War raged back home, Thayer accumulated a vast mountain of assorted notes. In Breslau he absorbed the Landsberger collection of Beethoven autographs; in Paris he tried unsuccessfully to open the archives; in London he captured the important reminiscences of Charles Neefe, who had learned piano from Beethoven and had introduced the "Emperor Concerto" to England; Philip Potter, whom the composer had given tips on pianoforte; and the journalists, George Hegeler and Henry Chorley. He also met Sir George Grove, who gave Thayer items to do for his famous "Dictionary of Music and Musicians" and helped in other ways. The never-ending Beethoven trail led on through Cologne, Düsseldorf, Frankfurt, Linz, Graz, and Salzburg.

## An Honest Appraisal

The first volume of the biography appeared in 1865. Like the others, it was written in English and edited and translated into German by the faithful Deters. To take advantage of the second publishing available in Germany. The second volume came a year later, and the third in 1879, bringing the composer's life up to 1818, the forty-sixth of his fifty-seven years.

Looking back on his work from this distance, Thayer's confidence seems well taken. One does not have to know all about biographical critique to agree with Mr. George Marek that (Continued on Page 548)

JULY of 1944 saw an epoch in musical history. During that month, Fritz Kreisler, who, both in standards of performance and in almost legendary popular acclaim, ranks among the foremost of living musicians, made his radio debut. Mr. Kreisler is the last of the great artists to have held himself aloof from the persuasion of the air-waves. The fact that he has broken through his reserve now, is due to one thing only: his personal response to the millions of people who desire to hear Fritz Kreisler and have no other opportunity of doing so.

In the early days of radio, Mr. Kreisler doubted that the sheer mechanics of reproduction were suitable for adequate tonal transmission. Later, his tastes as well as his crowded schedule of commitments inclined him against broadcasting, and neither fees nor managerial entreaties were of much avail in changing his mind. It took a steadily accumulating deluge of letters to that—that from old people, from shut-ins, from soldiers in camps, from eager young students in far-away towns, all different in background, wording, and style, but all asking for the chance to listen to Kreisler. He chose the Bell Telephone Hour as the medium of his radio debut because of his admiration for Donald Voorhees.

Besides agreeing to broadcast, Mr. Kreisler has broken through another reserve. In one of his rare public interviews, he has consented to speak to readers of *The Etude* about the meaning of musicianship.

Mr. Kreisler believes that musicianship is an organic quality that is born with a person. Those who are born with it simply are musical and will assert themselves despite obstacles. Those who are born without it will profit greatly from the kind of study that builds background and appreciative values, but they can hardly draw from lessons and exercises the ultimate spark that true musicianship implies. Mr. Kreisler states,

"To me, music is an entire philosophy of living. It is not a matter of technique or performance, but one of personal expression. What I say in music is that part of my deepest inner being that can never be put in words. Words, even with the best intentions, can be deceptive; a person may misunderstand what you say—a trick of language, an inflection of voice can alter meaning. That is why I sometimes hesitate to put my most cherished thoughts into words! But with music, it is different. Here there is no intervening obstacle of medium. One feels deeply in one's heart, and one transfers that meaning into tone. When I play, I am completely myself, and have no fear of being misunderstood. Joy, fear, anger, gladness—all of these can be projected from one human heart directly into another, through the medium of music. This is possible, I believe, because music is the most direct and untrammeled exponent of human emotion."



KREISLER WITH HIS JOSEF GUARNERUS DEL GESU VIOLIN (1737)  
One of the World's Finest Instruments

A Conference with

Fritz Kreisler

Internationally Renowned Violinist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

"Approaching music in this way, I believe that it becomes the expression of one's true self. In this sense, the building of ultimate musicianship involves a great deal more than proficiency on an instrument. It involves the qualities that make up self. The things that stir one, the things that anger one, the things that delight one—all these come to light in the music one makes. To me, the man who loves justice will 'sound' different from the one who is secretly capable of a mean act; the man who is cruel, will 'sound' different from the man who is humane. In neither case is the speed with which he takes his cadenzas too important!"

## Building Musicianship

"The cultivation of musicianship, then, presupposes the cultivation of human qualities. I am not greatly attracted to virtuosity, as such. Naturally, technical equipment must be sufficient to encompass the demands of the music—but where it is practiced for its own ends, musicianship ceases to exist. It is a curious thing that the spirit of the age influences musical standards. We live in an age of speed. Almost unconsciously we have allowed the tempo of our living to encroach upon our musical standards. There are those today who incline to measure performance-standards in terms of sheer rapidity of execution."

"My wife and I attended a concert not long ago, at which a remarkable lesson was brought home to me. We sat directly in front of a small boy of about eight, and his mother."

"The artist of the evening, Charles Fournier, gave a magnificent performance of the Mendelssohn 'Concerto.' When it was over, the mother said to the child, 'Wasn't that fine?' And the youngster answered, 'I'd have liked it faster!'"

"Others around us smiled—but I could find nothing amusing. It seems dangerous to me that the fundamental standards of a young child should already be calculated, not in terms of music, but of speed! There exists the most sensitive relationship between artists and their audiences; the public represents the spirit of its time and the artist expresses the spirit of his time. What will be the standards of the future world of music?"

If sheerly technical accomplishment is permitted to crowd out those intently human values which must always be synonymous with music? Let us hope that the little boy was an exception!"

## Importance of Home Music

Turning to the influences which can help develop inherent musical aptitude, Mr. Kreisler places the atmosphere of the home in first rank. He himself absorbed music in his home. His father, a distinguished Viennese physician, made home-music for the delight of it, and the little Fritz heard trios and quartets as part of the warmth and security that mean home. At fourteen, he was already a prodigy. He states that he remembers little of the business of learning music. He loved it and expressed himself by means of it in an entirely natural and unforced way. Today, he believes that, quite regardless of the extent of the in-born gift, an early familiarity with music is the soundest means of stimulating later appreciation. Whether he takes his place on the podium or in the last row of the topmost balcony, the person who recognizes "concert music" as an echo of home and home memories has the surest approach to valid appreciation.

As to the teaching of music, Mr. Kreisler makes it clear that he has no advice to offer. "I am not a teacher," he confesses, "I have never had a pupil, and, actually, I know very little of how to tell a person about the 'do's' and 'don'ts' of playing. Let me tell you a little anecdote to explain what I mean. One day, years ago, I was out walking with my good friend Albert Einstein, for whom I have the greatest admiration. As we walked along, a young boy approached the Professor, and in great confusion, addressed him."

## "Work It Out"

"'Herr Professor,' he said, 'I find myself in difficulty—please help me out. Just now, at school, I was told to multiply thirty-seven by fifty-seven and to give an immediate reply. Now, how shall I do that?'"

"'Easily,' said Einstein. 'Just get pencil and paper and work it out.'"

"'But that's not the way at all,' cried the boy. 'There's a trick or a secret about it—I must be able to give the answer at once. Please—you tell me how to do it.'"

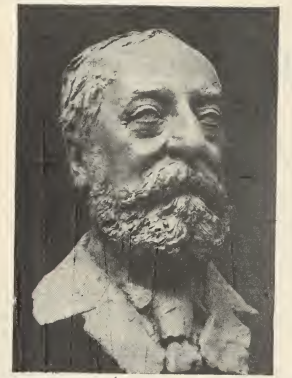
"'The only help I can give you,' said Einstein, shaking that wonderful head of his, 'is to work it out to your heart. That's the thing I would have to do.'"

"'Well, I must have looked a bit puzzled at the world's greatest mathematician said this, for Einstein turned to me and went on, 'You see, Kreisler, it's exactly as if this boy had come to you and had said, 'Tell me—in the Pascualini Concerto'—do you play a certain F-sharp in the fifth position or the seventh?' How would you answer that?'"

"'What I answered was exactly what Einstein had answered about the numbers—I'd have to work it out. I didn't know.'"

"The student, of course, is deeply—and rightly—concerned with details and problems of technical adjustment. But music-making is (Continued on Page 542)





BUST OF CAMILLE SAINT-SAËNS BY P. DUROS

**"Y A DES NORMANDS PARTOUT!"** (There are Normans everywhere.) So goes the popular saying in that beautiful province of France, so well known among American tourists of pre-war days. And indeed, since Rollo and his Norsemen landed on its shores a thousand years ago, the Normans have preserved their original characteristics: travelers, explorers, settlers, and also lovers of home and tradition, their spirit of enterprise has often carried them to the four corners of the world. Long before Columbus they came to this continent; but they sailed onward, while Columbus established the fundamentals of a civilization. It was from Honfleur that Cartier and Champlain started on their great adventure, to found Quebec and Canada. Normans, too, were the Sires of Bienville and Iberville, who from Canada explored southward and settled Louisiana for the King of France.

Normandy? Universities, art, letters, science, industry. Normandy! Green pastures, thatched roofs, historic cities, quaint old mansions, church steeples, bells tolling joyfully in the midday sun, and poetically when twilight descends upon the peaceful countryside. Then flashed the momentous news, the tragic news of the great invasion: Normans everywhere were overwhelmed by the crushing realization that their beloved homeland, free from war for five hundred years, had now become Europe's main battleground.

But Normandy is also notable for its musical culture, in the present as well as in the past. Rouen, its capital; Caen, William the Conqueror's favorite city; and the great port of Le Havre—could until 1939 boast of their opera companies. These three large centers have excellent orchestras, choral societies, bands, and music schools.

The French premiere of Saint-Saëns' "Samson and Delilah" was given at the *Théâtre des Arts de Rouen*, and this stage repeatedly welcomes the works of young composers. Rouen possesses a splendid mixed chorus of one hundred and fifty voices. *L'Accord parfait*, under the direction of M. Albert Dupré, it rehearses regularly and is justly famed for the polished artistry of its renditions. It was in the music room of the old Dupré home that Marcel Dupré's interest for the organ was awakened: once as a child, he wandered into the basement and attempted to build one of his own out of discarded wooden boxes and lead pipes; thus began the career of the world's greatest organist.

Rouen is noted for the quality of its organs. The magnificent Cavallé-Coll of the Saint-Ouen basilica was Charles-Marie Widor's favorite, next to his own at Saint Sulpice in Paris, and after having inaugurated

# Music in War Torn Normandy

by Maurice Dumesnil

Renowned Norman-Born Concert Pianist,  
Lecturer, and Conductor

M. Maurice Dumesnil, eminent French pianist and conductor who has appeared with the Colonne and Lamoureux orchestras in Paris, the Amsterdam Concertgebouw, the Berlin Philharmonie, and the Madrid Filarmónica, is known on three continents as a piano virtuoso. He is a pupil of Isidor Philipp and Claude Debussy. Col. Dumesnil has published three books in English, is multilingual, and will soon become an American citizen. No distinguished musician knows Normandy better than he. His wife (Dr. Evangeline Lehman) is a well known American composer.—Editor's Note.



PLACE DE LA RÉPUBLIQUE AT CAEN, HUB OF ARTISTIC ACTIVITIES

(Lower left) The band stand. Large building, formerly convent of the Eudistes, contains: left wing, conservatory of music; center, concert hall; right wing, public library. Art gallery is on inside courtyard. (Upper right) The cathedral of Notre Dame. M. Dumesnil informs us that since he sent this picture, the entire building has been demolished, during the battle which raged around Caen.

it he occasionally returned, eager to play again on an instrument which, he said, yielded certain extraordinary tonal effects impossible to obtain elsewhere. Saint-Saëns shared this opinion and sometimes turned up unexpectedly to officiate extemporaneously as guest organist.

## Saint-Saëns and Normandy

Can Saint-Saëns be claimed as a son of Normandy? Possibly so; for on the map, between Rouen and Dieppe, there is a small town by that name, perhaps connected with the master's ancestry. Besides, Saint-Saëns loved Dieppe and visited it every summer. His statue in the foyer of the theater was unveiled in his presence shortly before World War I. At the Casino, sessions of chamber music were among the weekly master, Louis Hasselmann solo violinist, and Pierre Monteux the conductor. Saint-Saëns sometimes participated in the execution of his works. Once I heard the following amusing anecdote about his youth:

Fresh from his graduation at the Conservatoire de Paris, he came to Dieppe to give a piano recital. This was to take place in a small theater, on the night

of an ambulant opera company. Alas, nobody came but one little old man who took a seat in the last row. "Never mind," Saint-Saëns thought. "He has come to hear me. I will play my program just as if the theater were full." But as he sat at the piano, the misinformed listener came up the aisle: "Pardon, Monsieur; could you tell me when the opera is going to begin?"

Memories of Claude Debussy are also associated with Normandy. He wrote most of "La Mer" at St. Hélier on the Anglo-Norman island of Jersey in 1904, then on the fishing quarter, so picturesque with its narrow streets and open-air markets, watched the arrival and departure of boats and trains filled with English tourists, walked along the sea front in search of new ideas for the instrumental coloring of "La Mer." Subsequently, he composed his Twelve "Etudes" and two of his last sonatas at Pourville, another suburban village on Dieppe's outskirts where he spent the summer of 1915.

Le Havre is the birthplace of three noted musicians: André Capric, collaborator of Debussy in the orchestration of his later works and himself a distinguished composer; Arthur Honegger, famous modernist and

once prominent figure of "Les Six"; and Paul Paray, Prix de Rome and conductor of the Concerts Colonne. Those who heard Paray at the Stadium Concerts during his brief visit to New York in 1938 were profoundly impressed by his musicianship and dynamism. Now he lives in self-imposed exile at Monte Carlo.

Across the bay of the Seine, at Honfleur, the shadow of Eric Satie haunts the tortuous lanes of his native city. Pioneer, precursor, humorist, mystifier, what was this jovial Norman, this "mischievous man of French music," author of "Genuine Flabby Preludes for a Dog," "Tune to Make You Run," "Pieces in Form of a Peau," and other eccentricities? Time will tell. But let us continue along this enchanting "Côte Fleurie".

A few miles below Honfleur, the name of Deauville evokes at once luxury, glamor, elegance, aristocracy. The boardwalk on the beach was a spectacle in itself, with its constant parade of cosmopolitan nobles. At the Casino, the greatest international artists and organizations succeeded one another: stars of the Metropolitan, of the Paris and Vienna Operas, of La Scala; Serge de Diaghilev's "Ballets Russes" with Nijinsky and Karavina; and famous recitallists. Sometimes one or the other succumbed to the temptation of the nearby *boccos* gambling tables. Thus Chaliapin lost all his fees, found himself stranded, and ultimately borrowed from the director enough money to proceed to his next engagement!

## The Norman Countryside

Following the "invasion coast" further West we come to Hougate, where once more we find souvenirs of Claude Debussy. It was here that in 1911 he discovered the real Norman countryside which extends some twenty miles between the sea and Lisieux. Enthusiastically, he wrote of "the gardens resplendent with flowers and sloping toward the sea," and of the gastronomic delights afforded by the genuine Norman cooking which he sampled at the *Hôtel de William the Conqueror*: *sole normande*, lobster *mayonnaises*, steaks grilled on charcoal fire, potatoes *soufflés* and *haricots verts au beurre* fresh from the garden, cream just out of the dairy, sparkling cider, so cool and fragrant on hot summer days; and the inimitable *Calvados* topping every Norman meal with its delicious flavor.

Along the "Côte de Nacre" and north of Caen, several more modest but attractive resorts are located. Raoul Pugno, hitherto unequalled interpreter of concertos by Mozart and Grieg, spent some of his vacations at Riva Bella. At Luc-sur-Mer (Luc-sur-Seul), a villa covered with ivy stands on the sea front; one summer it was the abode of young and still unknown Paderewski. Between 1920 and his death in 1912, Massenet came to Saint-Aubin-sur-mer every season. Rhené-Baton, composer and conductor of the Concerts Padeloup, was a native of Courseulles-sur-mer, the fishing port at the mouth of the river Saine.

Turning now some ten miles inland across fields adorned with cornflowers, daisies, and red poppies, we reach Caen, the "city of a hundred steeples," the "Athens of Normandy," and my home town. Caen (not to be confused with Cannes on the Riviera) is a city of wide culture. Its art gallery is one of France's finest, and its musical activities rarely very high. Auber, the author of "Fra Diavolo," "Le Domino noir," and other popular operas, was born there in 1782; after studying with Cherubini, he succeeded his master as director of the Conservatoire de Paris. More recently, Caen has been very proud of Gabriel Dupont (1878-1914), authentic young genius prematurely carried away by tuberculosis. Little known abroad, Dupont was much admired by Debussy. His last opera, "Antar," scored a great success at the Paris Opera, and an earlier lyric work, "La Glu," was heralded by Henri Heugel as the "Carmen" of the



TYPICAL OF NORMAN ARCHITECTURE IS THIS OLD WINDING STREET IN CAUDREBEC ON THE SEINE



MAURICE DUMESNIL IN FRONT OF THE CATHEDRAL OF ROUEN



A SACRED CONCERT IN THE CATHEDRAL OF NOTRE DAME DE CAEN

Maurice Dumesnil conducts the first performance of Evangeline Lehman's choral symphony, "Thérèse de Lisieux" (St. Therese of the Child Jesus).

future. Pianists please note: there are two admirable suites by Gabriel Dupont: "Les Hés dolentes," and "La Maison dans les Dunes."

The Conservatoire de Caen is a branch of the great Parisian institution and unquestionably the finest in Normandy. All instruments are taught there by distinguished professors, mostly laureates of the National Conservatory. They occupy first chairs in the orchestra, and their best students and a number of selected amateurs play along with them. As for the band "La Fraternelle," it is classified among the five best in France. The "chorale Saint Grégoire" is an efficient mixed chorus which cultivates the gregorian tradition of the Abbaye de Solesmes. A sound spirit of cooperation exists between these various organizations and permits the realization of notable achievements.

Sacred concerts are frequently given in the cathedrals, particularly at Notre Dame because of its incomparable acoustics. The great cantatas and masses of Bach, Mozart, Mendelssohn, Gounod, Franck, Saint-Saëns, and Faure are performed, as well as contemporary works. It was at Notre Dame that Evangeline Lehman's impressive choral symphony "Thérèse de Lisieux" ("St. Therese of the Child Jesus") was presented for the first time.

In years past, Alexandre Guilmant often came to Caen to give organ recitals. Now Marcel Dupré, Edouard Mignan, Joseph Bonnet, André Marchal, and others perpetuate the tradition.

As I write, I realize that I have often used the present. Instead, should I not have used the past? Furious battles are being waged in those towns (Continued on Page 644)



# Selecting Music to Fit the Hall

Should Music Designed for a Small Room  
Be Played in a Great Auditorium?

by Dr. Joseph Braunstein

Dr. Joseph Braunstein was born in 1892 in Vienna. He studied musicology at the Vienna University, devoting much time to Beethoven research, with special attention to the opera, "Leonore," and the chronology of the overtures. In 1927 his book on the *Leonore Overture* was published in Leipzig. For five years Dr. Braunstein played viola in Vienna. From 1928 to 1938 he was lecturer on music and editor with the Austrian Broadcasting Company. Since 1940 Dr. Braunstein has been in the United States.—Editor's Note.



DR. JOSEPH BRAUNSTEIN

RECENTLY a well-known New York group represented a cycle of three piano recitals devoted to Beethoven sonatas and the Diabelli "variations." On that occasion approximately one dozen of the master's sonatas were heard in a big auditorium—the Carnegie Hall—before an audience of about twenty-five hundred people. There can be no doubt of the merits of such an undertaking, but nonetheless, piano, violin, or song recitals given in huge, modern concert halls have their artistic drawbacks, caused by the acoustical conditions which create a formidable obstacle for the player or singer to reproduce a sonata by Mozart or a song by Schubert in the spirit in which it was conceived.

Composer, reproducing artist, and public of the classical and early romantic periods were not confronted with such problems and difficulties. In the first place, at the end of the eighteenth and the beginning of the nineteenth centuries, there were no big concert halls where two or three thousand people could be seated; and second—and more important—sonata and song were strongly considered as home music.

Composing sonatas, Carl Ph. E. Bach, Haydn, Mozart, Beethoven, and Schubert never thought of creating works which could be used for building up a concert repertoire. The concert pianist and traveling virtuoso needed compositions which offered opportunity to display technique and splendor. Concertos with orchestral accompaniment, variations on favorite melodies, and especially improvisation, formed the usual program. There was no giving of a piano or a song recital. In Vienna distinguished virtuosos appeared often on the stage during the intermission of a play, and they had to economize the time for presenting pieces apt to demonstrate workmanship.

## A Strange Neglect

Beethoven, the virtuoso, neglected his concertos or excelled in his unique art of improvisation. The only sonatas he offered before the Viennese public were those for two instruments: the "Horn Sonata, Op. 17" and the "Kreutzer Sonata." However, at these events the master "kindly consented" at the piano in favor of G. Punto, the horn player, and G. Bridgewater, the violin virtuoso, who occasioned the composition. Moreover, Beethoven was thoroughly aware of the fact that in the "Kreutzer Sonata" he offended against the holy rule, doctrine, and tradition; therefore, he remarked on the title page: "Written in a very concertant style, almost that of a concerto,"—a challenge to virtuosos and a warning to audience that he was equipped technically.

Beethoven's pupils, P. Ries and C. Czerny, neglected their master's sonatas constantly in public appearance. The former propagandized his nine piano concertos everywhere, but the latter, in his modest apartment

on Sundays, gave for a time courses on Beethoven's piano works. It is clear that under these circumstances only a few serious music lovers could be introduced into the mystery of Beethoven's sonatas and the knowledge of his authentic style in which to play them. One may not better characterize these conditions than by quoting Hummel's appropriate statement: "Beethoven sonatas failed to be on concert programs not because they were works of Beethoven but because they were sonatas."

So far as we know, the only sonata which got a public hearing in Vienna in Beethoven's lifetime was, seriously enough, not the "Pathétique" or the "Moonlight," neither the "Waldstein" sonata nor the "Appassionata," but "Op. 101 in A major"; and the courageous performer was very far from being a musician by profession. As a matter of fact, he was a bank official and only a so-called "dilettante." It should be emphatically stressed that Beethoven was dependent one hundred per cent upon amateurs for the playing of sonatas. No virtuoso or musical celebrity was supposed to play any work of this kind to a public eager for glittering passages and brilliant runs. Outgrowing Beethoven, a school developed which, cultivating brilliancy and splendor, quickly conquered the public everywhere. However, this school, too, had its merits and historic function, but its influence strongly affected the taste of the lifetime and age of amateurs, and all the circumstances and conditions existing then made the neglect of Beethoven's sonatas and great variation-works perfectly understandable.

Nevertheless, Hummel and Moscheles, the most important representatives of virtuoso pianism before Beethoven, and Liszt, were by no means opponents to Beethoven. On the contrary, they were wholeheartedly devoted to him, and Moscheles studied the sonatas intensively from his boyhood and introduced phrases everywhere into this immense world of tonal wonders. Liszt followed almost the same path in the first phase of his virtuoso career, and Wagner said of Liszt's performing of Beethoven's "Sonata Op. 106" and "Op. 111": "Those who never heard him play them in a friendly circle could not know their real meaning."

When Clara Schumann performed the "Appassionata" in Vienna in 1838, less than thirty years after his death, the foreign young lady caused the greatest excitement in musical circles. To program the "Appassionata" in public recital was considered almost a revolutionary act. Franz Grillparzer, Austria's greatest poet and a good musician, too, praised this in a poem, and Franz Liszt, then twenty-six years old and already overshadowing his fellow pianists, recognized the im-

portance of this extraordinary artistic event and immediately sent a report to the Parisian "Revue et Gazette Musicale."

## The Case of Schubert

It is worth while to examine briefly the case of the Schubert sonatas. It was quite natural and logical that as a composer of piano sonatas the style of which was entirely different from the "modern" pianism of those days—he had to show Beethoven's fate absolutely. Where there was no opportunity for Beethoven sonatas, there certainly was nothing to hope for Schubert, who was not a famous man. No foreign artist, diplomat, scholar, or publisher asked for an appointment with the modest Viennese composer, and the story of the Franz Schubert of Dresden who sharply protested against being identified with or mistaken for a composer of bungling works like *Erkheim* is highly indicative of the Viennese master's fame.

He gave only one concert featuring his own compositions—and no piano sonata was among them—in a little hall, while Beethoven, the virtuoso, long before he secured a European reputation as composer, arranged his concerts in the Imperial Theaters. His whole output of piano sonatas was published in his lifetime and could be studied by everyone, but Schubert was able to sell only three. The most of Schubert's sonatas came out between 1820 and 1824 after his passing. An authentic tradition of playing these works could never have developed in Vienna since most of them had been discovered literally ten years after Schubert's death.

Schumann's journey to Vienna in 1838 was a lucky chance for the music world. Although then many pearls of the Schubert treasury came to light, the sonatas did not find an enthusiastic and persuasive herald in the ranks of great pianists and musicians. Clara Schumann failed to strengthen her husband's deserving propaganda, for the great Viennese genius through her artistic activity. As concert pianist she played only three sonatas, which she added to her repertoire not before 1866.

Franz Liszt was an important Schubert herald without cultivating the sonatas. He restricted himself to playing his transcriptions of familiar songs, and brilliant paraphrases of some piano pieces. He was compelled to do so to satisfy the taste—or rather bad taste—of his fashionable public. Anton Rubinstein, too, was a great admirer of Schubert but played by preference Beethoven, Chopin, and Schumann. In his famous cycle of 1885, featuring the history of piano music illustrated through seven big recitals, there was no complete sonata to represent Schubert.

In concluding this brief historic sketch, we may realize that the master (Continued on Page 58)

# "Aloha Oe" and Its Royal Companion

How Hawaii's Queen Wrote One of the Most Popular of All Songs

by David Earl McDaniel

THERE HAVE BEEN so many conflicting stories and dates given for the origin of *Aloha Oe* that this article is written with the hope that by listing some of the data collected by the writer, much misconception can be dissipated.

Some of the tales of *Aloha Oe's* birth relate that Liliuokalani composed it in sorrow over her consort's death; she wrote the song in memory of her abdication; that she didn't write the music at all—Henri Berger did; that the music is plagiarized; that it is an authentic native Hawaiian melody; that it is not; and so forth and so on. Let us discover which, if any, of these rumors has foundation in fact.

Liliuokalani (born September 2, 1833; died November 11, 1910) was placed in school at the age of four and gained a good education. She spoke English with purity, knew French, and much later in life studied German. According to the accepted version, she was descended from two of the famous chiefs who helped Kamehameha I to coalesce the Hawaiian Islands into a united system. Her name, Lydia Kamehameha, was changed to Liliuokalani when she assumed her duties as queen. Liliuokalani has been lauded as meeting "The Salt Air of Heaven," or "One Belonging to Heaven and of Chiefly Rank."

On September 16, 1862 she married John Owen Dominis of Italian descent, who had been in the Islands since 1837. Dominis and his father were traders from Boston, and in 1842 built, on property facing Beretania Street, Honolulu, the lovely colonial house known as "Washington Place," where Liliuokalani spent the years after 1868 until her death. Dominis was made governor of Oahu Island in 1863, an office he held until August, 1891, when he died.

In the autumn of 1874, King Kalakaua, Liliuokalani's brother, visited America to sign a reciprocity treaty which ended Pearl Harbor to the United States. In view of present-day events, one wonders what had been the position of America if Liliuokalani had had her way in defeating this treaty. She envisioned a more powerful sovereign power and bitterly resented any "foreign" encroachment.

In 1887 she journeyed to England as guest at Queen Victoria's Fiftieth Jubilee celebration. She acted as regent during 1890-1891, and the sudden death of her brother elevated her to the throne on January 29, 1891. She finally abdicated January 24, 1909, after four years of trouble, and announced her intention to live thereafter as a private citizen.

In her book, "Hawaii's Story by Hawaii's Queen," she writes: "In my school days my facility in reading music at sight was always recognized . . . After leaving school, my musical education was continued from time to time as opportunity offered, but I scarcely remember the days when it would not have been possible for me to write either the words or the music for any occasion on which poetry or song was needed. To compose was as natural to me as to breathe. I have never yet numbered my compositions, but am sure they must run well up to the hundreds. Of these not more than a quarter have been printed . . . even when I

"There is a famous story (certainly apocryphal) that when Queen Liliuokalani visited Queen Victoria, she said: 'You know, they say that I have a great talent for music. I have never yet numbered my compositions, but am sure they must run well up to the hundreds. Of these not more than a quarter have been printed . . . even when I

was denied the aid of an instrument, I could transcribe to paper the tones of my voice.' Liliuokalani played on the guitar and autoharp—the latter, a glorified zither, she seemed to enjoy especially. In 1897 she collected thirteen of her published compositions into two identical volumes, sending one to the Library of Congress, the other to Queen Victoria.

Contemporary with Liliuokalani in composition, and her colleague in the collecting and preservation of native Hawaiian music, was Henri Berger (born Berlin, August 4, 1844). Kamehameha V wished to establish a Hawaiian Band, and the German Consul suggested obtaining a musician from Germany. Emperor William I obliged by sending Berger, a graduate of the Berlin Conservatory of Music, with ten years' service in the German army, who landed in Hawaii May, 1872, never again, save for brief visits, to leave the Islands. He developed a band from native material which amazed the outside world when it toured other lands, for the prevailing belief had been more or less that the Hawaiians were savages and not worthy of capable of being trained in the higher and finer arts. For forty-four years Berger led this band. He remained active in musical affairs until his death in October, 1929.

With regard to native music, Liliuokalani writes: "As soon as a popular air originated, it was passed along from the composer to one of his most intimate friends; he in turn sang it to another, and thus its circulation increased day by day."

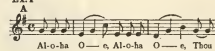
With other nations, music is perpetuated by note and line; with us it is not . . . and the custom is no different here. It is said that to this day (1898) . . . There are few, if any, written compositions of the music of Hawaii excepting those published by me."

In old Hawaiian music, native instruments were used mainly for keeping time; the melody in all cases being carried by the voices. These included the *puhi* (sps. hokoe) or drum; the *puili*, a bamboo still spread at the tip and tapped against the body, producing a swishing sound; and the *ulu-ulu*, a small gourd containing dried seeds, which was used as a rattle.

Musically speaking, there were but two ancient Hawaiian instruments, the *hano*, or nose-flute, and the *uke-uke*, a rough Jawa-harp aloha played with the nose. Thus, the natives considered the human voice the in-

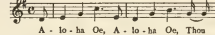
strument choicest for and best capable of producing musical tone. And music composed and spread a cappella is extremely variable with passing years. *Aloha Oe*, itself, differs from the form which Queen Liliuokalani wrote. For witness: (A) As written. (B) As Berger changed it and as played today.

Ex. 1



A-lo-ha O—e, A-lo-ha O—e, Thou

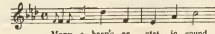
Ex. 2



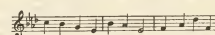
A-lo-ha Oe, A-lo-ha Oe, Thou

Liliuokalani is credited with having written or conceived the song sometime between 1878 and 1884. Its music is reminiscent, to say the least, of several previously published songs by American composers—Charles Crotch, Converse, William H. Doane, and George F. Root. For instance, here is the melody of Root's *There's Music in the Air*, published in 1867:

Ex. 3



With its thrill of joy profound, while we listen,



chant-ed here, the mu-sic in the air

The resemblance of *Aloha's* chorus to the above is all too obvious. Yet Liliuokalani's manuscript (preserved in the National Archives of Hawaii) has her inscription, "Composed at Hauawili, 1878. Placed by the Royal Hawaiian Band (Berger's) in San Francisco, 1883, and became very popular."

In *The Prince for January, 1932*, Louise Armitage gives the following fanciful account, as told by Griggs: "During the days of the monarchy it was quite the fashionable thing to entertain at one's country house on this side of the Island (North Oahu). On one such occasion in 1881, Princess Liliuokalani was returning on horseback to Honolulu. As the party climbed the steep Pal trail, the Princess began to hum quietly and then suddenly burst into song. For the first time, over the crags and precipices, floated the strains of *Aloha Oe*. It is said that in the party that evening were two lovers who were heartbroken at the thought of parting, and as the man started to leave, a beautiful life was placed over his shoulders (Continued on Page 515)



# Records Reflect Contemporary Musical Achievements

by Peter Hugh Reed

TWO SYMPHONIC sets put forth by Columbia recently, both made in England, are—in our estimation—among the finest recordings of the year to date. Hence, we place them at the head of our review list.

Haydn: Symphony No. 103 in E-flat (Drum Roll); The Halle Orchestra, direction of Leslie Howard, Columbia set 547.

Mozart: Symphony No. 34 in C major, K. 338; The London Philharmonic Orchestra, direction of Sir Thomas Beecham, Columbia set 548.

Both of these symphonies were represented in the Columbia catalog played by other orchestras, but neither of the previous sets offered the finished performance to be encountered in the present sets.

Haydn's "Drum Roll," so named because of the roll on the kettle drum preceding the opening *Adagio*, is one of the composer's finest symphonies. It was the eighth of the twelve Haydn wrote for the Salomon concerts at London. It abounds in buoyancy and good humor; it possesses splendid rhythmic vitality and its thematic structure retains its freshness. The performance here by Howard is admirably set forth, despite some personal feeling for ritarizing which no all listeners find cogent in Haydn's music. Yet the "unaffected richness" of Howard's approach and projection of this classical work remains laudatory when considered on the whole; the cleanliness of the playing and the tonal warmth of the reproduction add up to full enjoyment of a fine Haydn opus. Howard, who recently died in his forty-third year, was a man of a minute. The continuity of the work seems so easily was—as one English writer has said—the most satisfying conductor that England has had since Beecham.

Mozart's "C major," K. 338, ranks with his most beautiful. The symphony is often referred to as "unfinkished," because Mozart sketched a minuet for it but never completed it. Knowing its worth for moments so well after a period of years, most of us we feel certain—would hardly ask the addition of a minuet. The continuity of the work seems so easily the melodic material of the opening movement is not as imposing as we find in the last symphonies, but what Mozart does with this material remains highly captivating. There is delightful variety in the changes of mood, and the whole movement is adroitly drawn together.

The slow movement is the heart of the work. Here, as one English writer has said, Mozart "soars above all that music is not concerned with, and without posing questions about other worlds, or spinning this one, just makes music for music's sake—not for form or expression, or on any single sake that music comprises." The scoring is curiously for strings and bassoons only, but what variety Mozart acquires! He divides his violas "to add an extra line of darker but warm color." The Fink's score for the woodwinds adds good humor, yet it hints at an inner sadness, as so much of Mozart's humor always hints. W. J. Turner has remarked that we can never tell "whether in the last resort, Mozart's music is sad or merry."

Beecham's performance of this music conveys the impression that he has a great fondness for the work. Perhaps this fondness causes him to linger over the poetic beauty of the slow movement, for here one feels a slightly faster pace would have been in order, yet

"there is nothing to disturb and much to please" in the conductor's reading. The recording is eminently satisfactory.

Gould: Latin-American Symphonette; The Rochester-Philharmonic Orchestra, direction of Josef Turilli, Victor set 964.

Leucuna (arr. Gould): Andaluia; and Moussorgsky (arr. Kindler): Song of Russia; The National Symphony Orchestra, direction Hans Knippen, Victor disc 11-4594.

Morton Gould has long been regarded as one of the arch-technicians in radio arrangements; he likes to spring startling effects and to produce a smelt. The ingenuity of his effects often defeats his purpose, because one is apt to tire of effects for effect's sake without salient musical inspiration to back them up. To be sure, there is a section of the public which likes this sort of thing, people who listen to music more on the surface. The symphonette, which is based on the rhythms and idioms of four Latin-American dances—rumba, tango, guaracha, and conga, will appeal to those who like popular idioms dressed up and scored for a large orchestra. The appeal of this type of thing is, however, more ephemeral than enduring, for the composer is limited in what he can do with this kind of material. The work is not a symphony in any sense of the word, but a suite of modern dances in an inflated dress.

What Gould can do with a popular tune is evidenced in his sleek and highly colorful arrangement of the popular dance, the rumba. Lushness is the keynote to the Kindler transcription of the Moussorgsky song; he emphasizes its sentiment rather than its strength of line. Both Turilli and Kindler give these various works complete performances, and the recording in all cases remains impressive.

Reusser (arr. Stanley): Suite No. 1 (3 sides); and Pachelbel: Canon (1 side); The Arthur Fiedler Sinfonietta, conducted by Arthur Fiedler, Victor set 963.

The seventeenth-century composer, Basile Reusser, was a celebrated lutenist. He composed several books of suites and dances for the lute, which in their time were highly regarded. A contemporary musician, Johann George Bäneler, arranged the "Suite No. 1" for an ensemble of strings. The work comprises six short movements all in the familiar dance forms of the period. The slight texture of this music would have fared better with the original scoring of Stanley, which called for one violin, two violas, and basso continuo (harpsichord reinforced with cello). The predominance of the high strings here, and the lack of a strong bass foundation, does not help for sustaining the *Gigue* and final *Courante*, possess marked individuality. The Canon, by the noted seventeenth-century lutenist, Johann Pachelbel, is far more arresting music, and here the addition of the harpsichord helps to provide a firmer foundation.

Latin-American Classics—Corta-Jaca (Vianna); Schubert: Sonata in A major, Opus 120; played by Robert Casadesu (piano). Columbia set X-236.

The "A Major Sonata" of Schubert has long been popular with amateurs; perhaps this is the reason it has been neglected by professionals, for one very seldom hears it played in public. This work is seemingly all so ingenious: its melodies sing and the music moves with a simple straightforwardness that is disarming. For this reason, most players tend to under-value the contrast of texture, the implication of its undercurrent of sadness. Legato and delicacy of tonal color, and melodic contrast are required for a telling exposition of this sonata. Casadesu achieves an admirable legato and delicacy of tonal coloration, but he does not bring to the sonata the contrast that Myra Hess and Arthur Schnabel attain. Yet his exquisite lightness of touch and his meticulous technique are qualities that many would do well to emulate, and since the recording is realistically attained, one feels certain his performance will have a widely appreciative audience. On the last side of the recording the pianist plays the *Laendler*, Opus 171 by Schubert—those ingratiating country dances which all piano students can play as wholly delightful little pieces.

Debussy: En blanc et noir (3 pieces for 2 pianos); played by Ethel Bartlett and Rae Robertson, Columbia set X-241.

Debussy wrote this suite in 1915, and the music reflects the impact of the war upon his sensitive nature. The first of the three pieces (Continued on Page 52)

ELEANOR STIERER

Sauades das Selvas Brasileiras No. 2 (Villa-Lobos); Microbio (Maconne); Andaluia and Gitanes (Leucuna); Congada (Mignone); Vale Suburbano (Fernandez); Malaguena (Leucuna); played by Erno Balogh (piano). Continental set No. A103.

There is a sort of bravura and dash to much of this music by our Latin-American neighbors, rhythmically alert and bold in coloring, these pieces have captured the imagination of many American listeners. Of the composers represented, Leucuna and Villa-Lobos are perhaps the most popular in this country, and we suspect the works played here by these composers will be the most immediately appealing. Mignone's clever *Insect* is, of course, a caricature, and will provide an effective encore. Vianna's *Corta-Jaca* is technically brilliant and shrew, the sort of thing which inevitably provokes spontaneous applause. Mr. Balogh's performances are admirably set forth; he brings out the brightness and avoids stress of sentimentality, and both rhythmically and technically he is thoroughly capable. For this reason, his Leucuna selections are especially appealing. Student-pianists will find his performances of all these pieces worth emulating.

Schubert: Sonata in A major, Opus 120; played by Robert Casadesu (piano). Columbia set X-236.

The "A Major Sonata" of Schubert has long been popular with amateurs; perhaps this is the reason it has been neglected by professionals, for one very seldom hears it played in public. This work is seemingly all so ingenious: its melodies sing and the music moves with a simple straightforwardness that is disarming. For this reason, most players tend to under-value the contrast of texture, the implication of its undercurrent of sadness. Legato and delicacy of tonal color, and melodic contrast are required for a telling exposition of this sonata. Casadesu achieves an admirable legato and delicacy of tonal coloration, but he does not bring to the sonata the contrast that Myra Hess and Arthur Schnabel attain. Yet his exquisite lightness of touch and his meticulous technique are qualities that many would do well to emulate, and since the recording is realistically attained, one feels certain his performance will have a widely appreciative audience. On the last side of the recording the pianist plays the *Laendler*, Opus 171 by Schubert—those ingratiating country dances which all piano students can play as wholly delightful little pieces.

Debussy: En blanc et noir (3 pieces for 2 pianos); played by Ethel Bartlett and Rae Robertson, Columbia set X-241.

Debussy wrote this suite in 1915, and the music reflects the impact of the war upon his sensitive nature. The first of the three pieces (Continued on Page 52)

## Marching Orders

A manual of parade technique with definite, understandable symbols for the use of school band leaders and drum majors, to say nothing of the whole ballet of attractive young women baton twirlers, which has added a feminine touch of pulchritude to high school marching programs, is to be found in the excellent book by Lawrence Johnston. The work has numerous half-tone illustrations and diagrams which will be directly helpful to school authorities.

"Parade Technique—A Practical Manual for the Marching Band"  
By Lawrence Johnston  
P—ms. 69  
Price: \$1.25  
Publisher: Belwin, Inc.

## GRACIE TAKES HER BACK HAIR DOWN

At least that is what her publishers stress first about Grace Moore's biographical picture of herself in "You're Only Human Once." Born in Slabtown, Cocke County, Tennessee, in a modest little shingled house, her beginnings were as Amer-lean as you could wish. From her childhood, when she resolved to be a missionary (although she and her active brothers hired themselves out to a traveling circus), through her days at Ward-Bentmont College at Nashville, Tennessee, (when she stated that she knew little of the world of music except the knowledge she had gained by reading *The Bruin* and playing phonograph records over and over again) to her successes in concert, at the Metropolitan Opera, in musical comedy, and in the movies, and at last she puts down makes lively and surprising reading.

How Grace Moore "broke into" light opera on Broadway is told in a vivid and amusing narrative that gives a sparkling picture of the somewhat sordid struggle thousands of girls are forced to make to get a foothold on the street of a million lights. The story of her battles with disappointments in the tricky world of the theater is an exciting one. In Miss Moore's case



GRACE MOORE

there was also a little tussle with the religious and social misgivings of her Southern family, but in Tennessee, to whom the footlights were the fiery gates of Eden. Her contests with convention are put down with a photographic intimacy which, potentially, prima donnas should be required to heed, though few may do so.

Miss Moore's experiences overseas, which brought fame and led her to the Metropolitan, are presented with a lively touch, so that there are none of the frequent dull pages of conventional personalities. For in-

\* Incidentally, *The Bruin* may stand on the fence a bit cherishing and grow over the fact that scores and scores of successful musical artists of this day, who have received their first inspiration from this magazine, frequently repeat, "We were brought up on *The Bruin*."

# The Etude Music Lover's Bookshelf



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

by B. Meredith Cadman

stance, the little Tennessee girl gives the following striking picture of her meeting, in Copenhagen, with the U. S. Minister to Denmark, then Mrs. Ruth Bryan Owen (the gifted music teacher-daughter of the "Great Commoner" William Jennings Bryan):

"My dressing room at the Hotel was filled with packages of fruits and the wonderful fish foods for which Copenhagen was celebrated, instead of the usual bouquets. I had told the press I loved chicken and was writing a cook book and wanted Danish recipes. To my intense delight I received an enormous carton holding twelve little dressed chickens, their legs tied with pink ribbons and with roses tucked where the necks used to be. It was the prettiest line-up imaginable. Enclosed with them was a recipe for each chicken—twelve in all—recipes that are still an inspiration for cooking chickens from my own yard in Connecticut.

"Ruth Bryan Owen, hearing about the box of twelve chickens, decided that the only place they should be cooked was the American Legation. Consequently she arranged a charming dinner party in her honor there. The butcher who had done up the twelve gift chickens added twelve more for the extra guests, and all were succulently prepared. When Madame Minister made a kindly little speech of welcome to Val and me, I hardly knew how to reply, but remembered, the moment a story about her father in Jellito, Tennessee. William Jennings Bryan had come campaigning through the South and had stopped off in Jellito as a guest in our home because he wanted to sample Mother's famous chicken. (Strangely, I interpreted that here in Denmark I was sharing chicken with his daughter.) Bryan had taken a great fancy to me and listened sympathetically when I told him how I wanted to grow up to be a singer. I sang two little hymns for him in the family parlor in my small piping eight-year-old voice. He was going up to Williamsburg, Kentucky, a short distance away, to make another speech, and Father decided to go along and take him home. On the stage with all the dignitaries I sat in the place of honor—on William Jennings Bryan's knee. Then he asked if I wouldn't like to sing a song for the audience before his speech. He slipped me out on the front of the platform, and I sang the hymn, *I'll Go Where You Want Me to Go, Dear Lord*, which Mr. Bryan later told me, in his big jovial way, had been entirely appropriate to his campaign speech and instrumental in putting it over. Before he left he promised to watch my career with a fatherly and tender interest. The story about her father delighted Ruth Owen, and we

laughed over it together. The encounter in Kentucky was my first and last appearance in a world of professional politics."

Your reviewer has a "grand and glorious" time reading these biographical confessions, which are both naive and sophisticated. "You're Only Human Once" By Grace Moore  
Pages: 276  
Price: \$2.50  
Publishers: Doubleday, Doran & Co., Inc.

## MULTUM IN PARVO

Joseph Lewis, in a very practical book on voice, which he calls "Singing Without Tears," puts into fifty-eight pages what many another writer would string out into two or three hundred. Many a student vocalist will describe this book as "dandy," since in its very compact form it gives an abundance of instructive and practical material which is worth many times its price. The book is by a very clever English vocal teacher and was published first in the "Old Country," "Singing Without Tears"

By Joseph Lewis  
Pages: 58  
Price: \$7.5  
Publisher: Ascherberg, Hopwood & Crew, Ltd.

## WHAT DOES MUSIC MEAN?

There is no getting away from the fact that by far the greater part of the public finds its highest joy in music that "means something." Preach as you will upon the virtues of absolute and pure music and the lofty, abstract pleasure of hearing the works of Brahms, which do not call for pictorial programs, the large number of constantly improving books which present the romantic and fantastic charm of symphonic compositions points to an unquestionable human thirst for "Dolmetschers" who will translate and rhapsodize about this or that work and add to its attractiveness for millions. One of the best (best because it is so readable) is a recent volume by Edward Downes in which he presents two hundred of the works most frequently heard in the symphonic repertory. Leading from "Music and the Dance" and "The Symphony is Born," he conducts the reader through an amazing amount of musical information which many will find most charming.

The last chapter is given over to music in "The New World." "Adventures in Symphonic Music" By Edward Downes  
Pages: 323  
Price: \$2.50  
Publisher: Farrar & Rinehart, Inc.

## BOOKS

"FORWARD MARCH WITH MUSIC"

SEPTEMBER, 1944

THE ETUDE



## Duet, Music

Could you give me a list of some classics written originally for piano duet? A friend and I, both possibly good pianists, are planning to meet one night a week to play duets together. We want very much to work up some good music for this medium, and are looking for interesting material. . . . We do not like the stuff handed out by the "Duet Bunch." At present we have Brahms' "Waltzes, Op. 89," Debussy's "Petite Suite" and Moszkowski's "Spanish Dances." —W. F. California.

For lists of such material, see the excellent article "Original Music for Four Hands" by Ralph Berkowitz in the January, 1944 ERUM. It is the best, most comprehensive compendium of duet material I have seen.

## Humorous Anecdotes

I have been asked to give a talk to our Junior Music Club on "Humorous Anecdotes in the Lives of Famous Composers." I have found in books and articles many that can use, but most of them are familiar; so I am looking for unusual incidents or funny business that is not generally known. I would appreciate it very much if you would give me a few of these.

The lists of such humorous anecdotes are, of course, endless; so, since, as you say, there are so many sources for you to choose from, I don't try to tell you any other items here. . . . But here's something unique for you to read to your club members! You, as young people, are doubt interested in that side-splitting form of humor called "the gag," which everyone thinks has been "invented" by this generation. Not at all! As old as humanity! Here's a delightful example of eighteenth-century talk—talk—an excerpt from a long, hilarious letter written by Mozart (age twenty-one) to his cousin, Maria Anna Mozart.

Wolfgang often wrote and talked in this style; in this letter he is at the point of his form:

"Dearest God! Puzzi! . . . I have received your letter, dear letter, telling something that my uncle carubuncle, my aunt can't and you too are very well, hell. . . . Today the letter from my papa . . . I have read it safely into my claws paws. I hope that you too have got shot the letter I wrote you. If so, so much the better, better and much so. . . . Now, some sense! . . . You write, you pour out, disclose, . . . divulge, notify, declare, signify, inform, acquaint me with the fact, make it quite clear, request, demand, desire, wish, order me to send you my portrait. Very well, I shall certainly dispatch scratch it to you. . . . Do you still love me? I am sure you do! I'm so, so much the better, better the much so. . . . Well, all right, in this world, I'm told. One has the purse and another has the gold. With whom do you hold? . . . Surely with me. . . . I'm certain you do."

"Letters addressed to me to which you, which I must ask you to—what? Why, a fox is no hare. . . . now where is it? If yes, of course, at all. . . . Yes, they will reach you. . . . Well, well. . . . Why, now I remember. . . . letters, why letters will reach you. . . . But what sort of letters? Why, of course, letters addressed to me."

(Note: All this nonsense just to ask Maria Anna to forward any mail which may come for him!)

"Don't forget to give my compliments

Correspondents with this Department are requested to limit letters to one hundred and fifty words.

to your Papa and Mamma, for it is a gross fault to forget must shall will have one's duty to father and mother. . . . Now I must close, though it makes me unwell. Well, farewell. . . . I kiss you a little times and remain always your little piggy wiggie

Wolfgang Amadeus Rosy Rosy  
Booby Looby."

This clever English version was made by Emily Anderson in her remarkable three-volume edition of "The Letters of Mozart and His Family." (Macmillan, London, publishers.)

It would be hard to beat that letter for delicious ton-foolery, wouldn't you'dn't shouldn't it? . . . What a lad Mozart was!

## A Sorrowing Father

In one of your classes you read a touching letter from J. S. Bach to someone in reference to one of his sons. I had never heard about this son, whom you called a "wayward boy." Could you send me a copy of this letter? I am sure my father Ernie would like to have it, too.

—W. E. Illinois.

Yes, among Bach's swarming progeny there was one son who brought his father many hours of grief. It was Bernhard Bach, a young fellow who held the important position of organist at the church in Muehlhausen—a job which his father had honorably discharged for a while in his own young manhood. The shame that this rascally son brought to his Dad may be read in this letter from J. S. Bach to a friend:

"So loving and tender a father as you are will understand the sorrow with which I write this letter. I had not seen my wayward son since last year. You will remember then that I paid what he owed for his board at Muehlhausen, and left him to hope that in the future he would reform. You will therefore understand how pained and surprised I am to learn that he has again been borrowing money on

## The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc  
Noted Pianist  
and Music Educator

Only after a long period of training can a teacher make a rough guess as to the probable future course of a talented young person's career. Two essential qualities must be considered, first and last—*ability and stability*. The first concerns itself, of course, with musical talent, intelligence, mental capacity, natural pianistic coordination, adaptability, and resourcefulness. The second, "stability," includes character (strength and balance), diligence, persistence, concentration and application to work, ideals, and, of course, health, vitality, and physique. That's a tall order, isn't it?

Yet, a student's potential toward a successful musical career can be measured only by the sum total of these indispensable qualities; but then as we all know, even when we have added these up to their estimated percentages, there still remain so many imponderables that it were folly to make any sort of prediction.

The only course possible for ambitious parents and aspiring young people is to find a teacher in whom they have faith; put themselves in his hands, and finally, after a long period of hard and intelligent work, trust the teacher to discern whether the student has the qualities to become a first-rate musician. If a good musician, or no musician at all. . . . Then, if the student aspires ardently and seriously enough and is willing to study and struggle and persist long and intensively enough, he will, without a doubt, reach a goal which will bring good adjustment and contentment to his life.

It is unfair to demand of any young person that he possess the "divine spark" before choosing music or any of the other arts for a career. Why on earth should parents require him *a priori* to become a great artist or celebrated virtuoso? . . . If he chose another career would the demand that he be assured in advance of emerging a famous lawyer, a renowned physician, an outstanding business tycoon, or a "great" grocer or engineer?

It is unfair to demand this of the arts of writing, painting, acting, or music, and above all, to require it of your child. Parents covet a happy, healthy life for their offspring. Why then shouldn't an eager, normal young person find happiness and well-being through developing into even a "mediocre" musician? Aren't thousands of competent musicians living well-adjusted, contented lives at this very moment?

Now as to parents of talented young people: let them beware of the glamour of well-being—sleeping, lulling in the back of their minds, awaiting his chance to pounce on the happiness, balance, and success of their sensitive boys and girls. . . . They must be forever on their guard against this false creature. Especially now when the arts need an army of talented, well-balanced young people to help bring peace and beauty into the new world. . . . If your son or daughter is one of these, even if you call the "divine spark" is lacking—you have indeed given humanity a priceless treasure.

I quote this letter as an example of the dilemma which faces many anxious, loving, and intelligent parents. I am over the land. So, for the benefit of such parents, may I say that even with the complete knowledge of a young person's talents, and a long-standing acquaintance with his development, there is no way of predicting his future position in the arts? No one, even the greatest of teachers, is able to judge a student's capabilities upon one or two hearings or, indeed, after a series of lessons.

TO TWO HUNDRED YEARS ago in 1744, Johann Sebastian Bach completed his "Well-Tempered Clavichord," which means "The clavichord tuned in equal temperament." Of all the works with which Bach enriched the world, none has exercised such a far-reaching influence in the development of music, an influence which will continue until the end of time, as has this, his masterpiece. In 1722, during his stay at Cöthen, Bach wrote the first part of this revolutionary work, which contained preludes and fugues in every key, both major and minor. It demonstrated possibilities which lay in keys neglected at that time, and the demand it made for equal temperament in the tuning of the clavier and harpsichord resulted in an advance of much importance.

The immortal "48 Preludes and Fugues" are unmatched and have been termed the "musician's Bible" and the "musician's daily bread." Others have called this work the Testament of the new dispensation. Musicians live their lives with these preludes and fugues, and those which they learn in student days never are forgotten.

Several musicians before Bach demonstrated the possibilities of equal temperament in their compositions. A *Fantasia, Number 51*, in the famous Fitzwilliam book (in the Fitzwilliam Museum in Cambridge), composed by John Bull (1562-1628), modulates into all twelve keys. John Jenkins (1592-1678), in his *Fancy for 3 Viols*, modulates from F major through all the flat keys to G-flat. There are several other examples in early musical history which reveal that equal temperament was known before Bach thought of writing his "Well-Tempered Clavichord."

In Bach's day keyboard instruments were tuned on a system that put certain keys very accurately in tune, but left certain other keys most unpleasantly out of it. The latter, therefore, could not be used.

Equal temperament is a compromise between scientific and artistic needs. For instance, if a keyboard instrument were to be tuned by a system of acoustically straight fifths, the tuner would soon find that in order to accommodate all of the scientifically perfect intervals in each octave, he would require a number of finger keys. The Cabili Tetrahedron, which appeared about 1800, one of the first of the electric instruments, did have a scientific keyboard with an amazing number of keys and required the mind of a mathematician to play any composition with extensive modulations. Therefore, this curious and extremely difficult instrument had only a few players, one of whom happened to be Edwin Hill Pierce, at one time assistant editor of *The ERUM*.

The complications of such an instrument with one real key, such as an instrument the key for B-sharp is a trifle heavier than for C, G, C, and B-sharp are so nearly alike that on the piano one key is adequate for both. This is the reason why the other keys on the piano keyboard, each key representing a compromise acceptable to the human ear. Bach sensed this and stressed its practical importance. Since his time most all music has been composed upon this basis.

## Early Experiments

The well-tempered scale was not new in the time of Bach. Aristoxenus is said to have suggested such a compromise system as early as three hundred and fifty years before Christ. Some even go so far as to claim that the Chinese knew of it centuries earlier. Two hundred years before Bach, Spanish guitarists arranged their frets so that well-tempered performances were possible. It was Bach, however, who by his giant labors and his keen penetration, placed the entire art in his debt for all time by his masterpiece, the "Well-Tempered Clavichord."

In 1687, when Bach was two years old, the new organ in the Temple Church in London was installed. In this organ there were ranges of keys for G-sharp and A-flat and also for D-sharp and E-flat. On the keyboard the finger keys were cut half way so that the front part of such a key would play the sharp note and the back part (slightly raised), the flat note. This only instrument which today is tuned upon such a system is the English concertina. Some of the English organs (notably Broadwood) did not adopt the system of equal tuning until the eighteenth century. For certain of the other fugues in these preludes, and for certain of the other preludes he wrote fugues. But in every case of a composition thus reformed, he worked over the music afresh, often transforming it, and in every number filling it with the poetry so richly expressed in his art. The exception is the A-minor number. Bach left this work as originally composed for a very special reason.

dred years before Bach, Spanish guitarists arranged their frets so that well-tempered performances were possible. It was Bach, however, who by his giant labors and his keen penetration, placed the entire art in his debt for all time by his masterpiece, the "Well-Tempered Clavichord."

In 1687, when Bach was two years old, the new organ in the Temple Church in London was installed. In this organ there were ranges of keys for G-sharp and A-flat and also for D-sharp and E-flat. On the keyboard the finger keys were cut half way so that the front part of such a key would play the sharp note and the back part (slightly raised), the flat note. This only instrument which today is tuned upon such a system is the English concertina. Some of the English organs (notably Broadwood) did not adopt the system of equal tuning until the eighteenth century. For certain of the other fugues in these preludes, and for certain of the other preludes he wrote fugues. But in every case of a composition thus reformed, he worked over the music afresh, often transforming it, and in every number filling it with the poetry so richly expressed in his art. The exception is the A-minor number. Bach left this work as originally composed for a very special reason.

Bach naturally wanted something to play on his well-tempered clavichord and so he set to work to make a book containing a place in each of the twenty-four keys. He went over his various manuscripts and made a selection of preludes, fugues, inventions, fantasies, capriccios, and the like (all the latter forms being possible variations of the prelude), which expressed him as being worthy of a place in such a collection. A few of the preludes and fugues he brought together to form a series of complete preludes and fugues. For certain of the other fugues he wrote preludes, and for certain of the other preludes he wrote fugues. But in every case of a composition thus reformed, he worked over the music afresh, often transforming it, and in every number filling it with the poetry so richly expressed in his art. The exception is the A-minor number. Bach left this work as originally composed for a very special reason.

Thus the present system of piano tuning, called "equal temperament," was begun and established, and the ears and organs are tuned in equal temperament to this day.

It is not generally realized that Bach, in addition to being an immortal composer, was a great mathematician and inventor. He was versed in the science of acoustics, although he had little regard for theory and always stressed the practical. The great Austrian authority on Bach, Dr. Albert Schweitzer, writes of him in his biography of the master: "Il connaissait le réfraction sans cesse à la façon de la perfection." ("He knew the basic structure and nature of all the instruments and studied ceaselessly the perfection of method for their performance.")

The preludes and fugues of this work were found in various places and at various times. Sometimes several different copies of the same work turned up. Bach wrote out the structure of four copies of the original 24. He used the pieces in his home music and in his teaching. When tired of teaching he would play a few of them to his pupil; and one pupil, Heinrich Gerber, tells us that Bach on no less than three occasions played the entire twenty-four to him from start to finish. Since that day other musicians have done the same for their friends and pupils: Beethoven, Chopin, Mendelssohn, Schumann, Liszt, Brahms, and a host of smaller men.

## The Musician's Bible

Bach's "Well-Tempered Clavichord" and  
What It Has Meant to Musical Art

by Herschell C. Gregory

dred years before Bach, Spanish guitarists arranged their frets so that well-tempered performances were possible. It was Bach, however, who by his giant labors and his keen penetration, placed the entire art in his debt for all time by his masterpiece, the "Well-Tempered Clavichord."

In 1687, when Bach was two years old, the new organ in the Temple Church in London was installed. In this organ there were ranges of keys for G-sharp and A-flat and also for D-sharp and E-flat. On the keyboard the finger keys were cut half way so that the front part of such a key would play the sharp note and the back part (slightly raised), the flat note. This only instrument which today is tuned upon such a system is the English concertina. Some of the English organs (notably Broadwood) did not adopt the system of equal tuning until the eighteenth century. For certain of the other fugues in these preludes, and for certain of the other preludes he wrote fugues. But in every case of a composition thus reformed, he worked over the music afresh, often transforming it, and in every number filling it with the poetry so richly expressed in his art. The exception is the A-minor number. Bach left this work as originally composed for a very special reason.

Bach naturally wanted something to play on his well-tempered clavichord and so he set to work to make a book containing a place in each of the twenty-four keys. He went over his various manuscripts and made a selection of preludes, fugues, inventions, fantasies, capriccios, and the like (all the latter forms being possible variations of the prelude), which expressed him as being worthy of a place in such a collection. A few of the preludes and fugues he brought together to form a series of complete preludes and fugues. For certain of the other fugues he wrote preludes, and for certain of the other preludes he wrote fugues. But in every case of a composition thus reformed, he worked over the music afresh, often transforming it, and in every number filling it with the poetry so richly expressed in his art. The exception is the A-minor number. Bach left this work as originally composed for a very special reason.

Thus the present system of piano tuning, called "equal temperament," was begun and established, and the ears and organs are tuned in equal temperament to this day.

It is not generally realized that Bach, in addition to being an immortal composer, was a great mathematician and inventor. He was versed in the science of acoustics, although he had little regard for theory and always stressed the practical. The great Austrian authority on Bach, Dr. Albert Schweitzer, writes of him in his biography of the master: "Il connaissait le réfraction sans cesse à la façon de la perfection." ("He knew the basic structure and nature of all the instruments and studied ceaselessly the perfection of method for their performance.")

The preludes and fugues of this work were found in various places and at various times. Sometimes several different copies of the same work turned up. Bach wrote out the structure of four copies of the original 24. He used the pieces in his home music and in his teaching. When tired of teaching he would play a few of them to his pupil; and one pupil, Heinrich Gerber, tells us that Bach on no less than three occasions played the entire twenty-four to him from start to finish. Since that day other musicians have done the same for their friends and pupils: Beethoven, Chopin, Mendelssohn, Schumann, Liszt, Brahms, and a host of smaller men.

JOHANN SEBASTIAN BACH  
From a contemporary painting

of four flats. But it did not prove adequate for the purpose of finding this loss a very serious matter indeed. For at least a hundred and fifty years the problem of how to get things right was discussed, until at last Bach advocated the system of dividing the octave into twelve equal semitones, each almost imperceptibly out of tune, but all "out" in the same degree. Accepting thus the system of equal temperament, he tuned his keyboard and similar organs accordingly and became free not only to play in any key of the twenty-four, but to modulate into and through them without running into that harsh "out-of-tuneness" hitherto prevailing, when such scales as D-sharp major, G-sharp minor, and similar ones were touched upon. Bach himself was an expert at tuning and regulating his keyboard instruments.



Fortunate indeed are the pupils who have heard these numbers performed by eminent pianists and teachers. Bach wrote this work for himself, for his own aesthetic pleasure, and all the numbers, with the exception of the A-minor fugue, are poems, exactly in the way of the works of Chopin, the lyric poems of Grieg, or the ballades and intermezzi of Brahms are musical poems. Each solves an individual problem, whether it be a prelude or fugue. But the pieces are all poems in musical sound, a fact every listener will recognize if only the performer knows how to play Bach correctly, which is the case with about one pianist in a hundred. One of the most unusual things about the "Well-Tempered Clavier" is the singular way in which Bach, while writing for the limited clavier, divided and developed the possibilities of the piano. Modern music dates from the moment Bach made equal temperament possible. If he or someone else had not made that possible, we would not have the great

music of Haydn, Mozart, Beethoven, Schumann, Wagner, and Brahms. It was Schumann who first spoke with complete wisdom of Bach, and he advised students to make the "Well-Tempered Clavier" their daily bread, assuring them that if they did this, they could not fail to become good musicians. In 1832 he wrote in a letter to a former teacher of his: "I have taken the fugues one by one, and dissected them down to their minutest parts. The advantage of this is great, and seems to have a strengthening moral effect upon one's whole system; for Bach was a thorough man all over, there is nothing sly or stunted about him, and his works seem written for eternity." Two schools of Bach thought were in existence in the generation of Mendelssohn, who appointed himself to make the influence of Bach felt. Among Wagner's favorite numbers from the "Well-Tempered Clavier" were the *Prelude in E-flat Major*, No. 3, and the *Fugue in C-sharp minor*, No. 4. He once heard the *Prelude* played by Ferdinand Hiller, and the *Fugue* by Liszt. Of the latter he says: "I knew that great things were to be expected from

Liszt at the piano; but much though I knew of Bach and deeply though I had studied him, I never anticipated receiving from him what I received that day by the help of Liszt. I saw at last the difference between studying a matter and having the matter revealed through another man's inspiration. By Liszt's rendering, the whole of Bach was made plain to me." This is a great statement. But Hiller, refined pianist and musician, moved Wagner to the contrary. "No question here of sombre German Gothic or the pictoriality of that sort. On the contrary, the effect flowed over the keyboard with such a Greek serenity under his hands that its harmlessness quite bore me off, and I seemed to be myself sitting at a neo-Hellenic symposium from whose musical rites all traces of Old Testament emphasis had been most neatly secured away." The bi-centennial of Bach's important work should not pass without the musical world pausing to pay tribute, not only to the composer, but to a work of art, not only made equal temperament possible, but was the leading influence which prepared numerous concert pianists to bring us the works of the immortals.

Henry Hager  
Brooklyn, New York

Prepare for your pupil's lesson as carefully as you expect him to come prepared. Give honest value for your fee.

L. White Leonard  
Saranac Lake, New York

This seems to be a fine time to interest adults in playing the piano. In the past I have found adults enthusiastic but difficult to follow, because of their many activities. Now it is different. There are so many "young women in petticoats" who are very anxious to fill an evening or two a week. There is also more time for practice. Even with war work, and tremendous activity, adults are saying how much comfort and relief they are finding in their music. They seldom miss lessons or practice.

In their lessons we do a great deal of reading, and easy ensemble work. Perhaps we'll even have a small "intimate" recital soon. Our ranks are constantly swelling. With some systematic advertisement I believe it would be possible to have a large adult class.

Ruth Mueller  
Brooklyn, New York

As a salesman, manner and appearance count for much. While reputation may help in securing a pupil, every lesson requires salesmanship. You must hold the interest of the pupil, and have the confidence that he will reach his desired goal.

Ellen I. Nason  
Newport, Rhode Island

A most successful way for a piano teacher to maintain a class of pupils is by means of the club idea, which provides a real reason for practice with a purpose, and an opportunity for all to work and play together. Children respond to the club plan, with its possibilities for monthly meetings, individual performance, election of officers, guest soloists, small duties, and occasional socials.

The club may be considered as a "work shop" where the pupils have a chance to express themselves before other students, a prelude to public performance. Meetings for meetings are limitless and are bounded only by the imagination of the teacher.

Association with the Junior Division of the National Federation of Music Clubs and participation in contests and local cultural projects further heighten interest.

Energy makes energy and the club will be found a veritable dynamo for pupils and teacher alike.

Edward J. Plank  
Stevens Point, Wisconsin

The successful music teacher improves his professional qualifications. He works for a degree and a license. A teacher can offer an unusual service if he holds a state license to teach music for credit. The educational standard is as high for the music teacher as it is for the public school. (Continued on Page 512)

works on the playing of his favorite instrument. In 1815 his high excellence was admitted when the Emperor Napoleon appointed him his own harpist. French politics seldom interfered with aesthetics in those days, and three years later Bocha was plucking the strings of his instrument for Louis XVIII. In three years, eight operas by Bocha were performed at the Opéra-Comique, but in 1817 he had to flee France because he was detected in extensive musical forgeries. In his absence, he was tried and condemned to twelve years' imprisonment with a fine of 4,000 francs. The penalty of acquiring ill-gained lucre was adroitly expressed in the chorus of a song, popular several decades later. It ran:

"Time is money, and money it is time.  
And don't you be forgetting it.  
Get all the money that you can,  
But don't get time for getting it."

Bocha's unsavory reputation actually did not follow him across the narrow English Channel. London acclaimed him from the start, and so many pupils besieged him for lessons that he was unable to accept all the applicants. The English seemed unwilling to believe in the genius' criminal record, or, believing it, preferred to place the onus on the stupidity of the French courts.

The attacks on his moral character which caused him to resign from the Royal Academy of Music in 1827 did not interfere with his career or with his courting of Anna Bishop some twelve years later. If an artist wishes to ignore the moral rectitude in the eyes of an envious public, it merely makes him a better performer. He was a virtuoso to his audience, even if not in private life.

#### Success Everywhere

Mme. Bishop retained her professional name even after she left her heartbroken family to four with Bocha, and she immediately achieved the brilliant career which her Svengali predicted for her. She sang to enthusiastic audiences in every capital in Europe, and her American (Continued on Page 538)

## "Lo! Here the Gentle Lark!"

Dramatic Story of Mme. Anna Bishop

Prima Donna and Child of Destiny

"The Original Trilby"

by Edward B. Marks

Well-Known New York Publisher

REPRINTED BY PERMISSION OF THE PUBLISHER, JULIAN MESSNER, INC.

FROM MR. MARKS' WELL-KNOWN BOOK, "THEY ALL HAD GLAMOUR," COPYRIGHT 1944

The story of Anna Bishop reads like a melodrama from her childhood to her death. Very beautiful, very talented, and splendidly trained as a pianist (a pupil of Ignaz Moscheles) at the Royal Academy of Music in London, she married, in 1831, Sir Henry Rowley Bishop, Professor of Music at Oxford University, composer of *Home, Sweet Home* and *Lo! Here the Gentle Lark! The latter he wrote for Anna, whom he called his "Little Lark."* In 1839 she eloped with the famous French harpist and conductor, Robert-Nicolas-Charles Bocha, with whom she remained until his death in Sydney, Australia, seventeen years later. Bocha had been harpist to Napoleon and Louis XVIII. He escaped imprisonment for forgery. He is said to have exerted a hyacinth influence on Anna Bishop and the couple became the original prototypes of Svengali and Trilby, immortalized by Du Maurier. Mr. Marks' narrative follows.—Eaton's Note.

#### A Strange Influence

Bocha, the young marmoset's Svengali, although not as unattractive as Du Maurier's villain, still had piercing eyes, heavy overhanging eyebrows, and sharp features. But what was more important, he was actually instrumental in developing the power and quality of his friend's voice. His very presence seemed to exert a magnetic control over Anna, and he drew from her in this way passages of unequalled vocal beauty which she could not produce without him. When, in 1839, she and Bocha gave "dramatic concerts" together at the Queen's Theatre in Dublin, critics wrote: "In the delivery of her beautiful cadenzas, she seemed to have borrowed all the delicacies of Bocha's harp effects."

At return for his priceless gift to her—the ability to sing as a leading prima donna—she gave him her trust, affection, and the disposition of her life itself, for four weeks later she left her husband, children, and home in Albion Street, and went off with Bocha to Hamburg. It was just a case of "Get up, Jack—John, sit down." At this moment it is amusing to recall that Sir Henry was the composer of the heartbreaking tune, *Home, Sweet Home*, in 1821, ten years before the death of his first wife, and lived to see the irony of it. Without any of the copyright protections which have since been developed, the composer received only £20 for a song which sold a hundred thousand copies its first year, and has never stopped selling since.

Bocha was not just another harpist. Today's critics believe that he revolutionized harp playing by continually discovering new effects and incorporating them into the technique and eventually into his classic

From a contemporary lithograph

#### VOICE

SIR HENRY ROWLEY BISHOP

From a portrait in the National Gallery

## How Can I Raise My Income?

A Nation-Wide Symposium With Contributions From  
Practical American Teachers

IN THE ISSUE for October, 1943 a request was made for statements on the subject, "How Can I Raise My Income?" with a view to securing a series of opinions and ideas. The following are prize-winning suggestions from practical teachers in various parts of our country, presented in alphabetical order.

Sister M. Alexus  
Willmar, Minnesota

Here is my idea for raising a teacher's income. The enclosed slip, a report and statement (reproduced here), properly filled out and sent to the parents of my pupils at the end of each month, has doubled my class in a short time.

#### Report and Statement of Presentation Sisters Music and Expression Class

Date.....194.....

Piano Lessons To.....  
Expression Lessons To.....  
Debit \$.....  
Credit \$.....  
Balance \$.....  
Parents' Name.....

#### Attitude Toward Work

Excellent Work.....  
Good Work.....  
Poor Work.....  
Shows Lack of Practice.....  
Shows Careless Practice.....  
Falls to Count at Practice.....  
Needs Help at Home During Practice.....  
Capable of Doing Better Work.....  
Shows Improvement.....  
Lack of Punctuality.....

Teacher.....

To raise rates may raise a teacher's income, but to promote a certain regularity of income is more important to a serious teacher.

From my plan a teacher can quote lessons at two, three, four, five, ten dollars per lesson and still retain a good workable average rate for the gifted and regular student.

As I have teachers who come for "refresher" courses for coaching, adults from business, and advanced students pressed for time, I have solved my problem with the three-rate plan, namely:

1. Regular single lesson rates, high enough to cover losses from irregularity, and for which appointments are made.
2. Special Student eight-week terms, payable in advance at the reduced rate of five single lessons.
3. Special Honor Student terms, payable in advance the first week of every second month, covering two months, or about nine weeks, at the reduced rate of five single lessons. This gives the regular student a special bonus and applies only to that year, serious, studious type, which teachers adore.

Payments cover the time period only and credits do not carry beyond the expiration date.

Laurence Dilmer  
Long Branch, New Jersey

The wide-awake teacher can substantially increase his income by adopting any of the following suggestions:

#### Extra Services to the Student

- In this list the teacher can command additional tuition.
1. Repertoire classes
2. Appreciation—History courses
3. Theory classes
4. Summer courses where the pupil will take several lessons weekly.
5. Personal study with master teachers.

"FORWARD MARCH WITH MUSIC"



# From Athens to Hollywood A Rhapsody in Purple and Gold

Is a New Type of American Musical Art Evolving  
From the "Lots" In California's Motion Picture Empire?

by Arthur S. Garbett

THERE APPEARS, at least, to be a new sort of popular music in the making. Emanating from the more elaborate Hollywood shows and broadcast by radio, it consists of a kind of vocal declamation around which the orchestra weaves a vivid chromatic web of harmony and instrumentation. It is melodious enough, but more likely to have a repeated theme than a clearly defined lyric melody, and more often than not, the orchestra carries the theme.

The technique is curiously derived from Negro melody and Wagnerian opera. In his spirituals and other songs, the Negro will constantly modify the melody in order to give proper emphasis to word-values, and it is partly from this habit that syncopated melody is derived. But the orchestration, harmonies, and thematic treatment are distinctly Wagnerian. In the *Liebestod* from "Tristan und Isolde," the vocal themes are developed by the orchestra, and *Isolde's* part is largely a free sort of declamation. Thus, though the *Liebestod* is the very climax of the opera, *Isolde's* part is incidental. It can be left out altogether in concert performances, and this is often done.

Maybe some of us would be just as pleased if the vocal parts of the new Hollywood music were omitted. The anasthetic inflammation of the crooner or torch-singer may, in some cases, have a transmitter maniac-depressive effect on the listener so that he envies the royal prerogative of King Saul, who once threw a javelin at the harp-playing David. But even as it may, the introduction of declamation into our popular music is interesting in many ways. It is, for one thing, a clear indication of the breakdown of the once-sharp division between "popular" and "classical" music. For another, it is an epochal change in the history of the amazing growth of dramatic feeling in the world since the development of the screen art and the sound picture.

## Rhapsodic Melodies

Only a few years ago, popular music even on the higher levels consisted chiefly of strophic ballads or dance tunes with clearly-defined lyric melody. Some may resent the passing of such melody, but few would wish for a return of the old "corny" theater-orchestra, or the stale tonic-and-dominant harmonies with an occasional juicy augmented-sixth chord, as in *Sweet and Low*. Modern harmony and orchestration are often strikingly original, even when forced and theatrical.

But the most fundamental change is in the drift from lyric melody to rhapsodic declamation in the voice part. This is really a return to first principles, and the rhapsodies of the ancient bards who recited their sagas and epic poems in a kind of dramatic singsong.

The word "rhapsody" is very old and has accumulated many meanings. Originally it was a stringing together of various folk tales done into metrical verse, as in Homer's "Odyssey," but it was used later to describe the bard's frenzied delivery of the lines. Nevertheless, the original meaning of the word still survives, and the epic poems have their musical accompaniment.

terpart in the "Hungarian Rhapsodies" of Liszt. In these, dance tunes are strung together, notably the languid, brooding *Lassan* and the fiery *Friska*. Intensity of emotional feeling, grave or gay, is characteristic.

Even more of a rhapsody is the brilliant *Spanish Caprice* by Rimsky-Korsakoff. In this work the vocal origin of the rhapsody is clearly recognizable: we have a songlike melody; there is in one part a "malt-quet" for French horns in free tempo without barlines; individual instruments keep the other instruments waiting while they go off into long, free cadenzas much as some eyes might use in a solo of his own, the others listening. It is a true rhapsody both in form and in varied emotional expressiveness. Rimsky-Korsakoff's "Seheerzade" is of the same order; and the various "Fantasies" for violin, soloed by violin, solo-passages representing the lady's own habit of saving her neck by leaving off each night in the middle of the most exciting part of her story.

The rhapsody, however, is of vocal origin: the beginning of both spoken drama and opera. Originally, perhaps, it was no more than declamatory speech which took on a rhythmic singsong, much as some radio speakers do today. The rhythmic tendency led naturally to the familiar pentameters and hexameters of classic verse. But when, as Kipling says, "Omer smote 'is bloomin' lyre," declamation was probably free and untrammelled, only half musical. It is difficult to discover what was the frail little lyre played in such frenzied utterance.

In our own times, declamation is written out by the composer and has become very artificial. The voice is no longer free to declaim at will, for technical instrumental considerations dominate vocal technique. The voice is by nature a gliding instrument. It has no fixed keynote, and does not by nature move in steps and half-steps imposed by the need of a scale or ladder of tones essential to keyed instruments. It is capable of inflections much smaller than our smallest interval, the semitone. Yet if a singer goes "off-pitch" ever so slightly he is likely to hear from the indignant fans, who expect him to sing true, not merely to a scale but to a tempered scale that is out of tune with Nature's own intervals.

Good declamation has become not only hard to sing but hard to write. Our prejudice against the recitative of declamation is largely due to its formal stiffness, especially in the older oratorios. One difficulty is the necessity of giving stress to the right syllable or word. Wrong emphasis can easily distort the meaning. In such a simple sentence, for example, as "Mary had a little lamb," the meaning changes according to whether you emphasize the word "Mary," "had," "little," or "lamb." The composer provides the emphasis by means of giving stress to the right syllable or word, but even so, the singer must provide the right inflection so as to convey a true impression. He may need to sing the phrase, "Mary had a little lamb to play with," and the phrase "Mary had a little lamb to play with," quite another if Mary had a little lamb for dinner.

To understand declamation, it is necessary to real-



LEO FORBSTEIN  
Brilliant Conductor and Arranger  
of Warner Brothers Studio

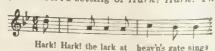
ize that we have two sorts of rhythm in music, both derived from bodily function. The metrical forms of rhymed verse or song in repeated stanzas, as in ballads or strophic lyric-songs, are derived from bodily motion, as in walking, marching, rocking a baby, or rowing a boat. These acts demand balanced musical phrases or sentences of measured length, and with marked accents—two-beat, three-beat, or their multiples, usually running in eight-measure lengths with half cadences or full cadences at the end of each sentence or division.

Speech-rhythms are the second of these rhythms derived from bodily function, but this time of the speech organs. They are formed by the words we use in sentences more or less unrestricted as to length or form. But proper accentuation is imperative, and good declamation becomes a kind of running musical speech, approximating, though not necessarily imitating, the spoken word. Bar lines may often be omitted.

## Finding the Proper Word

One reason why opera in English translated from a foreign tongue is often so stilted, not to say ridiculous, is the necessity of finding English words so emphasized that they fit the original music. For example, probably the most important phrase in opera is, "I love you." In Italian, the word for "love" is *amor*; in French it is *amour*; in German it is *liebe*. In all three cases, the vowel-sound is long and can be held as a climax-note, notwithstanding the fact that the French word is slightly suggestive of a cow in need of milking. The English word "love," however, is short and sweet. It cannot be lengthened without distorting it into *loo-ooe*, *lah-ahue* or *lah-uhue*. So we have to sing the stilted phrase, "I ad-love thee," which nobody ever uses in real life. It sounds artificial—unreal.

While music is far more varied in its rhythm than speech is, and can accommodate any sort of word-emphasis in declamation, curiously enough, it is less elastic than speech in metrical verse-stanzas. Composers often find they must choose between distorting the melody and distorting word-accent. This is illustrated by Schubert's setting of *Hark! Hark! The Lark!*



Shakespeare never intended that first "Hark!" to be cut short, but Schubert had a tune in his head that the words did not quite fit, so he let the word-emphasis go hang—and stoned. (Continued on Page 544.)

ONE OF THE DIFFICULTIES presented to the organist-teacher of today is the fact that the average student does not want to take the time for the thorough groundwork that is so important to the professional organist. Recently we asked a class of young organ students to tell something of the history of the organ pedal. Not one of them could tell anything about it; in fact, they had never given it a thought. Other things had crowded their studies and they were too busy learning pieces to spend time on the history of their chosen instrument. Certainly organists should have some knowledge regarding the history of the organ pedal, where it originated and how it developed.

Tradition almost unanimously gives credit to inventing the pedals to Bernhardt, the German organist to the Duke of Venice from about 1445 to 1459. However, there is ample evidence that the organ pedal, primitive in construction and limited in compass, existed in the early part of the fourteenth century. Of music for the pedal, written on a separate staff, the earliest example, according to Dr. W. H. Cummings (1813-1915), a well-known antiquarian, is to be found in a work written by Adam Leborgh of Stendal in 1448. The music of the North German organists such as Buxtehude, Reinken, and others was usually written on three staves. However, it was not until the middle of the nineteenth century that organ music in English-speaking countries was consistently written on the three staves. At the same time it is interesting to note that William Russell (1777-1832) in the second book of his "Voluntaries," published in 1810, has a piece in G major with a fully written-out pedal part which descends to GGG, the lowest note of the GG organ pedal board.

The pedal organ of today is quite an instrument in itself, but even so can easily become an uninvited blessing. There seems to be a convention that an organ is not to be organ unless the pedal stops are kept perpetually booming. Have we ever thought how intolerable the relentless employment of pedal stops can become to sensitive people who have to endure it? It is inconceivable that any master of orchestration would use his double basses in this way. Though the critics of the organ may not have realized it, much of the cause of their dissatisfaction lies in the thoughtless use which players make of the pedal stops. We look, for instance, at the score of the first Act of Wagner's "Die Meistersinger," in which the first page after page where the double basses are either silent or used most sparingly. Yet in listening to this music we are not conscious of any feeling of inadequacy, or that we are missing something. In addition, we are struck by the significance and force that attach to the reappearance of the double basses, when after a long interval Wagner once more introduces them.

## A Valuable Device

Without doubt our composers of organ music are more to blame, but organists themselves can do a great deal to overcome this evil. I have for years reserved a general piston which controls the pedals for the purpose of shutting off every pedal stop and leaving only the pedal coupler to the manual. This practice is recommended especially for use during service playing.

Roland Diggle was born in London, England, where he received his musical education. He came to the United States some thirty-five years ago and for the past thirty years has been organist and choir-master of St. John's Episcopal Church in Los Angeles, California. During this time Dr. Diggle has written a tremendous amount of music—orchestral works that have been performed by the Los Angeles and other symphony orchestras—chamber music in all forms, most of which has been played here and abroad in church music, songs, and pianoforte pieces, and over three hundred published organ compositions that have been played in all parts of the world.

Dr. Diggle also has contributed articles on musical subjects to *The Etude*, *The American Organist*, *The Diapason*, *The Musician*, and to some of the English musical magazines.—Editor's Note.



ROLAND DIGGLE

superficial, nodding acquaintance with the music they are playing. They know its outward appearance; they can reproduce the printed notes but they know nothing of the inward message. This is the sort of music that leaves one absolutely cold. We hear the music that we may even be amazed at the speed with which they are played, but that is all. We have heard organists begin the colossal *Fantasia in G minor* by Bach with some soft stops on the swell, perceiving absolutely nothing of its greatness, power, and fire. In a recent concert by a well-known recitalist, there was included a number which contained a long crescendo and *accelerando*—a gradual upward curve of ever-increasing intensity of emotion. As played, the

As teachers, we need to set up canons of taste. One gets tired of the high-brow, sophisticated attitude to everything in church and organ music which exhibits any shade of human emotion. Surely the principal mission of music is to transmit emotion. Suppose that no music could be qualified by an emotional adjective such as joyful, gay, and, pathetic, and so on, who would wish to listen to it? When you speak of being "moved" by music it is primarily movement that moves you, though color, pitch and intensity play parts in the movement. The organ can produce every degree of staccato and legato except a *portamento* or a slur, but it is almost hopeless in the matter of stress. In fact, as a transmitter of human feelings, it is very much handicapped.

With this in mind it is lamentable that so many organists fail because they have only a superficial acquaintance with the music they are playing. They know its outward appearance; they can reproduce the printed notes but they know nothing of the inward message. This is the sort of music that leaves one absolutely cold. We hear the music that we may even be amazed at the speed with which they are played, but that is all. We have heard organists begin the colossal *Fantasia in G minor* by Bach with some soft stops on the swell, perceiving absolutely nothing of its greatness, power, and fire. In a recent concert by a well-known recitalist, there was included a number which contained a long crescendo and *accelerando*—a gradual upward curve of ever-increasing intensity of emotion. As played, the

effect produced was a bumpy crescendo with the *accelerando* put into the last two bars. One felt that the player did not know enough of the language of music to do more than pronounce it. How could his listeners possibly be moved by such a performance, no matter how magnificent the instrument. As teachers, we realize the importance of technique, but we also know that something a great deal more than mere digital proficiency is needed to make a musician. It is important to lift the pupil above the deafening effects of too much organ and church music. He must have his imagination stimulated and his judgment and taste improved by contact with the best chamber and orchestral music. He should be urged to buy gramophone records of the right sort and play them over and over again until he knows them thoroughly. In listening to great orchestral works he will perceive the fundamental principles which govern the composition of music; he will notice how themes act as fells to one another, how the balance between unity and variety is always justly held. Such close contact with the best will help him to have a properly balanced judgment in all things. To have good taste is not enough; he must have soul, and it is the teacher's duty to develop this soul or imagination, which far too often is left to slumber and to die from inattention. This is the reason we have so many organists who play without thinking about it. You cannot give an impression of music unless you understand its meaning. It is the teacher's duty to understand its full meaning. This is true of pianists, violinists, orchestral conductors, and singers, and there should be no exception for the organist.

## Helping the Pupil

The teacher can help his pupil to know what is beautiful and what is ugly. Some organists seem to enjoy raucous tone. We hear all sorts of bad combinations; badly laid out chords; doubled major thirds and doubled seconds; chords that sound thin, and chords that sound muddy. All this could be avoided very simply had the player been taught along the right lines. Generally speaking, those who appreciate the beautiful in other fields will obtain it in music.

The teacher should place stress on the accompaniment of choir and congregation. Choir accompaniment of whatever kind should be subsidiary and, in general, form a nonobtrusive background, adding beauty of detail to the vocal parts without giving the impression that it is an organ solo accompanied by voices. Of course, in music where the organ has its own independent part it must speak with authority. In all instances, however, a careful watch should be kept on clear registration and careful phrasing. The accompaniment of congregational singing is a different matter. Here the most important thing is rhythmic organ playing. (Continued on Page 540.)

## ORGAN







rudimental drumming; he can perform all the rudiments very efficiently. The various stroke rolls, flams, paradiddles, rufamances, and other rudimental notations are tossed off without the slightest hesitation. Yet this same drummer who has mastered every rudiment, is a total failure when asked to sight-read even the intermediate selections from the repertory of the band or orchestra. The answer is that he has learned in the manner in which the rudiments were taught or learned. They were probably presented without any specific application, and learned as isolated problems of technique rather than as means toward ready applications as presented on the drum score. The percussion section can never be unified or played with precision and musical taste until each member has been thoroughly taught the application of the rudiments. All the patterns of the various notations represent a composite of the rudiments. Unless the drummer can properly conceive the rudiment, and then apply its notation, he cannot possibly read or execute the pattern as indicated on the score.

#### The Drummer's Responsibility

Too many drummers cannot read. Due to the lack of instruction and being prematurely assigned to the school band percussion section, they soon acquire the faulty habit of following other drummers and "faking" or "improvising" the written drum part. It is always a revelation to witness the astounding and complicated rhythmic patterns that are forthcoming from these "improvisations" when some of the youngsters take it upon themselves to "improve" the written part or compose an original one—all in accordance with their own particular style preference and imagination. The disappointing factor of these performances is that the "original" part is not adaptable to the composition, and neither do any two players agree upon the changes to be made. Often we find the band-trained drummer opening his rolls, beats, and flams, while the band-trained drummer will press his beats to dance rhythm. Unified, accurate, clean percussion performance comes only from the same thorough, careful preparation and instruction that is prevalent in other instruments of the band and orchestra.

More and more, our composers and modern arrangers are calling upon the percussion section for climactic colorings, crashes, accents, and various complex rhythmic and dynamic shadings. The proper conception of such techniques and effects require the same basic musicianship and taste as are displayed by our wind and string players when they are performing these identical *crescendi*, accentuations, colorings, and rhythmic patterns. How often we witness a performance that is utterly ruined by drummers due to their insistence on overpowering the entire band! They seem to have but two dynamic levels; namely, *loud* and *louder*; their *crescendi* are usually too hurried, or lack subtlety, and such players have little conception for tempo changes. The fate of the band, whether on the march or in the concert hall, is in the hands of the percussion section. The drummers are responsible for the cadence, precision, and rhythmic background of the marching band. They are responsible for much of the dynamic contrasts, rhythmic accompaniment, accents, and colorings of the concert band. Such responsibility must be given due consideration by every member of the percussion section, if the band is to perform efficiently.

This will come about only when teachers and conductors will become more responsible for their choice of percussion students and when the training of such students is given just consideration.

#### Percussion Equipment

It is indeed difficult to understand the reason for the inferior and obsolete percussion equipment that is being used by many of our high school and college bands.

Just why conductors and students will be so discriminating in the choice of wind or string instruments and so indiscriminate in the selection of the percussion instruments is truly a "sixty-four-dollar question." Recently was the guest conductor of a busy-piece school band. This band owns several thousand dollars worth of instrumental equipment. Thousands of dollars had been appropriated for the finest woodwind, string,

and brass instruments! What do you suppose the percussion equipment included? Right you are! One 30" x 16" single tension bass drum, two 14" x 8" snare drums, and a very inferior pair of cymbals. Naturally the band's performance was greatly impaired with every entrance of the percussion section.

Following are a few recommendations I would like to suggest, and which should prove of value when the selection of percussion equipment is being considered. For concert bands, the snare and bass drums should be of separate tension; that is, each *head should be tightened separately*. The size should be as follows: For the small concert band or orchestra, the snare drum of 14" x 9" or 15" x 8". For the large concert band or orchestra, the 14" 10" or 15" x 9" is recommended. The marching band should use field or parade drums of 15" x 12" or 16" x 12". Bass Drum sizes are recommended as follows: For the small band of twenty or thirty members the 20" x 16" is preferred. For bands of thirty to forty-five pieces the 22" x 16" is the most satisfactory. Bands of more than forty-five will find the 36" x 16" bass drum the best. Regardless of its size the bass drum should always be *separate tension*.

#### Cymbals

Cymbals, when played in conjunction with the bass drum should be 12" in diameter for small bands and 14" for larger bands. For band crashes, the 16" or 17" for larger bands. The finest cymbals are the Turkish, K. Zeldian. The common method of using handles on cymbals is to be discouraged as this hinders the cymbals and frequently causes them to crack. Cymbal straps made of leather, horsehide, or rawhide and covered with lamb's wool for marching purposes (to avoid fatigue) are much more satisfactory than cymbal handles.

In later issues of *The Etude* we will discuss the care of percussion instruments, the teaching of the rudiments and techniques pertinent to the development of the percussion section.

### Experto Credite

THESE ARE A LINE in *Virgil's "Aeneid"* often quoted by lawyers in court, "experto credite" (always believe the expert). A reader of *The Etude*, Mr. George B. Smith, wrote us, "Can you tell me at what pitch (note and vibration rate) Franz Liszt had his piano tuned for public performance?" The editor, not being an expert, sent the letter to his good friend, Theodore E. Steinway, who replied in his characteristically clever manner. We pray that Mr. Steinway's letter will not bring down a torrent of Mr. Smith's at his busy office. Mr. Steinway wrote:

"May 10, 1944

Dear James Francis: I have your kind letter about pitch. This is the *belle note* of the music business and has been kicked around like a football by all and sundry ever since Pan blew his pipes! At one time a Czar of Russia had a band made out of pure silver and everybody went crazy—the pitch was so high. Even Frederick the Great, a rather fine flute player himself, stuck his neck under it.

Source material is easy. Swell articles in the *Encyclopaedia Britannica*, 'Grove's Musical Dictionary', Oscar Thompson's *Cyclopedia* and Heinhold's *Encyclopaedia* will "comprehend" it. As to Mr. Smith's specific inquiry, *Pan*, Liszt was before my time. He stopped playing in public in 1847 and died in 1886. It is reasonable to suppose that he never had his piano at a Steinway in public but of course he had one at his home in Weimar, from 1870 on.

Our pitch is today: A440, C523.25. This is the standard since 1859. Before that we had A435—yes, as long as I can remember in the A435—since years.

Since Liszt must have played in public on Pleyel and Erard pianos, I would guess they would be around A430 and A435. These old pianos had no iron frames and could not have stood the strain of A440. The difference between tuning at A435

and A440 would be a couple of thousand pounds at least. Liszt's Steinway at Weimar was of course A435.

Would be glad to have Mr. Smith drop in when he is in New York and look over what source material I have.

THEODORE E. STEINWAY

### Extraordinary Musical Diplomacy

The Overseas Motion Picture Bureau of the Office of War Information has hit upon a plan to celebrate the liberation of Italy by the Allies through a singular musical bond. It is a thirty-five minute film entitled, "Arturo Toscanini," presenting the Maestro, the NBC Symphony Orchestra, Jan Pearce, Metropolitan Opera tenor, and the Westminster Choir. The film opens with a scene of the very beginning of Verdi's *La Forza del Destino* and closes with his *Hymn to the Nations*, which the master wrote in 1862. The picture gives shots of Toscanini at his American home in Riverside, New York; and Captain Burgess Meredith tells the efforts of great Italian refugees in America in combating Fascism. One feature is Toscanini's arrangement of *The Star-Spangled Banner*.

It is difficult to imagine a film that could do more to arouse in the hearts of the people of Italy a feeling of unbounded gratitude for America's part in the liberation of Italy from the deadly assassin. This piece of musical diplomacy will outweigh millions of words and arguments.

#### TOSCANINI SPEAKS FROM THE HEART

The new film, "Arturo Toscanini," now being shown in Italy is a masterpiece piece of international diplomacy, in which the great Italian conductor sends a message from America to his compatriots in Italy, liberated by the Allies from the tyranny of the Nazis and the Fascists.

### How Can I Raise My Income?

(Continued from Page 506)

teacher, but this is only reasonable if the former is to give grades as a member of a faculty. Being affiliated with the school system gives one prestige.

The teacher who belongs to both state and national music teacher's associations is well informed in the conventions instructive, stimulating, and profitable.

In fact, the progressive teacher is ever the student of music; he learns more in order to give more, and thus he improves his pupils. He enlarges his personal repertoire every year and also performs an public.

Minnie Strain Tatum  
Simsboro, Louisiana

Teach useful materials; something which will meet the demands of the general public. Strive always to teach the fundamentals, so that the student may acquire the proper musical foundation.

WITH THE INCREASE of string instruction in the public schools, the improvement in group teaching methods has become imperative. When a large number of students are being taught at the same time, the question arises whether it is possible to maintain within such a group a high quality of individual playing. For, although the production of instrumental players has a great value, it is justified only if it does not prevent the growth of the exceptionally talented student to the highest possible level. Lumping dozens of beginners into "orchestras," regardless of age and talent, without giving them a thorough preparation in handling their instruments, will not bring success. A good orchestra is composed of good individual players; hence, instruction must be specific as well as general.

String classes for beginners should be as homogeneous as possible. Violas, violas, and violoncellos profit more if they are taught separately the very beginning. If this is impossible, time should be devoted to each section to deal with its specific problems. Another ideal requisite is homogeneity of age and musical talent. Extreme variation in the same class makes the work harder and less beneficial.

A standard of musical taste should be established. A graded pitch and rhythm test may be given prior to any musical training in order to determine the student's fitness for a particular class. A minimum standard should be required even for the least promising group. The ability to sing by note, to recognize the difference between two simple and unlike motives, and the ability to reproduce by clapping, simple rhythmic groups, may be regarded as the minimum requirements to qualify for a violin class. Students with serious talent deficiencies should not be accepted because they will hinder the entire group in its advancement; sooner or later they will drop out, anyhow—an action always harmful to the class.

A slight selection based on a simple talent test makes the work easier and more efficient without preventing too many students from participating. Usually three-fourths of all children above the fourth grade will pass such an ear test, offering an ample number from which to select students. A more serious loss in participation is caused by the ignorance of otherwise desirable students. Even the most talented will not show interest in the serious study of an instrument if they have not been exposed to some sympathetic experience in connection with the particular instrument. Children usually want to learn an instrument played by some older person for whom they have shown a great deal of respect.

#### Creating a Desire for Learning

In localities where violin playing is a tradition, the teacher has an easy job; but where string playing is unusual, a sympathetic attitude should be created by attempting to organize classes. In many communities the latter condition prevails at present. Schools in most localities have concentrated so strongly on the band, that string music has faded out completely. In order to improve this situation, string playing should be demonstrated often to prospective students. A string ensemble from a nearby college, or an able solo player, can do miracles in preparing the ground for a future string program. Such demonstrations should be kept on the level of the audience.

Class teaching can be very successful for beginners if the teacher can give full attention to each individual student. In the first stage of study, manual assistance by the teacher is necessary to help the student acquire a correct position and bowing. Naturally, attaining to this would be troublesome if the class is too large or if the teacher must play the piano. On the other hand, a piano assistant or a violin classmate is of great help assuming that he is able to play in time and can do a little harmonizing; he not only keeps time but helps the beginners in their intonation. A pianist-assistant gives the instrument a more definite tone quality to another to help and direct them in doing things right.

After a satisfactory control over the instrument is

## Class Teaching of the Violin



PAUL REISMAN

by  
Paul Reisman

gained, less and less piano accompaniment should be used, to avoid any development of "piano dependency." Children who are completely dependent on the piano, after the first year every member practiced from three to twelve hours weekly, besides work at class lessons. After eighteen weeks of study, private lessons were introduced to the most promising students, who received one half hour per week in place of one class lesson. Some members were exchanged between classes from time to time in order to maintain unity.

The classes were trained on a plan by which the elements of technique were itemized and taught separately. After the single elements were completely mastered, they were put together in various combinations. Thus the functions of the left hand and that of the bow arm were taught. Furthermore, note-reading was isolated for a while. Children were taught to read the instrument properly, to bow on open strings (without notes), to use their left fingers (*pizzicato* exercises), to read music accompanied by rhythmic exercises (marching, clapping, etc.). It was wise to let him read the notes. Later, when notes were used, the music was first sung and clapped, then played *pizzicato*, and finally with the bow. To avoid confusion at the start, only the two middle strings were used for several weeks.

Only uniform material was used for several months, with piano accompaniment. Part-playing has not much value if introduced too early. At the beginning, the time should be spent on the foundation of accurate technique. It is wise to let him develop a sense of rhythm and pitch. No time should be wasted at this stage on learning something too difficult. Part-playing can be gradually introduced later on, when the student can read well. The use of piano accompaniment will prevent a sense of monotony when playing in unison. In a class, children get as much satisfaction from playing the standard violin pieces in unison with piano accompaniment as they do from solo playing.

Students appropriate pieces more if they stay some exercises alternately with the more pleasing music material. Playing pieces alone offers a one-sided diet and reduces their appreciation. Students playing in unison were often called upon to play. Often the group played *pizzicato* while one played with the bow, thus checking on one and occupying the rest of the class at (Continued on Page 542)

#### VIOLIN

Edited by Harold Berkley



## Where do Scales Come From?

Q. Will you explain to me why there are so many different names and versions of the minor scale? The different writers on musical theory disagree with one another about the naming of the scales, and in the case of the so-called "melodic" form one of my books even prints a descending scale that is different from the ascending one. Why don't the theorists make up their minds and get together on this?—G. L. G.

A. Your difficulty is a natural one but your blast at the music theorists is a bit unfair. Your assumption is that it is the theorist who makes the scale, but as a matter of fact the theorist has nothing to do with it. Music theory is simply an organized and codified record of usage, just as a dictionary is; and a scale is simply an attempt to devise a system that will record the usage of those who compose the music. Song existed for many years before ever a musical scale was formulated, and the earliest theorists merely tried to catch the tones that were used in the songs of the day and put them into a regular series, ascending and descending. The reason for the different descending forms of the melodic minor scale is simply that those who invented melodies found by experience that the musical effect was better that way, and the reason the harmonic form is the same both ascending and descending is that this form came into existence during the development of instrumental music, and particularly during the rise of the monophonic style. (The monophonic style, or harmonic style, is essentially melody accompanied by chords, as contrasted with the polyphonic style which consists essentially of a melody accompanied by other melodies.)

Does this help you? If not, then the only other advice that I can give you is that you study both music theory and early music literature assiduously so as to get a little deeper down into our subject.

## Shall I Attend a Liberal Arts College or a School of Music?

Q. I wish to ask your advice about my education. I have studied piano and violin now a beginner in organ. I sing in a church choir and have been asked by the choir director to become her future assistant. I am eighteen years of age and graduated from high school in 1942. During my high school years I took a secretarial course, but I wish to continue my life work. Here is my problem: I have been advised to go to a well-known university for a Bachelor of Arts course studying music privately at the same time. I do understand that a liberal arts education is a great advantage to an individual, but I feel that I must attend a music conservatory if I am to gain a complete musical education. I would have to try for a scholarship, as I could not afford to attend a conservatory otherwise. What do you think I should do?—A. F.

A. My advice is that you work up a group of piano pieces and then seek admission to a number of music schools. Music conservatories have at least a few scholarships and if you are really good, there should be no trouble about finding such a conservatory.

Please do not misunderstand my attitude toward college education. I am strongly in favor of liberal education, but I believe firmly that if one is to be in only one of the fields of music, one of these areas around music as a core,

## Questions and Answers

Conducted by

Karl W. Gehrkens

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

rather than to be content with such incidental music courses as the college may be willing to give credit for. Actually, I am interested in two kinds of college music. I like to think of a college course as "liberalizing"—it should be an experience that broadens the horizon of the student, gives him a chance to dip into a number of fields in addition to delving deeply into some one area. For the average college student who is majoring in English or history or science, a few courses in music, including some actual study of playing and singing, will be a genuinely liberalizing experience, and I am hoping that in time all colleges will not merely allow but will encourage such an excursion into the field of music. I am thinking now of the student who is not planning to be a professional musician but who does music because he likes it, because it makes his life richer and more satisfying.

But there is a second type of college music; namely, the course which is planned for the professional musician, the public performer, the private teacher, the church musical director, the music educator in school or college. This person needs to broaden his horizon, too, of course, but first of all he needs to dig down deep and establish his roots firmly as a musician. As a matter of fact, this person needs to have studied music rather intensively long before he comes to college. But, having graduated from high school where music was one of many activities, he now expresses himself in an intensive attempt to master the structure of music, to familiarize himself with its history and literature, and to make himself the master of the particular medium of expression that he has chosen for himself. All this must for the next four or five years constitute the core of his life, but if during this period he can also make brief excursions into other fields—English, languages, history, science, other arts—so as to broaden his horizon and enrich his life, he will be a finer person and probably a better musician for the experience. Music, however, is so demanding a mistress that it will be necessary as a musician he must be willing to give up the doing of so many other things which, although interesting and valuable, would interfere with his development into a fine musician.

Many college educators do not understand the difference between majoring in music and majoring in English, science, or mathematics. They apply the same standards to the prospective musician as to the future doctor, lawyer, or housewife. Here they are wrong. It is possible to wait until one's second year one of these other fields, and still make

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 pseudonyms given, will be published.

a success of it; but if you are to be a fine musician you have to start early and keep going. In most fields one may devote from a quarter to a third of one's time to the major subject and still emerge as a successful career man. But in the case of music, the three-fourths of all his time in working at his major subject if he is to be in the sense a master of it. It is the failure of the college administrator to recognize this difference that makes the going so hard for the musician who is attending a liberal arts college. And it is the failure of the head of the music school to recognize the life-enriching value of these excursions outside the field of music that is responsible for the fact that so many musicians are self-centered.

There is much more that I could write on this subject, but I have already given more space than any one question should occupy on this page, so I will stop at this point even though I have not completely answered your very pertinent question. Summing up, I will say that in general the liberal arts college offers too little music, and the professional music school too few "cultural" courses. Conditions being what they are, I advise the musician who wants to be a professional musician to attend a conservatory of

music—if possible, one that is connected with a liberal arts college.

## Shall I Teach Now or Wait?

Q. I have played the piano since I was nine and am now twenty-one. I love music and have been playing four or five pieces and studying harmony. I have been told that I should be a great help to my community if I took some piano pupils. But I hesitate to do it and should like to advance to the next step.

A. You have asked me a question which is very hard for me to answer. I have always contended that a prospective teacher must have at least a reasonably good musician before beginning to teach, but in your case these seem to be two things against waiting. The first is the fact that those who want to take lessons would probably have no other opportunity of studying music; therefore, they must either have you as their teacher or no one. The second is that you yourself would probably learn a great deal from your teaching experience and therefore your own progress as musician and pianist would be greatly speeded up. On the whole, as a human being, I believe I advise you to begin teaching. But be sure to intensify your own study and practice!

## Can a Girl With Only One Hand Study Music?

Q. I have a girl who ranks among the first three in her class in classroom singing and who has learned to play with pleasing proficiency an alto horn in our school band. She has had some instruction in piano but has only one hand. The major subject and minor subject she has chosen to study is as to how to help her. I have arranged some of the simplest pieces in THE ETUDE for her right hand alone, but this seems to be inadequate and I am wondering what you would suggest. Was it not Maurice Ravel who wrote a concerto for left hand alone for a friend who lost an arm in World War I? This is a question of concern to me. Dr. Gehrkens, and I will certainly appreciate your help.—J. P. C.

A. It seems to me you are handling the situation with a great deal of intelligence, and I commend you both for your attitude toward this girl and for your pedagogical sagacity in having her study both an orchestral instrument and piano. An orchestral instrument will give her a plenty of practice in ensemble playing as well as a fine type of social experience—which will have a tendency to keep her from developing an inferiority complex as many handicapped children do. And the piano will provide her with a rich musical experience that will help her become a better musician and a more effective listener. The fact that she is more than ordinarily intelligent is all to the good, and it may be entirely within the possibilities for her to do so well with music that she will want to consider it as a professional field later on. There is no hurry about this, however, and for the present I advise you merely to take an optimistic attitude toward her study of piano and a wind instrument.

There is available a fair amount of material for right hand alone, but a good deal of it is difficult—like the Ravel concerto that you mention. However, I believe there is also some easy material, and I advise you to write to the publishers of THE ETUDE for a selection of the easiest pieces and studies for right hand alone. By making a selection of these pieces, you also suggest some additional pieces for her, should she get on very well, and in spite of her great handicap I believe you will be able to help her to live a happy and useful life.

A DREAM may help a composer create a musical composition. When the subconscious mind has been saturated with a problem with the fundamentals of musical ideas, these may crystallize into a dream. The well-known composer and violin virtuoso, Giuseppe Tartini (1692-1770), conceived his "Devil's Trill" (*Trillo del Diavolo*) Sonata in a dream. The master himself told the story to Lalande, French astronomer, who published a book on his voyage to Italy in 1768:

"One night I dreamt that I had made a bargain with the Devil for my soul. Everything went at my command; my novel servant anticipated every one of my wishes. Then the idea suggested itself to hand him my violin to see what he would do with it. Great was my astonishment when I heard him play, with consummate skill, a sonata of such exquisite beauty as surpassed the boldest fancies of my imagination. I felt me, and I—awoke. Seizing my violin, I tried to reproduce the sounds I had heard. But in vain."

Tartini looked upon the whole which he composed as a result of this dream as the best he ever had made. He emphasized the fact that he was not able to translate the music of his dream into the composition, in its full beauty. He called it "The Devil's Sonata." The manuscript hung over the door of his study as though it were a protection against future visitations of the unholy one.

Creative workers—musicians, writers, painters, scientists, etc.—suddenly have ideas that they suddenly and unexpectedly found in a dream the solution to a problem, or the motive for a new work of art which, in spite of their efforts, they had been unable to find for days or weeks while awake. Such dreams sometimes seem like gifts from heaven. The mind is by no means a vacant vacuum when the body is asleep. Quite a few artists and scholars believe they do their best thinking while they are sleeping.

The British scientist, Charles V. Boys, who constructed one of his famous machines after the apportionment of the idea in his dream, tried to give an account of his dream, but he was unable to do so. The connection, "It is nothing more," he said, "than having the mind saturated with a subject and then—if your mind is on it—thoughts come to you, not by direct intention, but out of the sky, out of nowhere."

## "The Night Man Has Done All That!"

There are many people who cannot remember anything of a dream. They do not have any recollection of what they have dreamed.

It is observed, by noting their restless behavior in sleep, must assume that they had been dreaming. Good memory for the content of a dream is a great asset. Only those dreams can be used which are remembered by the conscious mind. Mozart had a remarkably good dream memory. He is said to have used his musical dreams repeatedly in his compositions.

Voltaire, the French philosopher, reported that he had composed poems during his dreams, and, as he emphasized, they were actually not the worst of his poems. Benjamin Franklin is credited with having conceived important ideas during his dreams.

André Ernestodiste Grétry (1741-1813) had frequent dreams to which he liked to attach prophetic meanings and which, on the other hand, he used

several times for his musical works. He said of the unconscious continuation of the day's work during sleep: "When an artist who is occupied with a great subject goes to bed at night, his brain continues to work out things in spite of himself, whether he is asleep or only half asleep. Then when he awakes and goes to his study, he is astonished to find all his difficulties are solved. The night man has done all that; the day man is left with nothing but a scribble."

Goethe, upon various occasions, expressed the same opinion. He was a sharp-eyed observer of nature in general, and of human nature in particular; not of his own kind of human nature. The first idea of the great poet, "Prometheus" came to him in the course of a dream. He says of his creative activity that what he noticed while awake during the day often developed at night into regular dreams. Then when he opened his eyes in the morning, there appeared before him either a wonderful new whole story, or else a part of a story which already had been present.

Grétry never missed the opportunity of finding the melody which was given him in a dream. He was quite aware of the rarity of ingenious musical invention. He made the interesting remark that he composed many times in his dreams, but he never dreamed, every morning, but to discover a melody, to put one's hand on the exact spot—the living, hidden spring from which is to issue forth the true acoust of nature—that, too, may need much labor, but it is labor of

another sort, and one has no certainty that it will have any result.

There is a fundamental difference between the promotion of a work during sleep and during a dream. Sleep furthers the creative work by resting the brain; the conscious waking mind, when it is improved, and it is good for the work. But no inking of that which goes on during sleep breaks into consciousness. However, matters which are seen in a dream are able to break through into the clear consciousness of the waking individual. There is a bridge from dream life to waking thought. The difficulty lies in the crossing of this narrow bridge. Usually the dream disappears into the unconscious as soon as the sleeper wakes. Only part of the brain rests during sleep. Some parts of the brain do not go to sleep but continue to function. This is particularly true after overstimulation or overexertion. The German poet and novelist Paul von Heyse (1830-1914) has emphasized that a thrilling mental experience appeared to him during a dream and that he used it nearly unchanged in one of his books. He dreamed that he was strolling with a friend through the main street of Sestri Levante, a town at the Italian Riviera. They entered the church, and found a tombstone on which the corpse of a beautiful woman about forty years old was placed. The sexton of the church told the two visitors the life story of the dead woman, a duchess, and it was so unusual that the poet's friend said: "That is true fiction, and a marvelous romance at that." This remark saddened the poet—all this in his dream—because his friend had in this way taken possession of the material although he himself was not an author.

## A Remarkable Instance

After waking the story was so alive in the poet's imagination that he wrote it down immediately. On the same day he visited his friend and told him of the dream. Half jokingly he said that actually he ought to leave the story to his friend, as he was the one who first called his attention to the material. Laughing, the friend renounced this privilege. Von Heyse added to the dreamed material which, upon publication as a novel, was called "Madam Duchesse" (*Die Frau Marchese*). Trenchen has some words for "word the dreamed report of the sexton; even long names had remained in his memory from the dream. Also Robert Louis Stevenson conceived several of his stories in dreams, particularly the clear "Dr. Jekyll and Hyde." (Continued on Page 546)

## "It Came In a Dream"

Great Creators Find Inspiration in the Subconscious

by Dr. Waldemar Schweisheimer

"Dreams are true while they last, and do we not live in dreams?"

Tennyson ("THE HIGHER PANTHEISM")

Do you believe in dreams? Your Editor does. He does not refer to the dreams of prophecy which the oracles of old interpreted as part of their sacred trade. He is convinced, however, that this thought-provoking article by a well-known Viennese physician is by no means based upon a fabric of thin air. For many years he has realized that the regular editorials on musical, artistic, educational, and technical subjects were out of place in the hallowed moments of mystery attending the Nativity. Accordingly, for the December issues, he has written verse in place of these editorials, some of these being put in a state very near somnambulism. Two were found upon the writing table in his study of home, with only the barest dream recalled. One was found in the morning as an incredible surprise. However, in this latter instance, there must have been an erased period of semi-consciousness, as the fluorescent desk light was found still glowing when morning came.



GIUSEPPE TARTINI



# The Great Advantage of Music Study for Children

by Eugenia Webster

Eugenia and Winifred Webster, duo-pianists, have conducted a highly successful school of music in Harrisburg, Pennsylvania. While the school has developed the work in advanced piano playing, it also has made a specialty of work in the primary grades.

Miss Eugenia Webster reports that she has found it most necessary to convince parents of the necessity for beginning musical instruction as early in the life of the child as feasible. Since writing this article, she has become a WAC and as The Etude goes to press, is located in Atlantic City, New Jersey.

Lieut. Charles Cooke, author of the very successful "Playing the Piano for Pleasure" (who, by the way, is in no way related to the Editor of The Etude) adopted this article and suggested that Miss Webster send it to The Etude.—Editor's Note.

AFTER TEN YEARS as a private piano teacher in a small city, the writer has become more and more firmly convinced of the importance of musical education. One of the reasons when it was thought that only those with special musical talent should study. Many times those less gifted work harder and, in the end, play much better than those more talented. Most persons of average intelligence have an inborn love of music and the ability to perform well. By that we do not mean that they are limited to simple melodies, but that they can learn to play the important musical compositions not only passably, but actually in a very acceptable manner.

Surprisingly enough, in the matter of practice, the adult is, as a rule, the chief concern of the teacher. Children will practice. The years of childhood are the ones set aside for learning, and children will accept practice just as they accept study, according to their individual inclinations. But the adult who wishes to learn is a different matter. Remember, he is now away from school, presumably through with scholastic study, and earning his living. Perhaps he did not have the opportunity to study music when he was young. Now, however, he feels that he can pay for his own lessons and satisfy his, at yet unfulfilled, desire to play. At this stage he finds that he has many more demands on his time, demands which he feels must come first. That is where his self-discipline comes in. He can learn to play, but he must put himself on schedule and make time for the necessary practicing.

## Too Much Play?

This is why it is so vital to have the study of music begin in childhood. If a good foundation has been laid, it is easier, when one is grown, to pick it up and go on, whereas the adult who must learn from the beginning has a much harder row to hoe. He must start as any child does, because there is no short cut to learning. He must learn his notes on the music and on the piano. Because he can use his mind more independently, he will learn this much faster. But there is the problem of his hands. His bones and muscles are set and firm, and cannot react with the ease they should. However, with the will to do it he can learn, and that very quickly.

The problem with a child is different. In the first place, in this day and age, we find the accent not so much on learning and industry, as on recreation and



WINIFRED AND EUGENIA WEBSTER

play. In the past few years the pendulum seems to have swung to an extreme on this. Every parent wishes his child to have a happy childhood. Naturally! But does a happy childhood depend upon playing all day, or upon learning to sit oneself for a life which can be lived to the fullest only by developing an inquiring mind and the ability to concentrate?

So many teachers have come out with so-called "new" methods: "Learn by note." "Learn each note separately." "Don't drill the poor little things; they won't like it." Much of this no doubt is nonsense. We, of course, are not going to make things needlessly hard, as was done sometimes in the past. Certainly we will sugar-coat the tiresome scales and drills as much as possible. But the fact remains, they must be learned. We should make them interesting, certainly. But we should also see that they are practiced.

Then, too, music is a subject which definitely needs individual instruction. Class work can be used also, but it is more effective in conjunction with private lessons. Here is one place where the child needs all the attention of the teacher. Minds work differently. There is a difference in aptitude. The hands are shaped differently. The ear is different. All these factors must be considered.

The approach is of the greatest importance, with complete understanding and cooperation between the parents and the teacher. How is a child to be interested, when the parents say they never cared for music; that they never would practice when they "took" music lessons? One of the saddest things that can happen is for the mother of a child eager to have

lessons to say, "All right, you can take lessons, but if we ever have any trouble about practicing, you must stop, because I am not going to fight to get you to the piano!" Immediately a thought is raised in the child's mind which would never be there if it were not suggested by his parent. It makes practicing a bugbear, which it never should be.

The parents who most successfully help their children to study music are those who put them on a regular practice schedule. The best time, if possible, is in the morning before the child goes to school. Otherwise, it is just before or immediately after dinner in the evening. In the average home, where the piano is in the living room in which the whole family congregates, some consideration should be given to the practice period. The family must be patient and must not object to hearing the sometimes (to them) tiresome sound of scales. These are necessary to a thorough training and must be sympathetically endured.

On the other hand, it is wise to try to get the practice period in at a time when the family will not be there. In some cases, however, this is not desirable. Consider, for example, the child who does not like to be alone, but who will work better if he has company. The parents should understand this and be satisfied to be in the room with him, quietly following their own pursuits, but lending moral support by their presence. Again, there is the child who can work better if he can have privacy, with no interruptions.

## The Choice of a Teacher

When the child is old enough and the parents have decided that he should begin his study of music, careful consideration should be given to the choice of a teacher. Don't let him begin with just any teacher who, perhaps, may be instructing the little girl next door, unless you are sure he is the best available. And don't think the fact that he has been graduated from a well-known conservatory qualifies him as a good teacher. Not at all. Good teachers are born, not made. Perhaps someone with less training is a much better teacher, and can guide your child to a real love and appreciation of music more successfully than the person with many letters after his name. Also remember that the basic training is of the greatest importance. Don't decide to begin with So-and-So because he charges less, and you want first to see how your child makes out. That poorer teacher may be a fatal mistake and ruin your child's chances of ever learning to play well.

One of the best times to have a child begin his study of music is at the end of the school year in June. This gives him two months in which to get a really good start before he goes into his first complete term and his new adjustments in school in September. If possible, have him take two lessons a week for at least the first month. There is so much to learn, and so little can be taught in the first few lessons that he will not have enough to practice for a whole week. The result will be that for the last four days of the week he will say that he does not need to practice because he knows his lesson. He will be quite right! Of course, going over it would be of great value, but children get tired of that and need more variety. The ambitious child probably would try to go on alone.

Cooperation between parents and teacher is essential. There can be, however, the wrong kind of cooperation, which actually becomes interference. There is the overzealous mama who, in her eagerness to help, becomes a hindrance. She sits with her child to help him practice, and it never occurs to her that the teacher has his definite methods, which perhaps Mother does not understand. The result is that when the pupil forgets for the moment what the teacher has explained, as can very easily (Continued on Page 547)

## AUTUMN SONG

Ralph Federer, who was graduated from the School of Music of West Virginia University and who later studied at the Pittsburgh Musical Institute, Carnegie "Tech," and with Ernest Hutcheson, is a very active teacher. After ten years of experience in radio work he started in to compose and at once revealed a very fine melodic and harmonic instinct. *Autumn Song* is one of his most individual compositions. Grade 4.

RALPH FEDERER

Moderato M.M. ♩ = 63

Copyright 1943 by Theodore Presser Co.

SEPTEMBER 1944

British Copyright secured

517



Più mosso: poco agitato

*mp* la melodia cantabile

*mf* *poco a poco* *cresc.* *ed accel.* *f*

*pp* *quasi cadenza a piacere* *molto rit.* *Fin. al Fine*

*appassionato*

*rit.*

## TREES AT NIGHT

This nebulous little piece gives fine opportunities for contrast and delicate *pianissimos*. While requiring deliberate treatment, the rhythmic flow never should be lost. Mrs. Ogle is State President for North Carolina of the National League of American Pen Women. Grade 3-4.

Drearily, with a swaying motion

M.M. = about 96

LOUISE GODFREY OGLE

*mp* *poco cresc.* *mf*

*poco dim.* *mp* *cresc.*

*f* *espressivo* *dim.* *a little faster* *mf* *pp* (echo)

(echo) *pp* *mf* *p* (echo)

*Ped. simile* (echo) *mf* (echo) *pp* *mf* (echo) *p*

*a tempo* *rit.* *cresc.*

*mf* *poco dim.* *cresc.*

*f* *espressivo* *dim.* *l.h.* *calando* *pp*



# 

Some timid players will exclaim, "Six flats! Three staves! All those runs!" and not even attempt this piece. As a matter of fact, the difficulty is largely in the reading, but the melody is written on another staff to make reading easier. In six flats (G-flat), the black keys make reading much easier than this same piece would be in the Key of C. The pedal is as important as the key-board in this composition. Remember, Saint-Saëns said, "The pedal is the third hand." Lake Koronis, named for an Indian maiden, is located in Minnesota. Grade 5.

Koronis sings as she glides over the water  
Moderato con moto M.M. ♩ = 56

MYRA ADLER

*mf* la melodia marcato e legato

R.H. 1 3 3 3 R.H. 1 R.H. simile

Water music

*p* a tempo

*rit.*

*pp*

*cresc.*

Mists rolling out

*dim. e rit.*

*a tempo*

R.H.

Copyright 1943 by Theodore Presser Co.  
520

British Copyright secured  
THE ETUDE

*mf*

*Ped. simile*

*a tempo*

*rit.*

*pp*

*f*

Winds whispering in the trees

Più mosso M.M. ♩ = 76

*p tempo rubato*

*Fine*

SEPTEMBER 1944

521



*a tempo*

L.H. R.H. 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

*pp* *rit.* *L.H.* *mp* *Vivo* *f* *cresc.* *8* *7* *D.C. al Fine*

Grade 3.

# TROPIC CLOUDS

HAROLD LOCKE

Allegretto moderato M.M. ♩ = 132

*mp legato* *rall.* *Fine* *mf a tempo* *rall.* *D.C.*

Copyright 1944 by Theodore Presser Co.  
532

British Copyright secured  
THE STUDENT

## SUN OF MY SOUL

This piano arrangement by Clarence Kohlmann of the well-known hymntune, *Hursley*, is one of his very successful "Concert Transcriptions of Favorite Hymns." Grade 31.

VIENNA, c. 1774  
Arr. by Clarence Kohlmann

Moderato

*mf* *Con brio* *mf marcato melodia* *cresc.* *dim.* *pp*

Copyright 1942 by Theodore Presser Co.  
SEPTEMBER 1944



# PRELUDE

See lesson by Dr. Guy Maier in "The Technic of the Month" elsewhere in this issue.

Cantabile M.M. ♩ = 92-116

F. CHOPIN, Op. 28, No. 21

## THEME FROM PIANO CONCERTO IN B-FLAT MINOR

Although this rich and luscious theme is one of the most appealing in the great symphonies and has been well known to musicians for years, it was not until it was made a part of the music for a popular moving picture that it reached millions. Mr. Levine's arrangement is simple and effective. In the score this theme is first given by the cellos against a background of *bravura* *ff* chords played on the piano, and a little later appears in a very full and rich *bravura* treatment on the piano itself.

P. I. TCHAIKOWSKY

Andante non troppo e molto maestoso M.M. ♩ = 84

Arranged by Henry Levine

Copyright 1942 by Theodore Presser Co.  
SEPTEMBER 1944



*f*

*ff*

*p*

*mf*

*Ped. simile*

## BAGATELLE

FROM ELEVEN NEW BAGATELLES

Beethoven's *Eleven New Bagatelles*, Op. 119, is one of the most interesting sets of short piano pieces of his day. This is Number 3 of the series and is in the style of a German round dance, known by the French term for German, "Allemande." It must be played happily and lightly, with very careful attention to all marks of expression and phrasing in both hands. Grade 3-4.

LUDWIG van BEETHOVEN, Op. 119, No. 3

*p*

*f*

*Cresc.*

*dim.*

*p*

*Coda*

\* From here go back to the beginning and play to §; then play Coda.

SEPTEMBER 1944



# LOLITA SPANISH DANCE

SECONDO

HEINRICH ENGEL, Op. 4, No. 6

Con spirito M.M.  $\text{♩} = 72$

Copyright 1904 by Theo. Presser  
528

THE ETUDE

# LOLITA SPANISH DANCE

PRIMO

HEINRICH ENGEL, Op. 4, No. 6

Con spirito M.M.  $\text{♩} = 72$

SEPTEMBER 1911

529



# WHY CAN'T I?

Words and Music by  
LILY STRICKLAND

## Allegretto semplice

*mf*

1. Here is a lit-tle song that I have made for  
2. The birds that sweet-ly sing, with joy our hearts all

*mf*

you, just you, It's not so ver-y long, but says my heart is true, is—  
thrill, all thrill, Their song's a sim-ple thing, yet mel-o-dies dis- till, dis-

*accel.*

true;— It's just a sim-ple thing that an-y-one can sing, And good-ness knows I hope they  
till;— For they can't help but sing of joy in each new spring, Or tell what makes their hearts all

*accel.*

*cresc.* *poco rit.* *rit.*

do;— For if they sing my song, you'll hear it all day long, And know I made it just for you.  
glow;— They have no words to tell of Spring and its sweet spell, To sing their joy is all they know.

Copyright 1943 by Theodore Presser Co.  
530

British Copyright secured  
THE KNUDE

## Allegretto

*mf*

In the spring birds all sing sweet-est mel-o-dy, On the wing songs out-fling of their ec-sta-sy;

*mf*

*poco rit.* *cresc.*

If the birds who have no words, sing their songs so well, Can't I do as much for you and my stor-y tell?

*poco rit.* *cresc.*

*f* *rit.* *rall.* *1*

For you know I love you so, And my heart is true!

*f* *rit.* *rall.*

*2*

true!

SEPTEMBER 1944







Grade 2-3.

Lively M.M. ♩=84

EDNA B. GRIEBEL

Copyright MCMXIII by Oliver Ditson Company

Grade 2.

Moderato M. M. ♩ = 132

ANITA C. TIBBITTS

Moderato M. M. = 132

*mp*

*poco rit.*

*Fine*

*mf*

*l.h.*

*r.h.*

*D.C.*

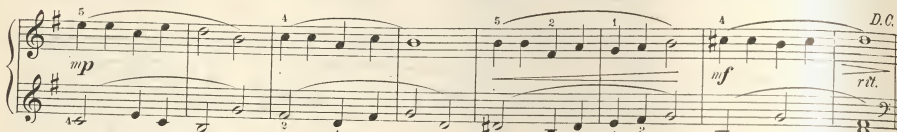
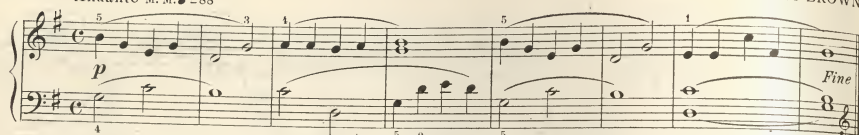


Grade 1.

## GO TO-SLEEP, MY DOLLY

Andante M. M.  $\text{♩} = 88$ 

LEWIS BROWN



Copyright 1944 by Theodore Presser Co.

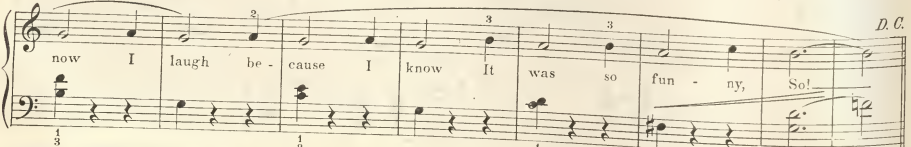
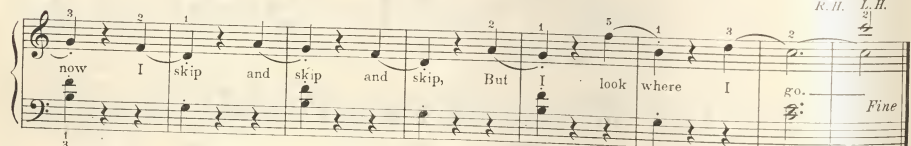
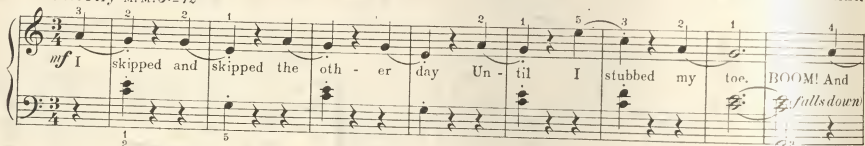
Grade 1.

## SKIPPING

Merrily M. M.  $\text{♩} = 72$ 

British Copyright secured

MAUD H. MOSHER

Copyright 1944 by Theodore Presser Co.  
536British Copyright secured  
THE ETUDE

## The Technic of the Month

Conducted by Guy Maier

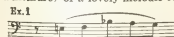
## Prelude in B-flat Major, Op. 28, No. 21

by Frédéric Chopin

WHETHER Chopin intended or not, his juxtaposition of the gorgeously colored B-flat major Prelude with the sombre chord Prelude in C minor makes the sharpest possible contrast. After the funeral despair of No. 20, the heavens are touched with the first glow of sunset—soft shimmering colors which (in Measure 17) are miraculously transformed into triumphant cloud masses marching over the firmament in dazzling procession. After the climax (Measures 39-40) the spectacle fades swiftly. Rose mountains and wine-colored sea are enveloped in the cloak of night. . . . Two final chords breathe benediction.

The light of hope shines throughout the Prelude from the radiant opening to the aspiring recitativo of the final measures. . . . And again, what a breath-taking contrast Chopin achieves with the headlong and turbulent Prelude in G minor which follows.

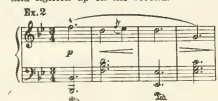
The student must first reduce the Prelude in B-flat major to its musical essentials, which are: (1) recognition of the two-measure rhythmic flow, the first measure strong, (up-touch); the second weak (down-touch); (2) comprehension of the rhythmic shape and melodic pattern of the theme which persists throughout the piece, in spite of the rich tapestry of accompaniment; (3) thorough grasp of the formal and tonality construction of the Prelude. For example, Measures 1-16, B-flat major with brief "excursions" to other tonalities; Measures 17-32, abrupt change to G-flat major with the sudden *plianissimo* and the F-flat in Measure 26 (a stroke of genius!); then the surprise modulation to B-flat major instead of the C-flat major in Measure 33; . . . the magnificent climax in Measures 39-40 with the theme striving for mastery over the massed forces of powerful pedal point and aggressively thrusting inner voices; and finally, beginning with Measure 45, the subsiding coda with fragments of the theme, and six left-hand repetitions with an added variation at the end for good measure! of a lovely melodic curve:



like the soft tint of a sunset color which survives after the other hues have faded. Many pianists never play the Prelude well because they are so concerned with the "trees" of the left-hand accompaniment that the "forest" of rich melody passes unseen (and unheard). . . . At first, therefore, it is essential to study the Prelude basically, as we have indicated in Ex. 2.

As you play this, count "one, two" by whole measures—one count to a measure;

always stress the first measure slightly and lighten up on the second.



Reduce the entire Prelude, including Measures 32-40, and the coda to this design. Do not start to work at the eighth-note accompaniment until you have memorized and mastered the piece thoroughly in this form. Decide minutely on your plan of interpretation—how to play the theme, what touches to use, what dynamics to employ, where to contrast, where to subside.

Then begin to practice the accompaniment alone. . . . Note that in several places I have suggested some slightly "revolutionary" fingering—to this facilitate the legato and to ease the awkward spots. In playing the accompaniment, left or right hand, a high wrist and gently rolling forearm will help.

Other items: I have given a wide metronomic margin (7-92-116) because the natural surge of the Prelude from the calm beginning through the majestic middle section and back again to the quiet coda compels acceleration and variation of tempo. . . . Note from the beginning that the melodic curve of each four measures usually has its strongest stress on the third measure. . . . Note also that if a powerful bass octave (G-flat) is played at the beginning of Measure 17, instead of a single note, a stunning effect can be made by holding down the damper pedal from here to the last part of Measure 32. . . . Be sure to start Measure 33 softly and build the crescendo in "blocks" of two measures. . . . Be sure also that the dotted half notes in Measures 50-53 take precedence over the inner voices, for they are important fragments of the theme and must be easily identified as such. . . . Even the "benediction" is thematic (has two measures). With this month's selection we bid a reluctant farewell to the Chopin "Preludes." The other twelve will have to wait for another time. . . . Meanwhile, many surprises are in store for Technic of the Month addicts. . . . The first one will be "sprung" next month. . . . Watch for it!

TODAY'S GREAT PIANO



One by one the great musicians of the present generation choose the Baldwin. This choice is made by tone and touch rather than by tradition. While the makers of the Baldwin respect tradition, they do not rest upon old laurels—ceaseless search for perfection is continuous. So the golden tone has become richer, the effortless action even more flexible, and the interpretation of fine music more faithful.

This perfection is yours—yours even though Baldwin is effectively converted to production for war. There are now, and will always be Baldwins. . . .

THE BALDWIN PIANO COMPANY • Cincinnati  
Also built by BALDWIN—HAMILTON, HOWARD AND ACROSONIAN PIANOS

A UNIQUE MUSICAL THEORY METHOD  
for New or Advanced Students—Developed  
by an Illustrious Musical Educator

More than 250,000 courses sold!

## THEORETICAL WORKS

by S. M. de S. M. Marcouiller (new English translations)

"Musical Theory" . . . 75¢

644 Questions and Answers—Scores of Diagrams. An exhaustive, explicit, concise "quiz" method. Leads the student directly through all essentials. Wide margins for notes. Fully indexed.

"Exercises based on the Musical Theory" . . . 50¢  
Stimulating exercise book for the practical application of study progress

"Key to the Exercises" . . . \$1.50  
Indispensable aid for the teacher in correcting daily exercises. Keyed to the student's assignments.

## What Musical Leaders Say:

"Impressed by thoroughness and lucid manner in which you have set forth the material, I am sure those who have had but an 'F' at an acceptance in English as 'work of the first rank. It embraces all the important subjects of music. It is clear and precise and will be a great help to students.' (Signed) WILFRED FLETCHER

"... concise and orderly presentation. In the hands of competent teachers they must be excellent instruction books for students. . . ." (Signed) EDWIN PETRI

"Congratulations. I have seen your books and think they are grand." (Signed) EDWIN HAYES

If your dealer cannot supply, send check or money order to

E. J. MARCOUILLER, Publisher

17 E. 42nd St., New York 17

SEPTEMBER, 1944

"FORWARD MARCH WITH MUSIC"

537



## (Continued from Page 495)

### A Tragic Experience

Lo! Here the Gentle  
Lark!

Continued from Page 507)

## Selecting Music to Fit the Hall

(Continued from Page 509)

STATEMENT OF FACTS ABOUT  
AN IMPORTANT SUBJECT

**J. C. DEAGAN, INC.**  
1770 Bertraw Avenue, Chicago 13, Ill.



*the world's...  
Finest Marimbas®*

Join the Patriotic Parade of  
Those Who Are Using the Songs in  
the National War Effort Folio

A series of six dedicatory songs  
all America will want to sing.

1. We're Building Ships for Uncle Sam.
2. We Are the Men of the Merchant Marine.
3. Anna she wears a Red Bandanna.
4. We're Working all for Uncle Sam.
5. Remember Me to Lillian.
6. Then Came MacArthur.

**Price \$1.50**  
Order direct from the Author and Publisher  
WM. O. ROCHOW  
7325-A West Chester Pike, Upper Darby, Pa.



**TRAIN**  
**Your VOICE!**  
... IS GUARANTEED!

**Results GUARANTEED!**  
We build, strengthen the vocal organs—  
not with singing lessons—but by sound, sci-  
entifically correct silent and vocal exercises  
and absolutely guarantee complete satisfaction  
with results. Write for Voice Book, FREE. Sent to  
one under 17 years old unless signed by parent.  
**PERFECT VOICE INSTITUTE, Studio 5506, 64 E. Lake St., CHICAGO**

**ATTENTION ALL TEACHERS**  
Available now to you a copyrighted registration card that will give your business a professional standing. A combination card for registration, practice record, financial record, information, income tax report, etc. can institute pay for missed lesson plan if you desire. (A proven plan that will not lose you a single pupil). Acclaimed by thousands of parents and pupils as the finest, most useful and attractive card in the world.

**Unsurpassed advertising specialty.**  
Send \$1.00 for 12 notepad cards and full directions.

**CURTIS M. GILLUM**  
Music Studios  
76 South 14th Street, Richmond, Ind.

**ARE YOU INVASION MINDED?**  
Try  
**LIBERTY BELL OF 1944**  
This new inspiring song will put you in the right spirit, and keep up the morale of those around you. Send your Community and the Nation a service song this song over. Order your copy today. Price \$5.00  
**Author and Publisher**  
**WM. O. ROCHOW**  
7325-A West Chester Pk., Upper Merion, Pa.  
(Professional copies available. Public performance permitted without fee or license.)

*Answered by* DR. NICHOLAS DOUTY

### The Pupil Who Thinks She Can

It would be very tactless for us to answer any personal questions concerning the star of opera, stage, screen, or radio. Write to Miss Kate Smith in care of the radio station over which she is singing. Enclose a self-addressed stamped envelope and perhaps she will reply. She is a very charming, kindly person as well as a famous singer.

### Breathing and Breathing Exercises

**Q.** My daughter has started voice lessons and I am worried about the way she is being taught to breathe. Her teacher says she must draw her stomach in and exhale slowly as she sings. It seems to me that all his pupils act as if they are gasping for breath, and they have a tendency to move their shoulders while breathing. I was always taught to expand the diaphragm and then, when exhaling, the stomach was naturally drawn in. It seems much more natural to me. Can you help me?

2. One exercise he uses is to breathe with his and draw the stomach in. Please may have your opinion?—Mrs. R. V. U.

A. Your description of the process of inspiration and expiration is neither accurate nor scientific, yet you seem to have the germ of the idea in your mind. Perhaps you breathe correctly, but describe the process badly. Here is a short, condensed description of what happens when you inspire and also when you expire. You should get a few books upon the subject, especially a book upon the anatomy of the chest, and have this matter clarified in your mind.

**Inspiration:** The diaphragm descends and as a result the outer abdominal walls expand in front. There is also an expansion about the lower ribs and back. This is not a forceful effort, but a perfectly natural, comfortable action which you have been doing since the moment you were born, and which you will continue doing until you are dead. If the action of the diaphragm becomes

Expiration: After the lungs are filled with air, the diaphragm slowly returns to its original position, thus feeding against the approximated vocal bands the amount of breath necessary to produce the volume of tone desired.

2. It is always an open question whether the muscles of the back and the neck are not one should use breathing gymnastics. They are designed to strengthen all the muscles concerned in breathing, to enlarge the cubic capacity of the chest, the elasticity of the lungs, and to improve the control of the breath. If they do these things they are valuable; if, on the contrary, they lead to muscular stiffness (and they sometimes do) they should be discontinued. Tennis, playing, rowing, walking and swimming are wonderful exercises for the singer, if they are done with common sense and moderation. For example, it is wise to sing before the game.

walk three or four miles every day. To walk fifteen or twenty one day and then sit on an office chair the rest of the week is neither

3. Why should one hiss when inspiring? It is a bad habit to get into. Breathing should be noiseless.

4. You speak of drawing your stomach in during both inspiration and expiration. This is, of course, quite incorrect. The stomach has nothing to do with breathing; it is part of the digestive system.

Is an Hour Lesson Too Long for a Girl of Fourteen?

Q. I am almost fourteen and I have been studying from my present teacher for almost a year. I take one hour-lesson per week at the hour lesson seems to me to be too long. My range is from A below Middle C to A below high C. My lessons consist of one half-hour scales and exercises and one half-hour of songs. Please advise me on the length of my lessons and whether I am too young to study?

2. I have had tonsils. Would it affect my voice to have them taken out?

A. You are very young, and if you study singing seriously at fourteen your teacher must be careful that your exercises are designed to suit all your characteristics. Your mother

2. If your tonsils are diseased of course, the should come out. If they are only temporarily infected they may possibly be cured by the application of certain medicines. A thorough examination by a good throat doctor would determine the correct procedure for you. It is impossible

3. We have really answered your last question in our first paragraph. If you and your teacher exercise care and good old common sense, the lessons should surely be of great benefit to you.

Q. I cannot sing more than two or three staves without a pain in my throat, and singing is so soft that a person sitting near to me can scarcely hear it. Please suggest some way for me to strengthen my vocal cord so that this deficiency may be removed. I am not interested in having my voice trained at this time, so need exercises that I can do without the aid of a teacher without injuring my throat.—V. B.

[illegible]

# Alfred Wallenstein

**says:**

"I do not recall having read a book as comprehensive and all embracing as this work. It should be read by professional and laymen alike, for it will enrich the knowledge of any person reading it!"

*Abraham*  
*Veinus'*  
THE  
CONCERTO

"If you are a record collector, you undoubtedly have read the many useful and informative leaflets written for Victor's Musical Masterpiece albums by Abraham Veinus. Mr. Veinus, now a member of our Air Forces, has written a book, **THE CONCERTO**, which is a concise and readable survey of concertos from the sixteenth century to almost last month. It's valuable for reference and stimulating for musical discussion."—ROBERT SIMON, *The New Yorker* **\$3.50**

At your music dealer's, your bookseller's, or  
DOUBLEDAY, DORAN, Garden City, N.Y.

★ ★ ★ ★ ★ ★ ★







# Select Just the Music You Need . . . . right in your own home or studio!

Through the conveniences of "Presser's Music Teachers and others active in the Music Profession may order materials for examination with return privileges on music not used. This permits the selection of music, at your leisure, right in your own home or studio, without expending any money before finding suitable materials for your needs. (Ask for details of our examination privileges so that you may know the liberal terms of "Presser Service.")

Send for Some of . . .

## PRESSER'S "ON APPROVAL" PACKAGES

Any of these packages will travel all the way to you, that you may inspect the contents. If you should mark those you wish to select your name and address on the coupon and mail to us.

Examine this music at your home, make your selection and return to us the music not wanted. Full credit will be allowed for returned music. You may keep any or all of the music you receive "on approval." You pay only for the music selected and retained, plus the nominal package cost of sending the music to you. We describe them in detail in the accompanying list and send for examination at your request.

**THEODORE PRESSER CO.**  
1712 CHESTNUT STREET, PHILA. 1, PA.

## Presser's "On Approval" Packages

- ☐ **PACKAGE NO. 1—BAPTIST TEACHERS.** Includes first grade piano, second grade piano, and one copy of the "On Approval" package.
- ☐ **PACKAGE NO. 2—METHODIST TEACHERS.** Includes first grade piano, second grade piano, and one copy of the "On Approval" package.
- ☐ **PACKAGE NO. 3—CATHOLIC TEACHERS.** Includes first grade piano, second grade piano, and one copy of the "On Approval" package.
- ☐ **PACKAGE NO. 4—LUTHERAN TEACHERS.** Includes first grade piano, second grade piano, and one copy of the "On Approval" package.
- ☐ **PACKAGE NO. 5—UNITARIAN TEACHERS.** Includes first grade piano, second grade piano, and one copy of the "On Approval" package.
- ☐ **PACKAGE NO. 6—JEWISH TEACHERS.** Includes first grade piano, second grade piano, and one copy of the "On Approval" package.
- ☐ **PACKAGE NO. 7—PRACTICAL TEACHERS.** Includes first grade piano, second grade piano, and one copy of the "On Approval" package.
- ☐ **SPECIAL PACKAGE.** Includes above and special notes on page 10.

**THEODORE PRESSER CO.**  
1712 Chestnut St., Philadelphia 1, Pa.  
Customers—Send me, in accordance with your "On Approval" plan, the packages indicated. In ordering these packages I am to have the privilege of examining the music they contain, keeping and paying for only the music I use and returning for credit the balance.

Name \_\_\_\_\_  
Address \_\_\_\_\_

## A Philosophy of Musicianship

(Continued from Page 497)

different. It is the speech of the soul. I can say truly that when I play, I know nothing about the fingering I use or the positions in which I play. I seek only to give back, from my heart, the thing that the music has stimulated in my heart. Once, after a concert, I was greatly startled by a cordial lady who came to me and said, "Oh, Mr. Kreisler, do tell me what you were thinking of when you played that Beethoven! Naturally, I was thinking of only one thing—the music of Beethoven. And to keep myself so completely in the music as to play as if I forget, for the moment, which vibrations are the musical ones and which are part of my own being, means that I am playing my best."

"Naturally, musicianship means constant alertness, constant learning. And there is no one from whom one cannot learn. More than once, I have stood near a poor street fiddler and have learned something from him. Certainly, his tonal and technical equipment were not of the purest—and yet, in a human way, in-

sections and emphases have come to light that have shown me something I didn't realize before.

"To my mind, it all comes back to the conviction that musicianship is the most direct expression of personality. Thus, one way of perfecting musicianship is to conquer oneself; to rid oneself of mean-ness; to live the sort of life one can admire. That's why, in its best manifestations, anything but a round of parties, parties, and gaiety! It is a constant purging of values, a constant desire to be the person who reaches his ideal, but the act of striving does something to the spirit that can never be lost.

"The true artist is, in Henley's words, 'The captain of his soul.' And when those shrewd human qualities shine forth from his playing, he convinces others. Tone, technique, fleetness, are never goals in themselves. They are simply the means by which the artist makes manifest those thoughts, feelings, and aspirations for which he can never find words."

the same time re-training, theory, and sometimes curiously named games were applied at class lessons. Children like variety, and an unforced discipline can be maintained by preventing monotony and tedium.

### Note Reading Later

Beginners play better if their eyes are kept on the keys of the piano. Hence, at the first stage of study, all material should be taught to pupils to avoid taught, playing from printed music was supplied little by little, beginning with the simple, already-known examples. For the same purpose, scale playing was freed from the star. Beginning with five tones of the major scale, the children learned the difference between the major and minor third.

The procedure was again gradual: first they sang and understood the material, then played it *pizzicato*, finally, the bow. As to the actual playing of the violin, this began with the open string were taught first, the notes beginning with the first finger, giving the third and fourth fingers. As the next project, C major and the upper octave of C major scales were used. As the octave on the third finger, and more on account of the major third existing between the second and third fingers. Scales beginning with the second finger are the most difficult on account of the augmented fourth between the first and fourth fingers and the third string crossing; these scales came last.

Of course, scale playing can be simplified by neglecting the fourth finger and

using the open strings, but this should not be done, as it always results in the weakening of that finger and in a poor hand position. The argument against taking first, scales other than C major are weak. It is very easy to demonstrate even to children that there is only one kind of major scale with a number of transpositions, and, if children learn to play in intervals, they are ready to play any scale whether it has one sharp or one flat. The playing can be made simple, and a memorization of the signatures and notes of a key is a gradual and continuous procedure based on actual experience.

Careful attention should be given at all times to a relaxed bow arm, a sensible position of the bow, and the correct relaxed position of the left hand. To attain this the instructor should go from one pupil to another constantly. There should be plenty of room between the players so that any one may be visited at any time.

When making a comparison between individual and class teaching, one cannot help noticing that, while the first procedure has been in practice as long as about the time of the representatives of the early Italian, German, French, and Belgian schools, and lately to the work of Sevcik, Auer, Thomson, Hubay, Carl Flesch, and others, the means of acquiring tone, technical skill, and artistic performance are quite well explored. Individual teaching however, has been practically the only way to deliver these results. When one is teaching the violin in class, the principles of instrumental playing may be the same, but the application of these is different.

## VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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

### ....by Kathleen Armour

Teachers have told us how grateful they will enjoy playing the music of the great composers. It is no wonder that the world is full of people who are devoted to the music of Kathleen Armour's numbers. The following is a list of the numbers available in Century Edition of the copyright and last issue.

3148	Baroque	10
3149	Baroque	10
3150	Baroque	10
3151	Baroque	10
3152	Baroque	10
3153	Baroque	10
3154	Baroque	10
3155	Baroque	10
3156	Baroque	10
3157	Baroque	10
3158	Baroque	10
3159	Baroque	10
3160	Baroque	10
3161	Baroque	10
3162	Baroque	10
3163	Baroque	10
3164	Baroque	10
3165	Baroque	10
3166	Baroque	10
3167	Baroque	10
3168	Baroque	10
3169	Baroque	10
3170	Baroque	10
3171	Baroque	10
3172	Baroque	10
3173	Baroque	10
3174	Baroque	10
3175	Baroque	10
3176	Baroque	10
3177	Baroque	10
3178	Baroque	10
3179	Baroque	10
3180	Baroque	10
3181	Baroque	10
3182	Baroque	10
3183	Baroque	10
3184	Baroque	10
3185	Baroque	10
3186	Baroque	10
3187	Baroque	10
3188	Baroque	10
3189	Baroque	10
3190	Baroque	10
3191	Baroque	10
3192	Baroque	10
3193	Baroque	10
3194	Baroque	10
3195	Baroque	10
3196	Baroque	10
3197	Baroque	10
3198	Baroque	10
3199	Baroque	10
3200	Baroque	10

### An Unknown Maker

J. A. G. Saskatchewan, Canada—I have been looking for the last few movements of the Franck "Sonata." His conception that the opening of the first movement is like the music of Beethoven, to me by a pupil of his. After all, the music of the "Sonata" is so positive and so modern that one does not need to search for a program in it, or consider it as an interpretation of something else.

### Perhaps a Trade Name

D. C. Alberta, Canada—I have not been able to find out anything about a violin maker named Husek. He is probably employed by the firm whose name appears on the label inside the violin. The firm is well established and highly respected, and instruments they have put on the market are well known. Hearing your violin, I cannot possibly say whether it is suitable for concert work. Have you played it in a fairly large hall? If so, the reaction of your listeners will tell you whether it is satisfactory.

### Not a Violin Problem

N. F. New York—Your question is rather outside my territory, but calls for the advice of an otologist rather than that of a violinist. But I must assure you that you have my sympathy to have a buzzing in your ear whenever you play music. The explanation is that since you experience this buzzing chiefly when you play in the higher positions, the explanation may be that you have become hypersensitive to the more rapid vibrations. Or it may be that you have a nervous tension of which you are unaware. In the latter case, a consultation with a physician and a neurologist is the man to go to, or perhaps a neurologist. I have answered you in more detail by mail, and I hope that the suggestions I made will be of some help. Meanwhile, try not to worry; the condition may disappear as suddenly as it came.

### Tempo Markings

H. L. M. North Dakota—The metronome marking for the "Concerto in A minor" by Aczel was 112. The quarter note is the first movement of the Mendelssohn "Concerto." The second movement is the "Concerto," 112 to the half note. For the first movement, the tempo is 112 to the half note. For the second movement, the tempo is 112 to the half note. For the third movement, the tempo is 112 to the half note. For the fourth movement, the tempo is 112 to the half note. For the fifth movement, the tempo is 112 to the half note. For the sixth movement, the tempo is 112 to the half note. For the seventh movement, the tempo is 112 to the half note. For the eighth movement, the tempo is 112 to the half note. For the ninth movement, the tempo is 112 to the half note. For the tenth movement, the tempo is 112 to the half note. For the eleventh movement, the tempo is 112 to the half note. For the twelfth movement, the tempo is 112 to the half note. For the thirteenth movement, the tempo is 112 to the half note. For the fourteenth movement, the tempo is 112 to the half note. For the fifteenth movement, the tempo is 112 to the half note. For the sixteenth movement, the tempo is 112 to the half note. For the seventeenth movement, the tempo is 112 to the half note. For the eighteenth movement, the tempo is 112 to the half note. For the nineteenth movement, the tempo is 112 to the half note. For the twentieth movement, the tempo is 112 to the half note. For the twenty-first movement, the tempo is 112 to the half note. For the twenty-second movement, the tempo is 112 to the half note. For the twenty-third movement, the tempo is 112 to the half note. For the twenty-fourth movement, the tempo is 112 to the half note. For the twenty-fifth movement, the tempo is 112 to the half note. For the twenty-sixth movement, the tempo is 112 to the half note. For the twenty-seventh movement, the tempo is 112 to the half note. For the twenty-eighth movement, the tempo is 112 to the half note. For the twenty-ninth movement, the tempo is 112 to the half note. For the thirtieth movement, the tempo is 112 to the half note. For the thirty-first movement, the tempo is 112 to the half note. For the thirty-second movement, the tempo is 112 to the half note. For the thirty-third movement, the tempo is 112 to the half note. For the thirty-fourth movement, the tempo is 112 to the half note. For the thirty-fifth movement, the tempo is 112 to the half note. For the thirty-sixth movement, the tempo is 112 to the half note. For the thirty-seventh movement, the tempo is 112 to the half note. For the thirty-eighth movement, the tempo is 112 to the half note. For the thirty-ninth movement, the tempo is 112 to the half note. For the fortieth movement, the tempo is 112 to the half note. For the forty-first movement, the tempo is 112 to the half note. For the forty-second movement, the tempo is 112 to the half note. For the forty-third movement, the tempo is 112 to the half note. For the forty-fourth movement, the tempo is 112 to the half note. For the forty-fifth movement, the tempo is 112 to the half note. For the forty-sixth movement, the tempo is 112 to the half note. For the forty-seventh movement, the tempo is 112 to the half note. For the forty-eighth movement, the tempo is 112 to the half note. For the forty-ninth movement, the tempo is 112 to the half note. For the fiftieth movement, the tempo is 112 to the half note. For the fifty-first movement, the tempo is 112 to the half note. For the fifty-second movement, the tempo is 112 to the half note. For the fifty-third movement, the tempo is 112 to the half note. For the fifty-fourth movement, the tempo is 112 to the half note. For the fifty-fifth movement, the tempo is 112 to the half note. For the fifty-sixth movement, the tempo is 112 to the half note. For the fifty-seventh movement, the tempo is 112 to the half note. For the fifty-eighth movement, the tempo is 112 to the half note. For the fifty-ninth movement, the tempo is 112 to the half note. For the sixtieth movement, the tempo is 112 to the half note. For the sixty-first movement, the tempo is 112 to the half note. For the sixty-second movement, the tempo is 112 to the half note. For the sixty-third movement, the tempo is 112 to the half note. For the sixty-fourth movement, the tempo is 112 to the half note. For the sixty-fifth movement, the tempo is 112 to the half note. For the sixty-sixth movement, the tempo is 112 to the half note. For the sixty-seventh movement, the tempo is 112 to the half note. For the sixty-eighth movement, the tempo is 112 to the half note. For the sixty-ninth movement, the tempo is 112 to the half note. For the seventieth movement, the tempo is 112 to the half note. For the seventy-first movement, the tempo is 112 to the half note. For the seventy-second movement, the tempo is 112 to the half note. For the seventy-third movement, the tempo is 112 to the half note. For the seventy-fourth movement, the tempo is 112 to the half note. For the seventy-fifth movement, the tempo is 112 to the half note. For the seventy-sixth movement, the tempo is 112 to the half note. For the seventy-seventh movement, the tempo is 112 to the half note. For the seventy-eighth movement, the tempo is 112 to the half note. For the seventy-ninth movement, the tempo is 112 to the half note. For the eightieth movement, the tempo is 112 to the half note. For the eighty-first movement, the tempo is 112 to the half note. For the eighty-second movement, the tempo is 112 to the half note. For the eighty-third movement, the tempo is 112 to the half note. For the eighty-fourth movement, the tempo is 112 to the half note. For the eighty-fifth movement, the tempo is 112 to the half note. For the eighty-sixth movement, the tempo is 112 to the half note. For the eighty-seventh movement, the tempo is 112 to the half note. For the eighty-eighth movement, the tempo is 112 to the half note. For the eighty-ninth movement, the tempo is 112 to the half note. For the ninetieth movement, the tempo is 112 to the half note. For the ninety-first movement, the tempo is 112 to the half note. For the ninety-second movement, the tempo is 112 to the half note. For the ninety-third movement, the tempo is 112 to the half note. For the ninety-fourth movement, the tempo is 112 to the half note. For the ninety-fifth movement, the tempo is 112 to the half note. For the ninety-sixth movement, the tempo is 112 to the half note. For the ninety-seventh movement, the tempo is 112 to the half note. For the ninety-eighth movement, the tempo is 112 to the half note. For the ninety-ninth movement, the tempo is 112 to the half note. For the hundredth movement, the tempo is 112 to the half note.

### LEARN "SWING" MUSIC

Quick course in swing, jazz, and modern music. Includes instruction in improvisation, harmony, and rhythm. Suitable for beginners and advanced players. Price \$2.50.

### MODERN DANCE INSTRUMENTS

Dance, jazz, and modern music. Includes instruction in improvisation, harmony, and rhythm. Suitable for beginners and advanced players. Price \$2.50.

### CLASSIFIED ADS

FOR SALE: SPAINWAVE SUBSTANTIAL. 112 to the half note. For the first movement, the tempo is 112 to the half note. For the second movement, the tempo is 112 to the half note. For the third movement, the tempo is 112 to the half note. For the fourth movement, the tempo is 112 to the half note. For the fifth movement, the tempo is 112 to the half note. For the sixth movement, the tempo is 112 to the half note. For the seventh movement, the tempo is 112 to the half note. For the eighth movement, the tempo is 112 to the half note. For the ninth movement, the tempo is 112 to the half note. For the tenth movement, the tempo is 112 to the half note. For the eleventh movement, the tempo is 112 to the half note. For the twelfth movement, the tempo is 112 to the half note. For the thirteenth movement, the tempo is 112 to the half note. For the fourteenth movement, the tempo is 112 to the half note. For the fifteenth movement, the tempo is 112 to the half note. For the sixteenth movement, the tempo is 112 to the half note. For the seventeenth movement, the tempo is 112 to the half note. For the eighteenth movement, the tempo is 112 to the half note. For the nineteenth movement, the tempo is 112 to the half note. For the twentieth movement, the tempo is 112 to the half note. For the twenty-first movement, the tempo is 112 to the half note. For the twenty-second movement, the tempo is 112 to the half note. For the twenty-third movement, the tempo is 112 to the half note. For the twenty-fourth movement, the tempo is 112 to the half note. For the twenty-fifth movement, the tempo is 112 to the half note. For the twenty-sixth movement, the tempo is 112 to the half note. For the twenty-seventh movement, the tempo is 112 to the half note. For the twenty-eighth movement, the tempo is 112 to the half note. For the twenty-ninth movement, the tempo is 112 to the half note. For the thirtieth movement, the tempo is 112 to the half note. For the thirty-first movement, the tempo is 112 to the half note. For the thirty-second movement, the tempo is 112 to the half note. For the thirty-third movement, the tempo is 112 to the half note. For the thirty-fourth movement, the tempo is 112 to the half note. For the thirty-fifth movement, the tempo is 112 to the half note. For the thirty-sixth movement, the tempo is 112 to the half note. For the thirty-seventh movement, the tempo is 112 to the half note. For the thirty-eighth movement, the tempo is 112 to the half note. For the thirty-ninth movement, the tempo is 112 to the half note. For the fortieth movement, the tempo is 112 to the half note. For the forty-first movement, the tempo is 112 to the half note. For the forty-second movement, the tempo is 112 to the half note. For the forty-third movement, the tempo is 112 to the half note. For the forty-fourth movement, the tempo is 112 to the half note. For the forty-fifth movement, the tempo is 112 to the half note. For the forty-sixth movement, the tempo is 112 to the half note. For the forty-seventh movement, the tempo is 112 to the half note. For the forty-eighth movement, the tempo is 112 to the half note. For the forty-ninth movement, the tempo is 112 to the half note. For the fiftieth movement, the tempo is 112 to the half note. For the fifty-first movement, the tempo is 112 to the half note. For the fifty-second movement, the tempo is 112 to the half note. For the fifty-third movement, the tempo is 112 to the half note. For the fifty-fourth movement, the tempo is 112 to the half note. For the fifty-fifth movement, the tempo is 112 to the half note. For the fifty-sixth movement, the tempo is 112 to the half note. For the fifty-seventh movement, the tempo is 112 to the half note. For the fifty-eighth movement, the tempo is 112 to the half note. For the fifty-ninth movement, the tempo is 112 to the half note. For the sixtieth movement, the tempo is 112 to the half note. For the sixty-first movement, the tempo is 112 to the half note. For the sixty-second movement, the tempo is 112 to the half note. For the sixty-third movement, the tempo is 112 to the half note. For the sixty-fourth movement, the tempo is 112 to the half note. For the sixty-fifth movement, the tempo is 112 to the half note. For the sixty-sixth movement, the tempo is 112 to the half note. For the sixty-seventh movement, the tempo is 112 to the half note. For the sixty-eighth movement, the tempo is 112 to the half note. For the sixty-ninth movement, the tempo is 112 to the half note. For the seventieth movement, the tempo is 112 to the half note. For the seventy-first movement, the tempo is 112 to the half note. For the seventy-second movement, the tempo is 112 to the half note. For the seventy-third movement, the tempo is 112 to the half note. For the seventy-fourth movement, the tempo is 112 to the half note. For the seventy-fifth movement, the tempo is 112 to the half note. For the seventy-sixth movement, the tempo is 112 to the half note. For the seventy-seventh movement, the tempo is 112 to the half note. For the seventy-eighth movement, the tempo is 112 to the half note. For the seventy-ninth movement, the tempo is 112 to the half note. For the eightieth movement, the tempo is 112 to the half note. For the eighty-first movement, the tempo is 112 to the half note. For the eighty-second movement, the tempo is 112 to the half note. For the eighty-third movement, the tempo is 112 to the half note. For the eighty-fourth movement, the tempo is 112 to the half note. For the eighty-fifth movement, the tempo is 112 to the half note. For the eighty-sixth movement, the tempo is 112 to the half note. For the eighty-seventh movement, the tempo is 112 to the half note. For the eighty-eighth movement, the tempo is 112 to the half note. For the eighty-ninth movement, the tempo is 112 to the half note. For the ninetieth movement, the tempo is 112 to the half note. For the ninety-first movement, the tempo is 112 to the half note. For the ninety-second movement, the tempo is 112 to the half note. For the ninety-third movement, the tempo is 112 to the half note. For the ninety-fourth movement, the tempo is 112 to the half note. For the ninety-fifth movement, the tempo is 112 to the half note. For the ninety-sixth movement, the tempo is 112 to the half note. For the ninety-seventh movement, the tempo is 112 to the half note. For the ninety-eighth movement, the tempo is 112 to the half note. For the ninety-ninth movement, the tempo is 112 to the half note. For the hundredth movement, the tempo is 112 to the half note.

### Transcribed by Walter Rolfe

In ever increasing numbers, Rolfe transcriptions are becoming standard for the better part of the last century's movements of the Franck "Sonata." His conception that the opening of the first movement is like the music of Beethoven, to me by a pupil of his. After all, the music of the "Sonata" is so positive and so modern that one does not need to search for a program in it, or consider it as an interpretation of something else.

- |      |          |    |
|------|----------|----|
| 3211 | Amazilia | 10 |
| 3212 | Amazilia | 10 |
| 3213 | Amazilia | 10 |
| 3214 | Amazilia | 10 |
| 3215 | Amazilia | 10 |
| 3216 | Amazilia | 10 |
| 3217 | Amazilia | 10 |
| 3218 | Amazilia | 10 |
| 3219 | Amazilia | 10 |
| 3220 | Amazilia | 10 |
| 3221 | Amazilia | 10 |
| 3222 | Amazilia | 10 |
| 3223 | Amazilia | 10 |
| 3224 | Amazilia | 10 |
| 3225 | Amazilia | 10 |
| 3226 | Amazilia | 10 |
| 3227 | Amazilia | 10 |
| 3228 | Amazilia | 10 |
| 3229 | Amazilia | 10 |
| 3230 | Amazilia | 10 |
| 3231 | Amazilia | 10 |
| 3232 | Amazilia | 10 |
| 3233 | Amazilia | 10 |
| 3234 | Amazilia | 10 |
| 3235 | Amazilia | 10 |
| 3236 | Amazilia | 10 |
| 3237 | Amazilia | 10 |
| 3238 | Amazilia | 10 |
| 3239 | Amazilia | 10 |
| 3240 | Amazilia | 10 |
| 3241 | Amazilia | 10 |
| 3242 | Amazilia | 10 |
| 3243 | Amazilia | 10 |
| 3244 | Amazilia | 10 |
| 3245 | Amazilia | 10 |
| 3246 | Amazilia | 10 |
| 3247 | Amazilia | 10 |
| 3248 | Amazilia | 10 |
| 3249 | Amazilia | 10 |
| 3250 | Amazilia | 10 |

Century Music Publishing Co., 254 West 40th Street, New York, N. Y.

### Exceptional RARE OLD VIOLINS

We have just purchased a well-known private collection of rare old violins, all in prime condition. These violins are of great value to those who wish to invest in a beautiful old Italian, French or English master instrument. Prices range from \$100 to \$1,000. Write for list.

### FRANCIS DAVID BALLARD

Francis D. Ballard, Dealer-Collector  
Rm. 408, 320 E. 42nd St., New York 17, N. Y.

### VIOLIN PLAYERS

Best principles of Violin Playing by J. B. K. Calver. The passage that you are looking for is on page 10. Price \$2.50.

### Dependability

Since 1874 Serving a Clientele of Discriminating String Players  
SPECIALISTS IN VIOLINS, BOWS, REPAIRS, etc.  
CATALOGS AND REPAIRS REQUESTED

### William Lewis and Son

207 South Wabash Avenue—Chicago 4, Ill.  
PUBLISHERS OF AMERICA'S ONLY VIOLIN AND BOW CATALOG  
"VIOLINS AND VIOLINISTS"

Edited by Ernest N. Dearing  
Specimen Copy 25c—12 issues for \$2.50











# Junior Etude

Edited by

ELIZABETH A. GEST

Daisy's Music Patterns

by Riva Henry

"Don't you wish you could lose your exercise book?" Ellen asked Daisy, as they were walking home from school one afternoon.

"No, I don't," declared Daisy, "and you would not either if you practiced your exercises in patterns."

"What kind of patterns?" asked Ellen.

"I'll show you," Daisy said, as they turned in to her house. Going to the piano, she opened the exercise book.

## Quiz

1. Is the clarinet a woodwind or brass instrument?
2. What is a leger line?
3. What is meant by *sostenuto*?
4. What is an accent?
5. When was Brahms born?
6. How many sixteenth notes are there in a dotted half note?
7. What is a triad?
8. Give a term meaning "becoming softer."
9. Who wrote *My Old Kentucky Home*?
10. If a minor scale has four flats in the signature, what scale is it?

(Answers on next page)

## Musical Driver's License Game

by Gladys M. Stein

Drivers of automobiles, of course, have to pass a test before they are able to get a driver's license; and they must prove that they understand the traffic signals and directions. Musicians should understand the musical traffic signals and directions, too.

To play this game, write out several lists of music terms. Appoint one player as traffic officer, who calls out the terms. Each player must act out the term he is given; for instance, if one player receives the term, *presto*, he must run around very quickly; *ritardando* would require him to go slower and slower. The player who acts the most terms correctly wins.

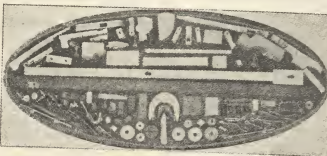
## Fiddle, Crickets, Fiddle

by Ida Tyson Wagner

Crickets in the starlight  
Have you a tune? A tune  
Fairy feet can dance to  
Beneath a silver moon?

Something gay to fiddle,  
A brisk gavotte or two,  
Tuned to gentle breezes  
And bird songs heard at dew?

Fiddle, crickets, fiddle  
Your gayest tipple tune!  
Fairy feet are waiting  
To dance beneath the moon.



What it takes to make one piano key action (Photo by Estey)

"FORWARD MARCH WITH MUSIC"

## Piano Program

by Leonora Sill Ashton

"I ALWAYS GET those old piano mixed up—the Spinet, and the Clavichord, and the Virginal, and the Harpsichord," said Jack.

"I heard some of the others in the class say that, too," answered Dan. "Let's look them up and make some kind of a model of each one. Then we can show them when it comes our turn for a program."

On the afternoon of the boys' program, Jack and Dan appeared in the studio with a collection of pasteboard boxes cut in different shapes. Jack's turn came first. "This is supposed to be the earliest ancestor of the piano," said he, holding up a small square box with pieces of wire string stretched across it. "It is called the Dulcimer, and we read about it in the Bible. The strings were of wire, and they were struck by the players with small hammers.

Here is another ancestor of the piano," continued Dan. "It is called the Clavichord, and it was the favorite instrument of John Sebastian Bach. He wrote 'The Well-Tempered Clavichord' for it."

The class, applauded wildly when they saw this pasteboard box, standing on four clothespins for legs, and with a neat little keyboard outlined with pen and ink on the strip of the box, outside the front where that had been set in. They gave louder applause when they saw the tiny wires which went through holes in that front over each key, and rested on the white strings stretched across the main part of the box.

"When the keys of the real Clavichord were pressed down, a small piece of brass on the end of the wires rubbed over the strings and made them vibrate," said Dan.

Jack's next model was made in much the same way as Dan's Clavichord, only there was no legs to this one.

"This is called the Spinet," said he. "And the keys were attached to a mechanism which plucked or scratched the strings to make them vibrate. Queen Elizabeth of England had one of these standing on her table. She was so fond of playing on it that it was often called a Virginal, after the Virgin Queen."

The next model was another paste-

board box set on clothespin legs, but the boys had cut and pasted this one until it had the shape of a modern grand piano.

"This is the Harpsichord," said Dan. "In playing this, the sound was produced by pieces of quill, leather, or tortoiseshell, which scratched across the strings when the keys were struck."

"Now I will tell about the Piano," declared Jack. "In the early part of



Lody Playing Clavichord, from a painting by Van Hassens, 1550

the eighteenth century, there lived in Florence a harpichord maker named Bertolomeo Christofori. He liked the instruments he made, but he did not like the way the strings sounded when they were scratched or plucked. One day a Dulcimer player from Burgundy, Peter Sorge, Beverly Shupe, Musical Musicians Club, Geraldine Crowther, Madeline Bloomer, Gladys White, Georgia Grover, Justice Bender.

Squares have recently been received from Helen Maynard, Margaret Lowberg, Margaret Burgundy, Peter Sorge, Beverly Shupe, Musical Musicians Club, Geraldine Crowther, Madeline Bloomer, Gladys White, Georgia Grover, Justice Bender. Jack, who plucked the strings on his instrument, he struck them as in days gone by, with small hammers held in his hands. When he did this, Christofori heard the sustained tone he had thought about so often, but did not know how to bring forth. He went to work on a new Harpsichord, but instead of using a hammer on each hand as the dulcimer player had done, he decided there should be a hammer connected with every key, which should strike the string and produce the tone he desired. When he had finished, he discovered that the way in which the key was struck with the finger controlled the tones, making them soft or loud as the player wished. Christofori named this Harpsichord "Piano-Forte"; the instrument upon which one could play tones which were either 'soft' or 'loud.'"

"I want to know about the ancestors of all the instruments!" cried Edna, as she clapped and clapped with the others, at the end of the Piano Program.

## Junior Etude Contest

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

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

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

Put your name, age, and class in which you enter on upper left corner of your

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

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

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of September. Results of contests will appear in December. Subject for this month's essay, "A Musical Experience."

## The Violin

(Prize winner in Class C)

It is very hard to make a violin. The wood is not well aged it will not produce a good tone, and nobody wants a violin with a bad tone. I think it would be hardest to make the curved pieces. I can imagine that it took Stradivari and Guarneri a long time to make their fine instruments. The violin is also a hard artist to play. If you want to be every day, each hand has its own difficulties. I have been playing the violin for over four years but there are many years to go yet before I play well. I do not want to play the violin as a profession, I love to listen to great artists play the violin.

Jerry Werdern (Age nine), California

## Opera Composers' Square

by Emma Beck

The names of composers of opera are concealed in the square. How



many can you find by moving one square at a time? You can move in any direction.

## Other Prize Winners for June Essays:

Class B, Sunny La Monte (Age 14), Florida.  
Class A, Minnie Jay Mills (Age 15), Texas.

## Junior Etude Red Cross Afghans

It is gratifying to know that enough knitted or wool-goods squares have been sent in to the Junior Etude to make twenty-five afghans, with more coming in every week. Most of these have been sent to the Valley Forge Military Hospital, through the Red Cross, though a few have been sent to the Naval Hospital and similar places.

Squares have recently been received from Helen Maynard, Margaret Lowberg, Margaret Burgundy, Peter Sorge, Beverly Shupe, Musical Musicians Club, Geraldine Crowther, Madeline Bloomer, Gladys White, Georgia Grover, Justice Bender.

## Answer to June Puzzle Square:

1. Oboe; 2. Oboe; 3. Oboe; 4. Euse.

## Prize Winners for June Puzzle Square:

Class A, Ruth C. Briggs (Age 15), Rhode Island.  
Class B, Ralph Gunginski (Age 12), New York.  
Class C, Frances Moncriet (Age 10), District of Columbia.

## Honorable Mention for June Essays:

Jo R. Plumb, Mariel Emberger, Lorraine Ross, Barbara DeBerry, Janet Daisel, Joan Nabholz, Edna Ellis, Janis Ruth Smith, Mary Helen Tate, Edna Lee Dulin, Janet Ellen McCracken, Betty Harris, Eileen Creigh, Emory Martin, Maureen Goff, Helen Betts, Helen Saunders, Jean Carter, Sidney Fall, Erwin Greb.

## Honorable Mention for June Puzzle Square:

Margaret Lims, Betty Morrison, Lorraine Dula, Sara Ellis, Sally Goodman, Daniel Jackson, Betty Grandstaff, Mary Abdalla, Alberts Houck, Donna Lee Keith, Carol Thompson, Wilma Smoot, Mariel Emberger, Betty Harris, Edna Lee Dulin, Bob Duval, Mary Helen Tate, Beverly Jeanne Wilson, Eileen Ross, Douglas Christensen.

## Answers to Quiz

1. Woodwind; 2. A short line used to designate the pitch of notes above or below the regular five lines of the staff; 3. Well sustained; 4. Staves or important passages; 5. Titled; 6. Staves or important passages; 7. Titled; 8. Titled; 9. The chord formed by taking the first, third, and fifth tones of a diatonic scale; 10. Diminuendo; 9. Stephen Foster; 10. F minor.

Helen Bohmer (Age 21, youth), New York

## Letter Box

(Send answers to letters care of Junior Etude)

Dear Junior Etude:  
I have studied music two years and like it very much. I would like to study it if they would let me. I don't need a piano but I just now, I have run on the radio twice and hope to do so again soon.

From your friend,  
Katherine Smith (Age 13), C.

Dear Junior Etude:  
I started taking piano lessons when I was eight years old and I did not like to practice at first. But when my mother gave me a subscription to THE ETUDE I began to like it out of it with my father and sometimes with my brother. He is going to be the best French horn player in school when he is eight. I hope he is.

From your friend,  
Connie Thornton (Age 10), Massachusetts

## Private Teachers (Western)

H. FREDERICK DAVIDS  
Teacher of Many Successful Singers  
All Branches of Music, English, American, Italian, Spanish, Portuguese, French, German, Russian, Latin, Greek, Hebrew, Syriac, etc.  
Room 1212, 4th Avenue, New York City  
Phone 3-1212 (4-474) for appointment  
Write for Free Catalogue

LUCIA O'BRIEN LIVERETTE  
VOICE  
Graduate of Samoiloff's Course  
Reasonable terms.  
Phone MO 1-1030 EX 141  
616 N. Normandie Ave., Los Angeles, Calif.

EDNA GUNNAR PETERSON  
Concert Pianist—Artist Teacher  
229 So. Harvard Blvd., Los Angeles, Calif.  
FE, 2597

LAZAR S. SAMOILOFF  
Voice Teacher of famous singers  
Famous vocalists and professional engagements  
Beginners accepted. Special reports, courses  
Dr. Samoiloff will teach all summer at his Studio.  
Write for catalogue—Special rates for the duration.  
610 So. Van Ness Ave., Los Angeles, Calif.

ELIZABETH SIMPSON  
Author of "Basic Piano Technique"  
Teacher of Teachers, Coach of Young Artists,  
Piano Prepared for Concert Work, Class Course  
Technique, Pedagogy, Interpretation, Normal  
Methods for Piano Teachers  
409 Sutter St., San Francisco  
3833 Webster St., Berkeley, Calif.  
Tel. 7-1212

## WHERE SHALL I GO TO STUDY?

### PRIVATE TEACHERS (Western)

H. FREDERICK DAVIDS  
Teacher of Many Successful Singers  
All Branches of Music, English, American, Italian, Spanish, Portuguese, French, German, Russian, Latin, Greek, Hebrew, Syriac, etc.  
Room 1212, 4th Avenue, New York City  
Phone 3-1212 (4-474) for appointment  
Write for Free Catalogue

LUCIA O'BRIEN LIVERETTE  
VOICE  
Graduate of Samoiloff's Course  
Reasonable terms.  
Phone MO 1-1030 EX 141  
616 N. Normandie Ave., Los Angeles, Calif.

EDNA GUNNAR PETERSON  
Concert Pianist—Artist Teacher  
229 So. Harvard Blvd., Los Angeles, Calif.  
FE, 2597

LAZAR S. SAMOILOFF  
Voice Teacher of famous singers  
Famous vocalists and professional engagements  
Beginners accepted. Special reports, courses  
Dr. Samoiloff will teach all summer at his Studio.  
Write for catalogue—Special rates for the duration.  
610 So. Van Ness Ave., Los Angeles, Calif.

ELIZABETH SIMPSON  
Author of "Basic Piano Technique"  
Teacher of Teachers, Coach of Young Artists,  
Piano Prepared for Concert Work, Class Course  
Technique, Pedagogy, Interpretation, Normal  
Methods for Piano Teachers  
409 Sutter St., San Francisco  
3833 Webster St., Berkeley, Calif.  
Tel. 7-1212

Private Teachers (Eastern)

MARIA CARRERAS  
Renowned Pianist  
"INTERPRETIVE AUTHORITY"  
Teacher of successful concerting pianists.  
Accepts talented students.  
15 E. 78th St., New York City  
Tel. Bu 8-0311

MRS. HENRY HADLEY (Inez Barbour)  
Soprano  
Authority on the Art of Singing, Oratorio, Concert, Recital and general repertoire. Will accept a limited number of talented students.  
THE HENRY HADLEY STUDIO  
15 E. 78th St.  
By Appointment Only, Sun. 7-1000

MARGARET HENKE  
Voice Physiologist  
Teacher of the "Bel Canto Art of Singing"  
Beginners and advanced students  
Overtrained, intensive voice studies  
410 Riverside Drive—New York—Edgemont 4-2388

EDITH SYRENE LISTER  
AUTHENTIC VOICE PRODUCTION  
405 Carnegie Hall, New York City  
Collaborator and Associate Teacher with the late W. Warren Shaw and Endorsed by Dr. Floyd S. Muckey  
Wednesday: 7:30 P.M. Studio, Philadelphia, Pa.  
Thursday: 2:30 P.M. Studio, Philadelphia, Pa.

THE FORGE-BERUM STUDIOS  
(FRANK) (ERNEST)  
Voice—Piano  
Among those who have studied with Mr. L. Forge are:  
Marian Anderson, Lawrence Tibbett, Richard Crooks, and Maudie Matson.  
1100 Park Ave., Corner 69th St., New York  
Tel. 7-1212

Private Teachers (Mid-West)

DR. FRANCIS L. YORK  
Advance Piano Interpretation and the Theory work  
For the students of Miss. Rock, and Miss. York  
DETROIT CONSERVATORY OF MUSIC  
Detroit, Mich.

EVANGELINE LEHMAN, Mrs. Doc.  
Composer, Singer, and Teacher, with a record of many musical triumphs here and abroad, will accept pupils in voice culture and interpretation; Appointment by correspondence.  
Studio 1419 Broadway, New York City  
Studio 1419 Broadway, New York City

Private Teachers (New York City)

ALCARO MUSIC STUDIOS  
Private Lessons—Home or Studio  
Instruction in all branches of music, piano, voice, organ, advanced singing  
Special courses for children, high school and adults.  
Write for Appointment  
Studio 1419 Broadway, New York City  
Car. E. Fordham Rd.

HELEN ANDERSON  
Concert Pianist  
Interesting course—piano, harmony  
Many Successful Pupils  
16 W. 72nd St., N. Y. C. Tel. 5-4335

CRYSTAL WATERS  
Teacher of Voice  
Radio, Screen, Concert  
Opera, Pedagogy  
405 E. 54th St., N. Y. C. Tel. 5-1362

Private teachers in the larger cities will find this column quite effective in advertising their courses to the thousands of Etude readers who plan to pursue advanced study with an established teacher away from home.

## WE ARE TRYING TO COOPERATE—WILL YOU HELP US?

Many civilian restrictions now-a-days may be, at times, irksome but they are necessary to the speedy winning of the War.

Among these the government's curtailment of paper for magazine publication has made it impossible for many publishers to start service on new subscriptions with the issue. If you have to wait for your first copy of THE ETUDE please try to understand this situation and we feel sure that the many new features and the constantly increasing value of THE ETUDE to music students, music teachers, and music lovers will more than repay you for this contribution you are making to the War effort. You will receive your ETUDE just as soon as we can get it to you.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

SEPTEMBER, 1944













One of a series of incidents in the lives of immortal composers, painted for the Magnavox collection by Walter Richards

## How America's best loved folk-songs were inspired

His family frowned at his "devotion to music." So, in 1846, young Stephen Foster was packed off to Cincinnati . . . to work in his elder brother's steamboat agency until he outgrew his "strange talent."

But there was melody in the air of that Cincinnati waterfront of a hundred years ago—music of the south on the lips of the Negro roustabouts who manned the gorgeous Mississippi River steamboats from Memphis and New Orleans.

Dutifully, the twenty-year-old boy kept the

books of "Irwin & Foster, Agents." But in his spare time he would jot down verses in Negro dialect—and tunes to go with them inspired by the colorful new environment in which he found himself.

Soon, this young Northerner was composing folk-songs that seem to have been born and bred in the old romantic South—*Swanee River* and *Old Black Joe*, *Camptown Races* and *My Old Kentucky Home*. In the words of Alexander Woollcott, they "are now, and for generations yet to come will be, an enduring part of American life."

Today, when wartime tension seems hard to bear, why not summon back the peaceful past by listening to one of the mellow songs of Stephen Foster as rendered by a Magnavox radio-phonograph? So faithfully, so beautifully does this instrument reproduce the world's great music that it has been chosen above all others by such famous masters as Kreisler and Rachmaninoff—by Ormandy, Beecham and Horowitz. The Magnavox Company, Fort Wayne 4, Indiana.

Buy War Bonds For Fighting Power Today—Buying Power Tomorrow

**M**agnavox • The choice of great artists  
RADIO PHONOGRAPH



To discover the marked superiority of the Magnavox listen to a Frequency Modulation program over this instrument. Magnavox was an FM pioneer and the reproduction qualities required to take full advantage of FM broadcasting are inherent in the Magnavox radio-phonograph.



For outstanding service in war production